

WILLIAM H. HALEWOOD

# *Six Subjects of Reformation Art: A Preface to Rembrandt*



# Six Subjects Of Reformation Art A Preface To Rembrandt

**Michelle Erhardt, Amy Morris**



## **Six Subjects Of Reformation Art A Preface To Rembrandt:**

Six Subjects of Reformation Art: a Preface to Rembrandt William H. Halewood, 1982      **Reframing Rembrandt** Michael Zell, 2002-03-04 This book embeds Rembrandt's art in the pluralistic religious context of seventeenth century Amsterdam arguing for the restoration of this historical dimension to contemporary discussions of the artists By incorporating this perspective Zell confirms and revises one of the most forceful myths attached to Rembrandt's art and life his presumed attraction and sensitivity to the Jews of early modern Amsterdam BOOK JACKET      **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

**The Archaeology of Reformation, 1480-1580** David Gaimster, 2018-12-13 Traditionally the Reformation has been viewed as responsible for the rupture of the medieval order and the foundation of modern society Recently historians have challenged the stereotypical model of cataclysm and demonstrated that the religion of Tudor England was full of both continuities and adaptations of traditional liturgy ritual and devotion

The Art of the Sacred Graham Howes, 2006-11-24 The field of art and religion is fast becoming one of the most dynamic areas of religious studies Uniquely The Art of the Sacred explores the relationship between religion and the visual arts and vice versa within Christianity and other major religious traditions It identifies and describes the main historical theological sociological and aesthetic dimensions of religious art with particular attention to popular as well as high culture and within societies of the developing world It also attempts to locate and predict the forms and functions of such art in a changing contemporary context of obligation modernity secularism and fundamentalism The author concentrates on four chief dimensions where religious art and religious belief converge the iconographic the didactic the institutional and the aesthetic This clear well organised and imaginative treatment of the subject should prove especially attractive to students of religion and visual culture as well as to artists and art historians

**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

*Mary Magdalene, Iconographic Studies from the Middle Ages to the Baroque* Michelle

Erhardt, Amy Morris, 2012-11-21 Examines the iconographic inventions in Magdalene imagery and the contextual factors that shaped her representation in visual art from the fourteenth to the seventeenth centuries **A Theology of Artistic**

**Sensibilities** John Dillenberger, 2004-10-19 For most of history argues John Dillenberger the visual arts were for better or worse part of the very fabric of the life and thought of the church But with the Reformation and the Counter Reformation a major change took place Protestant rejection of the visual was matched in Roman Catholicism by the reduction of its formative power While the visual arts dropped out of the lives of Protestant churches they became a memory rather than a source of ennoblement or power in the Roman Catholic Church Thus in different but allied ways Protestants and Catholics lost the power of the visual Part art history part historical theology and part theological reflection this book is both an argument and a program for the recovery of the visual arts in the life of the church for reclaiming seeing as part of religious perception It offers a theological understanding of the visual and provides a basis upon which the visual arts may again be incorporated into Protestantism and reinvigorated in Roman Catholicism The first part is devoted to historical reconstruction exploring those moments in Western history in which the relation between religion and the arts was in ferment Part 2 is given to contemporary delineation and analysis of spiritual perceptions in modern American painting and sculpture of modern church art and architecture and of the changing views of contemporary theologians toward the visual arts Citing David Tracy Karl Rahner Langdon Gilkey and others as examples Dillenberger argues that contemporary theology is moving away from the modern rationalistic understanding of theological analogy to one far closer to the arts Part 3 is constructive developing a theological perspective that demands and includes the visual arts and suggesting ways in which this can be accomplished in pastoral and theological education The world of art says Professor Dillenberger is more aware of the role of religion in the arts than the world of religion is of art Thus it is time for the church to resume its historic association with the visual arts albeit in analogous rather than repristinating ways Rembrandt's Faith: Church and Temple in the Dutch

Golden Age , *Rembrandt's Holland* Larry Silver, 2021-10-18 Now in paperback a beautifully illustrated introduction to the life and work of the exceptional Dutch painter Rembrandt van Rijn and the Netherlands grew up together The artist born in Leiden in 1606 lived during the tumultuous period of the Dutch Revolt and the establishment of the independent Dutch Republic He later moved to Amsterdam a cosmopolitan center of world trade and became the city's most fashionable portraitist His attempts to establish himself with the powerful court at The Hague failed however and the final decade of his life was marked by personal tragedy and financial hardship Rembrandt's Holland considers the life and work of this celebrated painter anew as it charts his career alongside the visual culture of urban Amsterdam and the new Dutch Republic In the book Larry Silver brings to light Rembrandt's problematic relationship with the ruling court at The Hague and reexamines how his art developed from large scale detailed religious imagery to more personal drawings and etchings moving self portraits and heartfelt close ups of saintly figures Ultimately this readable biography shows how both Rembrandt

and the Dutch Golden Age ripened together Featuring up to date scholarship and in depth analysis of Rembrandt s major works and illustrated beautifully throughout it is essential reading for art students and anyone who enjoys the work of the Dutch Masters

**Print Culture in Early Modern France** Carl Goldstein,2012-02-13 In this book Carl Goldstein examines the print culture of seventeenth century France through a study of the career of Abraham Bosse a well known printmaker book illustrator and author of books and pamphlets on a variety of technical subjects The consummate print professional Bosse persistently explored the endless possibilities of print single sheet prints combining text and image book illustration broadsides placards almanacs theses and pamphlets Bosse had a profound understanding of print technology as a fundamental agent of change Unlike previous studies which have largely focused on the printed word this book demonstrates the extent to which the contributions of an individual printmaker and the visual image are fundamental to understanding the nature and development of early modern print culture

**Van Gogh's Ghost Paintings** Cliff Edwards,2015-06-03 One of the most significant and revealing paintings by the world famous artist Vincent van Gogh was never seen by anyone but the artist himself The painting was so important to the artist that he painted it twice He was so conflicted about the painting that he destroyed it twice Cliff Edwards argues these two unique paintings Vincent created and destroyed are at least as important to understanding the artist and his work as are the two thousand or more paintings and drawings that do exist In Van Gogh s Ghost Paintings Edwards invites his readers on a journey that begins in a Zen master s room in Japan and ends at a favorite site of the artist a ruined monastery and its garden in the south of France Recovering the intent of van Gogh and the nature of his ghost paintings becomes a zen koan waiting to be solved The solution offers access to the deepest levels of the artist s life as painter and spiritual pilgrim The journey leads to the artist s choice of the biblical theme of the Garden of Gethsemane The answer to the mystery of the lost paintings illuminates the relationship of joy and suffering discovery and creation religion and the arts in van Gogh s life and work In this fascinating book Edwards solves a long ignored mystery that provides a critical key to the relation of van Gogh s religion and art

*Rembrandt* Albert Blankert,Rembrandt Harmenszoon van Rijn,National Gallery of Victoria,1997 This book presents the first critical review of recent conclusions about Rembrandt s oeuvre many of which have proved unfounded It also reveals that his work has always inspired legends and myths as well as convoluted interpretations

ThirdWay ,1983-07 Monthly current affairs magazine from a Christian perspective with a focus on politics society economics and culture

Whitewash and the New Aesthetic of the Protestant Reformation Victoria George,2013-12-31 This book is a reconsideration of the practice of whitewashing church interiors during the Protestant Reformation in the sixteenth and seventeenth centuries It is the first detailed study of its kind which challenges the view that whitewash was always only a cheap coat of paint Victoria George pulls together several histories of the colour white from the biblical period to the present and ideas about the colour white in philosophy theology art and architecture from antiquity to the present She links them to case studies of the ways in which reformers Huldrych Zwingli and John Calvin thought about

colour in a careful analysis of the role of colour thinking in their theological writings The social meanings embodied in the word whitewash as it entered the printed media in the 17th century is explored as part of a chapter on the history of whitewashing itself The long term symbolic and aesthetic implications of the practice of whitewashing are examined in the larger context of material culture in terms of their value as a metaphor for both the Reformed Protestant and the Catholic in opposition to them and for the uses to which whitewash has been put over time George proposes that the practice was not only visually transformative but held importance for religious aesthetics as an agent of change and for an aesthetics of minimalism generally especially evident in the twentieth and twenty first centuries Victoria George received an MFA from the Royal College of Art London an MA from The Architectural Association and a Ph D from Cambridge She has taught religion and the arts at the University of Richmond in Virginia

**"Art, Piety and Destruction in the Christian West, 1500-1700"** Virginia Chieffo Raguin, 2017-07-05 Spanning two centuries and two continents Art Piety and Destruction in the Christian West 1500-1700 addresses the impact of religious tensions on art design and architecture in the early modern world Beyond famous works of art such as Kraft's Eucharistic Tabernacle the volume examines less studied objects including church plate and vestments stained glass graffiti and Mexican images of St Anne created throughout the sixteenth and seventeenth centuries The collection's contributors present religious artworks from Germany England Italy France Spain and Mexico the media include sculpture oil painting fresco metalwork dress and architecture Questions of art's destruction preservation and censorship are discussed against the ever present backdrop of religious conflict and varying degrees of tolerance New information and original perspectives demonstrate the ways in which art illuminates history and the close links between the changing values of a society and the images it displays to represent itself

**Impressions of Faith** Shelley Karen Perlove, 1989

**Rembrandt?** Lene Bøgh Rønberg, Eva de la Fuente Pedersen, Ernst van de Wetering, Statens museum for kunst (Denmark), 2006

Disciplines of Faith James Obelkevich, Lyndal Roper, 2013-11-05 First Published in 1987 Routledge is an imprint of Taylor Francis an informa company

Third Way, 1983-07 Monthly current affairs magazine from a Christian perspective with a focus on politics society economics and culture

## Decoding **Six Subjects Of Reformation Art A Preface To Rembrandt**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Six Subjects Of Reformation Art A Preface To Rembrandt**," a mesmerizing literary creation penned by a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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