



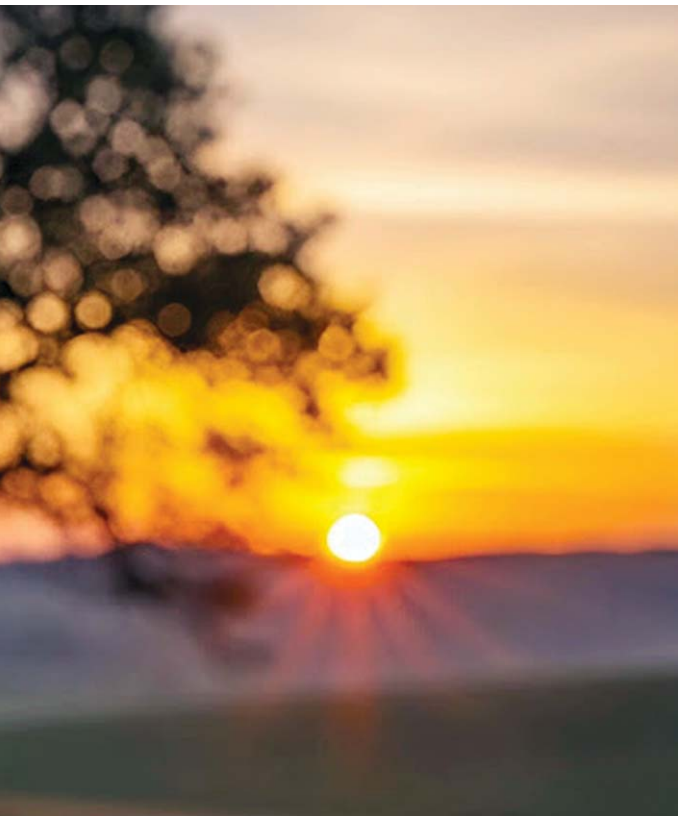
Celebrating the Art of Performance

Actors' Day honours the craft, creativity, and dedication of performers who bring stories to life on stage and screen. From theatre to cinema, television to digital platforms, actors immerse themselves in diverse roles, capturing human emotions and experiences that resonate across cultures. This day recognises not just the glamour of stardom, but also the discipline, vulnerability, and hard work behind each performance. It's a reminder of how storytelling shapes our collective imagination, challenges perspectives, and inspires empathy. Actors' Day celebrates both legendary icons and emerging talents who continue to redefine the art of performance.

#POEMS

End Of Year Rush Poem

Leave the rest, For another day, Slow your speed, Live your way



By Sue Ellson
The end of year
Is coming fast
The end of year
Has me agast

Everyone rushing
As if time is ending
Everyone risking
Their healthy living

Please take a moment
To stop and focus
Must you do everything
Like hocus pocus

What can wait
What is urgent
What is essential
What is important

Leave the rest
For another day
Slow your speed
Live your way

Smile and observe
What you have achieved
Over the last 12 months
Your blessings received

What challenges have you
conquered
What fears have you overcome
A new year is waiting
To see what you'll become

Pat yourself on the back
So I can share your glee
Another year is nearly over
On the path to truly be

#POEMS

When This Is Over

The school rush each morning, Coffee with a friend, The stadium roaring, Each deep breath, A boring Tuesday, Life itself



When this is over,
may we, never again,
take for granted
A handshake with a stranger
Full shelves at the store
Conversations with neighbors
A crowded theatre
Friday night out
The taste of communion
A routine check-up
The school rush each morning
Coffee with a friend
The stadium roaring

Each deep breath
A boring Tuesday
Life itself.
When this ends,
may we find
that we have become
more like the people
we wanted to be,
we were called to be,
we hoped to be,
and may we stay
that way, better
for each other
because of the worst.

-LAURA KELLY FANUCCI



Rembrandt's Mughal Inspiration.



When we think of Rembrandt van Rijn, we usually think of Amsterdam, biblical scenes, dramatic portraits, and the extraordinary play of light and shadow that made him one of the greatest artists of the Dutch Golden Age. Yet, Rembrandt's artistic interests extended far beyond the familiar world of seventeenth-century Europe.

Thousands of miles away, in the courts of Mughal India, another extraordinary artistic culture was flourishing. The Mughal emperors commissioned richly detailed paintings of rulers, courtiers, battles, ceremonies, animals, landscapes, and everyday life. These paintings were created in a very different artistic tradition from Rembrandt's. Yet, remarkably, Mughal art found its way into Rembrandt's studio in Amsterdam. The connection between Rembrandt and the Mughals reveals something impor-



Shah Jahan and his son.

tant about the seventeenth century: the world was already deeply connected through trade, collecting, diplomacy, and the movement of objects and ideas.

Amsterdam and the Global Economy

The distance between Amsterdam and India was enormous, but global commerce was beginning to make that distance seem much smaller. Amsterdam was one of the major centres of the Dutch Golden Age and was closely connected to international trade. The Dutch East India Company (VOC), established in 1602, played a major role in Dutch commerce with Asia. Ships travelled between Europe and Asian ports, carrying spices, textiles, precious objects, manuscripts, and other commodities.

These goods did not remain confined to commercial warehouses. They entered the homes and collections of wealthy merchants, scholars, aristocrats, and artists. Objects from Asia became objects of curiosity and fascination in Europe.

Rembrandt himself was an enthusiastic collector. His collection contained a wide variety of objects from different parts of the world, reflecting his curiosity about cultures beyond Europe. For him, collecting was not

simply about possessing valuable things. Objects could provide inspiration, information, and new visual possibilities.

Among the objects that reached Europe were Mughal paintings and illustrated manuscripts.

The Mughal Court on Paper

Mughal painting developed under the patronage of emperors beginning with Akbar, and it reached remarkable levels of sophistication under his successors, including Jahangir and Shah Jahan.

Mughal manuscripts were often lavishly illustrated. Their paintings were highly detailed, formal, and carefully composed. Artists paid extraordinary attention to the appearance of people and objects.

Jewellery, textiles, weapons, architecture, plants, animals, and luxurious fabrics could all be represented with remarkable precision. Clothing communicated rank and status, while carefully controlled poses and gestures reinforced the hierarchy of the imperial court.

The Mughal painting tradition therefore did more than record appearances. It created a visual language of power and imperial authority.

The emperor occupied a carefully defined place within this visual system. Courtiers, nobles, musicians, servants, and other figures were positioned around him according to their status. Costumes and accessories further communicated wealth and social position.

It was this combination of detail, formality, luxury, and political symbolism that Rembrandt encountered when Mughal images reached Amsterdam.

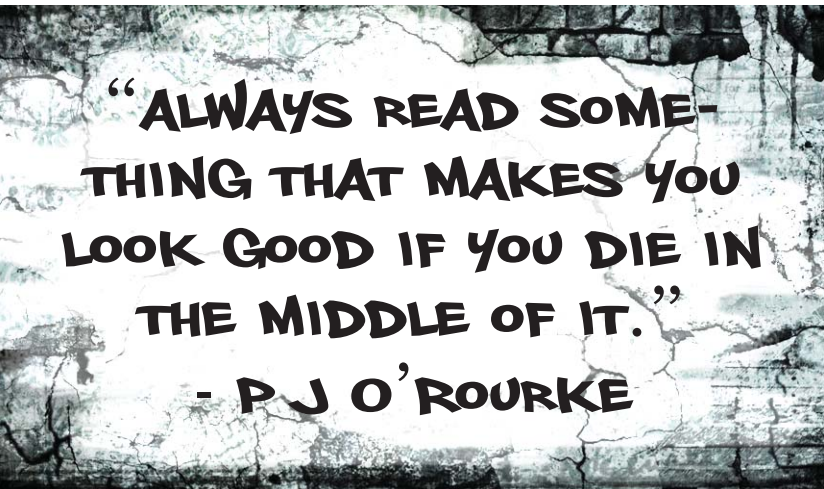
Rembrandt Looks Towards India

Rembrandt did not simply admire Mughal paintings as exotic curiosities. He actively studied them.

He made a remarkable group of drawings based on Mughal compositions, depicting emperors and court figures associated particularly with the reigns of Jahangir and Shah Jahan.

The drawings are fascinating because Rembrandt did not reproduce the paintings in exactly the

THE WALL

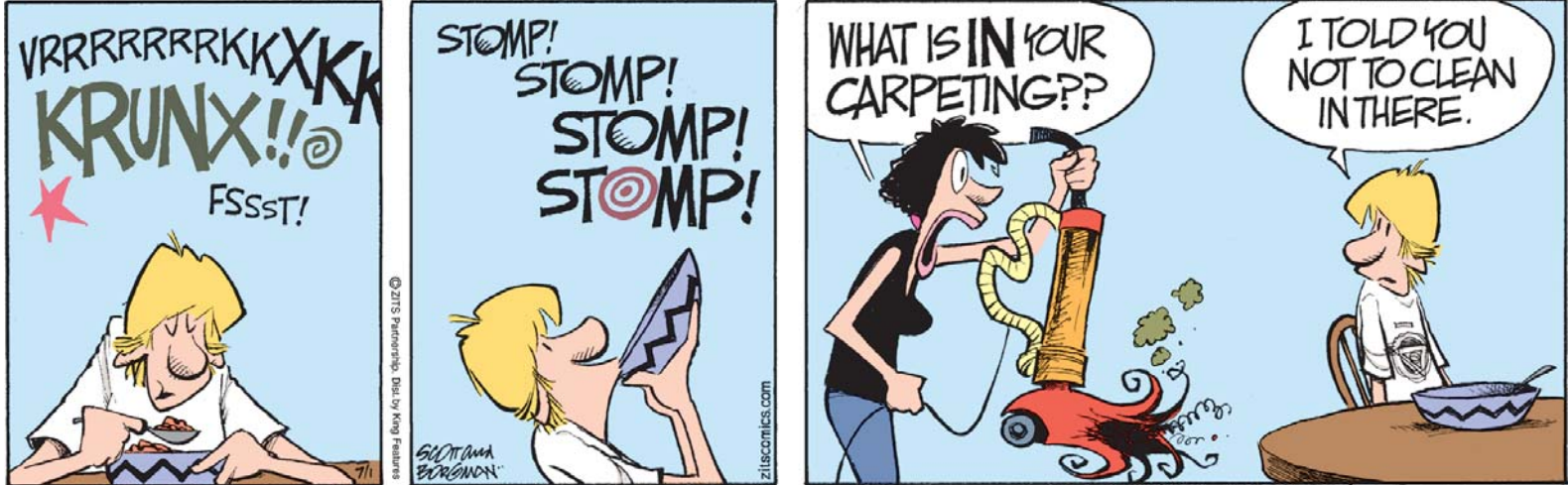


BABY BLUES



By Rick Kirkman & Jerry Scott

ZITS



By Jerry Scott & Jim Borgman