

Chapter 1 : List of drawings by Rembrandt - Wikipedia

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He unfolded in this, probably his most famous work, an astonishing, fascinating virtuosity, the effect of which is as great today as then. The execution of the details alone - the splendidly gleaming metal, the shimmering cloth, the various pieces of equipment - and, even more so, the fashioning of the eloquent facial expressions, succinct gestures and dazzling lighting effects are artistic in the highest degree. The possibilities inherent in a depictive representation would seem to have been exhausted. The picture bore no other title. The name *The Night Watch* did not arise until the beginning of the 19th century. The likeness shows the painting in the state in which it hung in the hall of the Civic Guard building along with six further large works depicting the Guard by other artists. The painting was trimmed at the beginning of the 18th century in order that it could be hung in a smaller town-hall chamber. The sensation caused by this immense picture of almost four by five metres can be imagined. However, some of those portrayed appear to have considered themselves to have been represented less favourably than they had expected: Rembrandt later added an oval plaque bearing a list of names, which he placed in rather unmotivated fashion in the right-hand corner of the archway. The reproduction in the album shows the picture in its original state prior to this addition. It can be seen at first glance that Rembrandt gives the presentation of the general event priority over a faithful working-out of the individual portraits. The foreground is dominated by the marching figures of the Captain and the Lieutenant. Figures to right and left of the archway are also engaged in conversation, while under it the standard-bearer is raising his standard. Men with helmets and hats are carrying swords and spears; some of them also bear round shields and are wearing gorgets. A number of the men are in the act of taking hold of the spears propped against the building wall to the right, while others continue to press forward through the archway. A boy wearing a helmet that is far too big for him is depicted in the left-hand foreground; he is running away with an empty powder horn, half-turning back in mid-stride. A musketeer clad in red stands next to him, loading his gun. To his right, half-hidden by the Captain, a form in baggy breeches with an oak leaf-garlanded helmet can be seen side-on, striding out with big steps towards the right and lifting his gun, the muzzle of which is visible between the Captain and the Lieutenant. On the far right, the drummer is trying out his instrument, and seems to have scared the dog, which is cowering in front of him. Two female figures should also be mentioned. The first, in a golden dress, has a purse and a dead hen hanging from her belt, the latter claws-upwards; she is holding a drinking horn in her hand. The second figure is almost entirely concealed behind her. A great variety of motifs of movement is arranged before the observer. Rapid change "seen in the running boy and the striding gait of the Captain and Lieutenant - characterizes the "here-and-now" of this instant, an element emphasized still further by the shot that is being fired. One may notice the lingering gestures of the speakers, together with the postures of quiet duration visible in the posture struck by the ensign and the listening and watching attitudes of those waiting. Brilliantly set highlights and certain prominent shadows serve to heighten the impression of something lasting but for a moment. It is not least through this element, together with the suggestion of commotion, that the expectation is aroused that the scene could also be encountered outside of a picture, in reality, just as it is seen here. A wide range of activities are portrayed, such as those concerning the handling of a rifle "loading, firing, cleaning out the pan" the presentation of the standard, the taking up of arms, the testing of the drum. All these are activities such as mark out the group as a Civic Guard company. At the same time, however, each individual is characterized through the activities typical of him or his task, with the consequence that each would appear to be doing whatever he wants, without reference to the general happening. Here, too, it is only the word that binds together all these diverging actions. As of this moment, it is the duty of the Lieutenant to pass on the order. A situation has been selected in which each individual becomes a member of a collective event, in the very moment in which he performs his activity for himself alone, with no direct reference to what is going on around him. It is only by this means that the moment

preceding the passing on of the order can be clearly indicated. Christian Tiimpel characterizes the depicted moment as the "state of setting off and getting into order". However, the latter would signify that the Lieutenant "or some other person or persons" were already preparing to follow the order to the troops to form up prior to marching out. One can make a better case for the argument that the moment portrayed is that one just before the men form up, one still allowing unrestricted freedom of individual action. Here, once again, in one of the last scenes of this kind, Rembrandt is able to use the situation to display the highest and most differentiated external movements, since the individual forms have not yet been integrated into the formative schema of the collective marching order. The open situation throws up further questions. Will the Captain and the Lieutenant, depicted in front of the others and already striding out, become detached from the group? Does what is happening reflect the normal course of events whenever the troop comes together, or is something special, something unique, taking place? None of this can be inferred solely from what is depicted in the picture. Are we concerned here with the departure of the Guild to escort Maria de Medici, the Queen Mother and former Regent of France, on her visit to Amsterdam? In the year , she was indeed conducted into the city by the three Guilds. An argument in favour of this is that some of the costumes date from this time; against it, however, is the fact that Frans Banning Cocq and the Lieutenant were not yet in office at that time. Furthermore, we must ask "as with The Anatomy Lesson by Nicolaes Tulp" how all these figures are to find a radius of action for their movements on the narrow steps. However, the pattern of the illumination remains inexplicable: If we were looking at a night watch in front of the house, then it could hardly be a question here of moonlight: The intensity of light revealed in the picture can only have the rays of the sun as its source "so how is it, out in the open in front of the house, that everything is shrouded in darkness? If the group were indeed illuminated by the sun, then the members would surely appear universally bright and uniformly in shadow. Yet it is only the figure of the Lieutenant, the female form in the background, and individual faces here and there which the light causes to stand out, while even the shadows follow no clear direction. Such observations can serve to draw attention to the fact that here, too, the plausibility of the action is achieved only at the expense of the plausibility of an actual situation. It covers up the fact that the figures are bright because they are depicted, and not because the light happens to be falling on them: Questions also remain unanswered when one attempts to fathom the significance of individual motifs. One example among many: In comparison with the other figures, they appear as small as children; however, their proportions and dress lead one to suspect that they might be sutlers accompanying the company. The drinking horn, the purse and the hen hanging from the belt of one of the women have been interpreted as a reference to the central social event of the Guild, the communal banquet. The fact that the size of these figures is portrayed as being so much smaller here could be explained by the mediaeval custom of depicting minor characters on a smaller scale than that employed for the principal protagonists. The question of whether the two girls have any allegorical significance within the context of the pictorial scene must remain open. The baroque era was a time of allegory and emblems. In The Night Watch, however, Rembrandt would appear to have been successful in both depicting these and simultaneously hiding them, with the result that the observer becomes aware of the allusions, yet is unable to tie them down. In this way, they maintain the state of affairs shortly before the ordering of meaningful concepts. The fact that the event, the situation in its details, the setting, costumes, illumination, and even meaning of individual motifs in The Night Watch elude a final definitive interpretation will not be taken in the following as a mistake or as the capriciousness of so-called artistic freedom; rather, it should be considered - at least on an experimental basis - as a decisive principle, one by which Rembrandt allowed himself to be led in shaping that which was to be depicted. It should be apparent that the reason for such a style of depiction can hardly lie in the effort to reproduce things as faithfully as possible, nor in the subject-matter of the depiction. If one acknowledges the openness of the depictive interpretations, then one is ultimately led to their concrete, visible cause - the elements of the picture itself, the lines, the light-dark structure, the colours. The back wall manifests some horizontal lines in its cornice, together with some vertical lines such as those on the right-hand side, where the wall projects, and to either side of the archway. Although these lines do not pass over the entire surface, they nevertheless create the impression of a grid of vertical and horizontal lines spread over the whole picture "yet one that is only intimated, since each individual line is

constantly interrupted, is not sharply drawn, and can be distinguished only with difficulty against the dark surface. For this reason, it would be pushing things too far to speak here of a grid. The structure remains open, and does not bind the format together. Nonetheless, the lines bestow upon the surface a structure such as is consistent in itself, one presenting a distinct contrast to the diversity of direction to be seen in the other straight lines mentioned above. It is fascinating to notice how the spears leaning against the wall on the right, for example, diverge but minimally from the vertical lines of the ground - yet this divergence is sufficient to disperse the impression of a consistent "grid", or prevent its consolidation from the outset. Other straight lines would appear to go along with this second direction: Visible points of intersection are avoided here, in an almost methodical manner; however, they accumulate on the other side. Swords, rifles, and other spears cross the main axis mentioned above in different directions, while a star-shaped double overlapping may even be seen above the previously discussed pointing arm. Yet all this does not serve to make the brightly lit girl the centre of the main directions; equally, nor does the star-shape form offer a central point for the principle under which the lines are distributed. It is significant, moreover, that the "accompanying" axes mentioned above are not parallel - they are almost so, it is true, but no more than this. A structure of geometric relationships would seem to have been intended but not realized. Into this structured system of straight lines is woven the chain of small roundish forms. This chain, which description cannot enable one to follow, is made up of the overlapping outlines of the figures; its indentations are such as could lead one to think distantly of a laurel garland. It crosses the whole width of the picture midway up, tending to confuse or break up any comprehensive efforts at orientation. From here, it continues upwards over the helmet adorned with oak leaves, passing in an upwardly curved arch over the heads of the Captain, the Lieutenant and the man behind them to that of the old man blowing into his powder pan. Finally, it rises over the remaining heads and the pointing arm to the right-hand border of the picture, from where it rolls on towards the centre of the picture as far as the drum. Another section of garland, not necessarily connected to the first, is formed from the heads of the figures in the archway. Notwithstanding the fact that all of the small details of the individual forms offset the tendency to recognize directions, it would be possible to speak from a very general point of view of a rough symmetry, in the sense of two wings unfolding towards the sides. The centre of this double form can be seen in the two most extensive and striking elements of illumination, those of the Lieutenant and the girl. The form of the Captain, which has been rendered extremely dark apart from his equally bright lace collar, would thereby be integrated into the symmetrical pattern and almost framed within the picture, this latter process separating him - it is said again and again, by a sort of rectangle - from the rest of the structure. If one advances this view, however, then it is always necessary to emphasize immediately the opposite view, namely that it is in fact impossible to demonstrate a symmetrical shape in the light-dark structure. The bright areas constituted by the Lieutenant and the girl are of such differing size, the distance from them to the Captain is so unequal, that it is far from convincing to argue that they are symmetrical objects. As regards the smaller bright elements, they are of course related to each other, but the comparison with a connected garland overshoots the mark. At the same time, the structure can also be seen as a group of isolated elements, or divided up into sporadic, separate groups. There is no one single line constituting an order in which the bright elements - at least, the faces - should be seen as connected. Several equally valid "paths" are available to the observer, along which he can follow the garland. The openness and divergence of the light-dark structure is great, yet not so great that its tendency to form a unified arrangement could be denied. Rectangles, oval arches, spiral forms, left-right symmetry - in each case, the observer is pointed in the direction of a basic geometric order. Yet it cannot be grasped. The elements of spontaneity, motion, even disorder, assert themselves all the more, renewing the challenge to the observer to find a general system. In this process, one becomes aware of an extremely differentiated succession of brighter and darker elements. The contrasts resulting from this alternation culminate in the central zone, dying down again towards the sides and finally reaching a provisional end at the half-bright drum, from where the next sequence of movement could then start.

Chapter 2 : How to Create Rembrandt Lighting: 5 Steps (with Pictures)

Steps Towards Rembrandt Rembrandt: dutch portrait artist, biblical history painter, early years rembrandt harmensz van ryn was born at leyden, july 15, the year probably his father was.

He immediately saw it in terms of God the Father receiving the repentant sinner, feeling that it was speaking directly to him. A year later, on a trip to Russia, he spent two days in front of the picture at the Hermitage Museum in Saint Petersburg now taking in also the watchers at the right-hand side, and continued to think and write about it for the next four years. His has been a long spiritual journey. There are many reasons why I should not have liked this book. I tend to read only fiction and to stay away from memoir. My training in art history urges me towards objective analysis, rather than believing that the picture has a subjective message for me. And most importantly, although I was brought up as a Christian, I rejected that faith in my late teens, whereas Nouwen is a Catholic priest of a strikingly evangelical bent, and makes no bones about talking of God as though of a personal acquaintance: Jesus has made it clear to me that the same voice that he heard at the River Jordan and on Mount Tabor can also be heard by me. He has made it clear to me that just as he has his home with the Father, so do I. Even more so, perhaps, if the religion were Judaism, Buddhism, or Islam, since I would accept it as a belief that I personally have never shared, rather than seeing it as a reproach to the young man I no longer am. And Nouwen writes very personally indeed. He is always there as a human being, as a man given to anger, arrogance, friendship, and devotion, and as a son in real life who has missed opportunities to tell his own father of his love. But nonetheless, he makes a great deal of Rembrandt as a prodigal son himself. A brash young man who set out with the world his oyster, he took the art world by storm before he was scarcely out of his teens. He made money and squandered money. But, as Nouwen writes, "during his sixty-three years, Rembrandt saw not only his dear wife Saskia die, but also three sons, two daughters, and the two women with whom he lived. He hadâ€¦ lived a life marked by great self-confidence, success, and fame, followed by many losses, disappointments, and failures. Through it all he had moved from the exterior light to the interior light, from the portrayal of external events to the portrayal of inner meanings, from a life full of things and people to a life marked by solitude and silence. With age, he grew more interior and still. He is also implying that while the artist may have started out as the prodigal son, he ended up as the father. But what I find so moving is that while the artist looks out with enquiring eyes, as though the world still hold mysteries that he has not solved, the father in the Prodigal Son painting is at least partially blind; he now sees with the inner eye. Self-Portrait, Rembrandt starts as the prodigal and ends as the father. The moment he saw that poster, Nouwen identified himself with the errant son. But in thinking about the picture, seeing it in full in Saint Petersburg, and talking to friends who may have known him better than he knew himself, he was persuaded that there was a lot of the elder son in him too: That realization involved a painful journey into humility. Later still, he was persuaded that the most difficult task of all was to make himself worthy of becoming the father, in his own ministry and in his understanding of his relationship with God. I stand with awe at the place where Rembrandt brought me. He led me from the kneeling, disheveled young son to the standing, bent-over old father, from the place of being blessed to the place of blessing.

Chapter 3 : List of Sliders characters - Wikipedia

, *Steps towards Rembrandt: collected articles / H. van de Waal ; edited by R. H. Fuchs ; translated by Patricia Wardle and Alan Griffiths North-Holland Amsterdam Wikipedia Citation Please see Wikipedia's template documentation for further citation fields that may be required.*

Title Professor Professor Maximillian P. Arturo often called the Professor, or simply Professor, or occasionally Max, during the third season is a fictional character on the science fiction television show *Sliders*. He was played by John Rhys-Davies. Arturo was born in Great Britain during the early s. His driving licence, shown in " Summer of Love ," indicates that his birthdate is September Since his father was fighting in India at the time, there was no way for Arturo to be identified, so he was put in an orphanage. Arturo served in the British Army as a young adult. After completing his service, he moved to the United States , where he pursued graduate studies in physics, and met fellow student Christina Fox, whom he later married. Christina died of a brain aneurysm when she was 27 " Eggheads ". Arturo had a son; however, it is not revealed in the show whether or not Christina Fox was the mother " Into the Mystic ". At the beginning of the pilot , Arturo was Regents professor of cosmology and ontology at the fictional California University. As a travelling companion, Arturo was arrogant, hot-tempered, and pompous, often referring to people who failed to meet his expectations as "blistering idiots. Having been estranged from his son before he began sliding, Arturo had expressed that he wished Quinn were his son. Later that year, Arturo was diagnosed with a terminal illness, and attempted to stop sliding. In mid, while on an alternate Earth that was to be destroyed by a pulsar , Arturo was shot by ruthless Marine Colonel Angus Rickman. Rickman initially tried to shoot Quinn, but Arturo took the bullet for him. His last words to Quinn were, "Get them [Rembrandt and Wade] home. *Sliders*" " The Exodus, Part Two ". The professor made a brief cameo in the last episode " The Seer " portrayed by Anthony Genovese. Beliefs In the episode "Into The Mystic", Arturo expresses strong opposition to the ideas that any supernatural phenomena such as psychics around the *Sliders* were real. He believed that all that is perceived as "supernatural" is an illusion designed to fool the simple-minded. Quinn wanted to "take them both and sort it out after we slide," but one of the Arturos said "Like hell we will," and attacked his counterpart. After a brief scuffle, one of the Arturos slugged the other one and jumped into the vortex alongside Quinn. Once the vortex closed, the remaining Arturo said "Oh my god" with a worried look on his face. At one point, Elizondo went on a late-night talk show and mentioned that "I [would be] doing *Sliders* right now, except for one word: Recurring characters[edit] A number of characters recurred on *Sliders*, the science fiction show. The show involved a concept of doublesâ€”alternate versions of a person on alternate Earths. Thus, a number of recurring characters on *Sliders* were doubles of each other. There were some recurring characters, however, who were other sliders. Amanda Mallory[edit] Amanda Mallory is the mother of Quinn Mallory, first seen in the pilot , played by Linda Henning in six episodes and Deanne Henry in two episodes Henry played the character in season 2; Henning played the character in all other seasons. She is the family member Quinn wishes to be reunited with upon returning to Earth Prime. Her birthday is September 27, the same day the sliders started their journey. He was with her for 30 minutes. As soon as they were reunited, they had to take Maggie to the hospital, where Quinn and Maggie both slid. Quinn left saying that he promised his mother he would be back. Quinn ended up being reunited again with her in the episode " Genesis " in a Kromagg prison on Earth Prime. When Quinn met his mother, he said that he did promise he would be back, but it ended up taking him longer than expected. Knowing that Kromaggs play tricks on the human mind, Quinn speculated that this was not actually his mother. Amanda Mallory then gave Quinn a microdot that was implanted in her arm. Quinn was to hold the microdot to his forehead and would then be told about the story of his origins. After this conversation, Amanda Mallory was taken from the Kromaggs to an alternate Earth. In the episode " The Seer ", Mrs. Mallory was reunited with the sliders who at the time were Rembrandt Brown, Maggie Beckett, Diana Davis, and a fraternal alternate of Quinn Mallory known as Mallory and at this point in time had escaped from the Kromaggs at some point in the past because the Seer World was where she was transported to by the Kromaggs and had become free due to a biological weapon. When the *Sliders* tried to ask

the Seer if Rembrandt had survived the slide to Earth Prime, she revealed that he had died. Maggie Beckett had lived in a "bubble universe" with Quinn where they lived an entire life together, were married and had a son. Mallory was hit by a car on his way to work. An alternate version of Michael Mallory was seen in the second part of the pilot at the end of the episode. This was on an alternate Earth where the population was afraid of technology, and technology that was more advanced than the advancements made by the s was illegal. The Michael Mallory on this Earth was an advocate of technology and spent five years in jail for possessing technology, and was released on the condition that he become an anti-technology informant. He was working with a group called Bayside Power that was secretly developing technology in the hopes that technology would be legalized. If technology becomes legal, Bayside Power intends to sell the technology they developed and have an advantage in the market because they would be the only ones with this technology. The Quinn Mallory of this Earth died of polio. Arturo, Wade, and Rembrandt came to this Michael Mallory because the timer was broken, Quinn was missing, and they needed technology to fix the timer. Michael Mallory pretended to want to help the sliders, but in fact he only wanted to steal the timer to give its technology to Bayside Power, and then was going to kill the sliders. They fixed it with 17 seconds left, but right then Michael Mallory came down with a gun and told the sliders that they were not going anywhere. When they opened the vortex, Quinn, who was stuck in the astral plane, became visible by the vortex. Michael Mallory demanded the sliders turn the vortex off and announced "My son is dead! The people of this world were conducting an experiment to kill people and bring them back to life to learn about the experiences in the afterlife. Quinn was dead for five minutes, and was the first person brought back to life. He saw his father in the afterlife; they threw the football to each other, and Quinn explained to him that he could not find his way home. Quinn learned that the Michael Mallory from Kromagg prime built a weapon to defeat the Kromaggs. This Michael Mallory is a doctor who developed a technique to clone humans. He cloned people with the money to afford it, kept the clones in a repository, and transplanted an organ from the clone if needed. A group of people opposed to cloning abducted Michael Mallory. One of the anti-clone advocates wanted to kill him, but Quinn wanted to use him as a bargaining chip to free his friends. After a talk between Quinn and this Michael Mallory, Michael Mallory was convinced to quit his job that involved cloning humans, and after this he opened up a clinic for people who sold their organs to the wealthy. In the s, the Michael Mallory on this Earth, along with his wife Elizabeth Mallory, created a disease to destroy the Kromaggs on that Earth. Arturo finds him brilliant but obnoxious. Quinn and Bennish are friends. Bennish has an interest in drugs and bombs. When the FBI showed up to question him about the disappearance of the Sliders, he said, "If this is about the bong I just bought, I thought it was a plant-holder, honest! An alternate Conrad Bennish from " Summer of Love " has short hair, and identifies as a Young Republican in favor of the war that was taking place at the time on that alternate Earth. A version of Bennish is seen in " Last Days ," where it seems his genius may be unchecked, and a danger to his particular Earth. After the bomb is built, Arturo, knowing that Bennish will now have unchecked power after he slides to a different world, takes a crucial part of the bomb plans and keeps it. But, unbeknownst to him until just before he slides, he drops it and Bennish finds it. The character only appeared once in the second season and for the last time in the episode " Invasion ," though he is never named or credited as Bennish. Here, he is a prisoner of the Kromaggs, eyeless as a result. Hurley that got Quinn fired. An alternate version of Mr. Hurley is in the second part of the pilot. However, he is shocked by the revelation of the truth and switches sides once it is revealed, releasing Quinn and driving him to meet up with the others. Another version of Mr. Two different versions of him are seen in the second part of the pilot. The first version was from the Soviet-ruled America, and was encountered by Rembrandt Brown. Pavel turned Rembrandt into the authorities on this world for handing him a dollar bill, which was the trademark of the underground American revolutionary on this alternate Earth. Another version of Pavel was seen at the end of the episode, on an Earth that was very much like Earth Prime, but where Michael Mallory was still alive. Rembrandt feared him because Pavel was the one who turned him into the authorities on the previous Earth. Rembrandt nearly left the taxi when Pavel said he recognized Rembrandt, but stayed when Pavel said he recognized that Rembrandt was "The Crying Man. Pavel responded by saying "[it] was his destiny. Kelly[edit] Ross J. Kelly played by John Novak is an ambulance-chasing lawyer on most of the Earths where the Sliders

encountered him during seasons 1 and 2. A different version of Kelly, though still very similar to his Earth Prime incarnation, was encountered in the episode "Into the Mystic", on the Mysticism Earth, where he was consulted by the Sliders about the possibility of legally defaulting on a contract made with a shaman. On the world where Rembrandt Brown was a superstar, Calhoun informed the public that Rembrandt was staying at the hotel. This greatly annoyed Arturo. In the episode "Greatfellas," he once again revealed that Rembrandt was staying at the hotel, but this time for different reasons. In seasons 4 and 5, the Sliders encountered alternate versions of Gomez Calhoun played by a different actor, Israel Juarbe working at the Chandler Hotel. He was seen in " Lipschitz Live! Diggs was often the person the Sliders got information from. Upon arriving on the next world, Rembrandt ran into Elston Diggs right after sliding, and asked him if they were still in San Angeles.

Chapter 4 : Night Watch - Rembrandt | I used to think this painting was â€¦ | Flickr

Steps towards Rembrandt: collected articles 9. by Henri van de Waal; Rudolf Herman Fuchs; Patricia Wardle; Alan Griffiths; Koninklijke Nederlandse Akademie van Wetenschappen.

How to Appreciate Paintings. They were appointed by the Mayor of Amsterdam to regulate the quality of cloth sold in the city, and held their meetings, in private, in a building known as the Staalhof Hall of the Drapers Guild in the Staalstraat, where the painting was displayed after completion. In it was acquired by the City of Amsterdam and in it was transferred to the Rijksmuseum. The Composition The Staalmeesters shows the five-man Board of the Clothmakers Guild, all of whose names are known from contemporary documents, together with their servant, who is shown without a hat. The book in front of the chairman is probably the account book in which the names of the drapers whose samples had been approved, together with the date and the fees they paid, were recorded. In line with this interpretation, the Syndic seated third from left makes a gesture with his right hand - something like, "You see? Other critics cite the behaviour of the figure second from left the Mennonite cloth merchant Volckert Jansz , whom, they say, is getting up to answer a question from the audience. For an individual portrait, see: Portrait of Jan Six Other art experts disagree. See for instance, H. They believe that the raised position of the five Staalmeesters is simply a compositional device used by Rembrandt for pictorial effect, and that the painting depicts a regular private meeting of the Board of the Clothmakers Guild. According to this view, the main determinant of the composition is the pictorial requirements of the work of art. Certainly Rembrandt appears to have considered the relationship of the figures to each other with great care. Three drawings survive for the three figures at the left, showing that he tried out different positions for them, while X-rays of the picture reveal that the man rising to his feet second from left was originally located on the extreme left, and the servant was also moved several times. The low view point was probably chosen not to indicate that the table is raised on a dais or platform but to correspond to the destined position of the picture above a chimney piece. However, if there was no imaginary audience implied by this picture, there was nevertheless a real one; the observer. At least 4 of the 6 figures are fully intent on the observer and he or she is both the psychological and visual focus of the composition. The participants are as strongly concentrated on something outside the picture as those in The Anatomy Lesson of Dr. Nicolaes Tulp , Mauritshuis, The Hague are on something within it. Evaluation What makes this painting such a masterpiece is the way Rembrandt has arranged his sitters and the attention he gives them. To begin with, each of the five Staalmeesters is given an individual position and personality within the composition. Indeed, there seems to be an amazing cross-section of human characteristics on display - including irony, good nature, bluff straight-forwardness, shrewd scepticism, and dull tenacity - and equal importance is given to each of the subjects. At the same time, however, Rembrandt unites all five in a strong sense of togetherness, using compositional devices. For example, he employs three horizontal lines to unify the group. The first runs along the edge of the table and the arm of the chair on the left; the second is expressed by the hats and heads of the five subjects; the topmost horizontal line follows the wall wainscoting. Atmosphere The opulent red table rug spreads its warmth throughout the painting. The light enters the painting from the left, allowing Rembrandt to enhance the solidity of his figures through his customary virtuoso use of chiaroscuro. Togetherness and Rectitude Amazingly, out of an ordinary committee meeting of five Protestant business men, Rembrandt has created a universal symbol for prudence and rectitude. Their various temperaments are focused on the single purpose of looking after the interests of an important trade, in effect a public service. It is their sense of togetherness, of mutual understanding, that is the emotional heart of the The Syndics of the Clothmakers Guild. Some two years later, in Haarlem, the aged year old Frans Hals was to express a similar feeling in the Female Regents of St. But he was no longer capable, indeed had never been capable, of embodying such a vision with the craftsmanship of a Rembrandt. For more about the group portraits painted by Rembrandt, please see 17th century Dutch painting Rembrandt van Rijn One of the best portrait artists in the history of art - and arguably among the best artists of all time - Rembrandt was also noted for his etching , his Biblical scenes and his self-portraits.

Chapter 5 : The Return of the Prodigal Son: A Story of Homecoming by Henri J.M. Nouwen

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Chapter 6 : Rembrandt van Rijn | Awards | LibraryThing

(See for instance, H. van de Waal in Steps Towards Rembrandt,) They believe that the raised position of the five Staalmesters is simply a compositional device used by Rembrandt for pictorial effect, and that the painting depicts a regular private meeting of the Board of the Clothmakers Guild.

Chapter 7 : Formats and Editions of Steps towards Rembrandt : collected articles [calendrierdelascience.com]

H. van de Waal, Steps towards Rembrandt (Amsterdam,) Svetlana Alpers, Rembrandt's Enterprise: The Studio and the Market (Chicago,) Michael Zell, Reframing Rembrandt (Berkeley,).

Chapter 8 : History of Art: Baroque and Rococo - Rembrandt van Rijn

For the parallels drawn between the story of Claudius Civilis and the foundation of the Dutch Republic as seen in the decorations of the Town Hall in Amsterdam see H. van de Waal, "The Iconographical Background to Rembrandt's Civilis," in H. van de Waal, Steps towards Rembrandt: Collected Articles , ed. R. H. Fuchs, trans.

Chapter 9 : The Syndics of the Clothmakers Guild, Rembrandt: Analysis, Interpretation

In this tutorial we take a look at Rembrandt lighting. A lighting setup that every photographer needs to know. Create this setup in 3 simple steps.