

Rembrandt Returns (From Heaven to Earth)

Leichtman, Robert

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Rembrandt Returns From Heaven To Earth

Henri J. M. Nouwen



Rembrandt Returns From Heaven To Earth:

Rembrandt Returns Robert R. Leichtman, Rembrandt Harmenszoon van Rijn (Spirit), 1981-01-01 **Rembrandt's Whore** Sylvie Matton, 2020-02-06 A sensitive innocent Hendrickje Stoffels escapes the harsh realities of her garrison home town to take up a servant's role in Rembrandt's household. She soon becomes his lover and closest confidante and plays witness to the highs and lows of the great artist's life. But Hendrickje is fated to discover the hypocrisy and greed of society in Amsterdam's Golden Age. In sensuous prose, Matton paints a powerful fictional portrait of this impassioned relationship through the eyes of a remarkable woman. *Love's Shadow* Paul A. Bové, 2021-01-12 It is no wonder literary criticism is so sullen. It is too philosophical, too much indebted to the dour Walter Benjamin, wedded to aestheticized helplessness. Lit crit needs new inspirations: the sober cheer of Wallace Stevens, the loving eye of Rembrandt, romance, melodrama, and wit. Let there be more poetry, Paul Bové says, and less cynicism. *The Pacific Unitarian*, 1913 **Books in Print**, 1987

Rembrandt's Faith: Church and Temple in the Dutch Golden Age, **Rembrandt's Religious Prints** Charles M. Rosenberg, 2017-09-11 A stunning catalogue of the seventy religious prints from the 2017 exhibition featuring detailed background information on each piece. Rembrandt's stunning religious prints stand as evidence of the Dutch master's extraordinary skill as a technician and as a testament to his genius as a teller of tales. Here several virtually unknown etchings collected by the Feddersen family and now preserved for the ages at the University of Notre Dame are made widely available in a lavishly illustrated volume. Building on the contributions of earlier Rembrandt scholars, noted art historian Charles M. Rosenberg illuminates each of the seventy religious prints through detailed background information on the artist's career as well as the historical, religious, and artistic impulses informing their creation. Readers will enjoy an impression of the earliest work, *The Circumcision* 1625-26, the famous *Hundred Guilder Print*, the enigmatic eighth state of *Christ Presented to the People*, one of a handful of examples of the very rare final posthumous state of *The Three Crosses*, and an impression and counterproof of *The Triumph of Mordecai*. From the joyous epiphany of the coming of the Messiah to the anguish of the betrayal of a father, Jacob, by his children, from choirs of angels waiting to receive the Virgin into heaven to the dog who defecates in the road by an ancient inn, *The Good Samaritan*. Rembrandt's etchings offer a window into the nature of faith, aspiration, and human experience ranging from the ecstatically divine to the worldly and mundane. Ultimately, these prints, modest, intimate, fragile objects, are great works of art which, like all masterpieces, reward us with fresh insights and discoveries at each new encounter. Despite many reliable catalogues of Rembrandt etchings, very few have focused on the religious content of these prints. The outstanding range of the Feddersen Collection offers an excellent occasion for closer examination of Rembrandt's development as a printmaker but also as a spiritual, devout Christian, especially evident from his thoughtful return to the same subjects across his career. Charles Rosenberg and his team at the Smit Museum deserve our thanks for fresh analysis of Rembrandt's religious prints combined with the latest scholarship on the artist and his etchings.

output Rembrandt scholars but also all lovers of the artist will want to consult this important catalogue Larry Silver author with Shelley Perlove of Rembrandt's Faith Church and Temple in the Dutch Golden Age Rembrandt's etchings of religious themes capture the emotional heart of their subjects through a uniquely inventive approach to both technique and content The seventy prints gathered by Jack and Alfrieda Feddersen span the full range of Rembrandt's production and offer an outstanding resource for appreciation and research This catalogue tells the fascinating story of how the collection was formed and brings a fresh analysis to each print Charles Rosenberg's extensive catalogue entries will be useful reading for anyone interested in the history of European art and one of its most talented practitioners Rembrandt van Rijn Stephanie Dickey Queen's University **Rembrandt's Nightwatch : the Mystery Revealed** Georges Boka, Bernard Courteau, 1994

Rembrandt's Enterprise Svetlana Alpers, 1990 Drawing on and furthering the enterprise of Rembrandt scholars who have been reinterpreting the artist and his work over the past 25 years Alpers presents new considerations about Rembrandt's handling of paint his theatrical approach to his models his use of his studio as an environment under his control and his relationship to those who bought his work Her study is timely in light of recent research showing that well known works attributed to Rembrandt are by followers instead Alpers developed her text from a lecture series and the prose gains readability by retaining some of the flavor of a talk Still this will find its audience chiefly among scholars and specialists in the field Kathryn W Finkelstein M Ln Cincinnati Copyright 1988 Reed Business Information Inc From Library Journal

Rembrandt's Universe Gary Schwartz, 2006 On the occasion of the 400th anniversary of Rembrandt's birth here is the ultimate book on Rembrandt's art and life his work as an artist his family friends and patrons his place in European culture by one of the world's best known writers on Dutch art Designed to be the Rembrandt book of first resort this complete and accessible volume will be an invaluable work of reference and vital reading for art lovers art students and museum goers

Rembrandt's Jews Steven Nadler, 2024-05-31 There is a popular and romantic myth about Rembrandt and the Jewish people One of history's greatest artists we are often told had a special affinity for Judaism With so many of Rembrandt's works devoted to stories of the Hebrew Bible and with his apparent penchant for Jewish themes and the sympathetic portrayal of Jewish faces it is no wonder that the myth has endured for centuries Rembrandt's Jews puts this myth to the test as it examines both the legend and the reality of Rembrandt's relationship to Jews and Judaism In his elegantly written and engrossing tour of Jewish Amsterdam which begins in 1653 as workers are repairing Rembrandt's Portuguese Jewish neighbor's house and completely disrupting the artist's life and livelihood Steven Nadler tells us the stories of the artist's portraits of Jewish sitters of his mundane and often contentious dealings with his neighbors in the Jewish quarter of Amsterdam and of the tolerant setting that city provided for Sephardic and Ashkenazic Jews fleeing persecution in other parts of Europe As Nadler shows Rembrandt was only one of a number of prominent seventeenth century Dutch painters and draftsmen who found inspiration in Jewish subjects Looking at other artists such as the landscape painter Jacob van Ruisdael

and Emmanuel de Witte a celebrated painter of architectural interiors Nadler is able to build a deep and complex account of the remarkable relationship between Dutch and Jewish cultures in the period evidenced in the dispassionate even ordinary ways in which Jews and their religion are represented far from the demonization and grotesque caricatures the iconography of the outsider so often found in depictions of Jews during the Middle Ages and the Renaissance Through his close look at paintings etchings and drawings in his discussion of intellectual and social life during the Dutch Golden Age and even through his own travels in pursuit of his subject Nadler takes the reader through Jewish Amsterdam then and now a trip that under ever threatening Dutch skies is full of colorful and eccentric personalities fiery debates and magnificent art **A**

Corpus of Rembrandt Paintings J. Bruyn, B. Haak, S.H. Levie, P.J.J. van Thiel, E. van de Wetering, 2013-05-14 Since the second half of the last century art historians realizing that the image of Rembrandt's work had become blurred with time have attempted to redefine the artist's significance both as a source of inspiration to other artists and as a great artist in his own right In order to carry on the work started by previous generations a group of leading Dutch art historians from the university and museum world joined forces in the late 1960s in order to study afresh the paintings usually ascribed to the artist The researchers came together in the Rembrandt Research Project which was established to provide the art world with a new standard reference work which would serve the community of art historians for the nearby and long future They examined the originals of all works attributed to Rembrandt taking full advantage of today's sophisticated techniques including radiography neutron activation autoradiography dendrochronology and paint sample analysis thereby gaining valuable insight into the genesis and condition of the paintings The result of this meticulous research is laid down chronologically in the following Volumes **A Corpus of Rembrandt Paintings Volume I** which deals with works from Rembrandt's early years in Leiden 1629-1631 published in 1982 **A Corpus of Rembrandt Paintings Volume II** covering his first years in Amsterdam 1631-1634 published in 1986 **THIS VOLUME A Corpus of Rembrandt Paintings Volume III** goes into his later years of reputation 1635-1642 published in 1990 Each Volume consists of a number of Introductory Chapters as well as the full Catalogue of all paintings from the given time period attributed to Rembrandt In this catalogue each painting is discussed and examined in a detailed way comprising a descriptive an interpretative and a documentary section For the authenticity evaluation of the paintings three different categories are used to divide the works in **A Paintings by Rembrandt B Paintings of which Rembrandt's authorship cannot be positively either accepted or rejected and C Paintings of which Rembrandt's authorship cannot be accepted** This volume Volume III contains 820 pages starting off with three introductory chapters and discussing 86 paintings In clear and accessible explanatory text all different paintings are discussed larded with immaculate images of each painting Details are shown where possible as well as the results of modern day technical imaging In this volume important paintings including the Night Watch are discussed **Calvinism and the Arts** Christopher Richard Joby, 2007 It is often thought that the French Reformer John Calvin 1509-1564 had a negative attitude towards the arts

particularly visual art However in Calvinism and the Arts A Re assessment Dr Joby argues that in Calvin s writings and in the development of the Reformed tradition more generally it is possible to discern a more positive attitude than has hitherto been recognized He makes a start by examining exactly what type of visual art Calvin rejected and what type he affirmed He goes on to consider how Calvin s epistemology and eschatology can be used to argue for the placing of certain types of art notably histories and landscape paintings within Reformed churches and then devotes separate chapters to reflecting on how music architecture and church decoration within the Reformed tradition provide further arguments for the use of these works of art In the final section he looks at specific histories and landscapes from the Dutch Golden Age and considers how the form and content of both of these types of art provide us with further ontological and epistemological arguments which inevitably lead to the conclusion that their continued exclusion from Reformed churches is no longer tenable *The Return of the Prodigal Son* Henri J. M. Nouwen,2013-11-20 With over a million copies sold this classic work is essential reading for all who ask Where has my struggle led me A chance encounter with a reproduction of Rembrandt s *The Return of the Prodigal Son* catapulted Henri Nouwen on an unforgettable spiritual adventure Here he shares the deeply personal and resonant meditation that led him to discover the place within where God has chosen to dwell As Nouwen reflects on Rembrandt s painting in light of his own life journey he evokes a powerful drama of the classic parable in a rich captivating way that is sure to reverberate in the hearts of readers Nouwen probes the several movements of the parable the younger son s return the father s restoration of sonship the elder son s resentfulness and the father s compassion The themes of homecoming affirmation and reconciliation will be newly discovered by all who have known loneliness dejection jealousy or anger The challenge to love as God loves and to be loved as God s beloved will be seen as the ultimate revelation of the parable known to Christians throughout time and is here represented with a vigor and power fresh for our times **Doctrine** James Wm. McClendon JR.,2011-07-01 Christian doctrine McClendon tells us is no laundry list of propositions to be believed but is rather an essential practice of the church Doctrines are those shared convictions which the church must teach and live out if it is to be the church The author rejects the prevailing assumptions stemming from the rationalism of the Enlightenment and redefines theology as a discipline within the context of particular religious beliefs and practices of concrete believing communities McClendon ties the reading of Scripture to the community s understanding of itself and its own mission The Odd Fellow's Companion ,1870 *Wrestling on Starry Nights* Hugh R. Stone,2021-09-27 *Wrestling on Starry Nights* By Hugh R Stone *Wrestling on Starry Nights* focuses on the religious art that has influenced the author and some of the religious images he has encountered on his travels around the world The Bay View Magazine ,1900 **Rembrandt's Passion Series** Simon McNamara,2015-05-13 Rembrandt s *Passion Series* is the name given to five paintings of similar size and format executed over a six year time frame 1633-39 The works were commissioned by Frederick Hendrick Prince of Orange and Stadtholder of the United Provinces for his gallery at The Hague Although each of the paintings depicts a

traditional scene from the Passion of Christ they do not form anything like a complete Passion Cycle Seven years later Hendrick ordered a further two works of the same size and format of subjects from the Nativity of Christ Six of the seven paintings now hang in the Alte Pinakothek Munich As the works were executed between Rembrandt's well documented early Leiden period and his rapid rise to prominence as a portraitist in Amsterdam the works have not attracted the scholarly attention they might although the commission was undoubtedly the most prestigious of the young Rembrandt's career Rembrandt's Passion Series is the first monograph to focus solely on this important group of paintings by the most famous artist of the Dutch Golden Age In it Simon McNamara traces the history of the commission by way of extant documentation places the works in a seventeenth century Dutch religious milieu and shows how the series is both reflective of contemporary theological exegesis and embedded in theoretical artistic debates of the age The book also highlights the extraordinary nature of the self images seen in three of the paintings and discusses the legacy of the series in later graphic works by Rembrandt and in paintings by his pupils In doing so Rembrandt's Passion Series presents a series of unifying factors both stylistically and thematically for the works that allows the Passion Series to be properly and finally called a series

The Beauty of God Daniel J. Treier, Mark Husbans, Roger Lundin, 2007-05-18 Editors Mark Husbans Roger Lundin and Daniel J Treier present ten essays that explore a Christian approach to beauty and the arts The visual arts music and literature are considered as well as the theological meaning and place of the arts in a fallen world redeemed by Christ

Enjoying the Song of Term: An Emotional Symphony within **Rembrandt Returns From Heaven To Earth**

In some sort of consumed by monitors and the ceaseless chatter of quick interaction, the melodic elegance and emotional symphony created by the prepared word usually disappear in to the backdrop, eclipsed by the relentless sound and disruptions that permeate our lives. Nevertheless, nestled within the pages of **Rembrandt Returns From Heaven To Earth** a stunning literary value filled with natural thoughts, lies an immersive symphony waiting to be embraced. Constructed by a masterful musician of language, this fascinating masterpiece conducts viewers on a mental journey, well unraveling the concealed melodies and profound affect resonating within each carefully constructed phrase. Within the depths with this moving evaluation, we shall explore the book is main harmonies, analyze their enthralling writing model, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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