



Rembrandt / *The Descent from the Cross* / 1633 /
Etching and Engraving / 52.2 x 38.3 cm /
<https://artsandculture.google.com/asset/the-descent-from-the-cross-rembrandt-harmenszoon-van-rijn/7wEPJNo3XVZtBw>



Rembrandt / *Christ in the Storm on the Sea of Galilee* / 1633 / Oil on Canvas / 160 x 128 cm /
<https://www.gardnarmuseum.org/experience/col-lection/10953>



Raphael / *Madonna of the Meadow* /
1505-1506 / Oil on Wood / 885 x 1130 cm /
<https://artsandculture.google.com/asset/madonna-in-the-meadow-raphael/1wH8Q5iTWK8G3Q?hl=en>



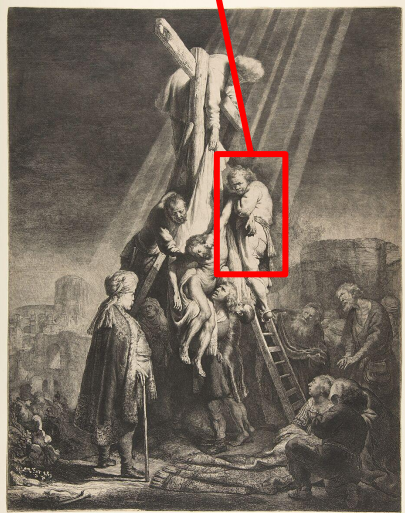
Raphael / *The Mond Crucifixion* / 1502-1503 /
Oil on Wood / 283.3 x 167.3 cm /
<https://www.thehistoryofart.org/raphael/mond-crucifixion/>

Comparative Study

In this study, I will be analyzing four different works from the Dutch Golden Age artist, Rembrandt Harmenszoon Van Rijn and the Italian High Renaissance artist, Raffaello Sanzio da Urbino, better known as Raphael. The pieces I am studying are Rembrandt's "*The Descent from the Cross*" and "*Christ in the Storm on the Sea of Galilee*" as well as Raphael's "*Madonna of the Meadow*" and "*The Mond Crucifixion*." I will compare, contrast, and analyse these artworks and the cultural influences that shape their similarities and differences. Although these works are from different places, time periods, and movements, I will be examining their connection to each other and the similar formal qualities between them. When examining the formal qualities of the pieces, I will be specifically focusing on the artists use of similar triangular composition and its significance in religious art. I will also be focusing on the similarities and differences of color and light in the works and the way they vary between artists from different movements even when depicting similar subjects. I will also compare the techniques and choices of the artists in their works as well as the sources of their inspiration and meanings behind their image, comparing these works to my own pieces of varying mediums and movements.

Evaluation of Cultural Significance

Rembrandt himself appears in this piece as the man on the ladder who seems to be holding Jesus's left arm. The artist was known for featuring himself often in his paintings and due to his many self portraits, viewers at this time would have likely been quite familiar with Rembrandt's face.



Rembrandt / *The Descent from the Cross* / 1633 / Etching and Engraving / 52.2 x 38.3 cm / <https://artsandculture.google.com/asset/the-descent-from-the-cross-rembrandt-harmenszoon-van-rijn/7wEPJNo3XVZtBw>

Rembrandt Harmenszoon Van Rijn was a Dutch Golden Age artist who specialized in baroque oil paintings. His paintings are characterized by their dark shadows, dramatic lighting, and realistic compositions. He is also known for featuring his own face in many of his paintings. While Rembrandt is renowned for his oil paintings he also often experimented with drafting and etching.

Rembrandt's *Descent from the Cross* engraving, completed in 1633, was created by the Dutch artist with the help of the engraver Jan Van Vliet. The piece is an engraved reproduction of one of Rembrandt's previous pieces of the same name. This same composition was used several other times though mostly in Rembrandt's oil paintings, the scene as a whole is a popular subject for many religious works. The original painting was commissioned from the artist earlier in the 1630s by Frederick Henry, Prince of Orange. The background of this scene is a mixture of classical buildings, an interesting inclusion considering the artist never left the Dutch Republic in his lifetime.

Rembrandt's *Christ in the Storm on the Sea of Galilee* is an incredibly intense biblical oil painting, made infamous by its theft from Boston's Isabella Stewart Gardner Museum in 1990. The scene is considered to be among Rembrandt's most dramatic works, a common trend for the artist in the early 1630s. This was around the time the artist had just come to Amsterdam and was intending to make a name for himself painting historical or biblical scenes. This piece is incredibly unique for the artist as it is his only work depicting a seascape, making it an incredibly important part of Rembrandt's oeuvre. As mentioned previously, this piece found itself in the public eye after it was stolen in what is considered to be among the most famous property thefts in history. 13 pieces worth over \$500 million, were stolen by two unknown men disguised as police officers on the morning of March 18, 1990.



Rembrandt / *Christ in the Storm on the Sea of Galilee* / 1633 / Oil on Canvas / 160 x 128 cm / <https://www.gardnermuseum.org/experience/collection/10953>

This dramatic scene is Rembrandt's only known seascape, the rest of his paintings all depict either land/urban areas or are indoor scenes.

Evaluation of Cultural Significance

The background perspective makes use of atmospheric perspective in which the further away things appear lighter and less defined. Leonardo and Raphael pioneered this technique based from observations of the way the real atmosphere distorts objects that are further away from the viewer.

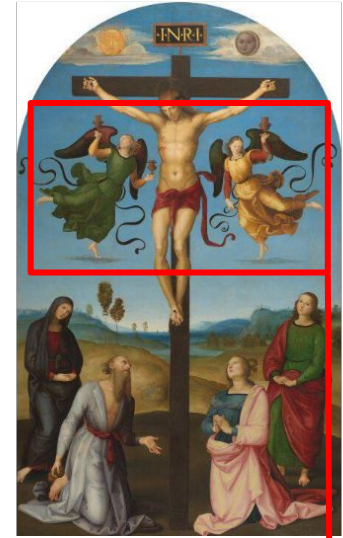


Raphael / *Madonna of the Meadow* / 1505-1506 / Oil on Wood / 885 x 1130 cm / <https://artsandculture.google.com/asset/madonna-in-the-meadow-raphael/1wH8Q5iTWK8G3Q?hl=en>

Raffaello Sanzio da Urbino is among the most famous high renaissance artists of all time. Born in 15th century Italy to a court painter in Urbino, Raphael is known for his work as head Architect of St. Peter's Basilica in Rome. Before his time in the Vatican he worked throughout central Italy and was well known, especially in Florence, as a painter of Madonnas. His paintings are often brightly colored depictions of biblical scenes and events characterized by his subjects' soft round faces and his use of sfumato.

Raphael's *Madonna of the Meadow*, seemingly inspired by the works of Leonardo Da Vinci, makes use of his technique of chiaroscuro. The shadows and highlights of the figures' forms make their placement in the piece seem realistic and believable. The piece is similar to Leonardo's *The Virgin and Child with St Anne and St John the Baptist* also referred to as the Burlington cartoon, which historians believe may have inspired this piece. The piece depicts the Mary and the young Jesus and St. John the Baptist in a serene almost ideal landscape. The smooth curves and vibrant colors give the piece a peaceful atmosphere, which was reportedly very popular among Raphael's 16th century viewers. It was after soon the completion of this piece that Raphael would be called to the Vatican to create a fresco for the pope.

The Mond Crucifixion by Raphael is an altarpiece meant for San Domenico church in Citta Di Castello. The peaceful composition depicts Christ on the cross surrounded by kneeling figures, two angels collect his blood with chalices, which is a reference to the Catholic doctrine of transubstantiation. The reason for this focus in the piece is its intended use as an altarpiece under which the tradition of communion would take place. There is a clear contrast between the depiction of suffering in the piece and its peaceful, serene tones. The piece is known as the Mond Crucifixion due to its donation to the National Gallery by Ludwig Mond.



Raphael / *The Mond Crucifixion* / 1502-1503 / Oil on Wood / 283.3 x 167.3 cm / <https://www.thehistoryofart.org/raphael/mond-crucifixion/>

The angels collecting the blood of Jesus in chalices (above) are meant to allude to the practice of communion and the tradition that states the wine used in ceremonies is the representation of Christ's blood.

Similarities of Cultural significance



Rembrandt / *Christ in the Storm on the Sea of Galilee* / 1633 / Oil on Canvas / 160 x 128 cm / <https://www.gardnermuseum.org/experience/col-lection/10953>



Rembrandt / *The Descent from the Cross* / 1633 / Etching and Engraving / 52.2 x 38.3 cm / <https://artsandculture.google.com/asset/the-descent-from-the-cross-rembrandt-harmenszoon-van-rijn/7wEPJNo3XVZtBw>

Both Rembrandt and Raphael were European artists who worked primarily as painters. Their work is mostly religious, with Raphael being mostly commissioned by the Roman Catholic church and similar religious entities in Italy. Rembrandt's work was religious too but post-protestant reformation, churches and religious organizations did not commission art, especially in the Netherlands where Rembrandt lived and worked. Instead Rembrandt worked as a "painter of history" though at this time biblical and secular history were seen as indistinguishable. Both Painters also took inspiration from antiquity as seen in the background of Rembrandt's *The Descent from the Cross*. 1633 (Bottom Left). Raphael throughout his career painted various works based on ancient Greco-roman myths and history. Although these remain a small part of his body of work due to his employment by the Roman Catholic church. All four of the paintings pictured, Rembrandt's *The Descent from the Cross* and "*Christ in the Storm on the Sea of Galilee*" and Raphael's "*Madonna of the Meadow*" and "*The Mond Crucifixion*." are based off of biblical scenes from the new testament. Despite being on opposite sides of the continent and working more than a century apart their pieces are connected by this focus on Christianity. This demonstrates the hold that Christianity had over Europe at the time and the way that it influenced the art created there throughout the last two millennia.

Both artists worked primarily as painters, as this was among the most popular forms of art at the time. They also however each had students or hired engravers who would create prints of many of their works such as the print of Rembrandt's *The Descent from the Cross* (pictured bottom left). These prints would allow a single piece by the artist to be displayed and owned by multiple people, spreading knowledge of the artist and increasing their fame. This was previously done through the artist making multiples of the same piece though through printmaking and etching, Raphael and Rembrandt were able to create these reproductions in mass and with far less effort. Rembrandt himself knew how to print but was not incredibly knowledgeable and skilled in the process thus he relied on his students or was aided by professional etchers such as Jan Van Vliet to aid in the creation of these reproductions. Raphael on the other hand did no engravings himself, instead partnering with etcher Marcantonio Raimondi to reproduce many of his pieces as prints.



Raphael / *Madonna of the Meadow* / 1505-1506 / Oil on Wood / 885 x 1130 cm / <https://artsandculture.google.com/asset/madonna-in-the-meadow-raphael/1wH8Q5iTWK8G3Q?hl=en>



Raphael / *The Mond Crucifixion* / 1502-1503 / Oil on Wood / 283.3 x 167.3 cm / <https://www.thehistoryofart.org/raphael/mond-crucifixion/>

Differences in Cultural significance



Rembrandt / *Christ in the Storm on the Sea of Galilee* / 1633 / Oil on Canvas / 160 x 128 cm / <https://www.gardnermuseum.org/experience/col-lection/10953>



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While religion was a major similar theme within the works of both Rembrandt and Raphael, it was also a major difference. As mentioned previously Rembrandt worked in the midst of the protestant reformation, a major turning point of Christianity in Europe. A result of this shift in public opinion was common rejection of the Roman Catholic Church and many of its practices. This included the previously popular commissioning of large scale pieces of art for the purposes of decorating churches and other religious buildings. This meant that Rembrandt was rarely hired by religious institutions, who were previously among the largest providers of commissions and jobs to artists in Europe, and instead had to market his art to a different audience. His clients and customers were mostly wealthy members of the art buying public in Holland rather than religious organizations or royalty. This difference in purpose may be what led to Rembrandt creating dark, dramatic renditions of biblical scenes, as previously biblical or religious art was often very uninventive and similar. It also may be what led to Rembrandt often painting scenes from Greco-Roman Mythology and non-religious historical pieces.

Post protestant reformation Europe was a very different setting than that of Raphael almost a century earlier, when the Vatican was near the height of its power and influence over Europe and especially Italy where Raphael primarily lived and worked. In this environment Raphael was often hired by churches and even the Papacy itself, many of his major works were done as commissions for St. Peter's basilica, of which he worked as head architect. Without access to these wealthy patrons, Rembrandt had to adapt his style and subjects to fit the wants of other potential patrons. This can be seen in the background of Rembrandt's *The Descent from the Cross* where he includes the images of several buildings in the style of classical antiquity. Raphael's pieces are far more focused in their religious themes as their clear purpose is to be utilized and displayed in church settings. Raphael's *The Mond Crucifixion*, while employing a creative and unique composition, does not break away from its clear intended purpose of being used as an altarpiece for communion with its imagery and overarching ideas being clearly interpretable. This differs greatly from Rembrandt who depicts his subjects in a more dramatic story-like manner with more complex tone and mood.

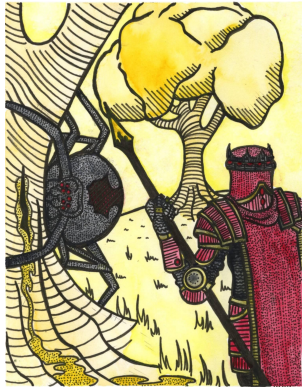


Raphael / *The Mond Crucifixion* / 1502-1503 / Oil on Wood / 283.3 x 167.3 cm / <https://www.thehistoryofart.org/raphael/mond-crucifixion/>



Raphael / *Madonna of the Meadow* / 1505-1506 / Oil on Wood / 885 x 1130 cm / <https://artsandculture.google.com/asset/madonna-in-the-meadow-raphael/1wH8Q51TWK&GQ?hl=en>

Comparing and Contrasting Cultural Significance ('Personal work')



The Two Trees.
2023

Both of my pieces, *The Two Trees* and *The King of Diamonds* contrast significantly in terms of cultural significance to the works of Rembrandt and Raphael. They were made centuries apart within a completely different culture and part of the world, with very different context when it comes to technological and social progress. One similarity they share culturally is that Religion, specifically Christianity, was an inspiring element for all of the pieces in question. My pieces are not directly depicting religious stories or directly inspired by christian theology. Instead, my pieces are inspired by things derived from christianity and its beliefs. *The Two Trees* is based on the works of J.R.R. Tolkien who is known to have been inspired by biblical texts and included similar themes and tropes into his writing. *The King of Diamonds* is visually inspired by the *Book of Kells* an Irish illuminated manuscript depicting the gospels of the new testament. These are both similar culturally in terms of inspiration to the works of Rembrandt and Raphael, however differ in terms of significance. While it is a minor theme or partial inspiration, Christianity is not a major focus in either of my works whereas it is the main focus and subject of Rembrandt's and Raphael's. This use of Religion in the pieces is more similar to Rembrandt's work rather than Raphael's, since Rembrandt did not make religious art instead his art was just affected and determined by the cultural importance of Christianity at the time rather than his own focus on it as a subject. My pieces, especially *The Two Trees* are very much more inspired by modern day culture than any sort of religious works. *The Two Trees* is an illustration of Tolkien's *The Silmarillion* which is a popular book in the cultural context of the modern day United States. Similarly Rembrandt's pieces were inspired by popular religious or historical stories that were relevant at the time. Raphael's were as well, however, his works had a slightly different context in the sense they were often commissioned for the Catholic Church or other wealthy religious organizations and people.

Time period is also a similarly different aspect in terms of cultural significance between my pieces and the works of Raphael and Rembrandt. Much has changed and advanced technologically since their pieces were made which allows for me to include diverse elements in my works that are not common in my own culture, this is seen in *The King of Diamonds* which is inspired by works from a different culture and time period that I have access to due to digital media. This ability for easy communication throughout the world is a major difference between my work and someone like Rembrandt who needed to rely on prints and etching to even display his work abroad in just Europe. Whereas my pieces are able to be shared and displayed easily especially in their digital format. *The Two Trees* despite not being digital, was digitally scanned and therefore can be shared and displayed on virtually any computer with internet access around the world. All of this significantly affects the purpose of my work meaning I don't have to focus on making prints or etching to share and display it. Although the change in medium in *The Two Trees* from physical painting to digital is very similar to the way Rembrandt had to convert his paintings into prints in order to share and display them abroad.



The King of Diamonds. 2023

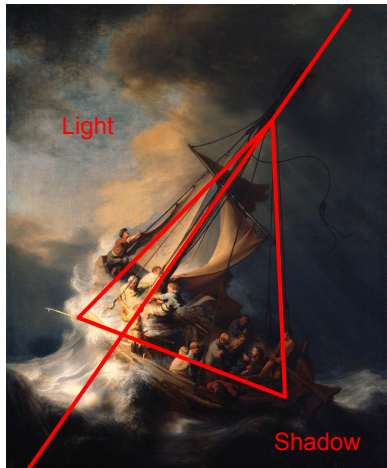
Evaluation of Material and Conceptual Significance

Rembrandt worked primarily as an oil painter, this was an incredibly popular art form at the time and almost all major artists worked in oil. Furthermore, the use of printmaking to reproduce popular paintings and increase their viewership was also a popular practice. This is one of the factors that caused Rembrandt's work to garner attention throughout Holland gaining him intense popularity and recognition.

Christ in the Storm on the Sea of Galilee is made using oil paint, like most of Rembrandt's works. The piece is also quite large, being 160 x 128 cm, which adds to its dramatic tones. The themes of dramatic contrast between light and dark continues into the function and purpose of the work. The work clearly exists in a religious context and seems to express a popular biblical scene in a way that draws in the viewers attention. This is done through the use of dramatic angles and shapes complimented by Rembrandt's use of chiaroscuro. The composition specifically is arranged so that two halves of the piece exist, each primarily dark or light. These halves are split by the mast of the ship, creating a diagonal barrier through the center of the scene. The boat itself also has a strong triangle shape which aligns with the division of the page.

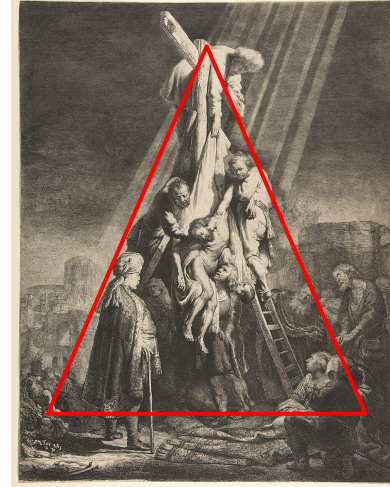
Rembrandt's *The Descent from the Cross* print from 1633 is a depiction of one of his often used compositions of the same name. The print exists to allow better access to rembrandt's work and to allow his piece to be seen by a wide audience. It functions as a religious piece, meant to describe and show an important scene from the christian Bible. During Rembrandt's time literacy among people, especially the lower classes, was much lower than it is today. Religious pieces such as Rembrandt's existed in-part to tell biblical stories in a way that did not involve writing. In terms of the pieces composition, a strong triangle composition exists. This choice by the artist places emphasis on the form of Jesus in the center who is meant to be the focal point of the piece. His face is placed in the center of the triangular shape made up by the people surrounding him.

In Rembrandt's *Christ in the Storm on the Sea of Galilee*, the artist utilizes contrasting light and dark tones to emphasize the dramatic tones within the painting. The main focus of the scene is highlighted with light values and vibrant color in contrast to the dark and colorless surroundings.



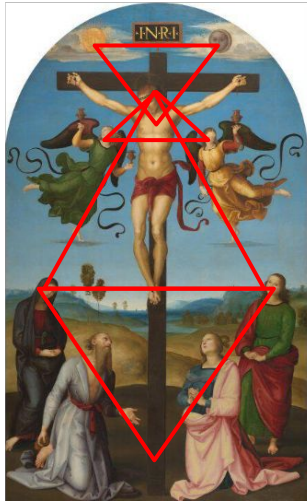
Rembrandt / *Christ in the Storm on the Sea of Galilee* / 1633 / Oil on Canvas / 160 x 128 cm / <https://www.gardnermuseum.org/experience/col-lection/10953>

In both of these pieces, a triangle layout exists in relation to the placement of Jesus within the composition. This is very evident in *The Descent from the Cross* (below) where his face is clearly placed in the exact center of the triangle. This contrasts to *Christ in the Storm on the Sea of Galilee* where a strong triangle shape does exist as the focal point of the image, but Christ is placed in the bottom right corner rather than the middle.



Rembrandt / *The Descent from the Cross* / 1633 / Etching and Engraving / 52.2 x 38.3 cm / <https://artsandculture.google.com/asset/the-descent-from-the-cross-rembrandt-harmenszoon-van-rijn/7wEPJNo3XVZtBw>

The Mond Crucifixion is a complex composition of triangular shapes. The four figures at the bottom and the cross make a downwards pointing triangle, balanced out by two smaller triangles made between Christ and the angels and Christ and the sun and moon. As a whole the scene is very symmetrical with an effective sense of balance.



Raphael / *The Mond Crucifixion* / 1502-1503 / Oil on Wood / 283.3 x 167.3 cm / <https://www.thehistoryofart.org/raphael/mond-crucifixion/>

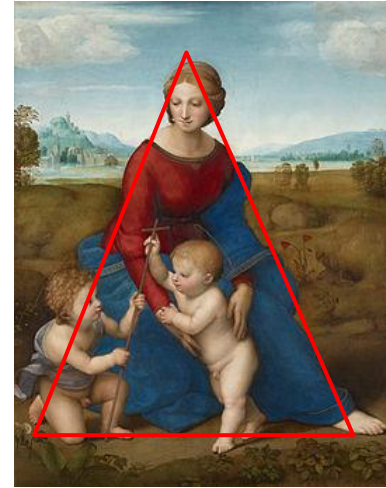
Evaluation of Material and Conceptual Significance

Raphael also worked primarily as an oil painter but also included many metals and precious minerals into his work. As he was commonly employed by the wealthy Catholic Church, he often used gilding techniques in his works and incorporated precious materials such as gold, silver, and lapis lazuli into various pieces. He also used a few unique methods to achieve the vibrant colors often seen in his work, he would bind together various pigments using walnut oil. Raphael's unique material choices included paint made from bismuth, ultramarine, and gold dust.

Raphael's *The Mond Crucifixion* is an altarpiece made from typical renaissance oil paints. The piece is noted for its strong use of red throughout the painting, possibly referencing the symbolism of Christ's blood, it's main focus. As stated earlier the alter that the piece was made for, was used for the eucharist/communion, a common christian tradition in which participants drink wine and eat bread that symbolically represent Christ's blood and body. The deep red color throughout the piece references this symbolism as well as the angels collecting his blood in chalices, from which wine is often drunk during communion.

Madonna of the Meadow is a clear example of pyramidal composition in a painting. This layout was borrowed from Leonardo, who Raphael also borrowed other stylistic features from. Despite the soft color and peacefulness of the scene, the young Jesus gripping the cross of Saint John the Baptist is a definitive symbol of his eventual death. The scene depicts an apocryphal encounter between Jesus and John the Baptist as children. According to tradition, John immediately recognized, even as a child, that Jesus was the messiah. This explains the young baptist's kneeling position as Jesus grasps his cross. The figures in this piece are praised for their realistic appearance, this realism is furthered by Raphael's use of chiaroscuro. This technique of contrasting dark and light make the figures feel three dimensional, as if they actually positioned within the space.

Madonna of the Meadow's strong pyramid shape is mostly defined by Mary's dress. The dark blue of her clothes contrast with the figures of John and Jesus, bringing them further into the foreground. Mary sits like a guardian around the form of the young Jesus who occupies the exact center of the pyramid.



Raphael / *Madonna of the Meadow* / 1505-1506 / Oil on Wood / 885 x 1130 cm / <https://artsandculture.google.com/asset/madonna-in-the-meadow-raphael/1wh8Q5iTWK8G3Q?hl=en>

Comparing and Contrasting Material and Conceptual Significance

Both artists worked primarily as Oil painters and focused heavily on religious topics and themes. This use of Oil painting was quite standard for their times so the use of the medium is not very significant. A difference in the medium of the pieces however is the material on which they were painted, Raphael's *The Mond Crucifixion* and *Madonna of the Meadow* were both painted on wooden panels while Rembrandt's *Christ in the Storm on the Sea of Galilee* was painted on canvas. While this is a significant difference between the paintings themselves it is not a major difference between the artists as both used canvas and panels throughout their careers.

A major material significance of the works themselves is physical size, Raphael's *The Mond Crucifixion* stands at a monumental 112 x 66 inches while his *Madonna of the Meadow* is a more modest 44 x 33 inches. This difference ties directly into the pieces function and purpose, *The Mond Crucifixion* as said before was an altarpiece and thus was meant to be grand in order to fit into the large scale of a church setting. On the other hand *Madonna of the Meadow* was not intended for use in a church as Raphael gifted the piece to Taddeo Taddi, his wealthy Florentine patron. This smaller size is also shared by Rembrandt's pieces, with *Christ in the Storm on the Sea of Galilee* being roughly 63 x 50 inches and the etching of *The Descent from the Cross* being around 20 x 15 inches. *The Mond Crucifixion* is also unique in the sense that it isn't exactly a standalone piece. It like many other altarpieces was accompanied by a predella, a series of painted panels running along the bottom. The lack of these other panels, as it is displayed today, greatly affects one's perception of the piece.

The disparity in scale between *The Mond Crucifixion* and the other pieces relates to a major conceptual difference between the two. As mentioned previously, *The Mond Crucifixion* was meant as an altarpiece rather than a piece meant for someone's home. This leads to symbolism within the piece that is not found in the others. The focus on the Eucharist in the altarpiece differs greatly from Rembrandt's works which were not intended for church settings and focused more on dramatic storytelling of biblical scenes, which the viewers may have been more interested in when not in the context of a religious setting.



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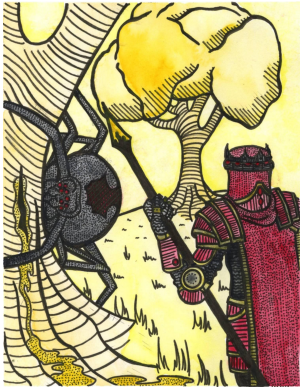
Raphael / *St. Jerome Saving Sylvanus and Punishing the Heretic Sabianus* / 1502-03 / Oil on Wood / 25.7 x 41.9 cm / <https://www.nationalgallery.org.uk/research/research-resources/studying-raphael/studying-raphael-frames>



Raphael / *Eusebius of Cremona Raising Three Men from the Dead* / 1502-03 / Oil on Wood / 25.7 x 41.9 cm / <https://www.nationalgallery.org.uk/research/research-resources/studying-raphael/studying-raphael-frames>

The Mond Crucifixion's two predella panels (pictured above) were meant to be displayed alongside the piece. Other panels also existed but these are the last two surviving ones. These panels are displayed in museums in Lisbon and North Carolina while *the Mond Crucifixion* is displayed separately in London. The presence, or lack, of these other panels affect one's perception of the piece. This differs from all the other compared pieces as they are all standalone pieces and are not impacted by the lack of other complimentary works.

Comparing and Contrasting Material and Conceptual Significance (Personal work)



Tanzilo. *The Two Trees*.
2023

The material differences between my pieces and the works of Raphael and Rembrandt are quite significant being theirs are oil paintings or etchings of oil paintings and mine are mostly digital with *The Two Trees* being finalized in ink and watercolor paint. Digital methods were important to the creation of both my pieces with one being entirely digital, this is very different from Rembrandt's and Raphael's since their pieces were made long before computers and the digital age. As talked about previously this difference in medium also allows for my pieces to be shared and viewed more widely than Rembrandt's or Raphael's ever were. Pieces such as *Descent from the Cross* had to be converted to a printing or etching just so versions could be seen more widely around Europe. My pieces are also not made from very expensive materials *The Two Trees* uses watercolor and ink rather than oil paint. One thing is the border of *The King of Diamonds* is meant to mimic and invoke the gold paint and gold leaf used in the original Book of Kells. Similar materials were used by Raphael in pieces such as *The Mond Crucifixion*.

A major similarity between my works and the pieces made by Rembrandt and Raphael is conceptual significance. All of the pieces involve storytelling as a theme with pieces like *The Two Trees* and Rembrandt's work being similar in the sense they are sharing the culturally popular stories of their respective times. Things like *The King of Diamonds* divert from this classic theme of storytelling or narrative but do have some narrative elements in them such as characters.

The pieces share other conceptual similarities as well including composition. *The King of Diamonds* starts to seem very familiar this way when comparing the triangular or pyramidal arrangement of the figures with pieces like *The Mond Crucifixion* or *Descent from the Cross*. Similarly in this piece the most important figure (The King of Diamonds) is placed in the middle of the page and is flanked by two characters meant to be his sons. A similar but less obvious triangular placement is present in *The Two Trees* where the two main characters are the bottom corners of the pyramid and the tree, which is a major part of the plot, is top and center. This placement partially alludes to the importance of the tree as it is the goal of the two characters under it. This type of placement is akin to the kind found in Rembrandt's *Christ in the Storm on the Sea of Galilee* where the triangular shape more encompasses the scene as a whole rather than the faces of specific figures like in Raphael's *The Mond Crucifixion*.

The concept of religion and religious symbolism used in narrative is also relevant across most of these pieces. The King in *The King of Diamonds* wears a crown with a cross on his head in the piece. This is quite typical of historical monarchs throughout Europe because many European countries are historically Christian. However the placement of this cross does paint an interesting parallel with the significance of the King in the middle and the central images of crosses in *Descent from the Cross* and *The Mond Crucifixion*. In both the cross and Jesus are the centerpiece of the work and the placement of the cross on the head of the King in *The King of Hearts* is a way to immediately connect him with the importance of Christ and the cross prevalent in many of these older pieces of European art.



The King of Diamonds. 2023

Interpretation of Function and Purpose



Rembrandt / *Christ in the Storm on the Sea of Galilee* / 1633 / Oil on Canvas / 160 x 128 cm / <https://www.gardnermuseum.org/experience/col-lection/10953>

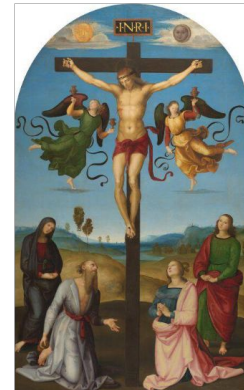


Rembrandt / *The Descent from the Cross* / 1633 / Etching and Engraving / 52.2 x 38.3 cm / <https://artsandculture.google.com/asset/the-descent-from-the-cross-rembrandt-harmenszoon-van-rijn/7wEPJNo3XVZtBw>

The purpose of these artworks are quite similar, they are all decorative in purpose with Rembrandt's work being mostly historical works with heavy emphasis on religion and Raphael's being more religious in nature. While Rembrandt's two works seem purely religious in our current modern context, when they were made they were considered historical.

While all of the works are meant to be decorative, they have their own unique functions beyond being purely decoration. For example, Raphael's *The Mond Crucifixion* was meant as an altarpiece, as stated previously. This purpose deeply affected both the physical qualities of the piece as well as its concepts and symbolic meaning. The piece was made very large in order to fit the scale of the church it was meant for, and its concepts reference communion and other Christian practices. These all derive directly from its unique function and purpose. This is different from Rembrandt's print *The Descent from the Cross* which is much smaller and meant to make Rembrandt's work available to more people through printing and reproduction of his famous works. A difference in purpose also exists in the religious contexts of the works. As stated previously Raphael often painted for the Catholic church while Rembrandt mostly worked in a post-protestant reformation setting, where the church was less respected and Christian art was more often classified as historical rather than religious.

There is also purpose in the recipient of the work, both of these artists usually either worked for commissions or sold their works. In these cases, the artist is working for money and making something expecting to be paid for their efforts. This is not the only reason artists would make or sell works, especially in the times of Raphael and Rembrandt. There were often political motives behind the purchasing and gifting of art. Raphael's *Madonna of the Meadow* was gifted by the artist to Taddeo Taddi. Paintings are quite expensive and would make a good gift for those the artists wanted to earn favor with.



Raphael / *The Mond Crucifixion* / 1502-1503 / Oil on Wood / 283.3 x 167.3 cm / <https://www.thehistoryofart.org/raphael/mond-crucifixion/>

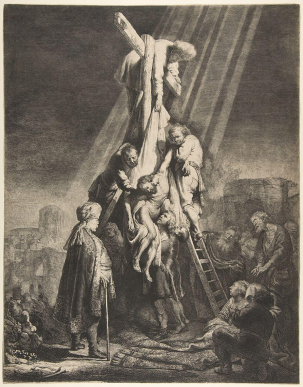


Raphael / *Madonna of the Meadow* / 1505-1506 / Oil on Wood / 885 x 1130 cm / <https://artsandculture.google.com/asset/madonna-in-the-meadow-raphael/1wH8Q51TWK8G3Q?hl=en>

Similarities in Function and Purpose



Rembrandt / *Christ in the Storm on the Sea of Galilee* / 1633 / Oil on Canvas / 160 x 128 cm / <https://www.gardnermuseum.org/experience/col-lection/10953>



Rembrandt / *The Descent from the Cross* / 1633 / Etching and Engraving / 52.2 x 38.3 cm / <https://artsandculture.google.com/asset/the-descent-from-the-cross-rembrandt-harmenszoon-van-rijn/7wEPJNo3XVZtBw>

Similarly, the purpose of all the compared artworks is decorative with an emphasis on religion and what was at the time considered teaching history. The pieces were all related to christianity, all depicting Jesus and his story. Pieces like *The Descent From the Cross* and *Christ in the Storm on the Sea of Galilee* by Rembrandt, as well as Raphael's *The Mond Crucifixion* are scenes all taken directly from the bible. Raphael's *Madonna of the Meadow* is not a scene found within the bible but is heavily inspired by it. These depictions could all be considered "historical events" since at the time they were considered purely historical, at least in the eyes of the Catholic church and other christian groups in Europe at the time. An interesting thing to note is how some pieces like Raphael's *Madonna of the Meadow* don't depict any real biblical scene, the meeting as children between Jesus and John the Baptist is something that some Christian groups believe happened but is not explicitly ever confirmed within canonical christian texts. Therefore it could be argued that this piece is more purely symbolic and decorative rather than historical, still it is clearly religious. Either way these pieces are meant to tell some sort of story to their viewers and express biblical stories or elements without the need to read the bible.

Another similarity between the purpose of the works is that they were all made by the artists for other people. Rembrandt's *The Descent From the Cross* was printed in order to sell more copies of the same work. This way, Rembrandt could display his pieces in multiple places at once and further expand his fame across the Netherlands and Europe as a whole. While his pieces may not have been made with a specific buyer in mind, they were all made for the purpose of eventually being sold and displayed. This is different from pieces like Raphael's *The Mond Crucifixion* which was specifically commissioned by the artist for use in a specific place. Raphael's *Madonna of the Meadow* was also a gift for Taddeo Taddi, although whether or not it was made specifically for him is unknown.



Raphael / *The Mond Crucifixion* / 1502-1503 / Oil on Wood / 283.3 x 167.3 cm / <https://www.thehistoryofart.org/raphael/mond-crucifixion/>



Raphael / *Madonna of the Meadow* / 1505-1506 / Oil on Wood / 885 x 1130 cm / <https://artsandculture.google.com/asset/madonna-in-the-meadow-raphael/1wH8Q51TWK8G3Q?hl=en>

Differences in Function and Purpose



Rembrandt / *Christ in the Storm on the Sea of Galilee* / 1633 / Oil on Canvas / 160 x 128 cm / <https://www.gardnermuseum.org/experience/collektion/10953>



Rembrandt / *The Descent from the Cross* / 1633 / Etching and Engraving / 52.2 x 38.3 cm / <https://artsandculture.google.com/asset/the-descent-from-the-cross-rembrandt-harmenszoon-van-rijn/7wEPJNo3XvZtBw>

There is a major difference between the pieces in terms of their context as religious works. As stated previously, a cultural barrier exists between the settings of Rembrandt and Raphael. Between their times, the Protestant Reformation took place, and the Catholic church lost a significant amount of power, influence and popularity throughout Europe. This greatly affected the types of art that would find success and fame, especially relating to religious art. The church was known for its extravagant commissions of art, especially from artists such as Raphael himself. By the time Rembrandt began creating art in the 1600s, much of Europe related large-scale expensive religious art to the Catholic Church. Protestant groups across Europe were not accepting of this art form and made it necessary for artists like Rembrandt to advertise his work as “historical” rather than religious. These works were often at a much smaller scale and meant to be owned by an individual rather than displayed in a church or chapel. This difference can be seen in the size difference between Raphael and Rembrandt’s works, with Raphael’s often being far larger in size. It can also be seen in the materials used to create the pieces, Raphael sometimes used materials such as gold leaf in his works, as well as much brighter more vibrant paints. It would likely not be appropriate for Rembrandt to utilize such materials in his work as many saw such unnecessarily expensive and flashy materials as unacceptable, as they linked it to the practices of the Vatican.

The difference in the function and purpose of the pieces can also be seen in the way their subjects are depicted. While both use similar triangular compositions and depict similar scenes and characters, Rembrandt’s are far more dramatic in nature while Raphaels seem to express more symbolism. This can be seen in details like the angels collecting Christ’s blood in *The Mond Crucifixion* and Jesus clutching John’s cross-like staff in *Madonna of the Meadow*. This difference between the concepts seen in the work furthers the idea that one artist was creating explicitly religious work, while the other leaned more into storytelling and dramatic depictions of historical events.

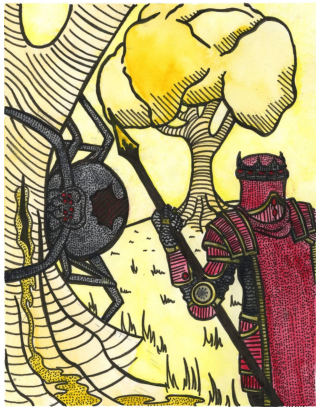


Raphael / *The Mond Crucifixion* / 1502-1503 / Oil on Wood / 283.3 x 167.3 cm / <https://www.thehistoryofart.org/raphael/mond-crucifixion/>



Raphael / *Madonna of the Meadow* / 1505-1506 / Oil on Wood / 885 x 1130 cm / <https://artsandculture.google.com/asset/madonna-in-the-meadow-raphael/1wH8Q51TWK8G3Q?hl=en>

Comparing and Contrasting Function & Purpose (Personal Work)



My pieces are very similar in their function and purpose to the works of Rembrandt and Raphael. All the pieces in question are decorative, with mine and Rembrandt's being connected with a strong focus on narrative. My piece *The Two Trees*, specifically, is meant to visualize and convey a popular piece of literature, very similarly to Rembrandt's focus on creating images to retell the stories in the Christian Bible. The initial literary work, J.R.R. Tolkien's *The Silmarillion* is also biblically inspired, meaning similar concepts and stories exist between the inspiring works of both mine and Rembrandt's pieces *Descent From the Cross* and *Christ in the Storm on the Sea of Galilee*. A major difference between *The Two Trees* and the works of Rembrandt is that while my piece is based off of a clearly fictional story, Rembrandt believed his works to be more "historical" in nature. This is clear in my piece with its more fantastical elements as opposed to the realistic style and environments of his pieces. True or not, he believed these events were factual and historical and thus represented them realistically in more believable settings. *The Two Trees* is also similar to Raphael's work in the way of being narrative in nature. It is especially similar to *Madonna of the Meadow* rather than *The Mond Crucifixion* as Raphael's other piece serves a function as an altarpiece and does not include as many elements of storytelling.

Despite also featuring similar conceptual elements, my piece *The King of Diamonds* differs greatly in function and purpose from the works of both Rembrandt and Raphael. While also decorative and somewhat narrative in nature, the piece has a more focused function as being a playing card. This adds a further purpose of useability to the piece that despite being a standalone work and not in reality for an actual game of cards, greatly affects the overall design choices and composition of the piece. Use of triangular composition is not only for the purpose of narrative in *The King of Diamonds* but also a way for the card to adhere to the common design of playing cards. The piece is similar to *The Mond Crucifixion* in the sense that while both are narrative in function they have a very clear separate purpose, one to be an altarpiece used in the Eucharist and the other to be used as an element of a game. My piece is significantly different in function and purpose than the works of Rembrandt which are very story-driven and purely narrative with dramatic elements. The only narrative present in *The King of Diamonds* is character design and character elements used to create an interesting composition and further depth to the work. This is narrative in nature however is a different type of storytelling than Rembrandt's dramatic and complex scenes and stories.

Neither pieces are meant to be religious in nature which differs greatly from the function and purpose of the inspiring artists who mostly worked for religious institutions and religious patrons. While both of my pieces include Christian iconography or overall themes they do not directly correlate or represent the religion or its elements.



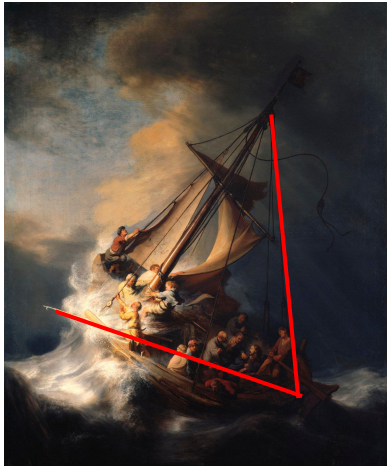
Analysis of Formal Qualities

Below you can see how the ropes and general shape of the boat directs the viewer's gaze towards Jesus, who sits at one corner of the ship and is emphasized by the direction many of the disciples are looking. This gives the viewer the impression that they are relying on him, and showing that he is the focal point of the scene despite not being in the center.

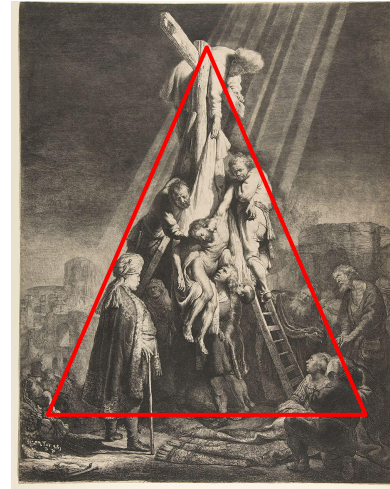
Rembrandt's *Christ in the Storm on the Sea of Galilee* is outdoor scene depicting a biblical story where Jesus and his disciples attempt to cross the Sea of Galilee by boat but are caught in a storm. The artist emphasizes the drama of the story through the intense differences between light and dark, powerful angular shapes, and believable depictions of the disciples frightened appearances. Rembrandt makes use of tone and light to emphasize the drama in his piece, vibrant warm colors are surrounded by cool darks. This could allude to the concept of the struggle between light and darkness, a common theme throughout religious works including the bible from which this story came. There is also a strong sense of movement within the piece, a viewer's eyes will follow the strong lines created by the ropes and mast of the ship as well as the gaze of the disciples as they look towards the figure of Jesus for help. This directs the viewer's gaze towards him and his face, which is lightly illuminated compared to his dark surroundings.

Rembrandt's *The Descent from the Cross* is another example of an outdoor scene depicting a biblical story, this time, where the followers of Jesus are removing his body from the crucifix he was executed on. The scene seems both somber and important, with deep shadows and strong beams of light directing the viewer's gaze onto the body of Christ, which sits directly in the center of a powerful pyramidal composition. This triangular shape is made by the figures of those around him taking Jesus off the cross. Other figures gather below him looking fearfully up at the scene, further directing and focusing the viewer towards the central figures. The fact that this is a print and therefore colorless adds to the somberness of the piece, which feels void of any positive emotions. This may differ between the original and the printed version, giving the viewer differing feelings while viewing the same composition. Despite the lack of color, the difference in shadow is still apparent, with Jesus illuminated compared to his surroundings.

A strong triangle composition exists in the piece, created by the bodies of the people removing Jesus from the cross, and objects like the ladder which show strong lines that further the image of a triangle. Jesus hangs in the center of the triangle, giving him importance and focus in the piece, it is clear that the scene revolves around him as he is surrounded tightly by the other figures in the scene.



Rembrandt / *Christ in the Storm on the Sea of Galilee* / 1633 / Oil on Canvas / 160 x 128 cm / <https://www.gardnermuseum.org/experience/col-lection/10953>



Rembrandt / *The Descent from the Cross* / 1633 / Etching and Engraving / 52.2 x 38.3 cm / <https://artsandculture.google.com/asset/the-descent-from-the-cross-rembrandt-harmenszoon-van-rijn/7wEPJN03XVZtBw>

Analysis of Formal Qualities

The scene below depicts its three figures in a strong pyramidal composition which reflects the importance of figures to the story. Mary is at the top because she is protecting the young children and is the only adult. John remains at the bottom as he kneels to Jesus showing how he is important in the center.



Raphael / *Madonna of the Meadow* / 1505-1506 / Oil on Wood / 885 x 1130 cm / <https://artsandculture.google.com/asset/madonna-in-the-meadow-raphael/1wh8Q5tWK8G3Q?hl=en>

Raphael's *Madonna Del Prato* also called *Madonna of the Meadow* is an open air scene depicting the Virgin Mary, young John the Baptist, and baby Jesus in a setting similar to Raphael's home country of Italy. He makes use of techniques like chiaroscuro and atmospheric perspective to make the scene realistic and believable. The figures are seated in a balanced pyramidal arrangement with the mother, Mary, at the top as well as Jesus in the center foreground. This placement of Jesus is common in many works depicting him as they mean to show his importance even if he is just depicted a small child or baby. Raphael uses color to give the piece a peaceful, happy tone, this contrasts greatly to the symbolism of the cross and Jesus brutal execution and death. The artists use of chiaroscuro and shadow gives the illusion of a three dimensional form as well as giving believability to the space and contributing to its overall sense of unity.

Raphael's *The Mond Crucifixion* is also an outdoor scene, depicting the execution of Jesus by crucifixion as told in the bible. The piece has a strong sense of balance with much of it being almost symmetrical. Each figure is matched by one on the opposite side including the sun and the moon. The only figure that does not have a matching one is Jesus who is directly in the middle on the cross. There exists many triangular patterns between the placements of the figures, with Jesus head forming a triangle with the sun and moon as well as with the angels beside him. Color also plays a strong role in the piece as many of the figures wear a deep red, invoking the image of blood and wine which both are symbols of the Eucharist which this panel strongly focuses on. The artist uses chiaroscuro and atmospheric perspective here as well to give the scene a believable look and atmosphere.

Despite depicting someone's execution, the scene is not shown as brutal or dark. Instead giving the feeling of ritual or importance. This likely stems from the Christian belief that Christ was resurrected, therefore this scene depicting his death is not upsetting as it is considered an almost necessary thing to happen in their faith.



Raphael / *The Mond Crucifixion* / 1502-1503 / Oil on Wood / 283.3 x 167.3 cm / <https://www.thehistoryofart.org/raphael/mond-crucifixion>

Similarities of Formal Qualities



Rembrandt / *Christ in the Storm on the Sea of Galilee* / 1633 / Oil on Canvas / 160 x 128 cm / <https://www.gardnermuseum.org/experience/col-lection/10953>



Rembrandt / *The Descent from the Cross* / 1633 / Etching and Engraving / 52.2 x 38.3 cm / <https://artsandculture.google.com/asset/the-descent-from-the-cross-rembrandt-harmenszoon-van-rijn/7wEPJNo3XVz1Bw>

A major similarity between the formal qualities of the pieces exists between Raphael's *The Mond Crucifixion* and Rembrandt's *The Descent From the Cross*. These pieces depict very similar scenes with similar emphasis on triangular composition. They both place the figure of Christ in the center, showing how he is the focal point of the piece. They also both have a strong sense of balance, with *The Mond Crucifixion* being more symmetrical and *The Descent from the Cross* finding balanced through use of similarly weighted objects such as people in the foreground on one side compared to large buildings in the background opposite them.

This similarity is furthered by one between all of the works, they all make use of triangular and pyramidal arrangements between their figures and in their compositions to reflect the hierarchy of importance within the piece. All of the pieces except for Rembrandt's *Christ in the Storm on the Sea of Galilee* position the figure of Jesus in the center, showing his prominence and importance as God in Christian beliefs. The piece that breaks this trend, Rembrandt's *Christ in the Storm on the Sea of Galilee*, still places Jesus in a place of prominence at the bottom right corner of the triangle. The piece also uses strong lines and the gaze of the other figures present to direct the viewer's eyes towards Jesus. This way Rembrandt could create a unique composition and create the dramatic effect he wanted while still putting emphasis on Jesus as the focal point of the piece, or at least the most important of the pictured figures. Raphael's *The Mond Crucifixion* contains multiple triangular shapes. While it depicts a scene similar to Rembrandt's *The Descent from the Cross*, Raphael's piece is quite different in terms of the layout of the triangles as it contains less figures and therefore the triangle is created by important objects on the composition rather than connecting lines between them such as *Christ in the Storm on the Sea of Galilee* does. The rest are quite similar this way as they create the general pyramid shape through the edges of the figures, or in *Christ in the Storm on the Sea of Galilee's* case, the ship. The triangle is a shape that allows the pieces to express their hierarchy of figures while maintaining a strong and balanced geometric composition.



Raphael / *Madonna of the Meadow* / 1505-1506 / Oil on Wood / 885 x 1130 cm / <https://artsandculture.google.com/asset/madonna-in-the-meadow-raphael/1wH8Q5iTWK&G3Q?hl=en>



Raphael / *The Mond Crucifixion* / 1502-1503 / Oil on Wood / 283.3 x 167.3 cm / <https://www.thehistoryofart.org/raphael/mond-crucifixion/>

Differences in Formal Qualities



Rembrandt / *Christ in the Storm on the Sea of Galilee* / 1633 / Oil on Canvas / 160 x 128 cm / <https://www.gardnarmuseum.org/experience/col-lection/10953>



Rembrandt / *The Descent from the Cross* / 1633 / Etching and Engraving / 52.2 x 38.3 cm / <https://artsandculture.google.com/asset/the-descent-from-the-cross-rembrandt-harmenszoon-van-rijn/7wEPJNo3XVZtBw>

A major difference between the two pieces is the use of shadows and the way they are used to create realism. Rembrandt's works have far more contrast in terms of highlights and shadows than Raphael's. This causes them to seem more realistic in terms of lighting and less cartoon-like. Raphael's are not unrealistic, he uses chiaroscuro to give his figures depth, however, this does not compare to Rembrandt's advanced usage of shadow as seen specifically in his *Christ in the Storm on the Sea of Galilee*. These deep shadows and highlights are also seen in his *The Descent from the Cross*, however, this is easier to see in the original painting as the print lacks color. Another major difference is composition, while all of the pieces maintain some form of similar triangular or pyramidal composition, Rembrandt's are often more complex, creating complicated layouts that lack symmetry yet maintain balance. This contrasts to Raphael who often uses simple compositions as seen in pieces such as his *The Mond Crucifixion* where most of the piece finds balance through symmetry rather than different yet equal weighted objects opposite each other, as Rembrandt does in his *The Descent from the Cross*.

Color is another formal quality that the artists differ in their usage of, Raphael tends to use lighter more vibrant colors, often using lots of deep reds in his works. This contrasts to Rembrandt who uses many dark and toned down colors, this can be seen in his *Christ in the Storm on the Sea of Galilee*. In this he uses a wide variety of colors including reds, yellows, blues, and greens however they are not incredibly vibrant compared to how they are used in pieces like Raphael's *The Mond Crucifixion*. This gives Rembrandt's works a darker tone than that of Raphael's, which seem lighter and more symbolic rather than conveying the drama and excitement of pieces like *Christ in the Storm on the Sea of Galilee*. The mix of lighter tones and simpler composition mixed with Raphael's use of atmospheric perspective give pieces like *Madonna of the Meadow* a more peaceful tone expressing beauty and symbolism rather than focusing on telling a compelling and engaging story. This connects to the differences in function and purpose of the works and the artists' intention while creating them.



Raphael / *Madonna of the Meadow* / 1505-1506 / Oil on Wood / 885 x 1130 cm / <https://artsandculture.google.com/asset/madonna-in-the-meadow-raphael/1wH8Q5iTWk&G3Q?hl=en>



Raphael / *The Mond Crucifixion* / 1502-1503 / Oil on Wood / 283.3 x 167.3 cm / <https://www.thehistoryofart.org/raphael/mond-crucifixion/>

Comparing & Contrasting Formal Qualities (Student Work)

My piece *The Two Trees* is similar in many of its formal qualities to the works of Rembrandt and Raphael. Like all the works pictured, my piece especially focuses on use of composition and a triangular layout to highlight the focal point and central figures in the piece in order to drive the narrative. The human figure, spider, and background tree all are pictured in a pyramidal composition each with similar or equal weight in the overall composition. There are many differences between the historical pieces and *The Two Trees* in terms of elements of art. This includes a major difference between the use of line and linework in the pieces. My piece uses bold, black outlines that clearly separate objects while Raphael and Rembrandt utilize light, shadow, and chiaroscuro techniques to define the subjects in their pieces. Even Rembrandt's etching, *The Descent from the Cross* does not use linework in this way instead relying on differences in value and texture. Use of texture is somewhat of a similarity between all of the pieces, mine defines objects with unique textures of stippling and hatching to create shape and dimension as well as distinguish subjects from each other. This is similar to the works of Rembrandt and Raphael, although their textures are less stylized and instead idealized yet very realistic. Color is also quite different between the pieces, with mine using a limited palette and most of Rembrandt and Raphael's works utilizing a broad and complex palette of blended colors and diverse tones. Overall these differences in artistic elements and choices regarding the principles of design and composition give the pieces a very different style and tone, Raphael and Rembrandt's works seem more serious and dramatic compared to the bright stylized look of my piece.



Rembrandt / *The Descent from the Cross* / 1633 / Etching and Engraving / 52.2 x 38.3 cm / <https://artsandculture.google.com/asset/the-descent-from-the-cross-rembrandt-harmenszoon-van-rijn/7wEPJNo3XVZtBw>



Rembrandt / *Christ in the Storm on the Sea of Galilee* / 1633 / Oil on Canvas / 160 x 128 cm / <https://www.gardnERMuseum.org/experience/col-lection/10953>



Raphael / *Madonna of the Meadow* / 1505-1506 / Oil on Wood / 885 x 1130 cm / <https://artsandculture.google.com/asset/madonna-in-the-meadow-raphael/1wH8Q5ITWK8G3Q?hl=en>



Raphael / *The Mond Crucifixion* / 1502-1503 / Oil on Wood / 283.3 x 167.3 cm / <https://www.thehistoryofart.org/raphael/mond-crucifixion/>



The Two Trees

Comparing & Contrasting Formal Qualities (Student Work)

Overall these pieces differ greatly in terms of formal qualities. Like *The Two Trees*, *The King of Diamonds* shares the pyramidal placement of subjects that is present in most of the pieces. The composition is very unique compared to the rest of the pieces, with the image mirrored on the lower half of the piece. This could be likened to the horizontal symmetry present in Raphael's *The Mond Crucifixion* though that simply has a symmetrical placement of figures and objects rather than a perfect mirrored image. The concept of a halfway split composition is also present in Rembrandt's *Christ in the Storm on the Sea of Galilee*, though like the previous example, is not very similar in execution nor a mirrored image. In terms of formal qualities the pieces are fairly different. *The King of Diamonds* has a more diverse color palette than *The Two Trees* but still not as varied as any of the historical pieces besides Rembrandt's greyscale etching. Even still, *The Descent from the Cross*, as well as the other pieces contain far more diversity in value and use of light and shadow. There is strong use of line in *The King of Diamonds* which is dissimilar to the rest of the pieces, just as *The Two Trees* is. All of these choices in use of the elements of art are shaped by the pieces cultural significance. While all of the pieces are inspired by religious works and a forms of the Christian bible, the inspiration for *The King of Diamonds*, the *Irish Book of Kells* was created centuries before Rembrandt and Raphael lived, meaning the artists technical skills are far beyond what was commonplace when the books art was created. This creates an obvious stylistic difference and disconnect between the overall look and formal qualities of *The King of Diamonds* and the four compared works of Rembrandt and Raphael.



Rembrandt / *The Descent from the Cross* / 1633 / Etching and Engraving / 52.2 x 38.3 cm / <https://artsandculture.google.com/asset/the-descent-from-the-cross-rembrandt-harmenszoon-van-rijn/7wEPJNo3XVZtBw>



Rembrandt / *Christ in the Storm on the Sea of Galilee* / 1633 / Oil on Canvas / 160 x 128 cm / <https://www.gardnermuseum.org/experience/col-lection/10953>



Raphael / *Madonna of the Meadow* / 1505-1506 / Oil on Wood / 885 x 1130 cm / <https://artsandculture.google.com/asset/madonna-in-the-meadow-raphael/1wH8Q5iTWK8G3Q?hl=en>



Raphael / *The Mond Crucifixion* / 1502-1503 / Oil on Wood / 283.3 x 167.3 cm / <https://www.thehistoryofart.org/raphael/mond-crucifixion/>



The King of Diamonds

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