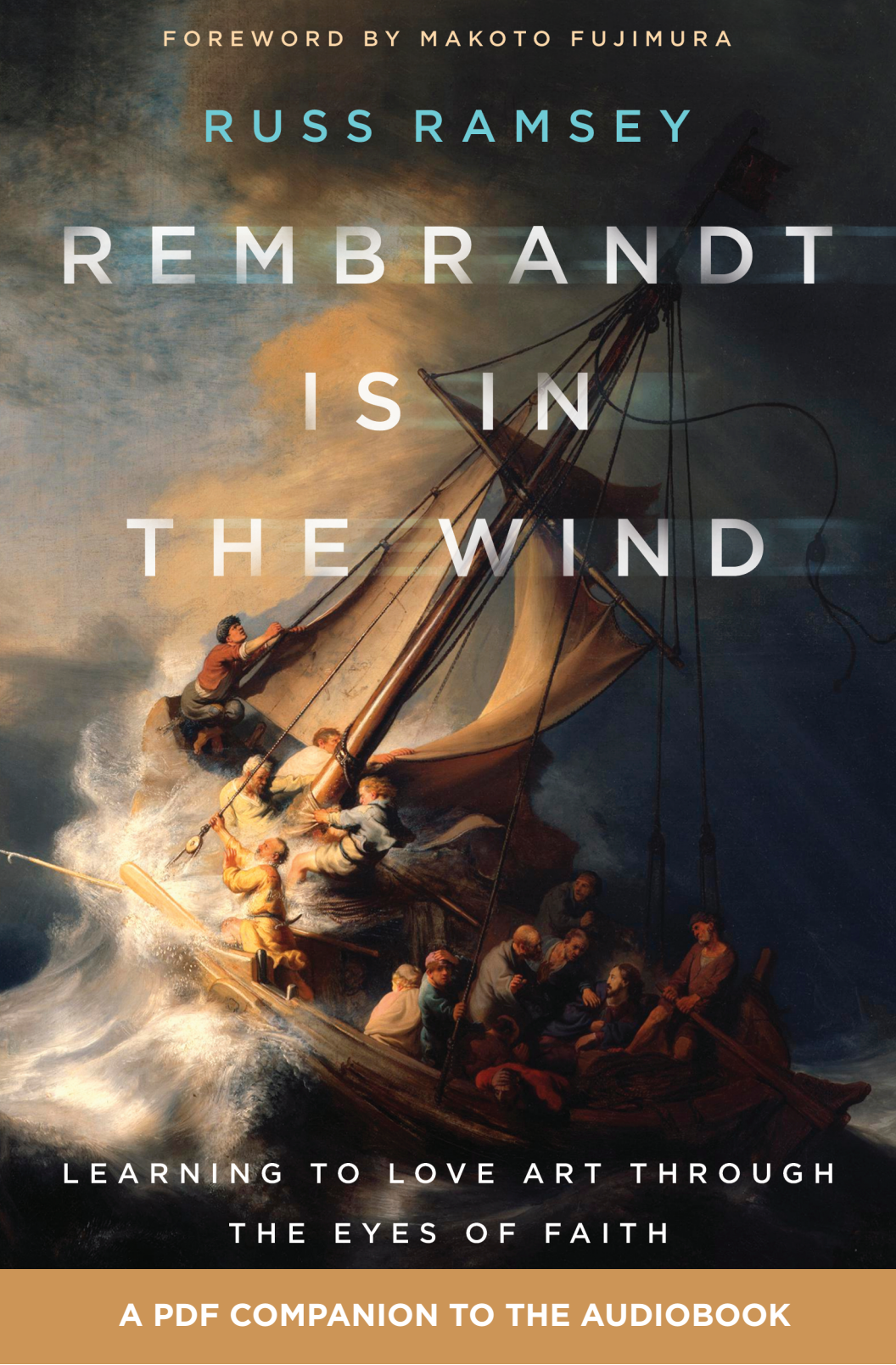


FOREWORD BY MAKOTO FUJIMURA

RUSS RAMSEY

# REMBRANDT IS IN THE WIND

The background of the cover is a reproduction of a dramatic painting, likely Rembrandt's 'The Storm on the Sea of Galilee'. It depicts a wooden boat filled with men in a turbulent sea under a dark, stormy sky. A brilliant light source, possibly the moon or a divine light, breaks through the clouds, illuminating the scene and creating a powerful contrast with the dark surroundings. The men are shown in various states of action, some pulling on ropes, others looking towards the light, conveying a sense of struggle and hope.

LEARNING TO LOVE ART THROUGH  
THE EYES OF FAITH

A PDF COMPANION TO THE AUDIOBOOK

ZONDERVAN REFLECTIVE

*Rembrandt Is in the Wind*

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ISBN 978-0-310-12974-5 (audio)

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Library of Congress Cataloging-in-Publication Data

Names: Ramsey, Russ, 1973- author.

Title: Rembrandt is in the wind : learning to love art through the eyes of faith / Russ Ramsey.

Description: Grand Rapids : Zondervan, 2022. | Includes bibliographical references.

Identifiers: LCCN 2021042123 (print) | LCCN 2021042124 (ebook) | ISBN

9780310129721 (hardcover) | ISBN 9780310129738 (ebook)

Subjects: LCSH: Christianity and art. | Christianity and the arts. | Aesthetics—Religious aspects—Christianity.

Classification: LCC BR115.A8 R364 2022 (print) | LCC BR115.A8 (ebook) | DDC 261.5/7—dc23/eng/20211130

LC record available at <https://lccn.loc.gov/2021042123>

LC ebook record available at <https://lccn.loc.gov/2021042124>

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Cover design: Studio Gearbox

Cover image: Public Domain

Interior design: Kait Lamphere

*Printed in the United States of America*

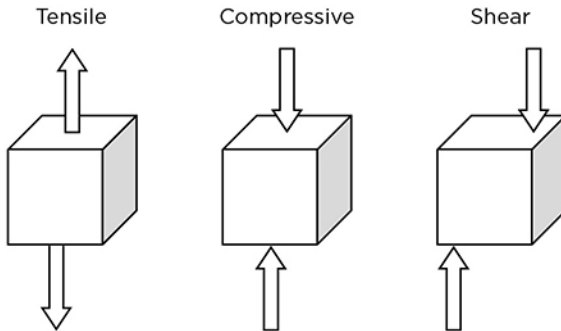
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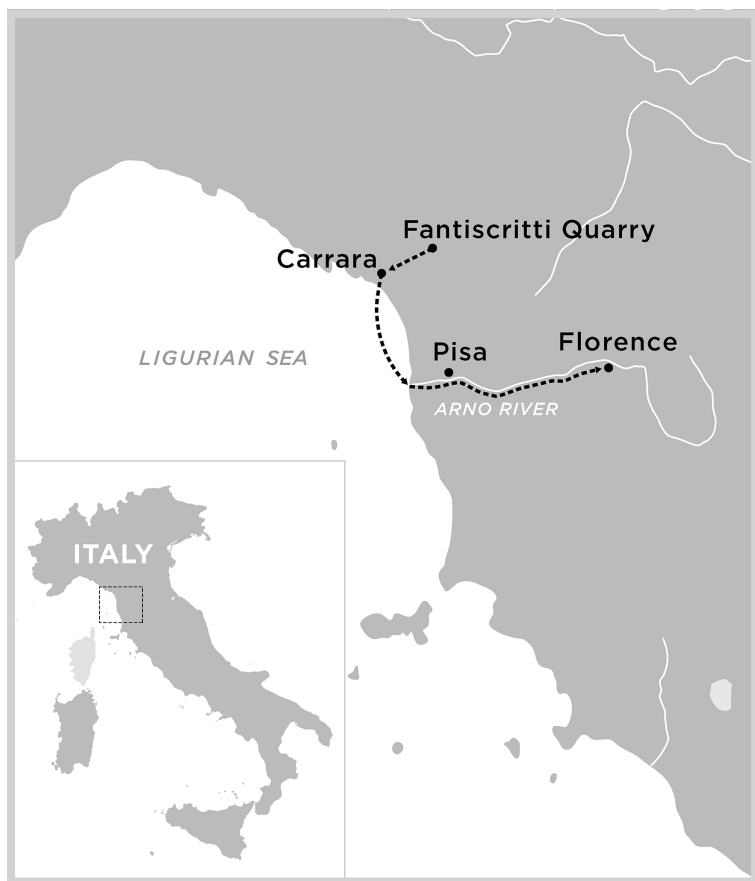
## CHAPTER 2

# PURSUING PERFECTION

### FORMS OF MATERIAL STRENGTH



## THE GIANT'S JOURNEY FROM THE FANTISCRITTI QUARRY TO FLORENCE



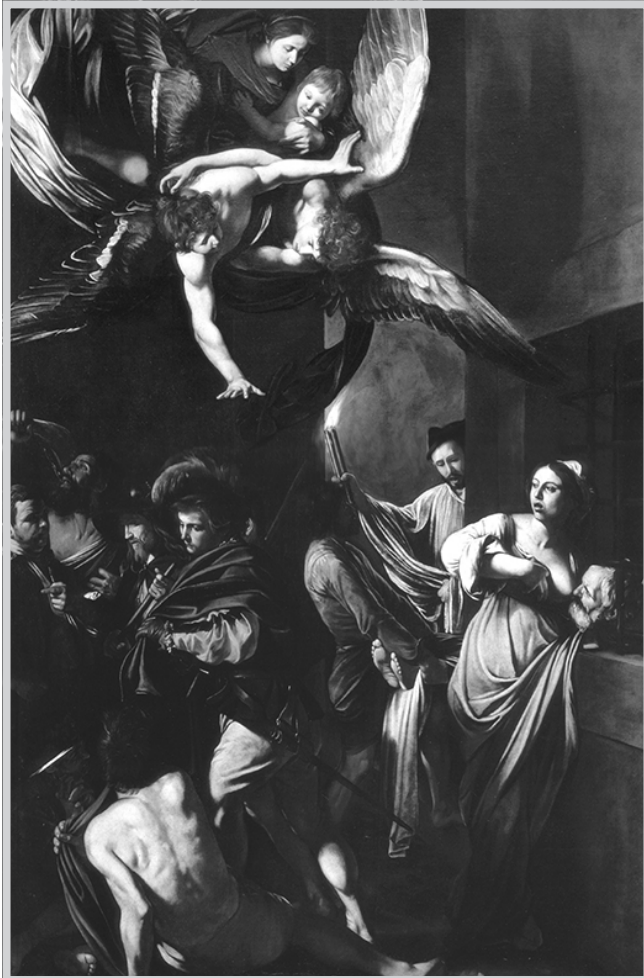
Designed by Brad Davis

# 3 CHAPTER

## THE SACRED AND THE PROFANE



Caravaggio, *The Card Sharps*, ca. 1596, oil on canvas,  
94 × 131 cm, Kimbell Art Museum, Fort Worth



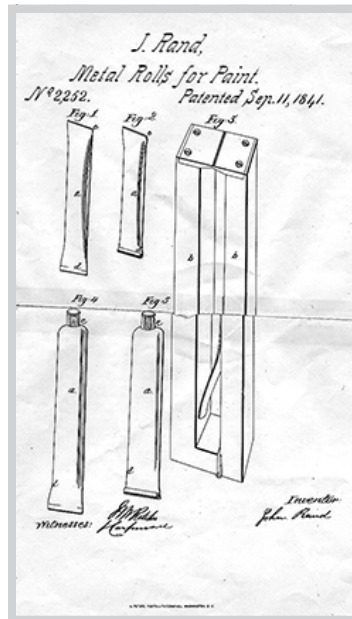
Michelangelo Merisi da Caravaggio, *The Seven Works of Mercy*, 1607, oil on canvas, 390 x 260 cm, Pio Monte della Misericordia, Naples



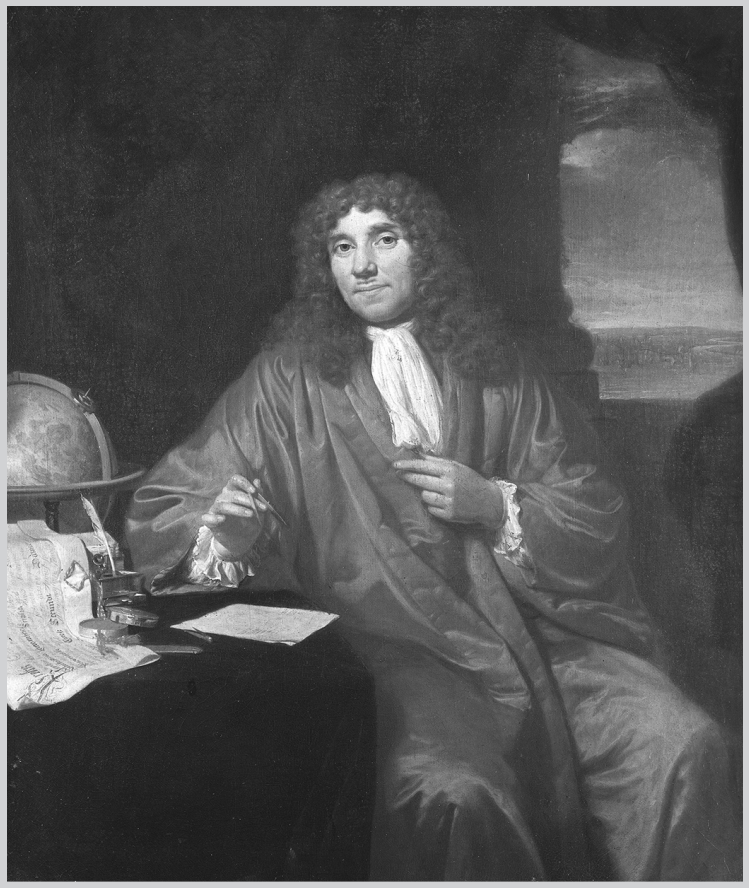
Caravaggio's Travels  
Designed by Brad Davis

## 5 CHAPTER

# BORROWED LIGHT



John Goffe Rand's sketch  
of his tin tube, submitted  
to the patent office



Jan Verkolje, *Antoni van Leeuwenhoek*, ca. 1686,  
oil on canvas, 56 × 47.5 cm, Museum Boerhaave, Leiden

## 6 CHAPTER

# CREATING IN COMMUNITY

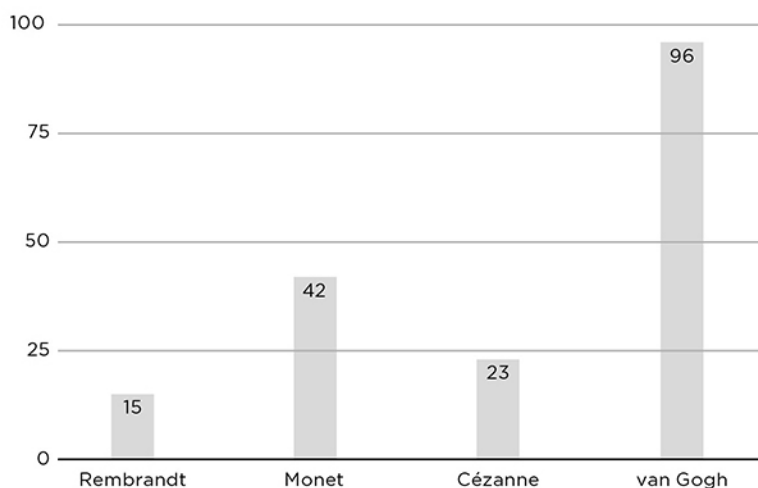


Édouard Joseph Dantan, *A Corner of the Salon in 1880*,  
1880, oil on canvas, 97.2 × 130.2 cm

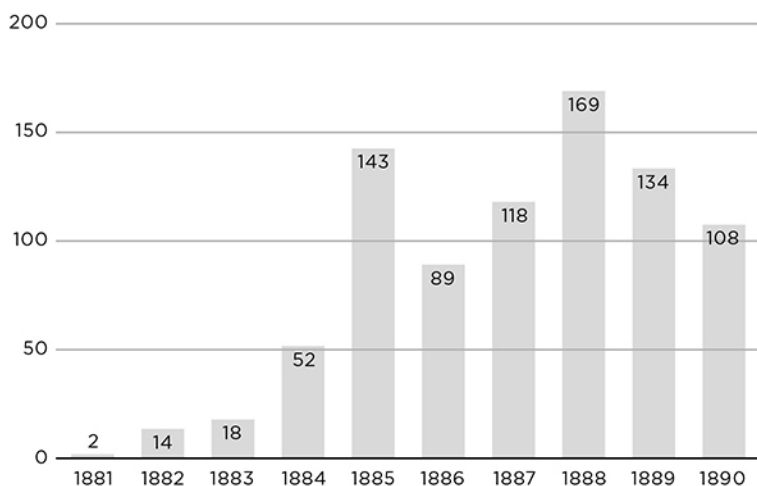
## 7 CHAPTER

# THE STRIVING ARTIST

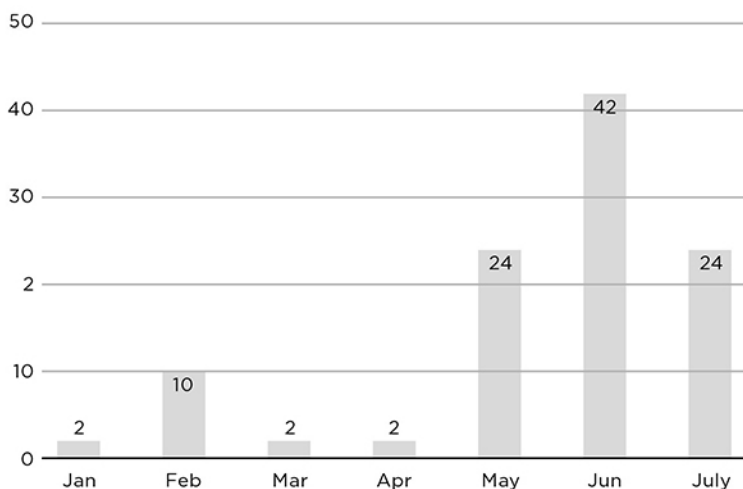
**COMPARISON OF AVERAGE PAINTINGS BY YEAR BY  
REMBRANDT, MONET, CÉZANNE, AND VAN GOGH**



### VAN GOGH'S OUTPUT BY YEAR OVER THE COURSE OF HIS PAINTING CAREER

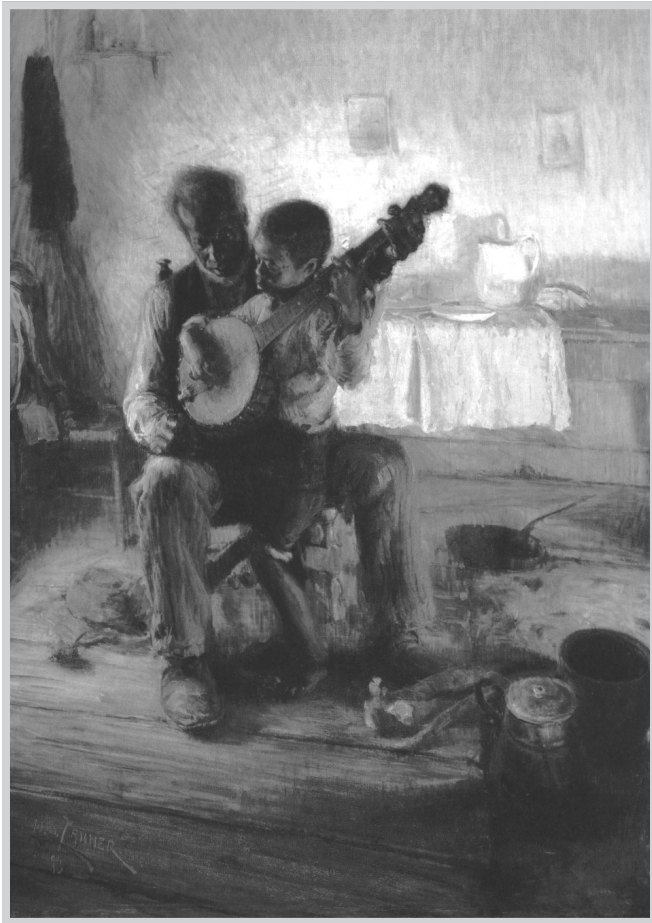


### VAN GOGH'S OUTPUT DURING THE LAST YEAR OF HIS LIFE

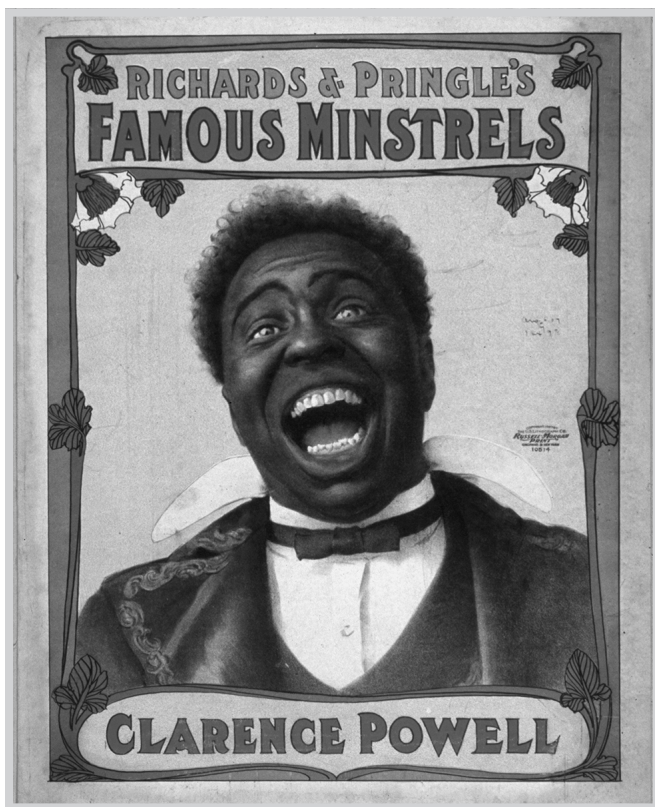


8  
CHAPTER

# BEYOND IMAGINATION



Henry Ossawa Tanner, *The Banjo Lesson*,  
1893, oil on canvas, 124.4 × 90.1 cm,  
Hampton University Museum, Virginia



Popular advertisement depicting African Americans in the late 1800s-1900s



Giovanni Paolo Panini, *Ancient Rome*, 1757, oil on canvas,  
172.1 × 229.9 cm, Metropolitan Museum of Art, New York

## APPENDIX 3

# OVERVIEW OF WESTERN ART: RENAISSANCE TO MODERN

Renaissance: ca. 1300–1602

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**Origin:** Italy

**Description:** The rebirth of classical culture. Applied developments in philosophy, literature, music, science, and technology into art. Disciplined, built around linear perspective. Marked the transition of Europe from the medieval period to the early modern period.

### Subgenres

- Italian Renaissance: Late thirteenth century to late fifteenth century
- Venetian Renaissance: 1430–1550

### Major Artists and Works

- Donatello (1386–1466), *St. John the Evangelist* (1409–1411, sculpture)
- Jan van Eyck (ca. 1390–1441), *Crucifixion and Last Judgement diptych* (ca. 1430–1440)
- Giovanni Bellini (1430–1516), *Christ Blessing* (1500)
- Leonardo da Vinci (1452–1519), *Mona Lisa* (1503–1516)

- Sandro Botticelli (1455–1510), *The Birth of Venus* (1484–1486)
- Michelangelo (1475–1564), *David* (1504, statue)
- Raphael (1483–1520), *Madonna of the Pinks* (1506–07)
- Titian (1488–1576), *The Rape of Europa* (1560–1562)
- Pieter Bruegel the Elder (1525–1569), *The Tower of Babel* (1563)

## **Mannerism: 1527–1580**

---

**Origin:** Rome, Italy

**Description:** Also known as Late Renaissance. Broke many of the rules of classical Renaissance painting, reacting to the proportion, balance, and idealized beauty of the Renaissance masters by exaggerating those values, which resulted in asymmetry and elongated and twisted forms to convey motion and life. Prefers tension over clarity and instability over balance.

### **Major Artists and Works**

- Benvenuto Cellini (1500–1571), *Perseus with the Head of Medusa* (ca. 1545–1554)
- Tintoretto (1518–1594), *Paradise* (1588)
- El Greco (1541–1614), *The Assumption of the Virgin* (1577–1579)

## **Baroque: 1600–1730**

---

**Origin:** Rome, Italy

**Description:** Majesty and flourish focused on divine themes. Leveraged to solidify the base within the Roman Church during the Protestant Reformation. Used movement, detail,

deep color, suspense, and heavy contrast between light and dark to achieve a sense of wonder.

### **Subgenres**

- Dutch Golden Age: 1585–1702
- Flemish Baroque: 1585–1700
- Caravaggisti: 1590–1650

### **Major Artists and Works**

- Michelangelo Merisi da Caravaggio (1571–1610), *The Calling of St. Matthew* (1599–1600)
- Peter Paul Rubens (1577–1640), *The Elevation of the Cross* (1610)
- Rembrandt Harmenszoon van Rijn (1606–1669), *The Storm on the Sea of Galilee* (1633)
- Johannes Vermeer (1632–1675), *The Music Lesson* (ca. 1662–1665)

## **Neoclassicism: 1750–1830**

---

**Origin:** Rome, Italy

**Description:** Recapturing Greco-Roman beauty and scope, based on principles of simplicity and symmetry. Reaction against the excesses of previously popular styles. Grand portraiture.

### **Major Artists and Works**

- Jacques-Louis David (1748–1825), *Oath of the Horatii* (1786)
- Jean-Auguste-Dominique Ingres (1780–1867), *The Source* (1856)

## Romanticism: 1780–1850

---

**Origin:** Florence, Italy

**Description:** Emphasized emotion and individualism. Celebrated the artist's imagination and originality. Glorified the past and nature in reaction to the Industrial Revolution. Lots of landscape and history paintings.

### Subgenres

- Nazarene Movement: ca. 1820–1845
- Purismo: ca. 1820–1860

### Major Artists and Works

- Francisco Goya (1746–1828), *The Third of May, 1808* (1814)
- J. M. W. Turner (1775–1851), *The Fighting Temeraire* (1838)
- Eugène Delacroix (1798–1863), *Liberty Leading the People* (1830)

## Realism: 1830–1870

---

**Origin:** France

**Description:** Depicted working-class people in everyday situations. Valued presenting scenes accurately, without stylization or commentary. Facilitated by the plein air movement after the invention of the tin tube, when painting moved outdoors.

### Major Artists and Works

- Honoré Daumier (1808–1879), *Don Quixote and Sancho Panza* (1868)
- Jean-François Millet (1814–1875), *The Gleaners* (1857)

- Gustave Courbet (1819–1877), *The Desperate Man* (1844–1845)
- Winslow Homer (American, 1836–1910), *The Gulf Stream* (1899)
- Thomas Eakins (American, 1844–1916), *Max Schmitt in a Single Scull* (1871)

## Impressionism: 1860–1890

---

**Origin:** Florence, Italy

**Description:** Characterized largely by painting technique—thin, short brushstrokes. Often painted outdoors. Emphasized effects of light and color to form impressions of scenes. Initial public response was hostile but soon became celebrated for its originality.

### Subgenres

- American Impressionism

### Major Artists and Works

- Claude Monet (1840–1926), *Impression Sunrise* (1872)
- Édouard Manet (1832–1883), *The Luncheon on the Grass* (1863)
- Pierre-Auguste Renoir (1841–1919), *Dance at Le Moulin de la Galette* (1876)
- Camille Pissarro (1830–1903), *Boulevard Montmartre, morning, cloudy weather* (1897)
- Mary Cassatt (1844–1926), *The Boating Party* (1893–1894)
- Edgar Degas (1834–1917), *Musicians in the Orchestra* (1872)

## Postimpressionism: 1886–1905

---

**Origin:** Florence, Italy

**Description:** Reaction against the Impressionists' naturalistic depiction of light and color, apparent triviality of subject matter, and loss of compositional structure. Used bolder pigments, thicker application, reliance on geometrical fields, and unnatural or arbitrary color choices.

### Subgenres

- Cloisonnism: ca. 1885
- Synthetism: mid-1800s

### Major Artists and Works

- Vincent van Gogh (1853–1890), *The Red Vineyard* (1888)
- Paul Gauguin (1848–1903), *The Painter of Sunflowers* (1888)
- Paul Cézanne (1839–1906), *The Card Players* (1892–1893)
- Georges Seurat (1859–1891), *A Sunday Afternoon on the Island of La Grande Jatte* (1884–1886)

## Fauvism and Expressionism: 1900–1935

---

**Origin:** France

**Description:** Art focused on feelings. Developed pre–World War I. Was considered avant-garde, subjective and difficult to define. Intense colors, free-flowing brushwork, flat composition, favoring abstraction and simplification.

### Subgenres

- Die Brücke: 1905–1913, Germany
- Flemish Expressionism: 1911–1940, Germany

### Major Artists and Works

- Edvard Munch (1863–1944), *The Scream* (1893)
- Wassily Kandinsky (1866–1944), *Points* (1920)
- Henri Matisse (1869–1954), *La Danse* (1909)

## American Realism: 1900–1970

---

**Origin:** United States

**Description:** Depicted contemporary social and personal lives of everyday people. As America went through huge social, economic, and industrial change, American Realists sought to define what was real, drawing on the techniques of the Realists, Impressionists, and Postimpressionists.

### Major Artists and Works

- Henry Ossawa Tanner (1859–1937), *The Annunciation* (1898)
- Robert Henri (1865–1929), *Snow in New York* (1902)
- Edward Hopper (1882–1967), *New York Movie* (1939)

## Cubism: 1907–1914

---

**Origin:** France

**Description:** Considered the most influential art movement of the twentieth century. Pre- and post-World War I art. Subjects are deconstructed, examined from more than one point of view, and then reassembled in an abstracted form. Very experimental, reordering forms to express life in a new era.

### Subgenres

- Jack of Diamonds: 1909–1917, Russia

- Orphism: 1912, France
- Purism: 1918–1926, France

### **Major Artists and Works**

- Pablo Picasso (1881–1973), *The Old Guitarist* (1903)
- Piet Mondrian (1872–1944), *Composition II in Red, Blue, and Yellow* (1930)
- Marc Chagall (1887–1985), *I and the Village* (1911)

## **Surrealism: 1920–1970**

---

**Origin:** France

**Description:** Exploring the subconscious through art. Often incoherent juxtaposition of unrelated objects. Born from disillusionment, presented as an escape from reality.

### **Subgenres**

- Lettrism: 1942
- Les Automatistes: 1946–1951, Quebec, Canada

### **Major Artists and Works**

- Salvador Dalí (1904–1989), *The Persistence of Memory* (1931)
- René Magritte (1898–1967), *The Son of Man* (1946)
- Max Ernst (1891–1976), *The Temptation of St. Anthony* (1945)
- Frida Kahlo (1907–1954), *Self-Portrait with Thorn Necklace and Hummingbird* (1940)

## **Abstract Expressionism: 1940–1970**

---

**Origin:** United States, post–World War II

**Description:** Art focused on ideas. Post–World War II. Expression without form, often directly tied to consumerism. Emotional intensity with anti-figurative aesthetic. Made New York City the center of the art world.

### **Subgenres**

- Color Field Painting: mid-1940s
- Lyrical Abstraction: mid-1940s
- Abstract Imagists: mid-1940s

### **Major Artists and Works**

- Jackson Pollock (1912–1956), *Autumn Rhythm (Number 30)* (1950)
- Mark Rothko (1903–1970), *No. 3/No. 13 (Magenta, Black, Green on Orange)* (1949)

## **Pop Art: 1945–1970**

---

**Origin:** United Kingdom and United States

**Description:** Commentary on post–World War II culture, focused detachment from consumerism. Challenged traditional boundaries by using mechanical rendering techniques to reproduce images of popular culture and advertising in order to push back against pressures of cultural conformity.

### **Subgenres**

- Color Field painting: 1960s
- Lyrical Abstraction: 1960s
- Abstract Imagists: 1960s

## Major Artists and Works

- Eduardo Paolozzi (1924–2005), *I Was a Rich Man's Plaything* (1947)
- Roy Lichtenstein (1923–1997), *Drowning Girl* (1963)
- Andy Warhol (1928–1987), *Shot Marylins* (1964)

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Vincent van Gogh, *Self-Portrait with Bandaged Ear*, 1889, oil on canvas, 60 × 49 cm, Courtauld Gallery, London.

## *Paintings by Caravaggio*



Michelangelo Merisi da Caravaggio, *The Calling of St. Matthew*,  
1600, oil on canvas, 322 × 340 cm, San Luigi dei Francesi, Rome



Caravaggio, *Salome with the Head of John the Baptist*, 1610,  
oil on canvas, 116 x 140 cm, Palacio Real de Madrid



Caravaggio, *David with the Head of Goliath*, 1609,  
oil on canvas, 125 x 101 cm, Galleria Borghese, Rome



Michelangelo, *David*, 1501-1504, marble, 17 x 6-1/2 feet,  
Gallery of the Academy of Florence, Florence  
Photograph: TravelFlow / Getty Images



Isabella Stewart Gardner Museum, Dutch Room, the frame once  
containing Rembrandt's *The Storm on the Sea of Galilee*  
Photo by Kate Charlton, used by permission.



Rembrandt van Rijn, *The Storm on the Sea of Galilee*,  
1633, oil on canvas, 160 × 128 cm, missing



*Girl Interrupted at Her Music*,  
ca. 1660-1661, oil on canvas,  
39.4 x 44.5 cm, Frick  
Collection, New York



*Woman with a Lute*,  
ca. 1663-1664, oil on canvas,  
51.4 x 45.7 cm, Metropolitan  
Museum of Arts, New York



*The Music Lesson*,  
ca. 1662-1665, oil on canvas,  
73.3 x 64.5 cm, Royal Collection,  
Buckingham Palace



*The Concert*, ca. 1665-1666,  
oil on canvas, 72.5 x 64.7 cm, missing

## *Paintings by Johannes Vermeer*



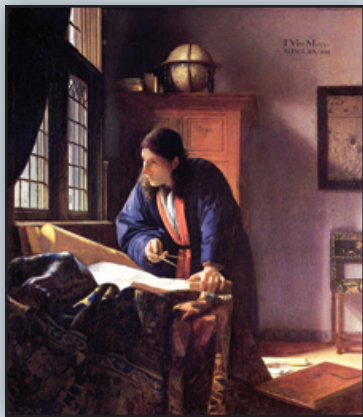
*The Allegory of Painting*,  
ca. 1666–1667, oil on canvas,  
100 x 120 cm, Kunsthistorisches  
Museum, Vienna



*Girl Reading a Letter at an Open Window*, ca. 1657, oil on canvas,  
83 x 64.5 cm, Gemäldegalerie  
Alte Meister, Dresden



*The Astronomer*, ca. 1668,  
oil on canvas, 50.8 x 46.3 cm,  
The Louvre, Paris



*The Geographer*,  
ca. 1668–1669, oil on canvas,  
53 x 46.6 cm, Städelches  
Kunstinstitut, Frankfurt



Johannes Vermeer, *The Milkmaid*, ca. 1658-1660, oil on canvas, 46 x 41 cm, Rijksmuseum, Amsterdam



François-Joseph Heim, *Charles X Distributing Awards to the Artists at the Close of the Salon of 1824*, 1827, oil on canvas, 173 x 256 cm, The Louvre, Paris



Jean Frédéric Bazille, *Studio; 9 Rue de la Condamine*, 1870, oil on canvas, 98 x 129 cm, Musée d'Orsay, Paris



Claude Monet, *Impression, Sunrise*, 1872, oil on canvas, 48 x 63 cm, Musée Marmottan Monet, Paris

*Van Gogh's Collection Submitted  
to the 1890 Brussels Art Expo*



*Sunflowers*, 1888,  
oil on canvas,  
92.1 x 73 cm, National  
Gallery, London



*Sunflowers*, 1888,  
oil on canvas,  
91 x 72 cm, Neue  
Pinakothek, Munich



*The Ivy*, 1889,  
oil on canvas,  
92 x 72 cm, present  
whereabouts unknown



*Orchard in Blossom*, 1889, oil on canvas,  
72 x 92 cm, Neue Pinakothek, Munich



*Wheat Field with Rising Sun*, 1889, oil on canvas,  
91 x 72 cm, private collection



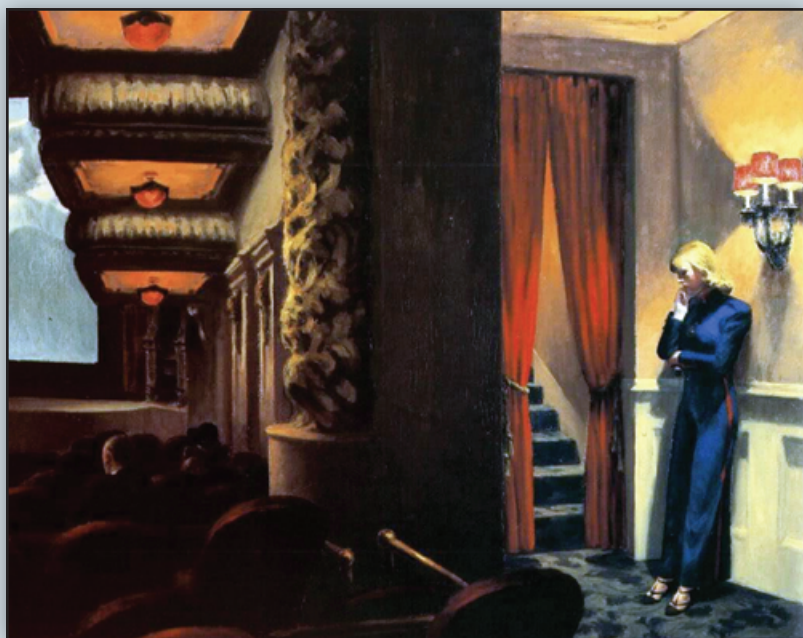
Vincent van Gogh, *The Red Vineyard*, 1888, oil on canvas,  
75 x 93 cm, Pushkin Museum of Fine Arts, Moscow



Henry Ossawa Tanner, *The Annunciation*, 1898, oil on canvas, 57 x 71-1/4 inches, Philadelphia Museum of Art, Philadelphia



Henry Ossawa Tanner, *The Thankful Poor*, 1894, oil on canvas, 35.5 x 42.2 cm, private collection



Edward Hopper, *New York Movie*, 1939, oil on canvas, 81.9 x 101.9 cm, Museum of Modern Art, New York City



Edward Hopper, *Nighthawks*, 1942, oil on canvas, 84.1 x 152.4 cm, Art Institute of Chicago, Chicago

## *Edward Hopper paintings featuring Josephine Nivison Hopper*



Edward Hopper, *Summertime*,  
1943, oil on canvas,  
29-1/8 x 44 inches, Delaware  
Art Museum, Wilmington



Edward Hopper, *The Automat*,  
1927, oil on canvas,  
71.4 x 91.4 cm, Des Moines  
Art Center, Des Moines



Edward Hopper, *Cape Cod  
Morning*, 1950, oil on canvas,  
86.7 x 102.3 cm, Smithsonian  
American Art Museum,  
Washington, D.C.



Edward Hopper, *Chop Suey*, 1929, oil on  
canvas, 81.3 x 96.5 cm, private collection



Edward Hopper,  
*Compartment C, Car 193*,  
1938, oil on canvas,  
50 x 45 cm, private collection



Edward Hopper, *Room in  
New York*, 1932, oil on canvas,  
73.66 x 93.28 cm, Sheldon  
Memorial Art Gallery, Lincoln



Edward Hopper,  
*Hotel Room*, 1931, oil on canvas,  
152.4 x 165.7 cm, Thyssen-  
Bornemisza Museum, Madrid



Edward Hopper, *High Noon*, 1949,  
oil on canvas, 69.9 x 100.3 cm,  
Dayton Art Institute, Dayton

"Prepared as a bride



adorned for her husband."

Lilias Trotter, *Prepared as a Bride*, ca. 1888, watercolor on paper

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