



14-1 * Gianlorenzo Bernini ST. TERESA OF ÁVILA IN ECSTASY
Cornaro Chapel, church of Sta. Maria della Vittoria, Rome. 1645-1652. Marble, height of the group 11' 6" (3.5 m).

LOOKING FORWARD ►

in the church of Sta. Maria della Vittoria in Rome, the sixteenth-century Spanish mystic St. Teresa of Ávila (1515–1582, canonized 1622) swoons in ecstasy on a bank of billowing marble clouds (fig. 14-1). A puckish angel tugs open her robe, aiming a gilded arrow at her body. Gilded bronze rays of supernatural light descend, even as actual light illuminates the figures from a hidden window above. This dramatic scene, created by Gianlorenzo Bernini (1598–1680) between 1645 and 1652, represents a famous vision described with startling, physical clarity by Teresa, in which an angel pierced her repeatedly with an arrow, transporting her to a state of ecstatic oneness with God, charged with erotic associations.

The sculpture is an exquisite example of the emotional, theatrical style perfected by Bernini in response to the religious and political climate in Rome during the period of spiritual renewal known as the Counter-Reformation. Many had seen the Protestant Reformation of the previous century as an outgrowth of Renaissance Humanism with its emphasis on rationality and independent thinking. In response, the Catholic Church took a reactionary, authoritarian position, supported by the new Society of Jesus founded by Ignatius Loyola (1491–1556, canonized 1622). In the “spiritual exercises” (1522–1523)

initiated by St. Ignatius, Christians were enjoined to use all their senses to transport themselves emotionally as they imagined the events on which they were meditating. They were to feel the burning fires of hell or the bliss of heaven, the lashing of the whips, and the flesh-piercing crown of thorns. Art became an instrument of propaganda and also a means of leading the spectator to a reinvigorated Christian practice and belief.

Of course, the arts had long been used to convince or inspire, but nowhere more effectively than by the Catholic Church in the seventeenth century. To serve the educational and evangelical mission of the revitalized and conservative Church, paintings and sculpture had to depict events and people accurately and clearly, following guidelines established by religious leaders. Throughout Catholic Europe, painters such as Peter Paul Rubens and Michelangelo Merisi da Caravaggio created brilliant religious art under official Church sponsorship. And although today some viewers find this sculpture of St. Teresa uncomfortably charged with sexuality, the Church approved of the depictions of such sensational and supernatural mystical visions. They helped worshipers achieve the emotional state of religious ecstasy that was the goal of the Counter-Reformation.

The intellectual and political forces set in motion by the Renaissance and Reformation of the fifteenth and sixteenth centuries intensified in the seventeenth century. Religious wars continued, although gradually the Protestant forces gained control in the north, where Spain recognized the independence of the Dutch Republic in 1648. In Rome an energized papacy, aided by the new Jesuit Order, maintained the primacy of Catholicism in southern Europe, the Holy Roman Empire, and France (MAP 14-1). As rulers' economic strength began to slip away, artists found patrons in the Church and the secular state, as well as in the newly confident and prosperous urban middle class. What evolved was a style that art historians have called "the Baroque." The label may be related to the Italian word *barocco*, a jeweler's term for an irregularly shaped pearl—something beautiful, fascinating, and strange.

Baroque art deliberately evokes intense emotional responses from viewers. Dramatically lit, theatrical compositions often combine several media within a single work as artists foreground their technical virtuosity. But the seventeenth century also saw its own version of Classicism, a more moving and dramatic variant of Renaissance ideals and principles featuring idealization based on observation of the material world; balanced (though often asymmetrical) compositions; diagonal movement in space; rich, harmonious colors; and

the inclusion of visual references to ancient Greece and Rome. Many seventeenth-century artists sought lifelike depiction of their world in portraiture, **genre paintings** (scenes from everyday life), **still lifes** (paintings of inanimate objects such as food, fruit, or flowers), and religious scenes enacted by ordinary people in ordinary settings. Intense emotional involvement, lifelike renderings, and Classical references may exist in the same work, and are all part of the stylistic complexion of seventeenth-century Europe.

Rome

How was the Baroque style established in Rome?

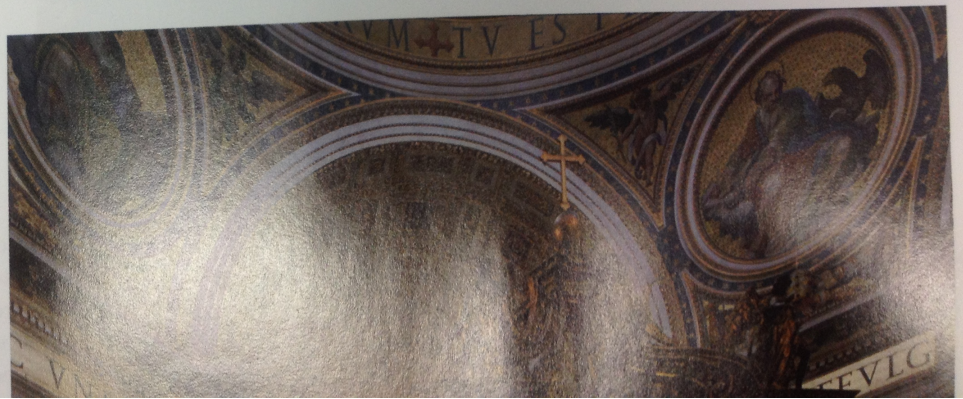
The patronage of the Church and aristocratic Roman families allied with the papacy—such as the Borghese, the Barberini, and the Farnese—dominated Italian art from the late sixteenth to the late seventeenth century. Following the directives of the Counter-Reformation, splendid religious architecture was embellished with painting and sculpture aimed at helping convince the faithful of the power of traditional religion. In Rome, the Borghese Pope Paul V (pontificate 1605–1621) ordered the expansion and modernization of the new St. Peter's Basilica. In 1606, he commissioned the architect Carlo Maderno (1556–1629) to add a longitudinal nave and a new façade to

Michelangelo's central-plan building, only a half century old (see "St. Peter's Basilica," p. 340).

When Maffeo Barberini was elected pope as Urban VIII (pontificate 1623–1644), he gave the young Bernini the daunting task of designing an enormous bronze **baldachin**, or canopy, over the main altar of St. Peter's. The **BALDACCHINO** (FIG. 14-2), completed in 1633, stands about 100 feet high and exemplifies the Baroque taste for dramatic, multimedia extravaganzas. The twisting form of the gigantic bronze columns at the corners copies columns from the altar shrine of Old St. Peter's that were believed to come from Solomon's Temple in Jerusalem. The winding grapevines that encircle them are an ancient symbol of the wine of the Eucharist. Bernini's columns thus combine symbolism from Judaism and Christianity, conforming to the view of Christian scholars that Solomon's Temple supports the Christian Church just as the Hebrew Bible is the foundation of the New Testament. Crowning the structure is an orb and a cross representing universal dominion of Christ. The

angels and *putti*, as well as the tasseled panels imitating textiles on the entablature, are all cast in bronze. The *Baldacchino* marks the high altar and the sacred site of the tomb of St. Peter, but it also celebrates Urban VIII and his family, the Barberini, whose emblems—honeybees, suns, and laurel leaves—are prominently displayed.

Visible through the *Baldacchino*'s columns is a huge bronze reliquary containing an ancient wooden throne thought to have belonged to St. Peter as the first bishop of Rome. The Chair of St. Peter symbolizes the direct descent of Christian authority from this apostle to the reigning pope, a belief rejected by Protestants and therefore deliberately emphasized in Counter-Reformation Catholicism. The chair is lifted upward by four theologians amid a surge of gilded clouds toward an explosion of angels, *putti*, and gilded rays of glory, surrounding a stained-glass window depicting the dove of the Holy Spirit. The actual sunlight and the flickering candles, reflected and multiplied by the gilded bronze, are meant to be part of the dazzling effect.





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14-2 • Gianlorenzo Bernini BALDACCHINO

In the crossing of St. Peter's
Basilica, Vatican, Rome. 1624–1633.
Gilt bronze, height 100' (30.48 m).
Chair of St. Peter (visible at the back)
1657–1666, gilt bronze, marble,
stucco, and glass. Pier decorations
1627–1641, gilt bronze and marble.





**14-3 • Gianlorenzo Bernini
ST. PETER'S BASILICA
AND SQUARE**

Vatican, Rome. Carlo Maderno, facade 1607–1615; Bernini, piazza designed c. 1656–1657.

Perhaps only a Baroque artist of Bernini's talents could have unified the many styles that come together in St. Peter's. The visitor today does not see a piecing together of parts made by different builders at different times, starting with Bramante's original design for the building in the sixteenth century but rather a triumphal unity of all the parts in one coherent whole.



While he was working on the Chair of St. Peter, Bernini also designed and supervised the building of a colonnade to enclose a huge double piazza in front of the church (FIG. 14-3). The



While he was working on the Chair of St. Peter, Bernini also designed and supervised the building of a colonnade to enclose a huge double piazza in front of the church (FIG. 14-3). The space at Bernini's disposal was irregular and already contained an Egyptian **obelisk** (moved there in 1586) and a fountain (to the right, made by Maderno in 1613), which had to be incorporated into the overall plan. In a remarkable design, Bernini framed the oval open space with two enormous, curved covered walkways using giant Tuscan columns. These connect with two straight but diverging porticoes that lead up a slight incline to the two ends of Maderno's church façade.

Bernini characterized his design as the "motherly arms of the church" reaching out to the world. He intended to build a third section of the colonnade closing the open side so that only after pilgrims had crossed the Tiber River bridge and made their way through narrow streets would they encounter the enormous open space before the imposing church. This element of surprise would have made the basilica and its setting an even more awe-inspiring sight. The approach today—along the grand avenue of the Via della Conciliazione running from the Tiber to the basilica—was conceived by Benito Mussolini in 1936 as part of his master plan to transform Rome into a grand fascist capital.

Bernini began his career as a sculptor, not as an architect, and he continued to sculpt throughout his career, both for the papacy and for private clients. His **DAVID** (FIG. 14-4), made for the nephew of Pope Paul V in 1623, introduced a new type of three-dimensional composition that intrudes forcefully into

14-4 • Gianlorenzo Bernini **DAVID**

1623. Marble, height 5' 7" (1.7 m). Galleria Borghese, Rome.

14-5 • Gianlorenzo Bernini
CORNARO CHAPEL
 Church of Sta. Maria della Vittoria, Rome,
 1642-1652.

Watch an architectural
 simulation about the Cornaro
 Chapel on **MyArtsLab**



the viewer's space. The hero bends at the waist and twists far to
 one side, ready to launch his fist against Goliath. Unlike Don-

Even after Bernini's appointment as Vatican architect
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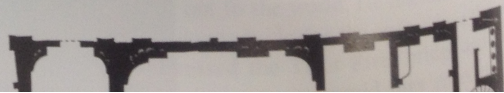
the viewer's space. The hero bends at the waist and twists far to one side, ready to launch the fatal rock at Goliath. Unlike Donatello's already victorious, introspective boy (SEE FIG. 12-18), or Michelangelo's pensive young man, contemplating the task ahead (SEE FIG. 13-9), Bernini's more mature David, with his lean, sinewy body, clenched mouth, and straining muscles, is all tension, action, and determination. By creating a twisting figure caught in movement, Bernini incorporates the surrounding space within his composition, implying the presence of the unseen adversary somewhere behind the viewer, who stands in the midst of the action, rather than to the side as a dispassionate observer.

Even after Bernini's appointment as Vatican architect in 1629, his large workshop enabled him to accept outside commissions. From 1642 until 1652, Bernini worked on the decoration of the funerary chapel of Cardinal Federigo Cornaro (FIG. 14-5) in the Roman church of Sta. Maria della Vittoria, designed by Maderno earlier in the century. Bernini covered the walls of the tall, shallow chapel with colored marble panels and created a sculptural tableau of *St. Teresa of Ávila in Ecstasy* (SEE FIG. 14-1) above the altar. On the chapel's high back wall, the curved ceiling surrounding the window appears to dissolve into a painted vision of clouds and angels, and on the side walls, kneeling against what appear to be balconies,



14-6 • Francesco Borromini
EXTERIOR VIEW AND
PLAN OF THE CHURCH
OF SAN CARLO ALLE
QUATTRO FONTANE
Rome. 1638-1667.

are portrait statues of members of the Cornaro family. Two are
reading from their prayer books; others converse and play

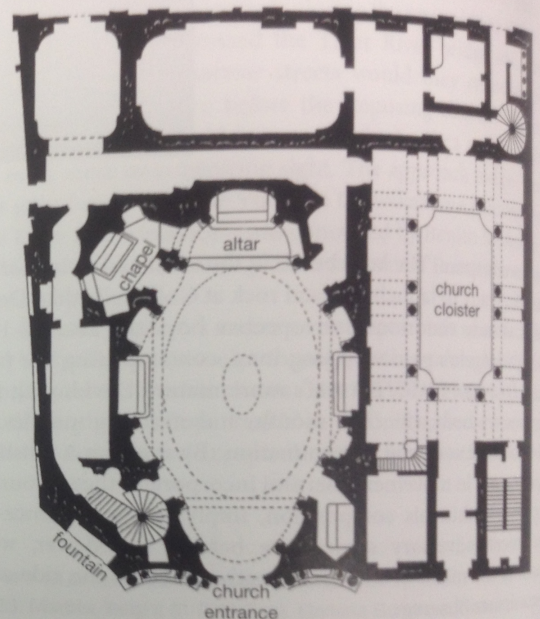


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are portrait statues of members of the Cornaro family. Two are reading from their prayer books; others converse; and one leans out from his seat, apparently to look at someone entering the chapel. Bernini's complex, theatrical interplay of audience and spectacle, set within several levels of illusion, was imitated by sculptors throughout Europe.

Francesco Borromini (1599–1667), a nephew of Carlo Maderno, began his career in his uncle's workshop and later worked with Bernini at St. Peter's, but he soon emerged as one of the preeminent Baroque architects in Rome. His first independent commission was the **CHURCH OF SAN CARLO ALLE QUATTRO FONTANE** (St. Charles at the Four Fountains), designed on an irregular plot of land at the intersection of two wide avenues with fountains marking the corners of the crossing (FIG. 14–6). Undulating walls define the elongated interior space, above which floats an oval dome, supported on pendentives (FIG. 14–7). Recessed coffers form an eccentric honeycomb of crosses, elongated hexagons and octagons that decrease sharply in size as they approach the lantern, which

CHURCH OF SAN CARLO ALLE QUATTRO FONTANE
Rome, 1638–1667.



frames a hovering rendering of the dove of the Holy Spirit. The dome appears to be shimmering and inflating—almost floating up and away—thanks to the light sources in the lower coffers and lantern.

It is difficult today to appreciate how audacious Borromini's design for this small church was. In it he abandoned the modular, additive system of planning taken for granted by every architect since Brunelleschi. He worked instead from an overriding geometrical scheme, as a Gothic architect might, subdividing modular units to obtain more complex, rational shapes. For example, the elongated, octagonal plan of San Carlo is composed of two triangles set base to base along the short axis of the plan (SEE FIG. 14-6). This diamond shape is then subdivided into secondary triangular units made by calculating the distances between what will become the concave centers of the four major and five minor niches. Yet Borromini's conception of the whole is not medieval. The chapel is dominated horizontally by a Classical entablature that breaks any surge upward toward the dome. Borromini's treatment of the

architectural elements as if they were malleable was also unprecedented. His contemporaries understood immediately what an extraordinary innovation the church represented; the Trinitarian monks who had commissioned it received requests for plans from visitors from all over Europe. Although Borromini's innovative work had little impact on the architecture of Classically minded Rome, it was widely imitated in northern Italy and beyond the Alps.

Borromini designed the building's façade as an undulating, sculpture-filled screen punctuated with large columns and deep concave and convex niches that create dramatic effects of light and shadow. He gave a strong vertical thrust to the center by placing over the tall doorway a statue-filled niche, then a windowed niche covered with a canopy, then a giant, forward-leaning *cartouche* held up by angels carved in such high relief that they appear to hover in front of the wall. The entire composition is crowned with a balustrade broken by the sharply pointed frame of the cartouche. As with the design of the interior, Borromini's façade was enthusiastically imitated.



14-8 • Annibale Carracci **CEILING OF GALLERY, PALAZZO FARNESE**
 Rome. 1597–1601. Fresco, approx. 68' × 21' (20.7 × 6.4 m).

Roman Baroque illusionism reached its peak in ceiling

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14-8 • Annibale Carracci CEILING OF GALLERY, PALAZZO FARNESE
Rome. 1597–1601. Fresco, approx. 68' × 21' (20.7 × 6.4 m).

Roman Baroque illusionism reached its peak in ceiling decorations for churches, civic buildings, palaces, and villas. Many were covered entirely by *trompe l'oeil* painting, but some were complex constructions combining architecture, painting, and stucco sculpture. A ceiling painted by Annibale Carracci (1560–1609) in the Roman palace of the powerful Farnese family is considered the major monument of early Baroque

Classicism. Commissioned to celebrate the wedding of Duke Ranuccio Farnese of Parma to the pope's niece, it presents an exuberant mythological tribute to earthly love (FIG. 14-8). Annibale, co-founder with his family of an art academy in Bologna, was assisted by his brother Agostino (1557–1602) on this spectacular project, painted at the turn of the century (1597–1601). The ceiling painting creates the illusion of framed



14-9 • Giovanni Battista Gaulli
THE TRIUMPH OF THE NAME OF JESUS AND THE FALL OF THE DAMNED
 Vault of the church of Il Gesù, Rome. 1672-1685. Fresco with stucco figures.

Paintings, stone sculpture, bronze medallions, and nude youths

Farnese family, proud of the gallery, generously allowed
 that others might share Annibale's great work influence

vault of the church of Il Gesù, Rome. 1672–1685. Fresco with stucco figures.

paintings, stone sculpture, bronze medallions, and nude youths in an architectural framework, and was clearly inspired by Michelangelo's Sistine Chapel ceiling (SEE FIGS. 13–10, 13–11). But instead of Michelangelo's cool illumination and intellectual detachment, the Farnese ceiling glows with a warm light that recalls the work of the Venetian painters Titian and Veronese. The ceiling became famous almost immediately, and since the

Farnese family, proud of the gallery, generously allowed young artists to sketch there, Annibale's great work influenced Italian art well into the seventeenth century.

Closer in spirit and style to Bernini's art is **THE TRIUMPH OF THE NAME OF JESUS** (FIG. 14–9), which fills the nave vault of the church of Il Gesù, mother church of the Society of Jesus (the Jesuits), in Rome. The vault was originally unpainted,

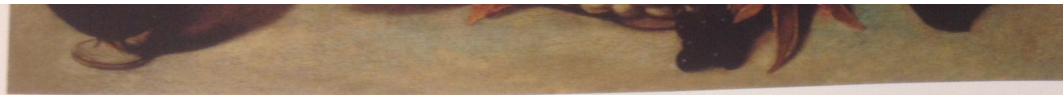


14-10 • Caravaggio
BACCHUS

1595-1596. Oil on canvas,
37" x 33½" (94 x 85 cm).
Galleria degli Uffizi,
Florence.

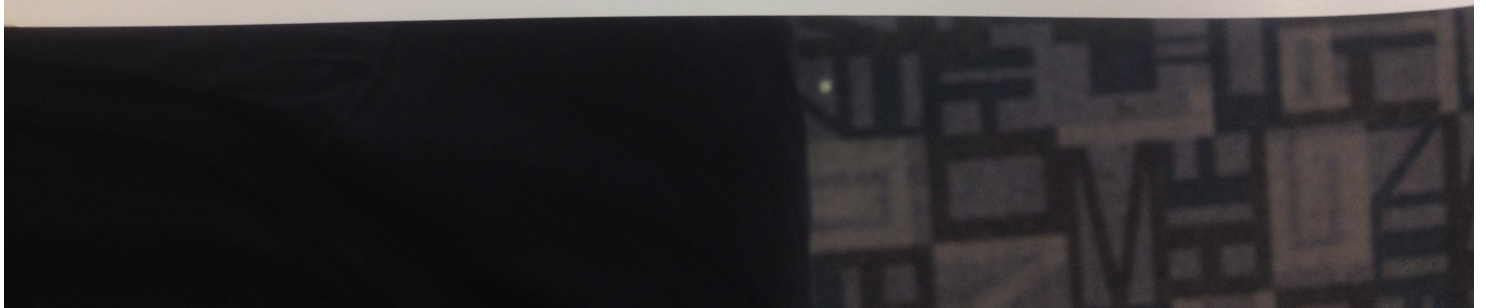
but Giovanni Battista Gaulli (1639-1709) created the ceiling we see today between 1672 and 1685. He had worked during his youth for Bernini, from whom he absorbed a Baroque taste for drama and multimedia spectacle. But this astonishing creation went beyond anything that had preceded it. Architecture, sculpture, and painting combine to produce the illusion of

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But not all Roman Baroque art was meant to overwhelm the viewer by sheer spectacle. Michelangelo Merisi (1571–1610), known as Caravaggio after his birthplace in northern Italy, introduced a powerfully frank realism and dramatic, theatrical lighting and gesture to Italian Baroque art. After his arrival in Rome in 1592, Caravaggio at first painted for a small sophisticated circle associated with the household of art patron Cardinal del Monte, where the artist was invited to reside. His subjects from the 1590s include still lifes and scenes featuring fortune-tellers, cardsharps, and glamorous young men dressed as musicians or mythological figures. The *BACCHUS* of 1595–1596 (FIG. 14–10) is among the most polished of these early works. Caravaggio seems to have painted exactly what he saw, reproducing the “farmers’ tan” of those parts of this partially dressed youth—hands and face—that have been exposed to the sun, as well as the dirt under his fingernails. The figure



himself is strikingly androgynous. Made up with painted lips and smoothly arching eyebrows, he seems to offer the viewer the gorgeous glass goblet of wine held delicately in his left hand, while fingering the black bow that holds his loose clothing together at the waist. Is this a provocative invitation to an erotic encounter or a young actor outfitted for the role of Bacchus, god of wine? Does the juxtaposition of the youth's invitation with a still life of rotting fruit transform this into an image about the transitory nature of sensual pleasure, either admonishing viewers to avoid sins of the flesh or encouraging them to enjoy life's pleasures while they can? The ambiguity seems to make the painting even more provocative.

Most of Caravaggio's commissions after 1600 were for religious art, and reactions to these paintings were mixed. On occasion, patrons rejected his powerful, sometimes brutal, naturalism as unsuitable to the elevated subject matter. However,

this very realism recalls Counter-Reformation ideas of spirituality, as put forward in the meditations, or *Spiritual Exercises*, of St. Ignatius Loyola, the founder of the Jesuit Order. It was also connected to the populist theology of the preacher Filippo de' Neri (1515–1595, canonized 1622), who consciously strove to make Christian history and doctrine understandable and meaningful to common people.

One of Caravaggio's earliest religious commissions was the 1599–1600 decorative program of the private chapel of the Cointrel family (Contarelli in Italian) in the French community's church in Rome (FIG. 14–11). Unlike in the Renaissance, when frescos were applied directly to the walls, Caravaggio produced three huge oil paintings on canvas in his studio, only later installing them within the chapel as a coordinated ensemble: two scenes from the life of St. Matthew on the side walls, and the saint's portrait as Gospel writer over the altar.



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14–11 • CONTARELLI CHAPEL

Church of San Luigi dei Francesi, Rome.

Whereas Caravaggio was commissioned in 1599 for the paintings on the side walls of this chapel—*The Calling of St. Matthew* (visible at left) and across from it *The Martyrdom of St. Matthew* (not visible here)—it was only in 1602 that he was contracted to paint the portrait of Matthew writing his Gospel to hang over the altar. He delivered the painting in that same year, but it was rejected because the saint looked too crude and common to satisfy clerical taste, and the fleshiness of the angel, who sidles up to Matthew with striking coziness, was considered inappropriately risqué. Caravaggio painted a second, more decorous version, seen here, with a nobler Matthew and more distant angel, and the rejected version was snapped up by the Roman collector Vincenzo Giustiniani, who actually paid for the replacement in order to acquire the more sensational original. Unfortunately, this first painting was destroyed in the Allied bombing of Berlin during World War II.

 **Watch** the Students on Site video of Caravaggio's *The Calling of St. Matthew* on MyArtsLab





14-12 • Caravaggio **THE CALLING OF ST. MATTHEW**
Contarelli Chapel, church of San Luigi dei Francesi, Rome. 1599–1600. Oil on canvas,
10' 7½" × 11' 2" (3.24 × 3.4 m).

 **View** the Closer Look for Caravaggio's *The Calling of St. Matthew* on **MyArtsLab**

(184.2 x 115.0 cm)
Arts, Detroit, Michigan. Gift of

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Holofernes to eat and drink
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 **Read** the document
Artemisia Gentileschi

witnessing the
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THE CALLING OF ST. MATTHEW (FIG. 14-12) depicts the moment when Jesus chooses the tax collector Levi to become one of his apostles (Mark 2:14, Matthew 9:9). Levi—who will become St. Matthew—sits at a table counting or collecting money, surrounded by elegant young men in plumed hats, velvet doublets, and satin shirts. Nearly hidden behind the back of the beckoning St. Peter, the gaunt-faced Jesus points

dramatically at Levi with a gesture that is repeated in the tax collector's own surprised response, pointing to himself as if to say, "Who? Me?" An intense raking light enters the painting from upper right, as if it were coming from the chapel's actual window above the altar to spotlight the important features of this darkened scene. Viewers, encountering the painting obliquely across the empty space of the chapel interior, seem to be



14-13 • Artemisia Gentileschi
**JUDITH AND HER MAIDSERVANT
WITH THE HEAD OF HOLOFERNES**

c. 1625. Oil on canvas, 72⁷/₈" x 55³/₄"
(184.2 x 141.6 cm). The Detroit Institute of
Arts, Detroit, Michigan. Gift of Leslie H. Green.

The beautiful Jewish widow Judith saved her people from the Assyrian army by entering the enemy camp and enticing the general Holofernes to eat and drink until he fell into a stupor. Then she cut off his head and escaped, carrying the trophy as evidence of her heroic act.

 Read the document related to
Artemisia Gentileschi on **MyArtsLab**



(1593–c. 1652), whose international reputation helped spread

witnessing the scene as it is occurring, elevated on a recessed stage opening through the wall before them.

Despite the esteem in which Caravaggio was held as an artist, his violent temper repeatedly got him into trouble. During the last decade of his life, he was frequently arrested, initially for minor offenses—throwing a plate of artichokes at a waiter, carrying arms illegally, or street brawling—but in May 1606 he killed a man in a duel fought over a disputed tennis match and had to flee from Rome as a fugitive under a death sentence. He supported himself on the run by painting in Naples, Malta, and Sicily, before dying on July 18, 1610, just short of his 39th birthday, of a fever contracted during a journey back to Rome where he expected to be pardoned for his capital offense.

Caravaggio's unvarnished realism and **tenebrism** (an exaggerated and theatrical type of *chiaroscuro* where selected forms emerge strongly highlighted from a pervasively dark background) inspired an entire generation of painters. One of his most **gifted** Italian followers was Artemisia Gentileschi

(1593–c. 1652), whose international reputation helped spread the Caravaggesque style beyond Rome. Artemisia first studied and worked under her father, an early follower of Caravaggio. In 1616, she moved to Florence, where she was elected at age 23 to the Florentine Academy of Design. In one of several versions of the Jewish heroine Judith's triumph over the Assyrian general Holofernes (**FIG. 14–13**), Artemisia uses Baroque naturalism and tenebrist effects, dramatically spotlighting Judith still holding the bloody sword and shielding the candle's light, as her maid stuffs the general's head into a sack. Throughout her life, Artemisia painted many such images of heroic biblical women, which art historians have interpreted in relation to Artemisia's own struggle to claim her rightful place within an art world dominated by overpowering men. She declares her professional accomplishment clearly and confidently in a self-portrait of 1630 (**SEE FIG. INTRO–13**), presenting herself in the guise of a personification of the art of painting itself.

Spain

What constitutes the "Golden Age" of painting in Spain?

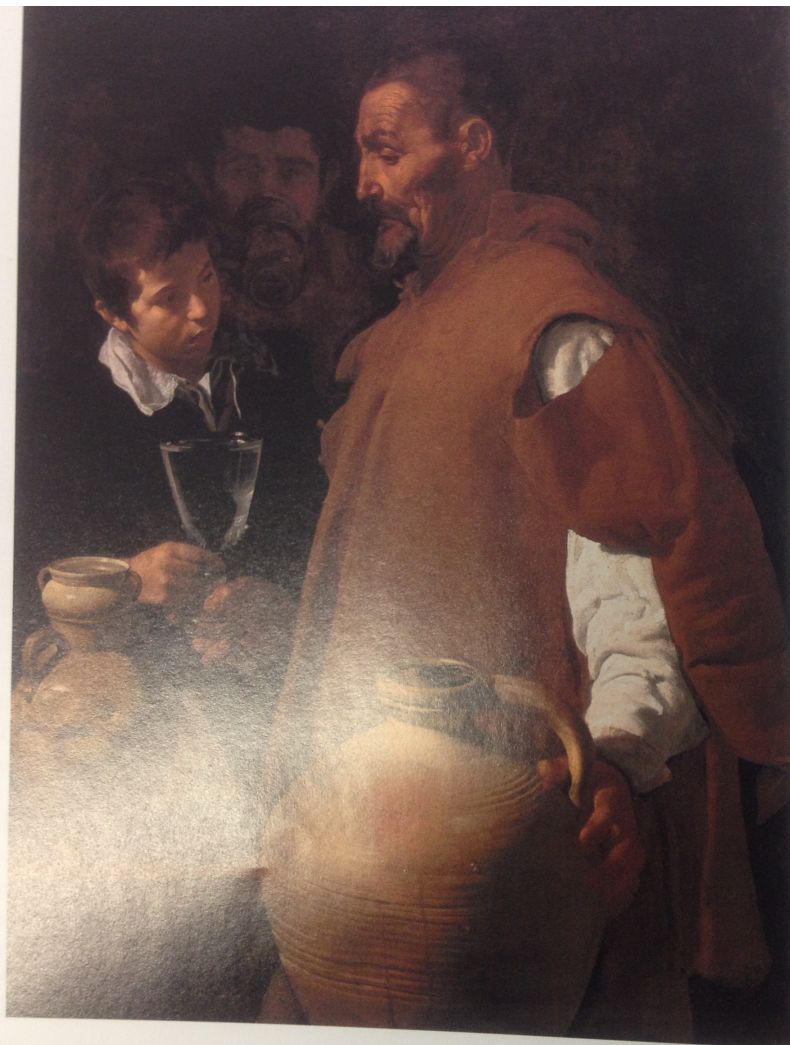
With the growth of nation-states and absolute monarchies in seventeenth-century Europe, kings and nobles realized that impressive buildings and splendid portraits could secure and enhance their status by surrounding them with an aura of power. Spain's Habsburg kings Philip II, Philip III, Philip IV, and Charles II saw the political and economic decline of the Spanish part of their empire. What had seemed an endless flow of gold and silver from the Americas diminished, and Protestant England and the Dutch Republic were an increasingly serious threat to Spanish trade and colonial possessions. Agriculture, industry, and trade all suffered, and there were repeated local rebellions, culminating in 1640, when Portugal re-established its independence.

In spite of economic decline, during the seventeenth century Spanish artists and writers created a "Golden Age," which included one of the most brilliant painters of any age: Diego Rodríguez de Silva y Velázquez (1599–1660). Velázquez entered the painters' guild of Seville in 1617. Like many artists in Spain

and Spanish-ruled Naples in the early seventeenth century, at the beginning of his career he was profoundly influenced by Caravaggio. He worked from life, painting tavern, market, and kitchen scenes of ordinary people amid still lifes of foods and kitchen utensils. The model for the **WATER CARRIER OF SEVILLE (FIG. 14-14)**, painted about 1619, was a well-known character in that city. The objects and figures in the painting, arranged with mathematical rigor, allowed the artist to exhibit his virtuosity in rendering sculptural volumes and contrasting textures such as pottery, glass, and fabrics. Selected elements in the picture are illuminated by dramatic splashes of natural light—Velázquez's version of Caravaggio's tenebrism.

In 1623, Velázquez moved to Madrid, where he became a courtier and the official painter to the young Philip IV (ruled 1621–1665), a powerful position that he held until his death in 1660. Visits to Italy in 1629–1631 and again in 1649–1651, where Velázquez studied narrative paintings with complex figural compositions, influenced the evolution of his style.

Perhaps Velázquez's most striking, certainly his most enigmatic work is the enormous multiple portrait known as **LAS MENINAS**, or *The Maids of Honor*, painted in 1656, near the end



14-14 • Diego Velázquez
WATER CARRIER OF SEVILLE
c. 1619. Oil on canvas,
41½" × 31½" (105.3 × 80 cm).
Wellington Museum, London.

In the oppressively hot climate of Seville, Spain, where this painting was made, water vendors walked the streets selling their cool liquid from large clay jars like the one in the foreground. In this scene, the clarity and purity of the water are proudly demonstrated by its seller, who offers the customer a sample poured into a glass goblet. The jug's contents were usually sweetened by the addition of a piece of fresh fruit or a sprinkle of aromatic herbs.

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14-15 • Diego Velázquez **LAS MENINAS (THE MAIDS OF HONOR)**
1656. Oil on canvas, 10' 5" x 9' 1/2" (3.18 x 2.76 m). Museo del Prado, Madrid.

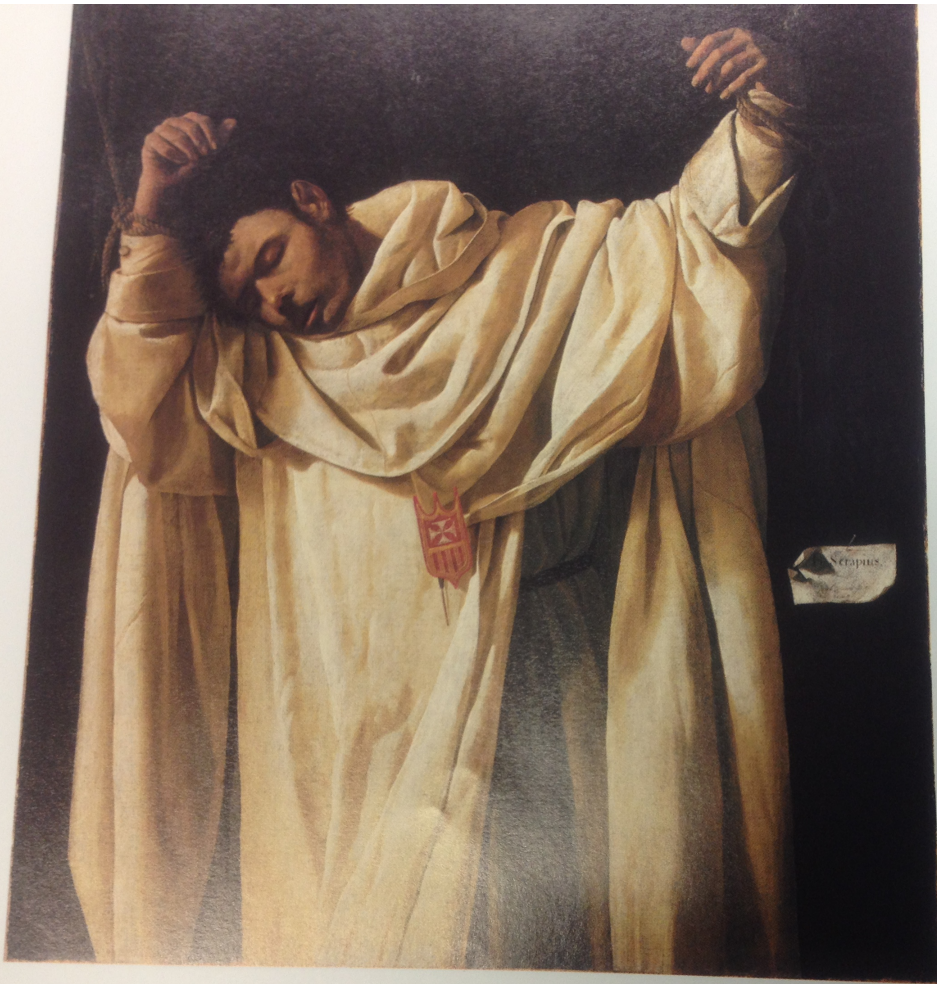
 View the Closer Look for Velázquez's *Las Meninas* on [MyArtsLab](#)

of his life (FIG. 14–15). Velázquez draws viewers directly into the scene. In one interpretation, the viewer stands in the very space occupied by King Philip and his queen, whose reflections can be seen in the large mirror on the back wall, perhaps a clever reference to Jan van Eyck's Arnolfini double portrait (SEE FIG. 12–1), which was part of the Spanish royal collection at this time. Echoing pictorially the claim made in Jan's signature, Velázquez himself is also present, brushes and palette in hand, beside a huge canvas. However, the central focus of the painting is neither the artist nor the royal couple but their brilliantly illuminated 5-year-old daughter, the Infanta (princess) Margarita, who is surrounded by attendants, most of whom are identifiable portraits. In his characteristic bravura style of painting, Velázquez built up his forms with layers of loosely applied paint and finished off the surfaces with dashing highlights in white, lemon yellow, and pale orange. His technique captures the appearance of light reflecting from surfaces, while on close inspection his forms dissolve into a complex maze of individual strokes of paint.

No consensus exists today on the precise meaning of this monumental painting. It is a royal portrait; it is also a

self-portrait of Velázquez standing at his easel. But fundamentally, *Las Meninas* is a personal artistic statement. Throughout his life, Velázquez had sought respect and acclaim for himself and for the art of painting. Here, dressed as a courtier, the Order of Santiago covering his chest (added later) and the keys of the palace tucked into his sash, Velázquez proclaims the dignity and importance of painting as one of the liberal arts.

Velázquez's contemporary, Francisco de Zurbarán (1598–1664), also emerged from the Caravaggesque school of painting in Seville. He painted, however, not for royalty, but mainly for the powerful monasteries of the Spanish church. In an arresting painting of 1628, he portrayed the martyred **ST. SERAPION** (FIG. 14–16), member of the thirteenth-century Mercedarians—a Spanish order founded to rescue Christian prisoners of the Moors—who sacrificed himself in exchange for the release of Christian captives. The dead man's pallor, his rough hands, and the coarse ropes contrast with the off-white of his creased monastic habit, its folds carefully arranged in a pattern of highlights and varying depths of shadow. The only colors are the red and gold of the insignia. This timelessly immobile composition



14-16 • Francisco de Zurbarán
ST. SERAPION

1628. Oil on canvas, 47½" × 40¾"
(1.21 × 1.04 m). Wadsworth Athenaeum,
Hartford, Connecticut.

is like a tragic still life, a study of fabric and flesh become inanimate, silent, and at rest.

Seville declined after an outbreak of the plague in 1649, but it remained a center for trade with the Spanish colonies, where the work of Bartolomé Estebán Murillo (1617–1682) had a profound influence on art and religious iconography. Many patrons wanted images of the Virgin Mary and especially of the Immaculate Conception, and the Counter-Reformation had provided specific instructions for artists painting this theme: Mary was to be dressed in blue and white, her hands folded in prayer, as

she is carried upward by angels. She may be surrounded by an unearthly light (“clothed in the sun”) and may stand on a crescent moon in reference to the woman of the Apocalypse (SEE FIG. 10–12). Angels often carry palms and symbols of the Virgin, such as a mirror, a fountain, roses, and lilies. The Catholic Church exported to the New World many paintings faithful to these orthodox guidelines by Murillo, Zurbarán, and others. When the indigenous population began to visualize the Christian story, paintings such as Murillo’s **THE IMMACULATE CONCEPTION** (FIG. 14–17) guided their imagining.

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14–17 • Bartolomé Estebán Murillo THE IMMACULATE CONCEPTION

c. 1660–1665. Oil on canvas, 81½" × 56½" (2.06 × 1.44 m). Museo del Prado, Madrid.

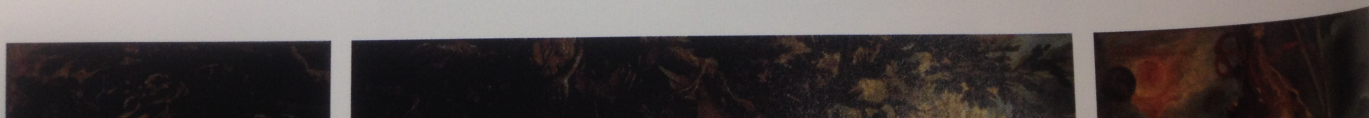
Flanders

What new developments took place in the Antwerp workshop of Peter Paul Rubens?

Flanders was part of the Spanish Habsburg domain during most of the seventeenth century. After a period of relative autonomy under Habsburg regents from 1598 to 1633, the region came under direct and often oppressive Spanish rule. In spite of the shifting political climate, however, artists of great talent flourished in the cultural center of Antwerp, where the Spanish were enthusiastic patrons of the arts.

The art of Peter Paul Rubens (1577–1640) has become nearly synonymous with the Flemish Baroque style. Rubens was accepted into the Antwerp painters' guild at age 21, and shortly thereafter, in 1600, he left for Italy, where he obtained a post with the duke of Mantua. Other than designs for court entertainment and occasional portraits, the duke never acquired an original painting by Rubens. Instead, he had him copy famous paintings in collections all over Italy to enlarge the ducal collection, thus providing the young painter with an excellent education.

In 1608, Rubens returned to Antwerp, where he accepted a position as court painter to the Habsburg regents of Flanders, the Spanish princess Isabella Clara Eugenia (daughter of Philip II) and her husband, Archduke Albert. His first major commission was a large canvas triptych for the main altar of the church of St. Walpurga, **THE RAISING OF THE CROSS** (FIG. 14–18), painted in 1610–1611. Unlike many earlier triptychs, in which the wings contain related but independent images—as seen, for example, in Grünewald's *Isenheim Altarpiece* (SEE FIG. 13–30)—Rubens extended the action and landscape of the central scene across all three panels. At the center, Herculean figures strain to haul upright the wooden cross with Jesus already stretched upon it. The followers of Jesus mourn at left, while soldiers on the right supervise the execution. In his paintings Rubens merges the drama and intense emotion of Caravaggio with the virtuoso technique of Annibale Carracci, but he transforms these qualities into a distinctive personal style. The heroic nude figures, dramatic lighting effects, dynamic diagonal composition, and intense emotions show the artist's debt to Italian art, but the rich colors and the careful description of surface textures reflect his native Flemish tradition.





14-18 • Peter Paul Rubens THE RAISING OF THE CROSS

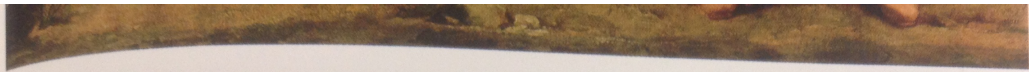
Painted for the church of St. Walpurga, Antwerp, Belgium. 1610-1611. Oil on canvas, center panel 15' 1 7/8" x 11' 1 1/2" (4.62 x 3.39 m), each wing 15' 1 7/8" x 4' 11 7/8" (4.62 x 1.52 m). Cathedral of Our Lady, Antwerp.

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14-19 • Peter Paul Rubens
HENRY IV RECEIVING
THE PORTRAIT OF MARIE
DE' MEDICI
1624-1625. Oil on canvas,
12' 11 1/2" x 9' 8 1/2" (394 x 295 cm).
Musée du Louvre, Paris.

 [Read the document](#)
related to Peter Paul
Rubens on [WU ArtsLab](#)



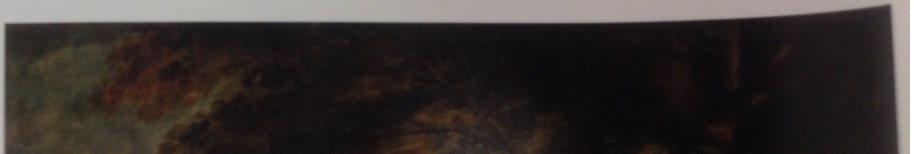
Rubens's intelligence, courtly manners, and personal charm made him a valuable and trusted courtier to royal patrons, including Philip IV of Spain, Marie de' Medici of France, and Charles I of England. In fact, he became the first international superstar of the European art world. In 1621, Marie de' Medici, widow of the French king Henry IV and regent for her young son, Louis XIII, asked Rubens to paint the story of her life. In 24 paintings, Rubens glorified her role in ruling France and also commemorated the founding of the Bourbon dynasty, which began with Henry IV. The lives and political careers of Marie and Henry appear as one continuous triumph overseen by ancient Roman gods. In the painting depicting the royal engagement

(FIG. 14-19), Henry IV falls in love with Marie as he gazes at her portrait, shown to him—at the exact center of the composition—by Cupid and the god of marriage, Hymen. The supreme Roman god, Jupiter, and his wife, Juno, look down approvingly from the clouds. A personification of France encourages Henry, outfitted with steel breastplate and silhouetted against a landscape in which the smoke of battle lingers in the distance, to abandon war for love, as *putti* frolic below with pieces of his armor. The ripe colors, lavish textures, and dramatic diagonals give sustained visual excitement to these enormous canvases, making them not only important works of art but political propaganda of the highest order.

Rubens accepted commissions from all over Europe and employed dozens of assistants as specialists in the painting of portraits, textiles, landscapes, even fruits and flowers. Using workshop assistants was standard practice among major artists, but Rubens was particularly efficient and created something close to a painting factory. Some of his most spectacular paintings were collaborations. Frans Snyders (1579–1657), a specialist in painting animals and flowers, was brought in by Rubens to paint the enormous eagle who devours the liver of the mythical hero in **PROMETHEUS BOUND** (see "A Closer Look," p. 387), begun in 1611–1612 and perhaps worked on as late as 1618. The dramatic lighting, dynamic composition, and loose, energetic brushwork of this painting—which the artist kept for a while in his own personal collection—were clearly Rubens's own, while Snyders's tight and detailed technique sets up a telling representational contrast between the massive predator and its writhing, muscular victim.

Another of Rubens's collaborators, Anthony van Dyck (1599–1641), had an illustrious independent career as a portraitist. A precocious student at age 10, he had his own studio and a roster of pupils at age 16, although he did not become a member of the Antwerp painters' guild until 1618, the year after he began his association with Rubens as a specialist in painting heads. Later in his career, Van Dyck became court painter to Charles I of England, by whom he was knighted and given a studio, a large salary, and a summer home.

In **CHARLES I AT THE HUNT** (FIG. 14–20) of 1635, Van Dyck was able, by clever manipulation of the setting, to portray the king truthfully and still present him as an imposing figure. Dressed casually for the hunt and standing on a bluff overlooking a distant view, Charles, who was in fact very short, appears here taller than his pages and even than his horse, since its head is down and its heavy body is partly off the canvas. The viewer's gaze is directed to the king's pleasant features, framed by his



the mythical hero in *FRONT* Look," p. 387), begun in 1611–1612 and perhaps worked late as 1618. The dramatic lighting, dynamic composition, and loose, energetic brushwork of this painting—which the artist kept for a while in his own personal collection—were clearly Rubens's own, while Snyder's tight and detailed technique sets up a telling representational contrast between the massive predator and its writhing, muscular victim.

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14-20 • Anthony van Dyck
CHARLES I AT THE HUNT
 1635. Oil on canvas, 9' x 7' (2.75 x 2.14 m).
 Musée du Louvre, Paris.

jauntily cocked hat. As if in decorous homage, the tree branches bow gracefully toward him, echoing the curving lines of the hat and the graceful cascade of his hair.

Religious and political tensions, particularly a conflict between Charles and the religious reformers known as Puritans, resulted in a series of civil wars, beginning in 1642. Charles lost his throne, and his head, in 1649. Once in power, the Puritans, led by Oliver Cromwell as lord protector, stifled artistic expression, but in 1660 the restoration of the Stuart dynasty under Charles II brought renewed patronage of foreign artists, especially portrait painters.

The Dutch Republic

What styles and subjects were preferred in the Protestant Netherlands?

Spain recognized the sovereignty of the northern Netherlands in 1648. Even before this official recognition, the Dutch Republic—as the United Northern Provinces of the Low Countries was officially known—managed not only to maintain its hard-won freedom but also to prosper. Dutch artists found many eager patrons among the prosperous middle-class citizens of Amsterdam, Leiden, Haarlem, Delft, and Utrecht. Portraiture was especially popular and took many forms, ranging from pictures of single individuals in sparse settings to allegorical depictions in elaborate costumes set in symbolic contexts. Group portraiture that documented the membership of corporate

organizations became a Dutch specialty. These large canvases, filled with many individuals who shared the cost of the commission, challenged painters to present a coherent, interesting composition that also gave equal attention to each individual portrait.

Frans Hals (c. 1581/85–1666), the leading painter of Haarlem, developed a distinctive personal style grounded in the Netherlandish love of description. Like Velázquez, he tried to re-create the optical effects of light on the shapes and textures of objects, and he painted loosely and boldly, with slashing strokes and angular patches of paint. Only when seen at a distance do the colors merge into solid forms over which a flickering light seems to move. In Hals's hands, this seemingly effortless, spontaneous technique suggests an infectious joy in life.

In his double portrait of **ISAAC MASSA AND BEATRIX VAN DER LAEN (FIG. 14-21)**—probably painted on the occasion of their marriage in 1622—Hals has captured the warmth and affection of this prosperous couple, whose welcoming expressions beckon viewers to join them in their lavish garden of love. Massa—a noted geographer and prosperous fur merchant—cedes the center of the picture to his blushing bride, whose extravagant white ruff frames her coy glance out at the viewer. The wedding ring on her finger—conspicuously displayed between their two faces—as well as the vines of ivy clinging to the tree trunk—a symbol of faithfulness in love—secure the association of the painting with the theme of marriage. And although their stylish and expensive

portraiture that documented the membership of



14-21 • Frans Hals
ISAAC MASSA AND
BEATRIX VAN DER LAEN
c. 1622. Oil on canvas,
55" x 65½" (140 x 166.5 cm).
Rijksmuseum, Amsterdam.



14-22 • Rembrandt van Rijn **THE COMPANY OF CAPTAIN FRANS BANNING COCQ**

(THE NIGHT WATCH)

1642. Oil on canvas, 11' 11" × 14' 4" (3.63 × 4.37 m) (cut down from the original size).

Rijksmuseum, Amsterdam.

class their into a dramatic event. The painting has become known as
 layer of dirt and old varnish had

1642. Oil on canvas, 11' 11" x 14' 4" (3.63 x 4.37 m) (cut down from the original size).
Rijksmuseum, Amsterdam.

clothing identifies them as members of the upper class, their relaxed postures and friendly faces create a strong rapport with a broad audience.

The most important painter working in the Netherlands in the seventeenth century was Rembrandt van Rijn (1606–1669). After studying painting in Amsterdam and Leiden and working as an artist in both cities, Rembrandt established a busy studio in Amsterdam, producing both paintings and etchings of mythological subjects, religious scenes, and landscapes. Like many Dutch artists of the time, however, his primary source of income was from portraiture.

In 1640, a civic guard company commissioned Rembrandt to create a large group portrait of its members for its new meeting hall. **THE COMPANY OF CAPTAIN FRANS BANNING COCQ (FIG. 14-22)** transforms a group portrait

into a dramatic event. The painting has become known as *The Night Watch* because a layer of dirt and old varnish had so obscured its colors by the nineteenth century that viewers thought the scene took place at night. Since its cleaning and restoration during the 1970s, however, the painting glows with a golden light that ignites its palette of rich colors—browns, blues, olive green, orange, and red—around a central core of lemon yellow. As the company takes up its ranks, a crowd, including children, mills around. The surprising, highlighted image in the left middle ground of a girl carrying a chicken with prominent claws (*klaauw* in Dutch) may be a pun on the name of the guns (*klover*) that gave the name “The Kloveniers” to this company. The complex interactions of the figures and the vivid, individualized likenesses of the militiamen make this painting one of the greatest group portraits in the Dutch tradition.

Rembrandt's etchings and drypoints (see "Etching and Drypoint," above) were sought after, widely collected, and brought high prices even during his lifetime. His deep speculations on the meaning of the life of Christ evolved in a series of prints, **THE THREE CROSSES**, in which he sought to capture the moment during the Crucifixion when Jesus cried out, "Father, into your hands I commend my spirit" (Luke 23:46). We can follow Rembrandt's creative process through four successive stages of this print, from the relatively anecdotal depiction of the crosses and the surrounding crowd in the first state (FIG. 14-23) to the haunting blackness that characterizes the fourth and final state. As Jesus cries out, a mystical light,

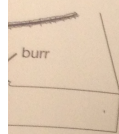
beyond rational explanation, illuminates the darkened scene. The "realism" here is spiritual, conveying inner meaning not surface details. The eternal battle of dark and light, doom and salvation, evil and good, all seem to be waged anew.

Rembrandt painted many self-portraits, and as the artist aged, these personal images became more searching and, like many of his paintings, expressed an internalized spirituality and psychological honesty new in the history of art. In a **SELF-PORTRAIT** of 1658 (FIG. 14-24), the artist assumes an almost regal pose, at ease, with arms and legs spread, holding a staff as if it were a baton of authority. Yet his face and eyes seem weary and introspective, and we know that he had reason to worry.



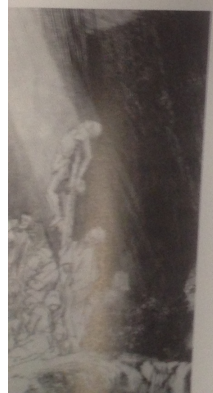
14-23 • Rembrandt van Rijn
THE THREE CROSSES (FIRST STATE)
1653. Drypoint, 15 $\frac{1}{8}$ " $\times$ 17 $\frac{3}{4}$ " (38.5 $\times$ 45 cm).
Rijksmuseum, Amsterdam.

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portraits, and as the artist e more searching and, like an internalized spirituality e history of art. In a SELF- e artist assumes an almost s spread, holding a staff as face and eyes seem weary t he had reason to worry.



14-24 • Rembrandt van Rijn **SELF-PORTRAIT**
1658. Oil on canvas, 52 1/2" x 40 1/2" (133.6 x 103.8 cm). The Frick Collection, New York.

He had declared bankruptcy in 1656, and over the two-year period between that moment and this self-portrait, Rembrandt

the weariness in the deep-set eyes, half in shadow. Mercilessly analytical, the portrait depicts the furrowed brow, sagging flesh, and aging face of one who has suffered pitfalls but managed to

14-24 • Rembrandt van Rijn SELF-PORTRAIT

1658. Oil on canvas, 52 $\frac{5}{8}$ " × 40 $\frac{7}{8}$ " (133.6 × 103.8 cm). The Frick Collection, New York.

He had declared bankruptcy in 1656, and over the two-year period between that moment and this self-portrait, Rembrandt had sold his private art collection and even his house to cover his debts. It is possible to relate the stress of this situation with the way he represents himself here. A few well-placed brushstrokes are sufficient to capture the tension in the fingers and

the weariness in the deep-set eyes, half in shadow. Mercilessly analytical, the portrait depicts the furrowed brow, sagging flesh, and aging face of one who has suffered pitfalls but managed to survive, retaining his dignity.

More typical of Dutch painters, Judith Leyster (c. 1609–1660) painted boisterous genre scenes categorized in their own

time by descriptive titles such as "merry company" or "garden party." In her lively **SELF-PORTRAIT** (FIG. 14-25), Leyster displays on her easel the type of work on which her popularity was based. The subject, a man playing a violin, may also be a visual pun on the painter's instruments, the palette and brush. To let the viewer immediately see the difference between her painted portrait and the painted painting, she varied her technique, executing the image on her easel more loosely. The narrow range of colors sensitively dispersed in the composition and the warm spotlighting are typical of Leyster's mature style.

The art produced in the Netherlands during the seventeenth century shows that the Dutch delighted in depictions not only of themselves, but also of their country's landscape, cities, and scenes of daily life, known as genre paintings (SEE FIG. INTRO-16). Perhaps the most evocative painter of contemporary Dutch life was Johannes Vermeer of Delft (1632-1675). Vermeer produced few works, and most concentrate on enigmatic scenes of women in their homes, occupied with some cultivated activity such as writing, reading letters, or making music. These are quiet interior scenes, low-key in color, asymmetrical but strongly geometric in organization. An even, pearly light from a window gives solidity to the figures and objects in the room. Emotion is subdued, evoking the stillness of meditation.

The brushwork is so controlled that it becomes invisible, except where he paints his characteristic pools of reflected light as tiny, pearl-like droplets of color.

In **WOMAN HOLDING A BALANCE** (FIG. 14-26), painted about 1664, perfect compositional equilibrium creates a moment of supreme stillness. The woman contemplates the balance in her right hand, drawing our attention to the act of weighing and judging. Hung on the wall behind her is a painting of the Last Judgment, highlighting the figure of Christ the Judge directly over her head. The juxtaposition seems to turn Vermeer's genre scene into a metaphor for eternal judgment, a sobering religious reference that may reflect the artist's own position as a Catholic living in a Protestant country. The woman's moment of quiet introspection in front of the gold and pearls displayed on the table before her, shimmering with reflected light from the window, also evokes the *vanitas* theme of the transience of earthly life, inspiring spiritual reflections on the fleeting nature of beauty, youth, and riches.

Another type of genre painting that achieved great popularity in the Netherlands is the architectural interior. Buildings seem to have been painted for their own special beauty, just like landscapes, cities, and harbors. Emanuel de Witte (1617-1692) specialized in architectural painting, and many of his



14-25 • Judith Leyster SELF-PORTRAIT
1635. Oil on canvas, 29 $\frac{3}{8}$ " x 25 $\frac{1}{2}$ "
(74.6 x 65.1 cm). National Gallery of Art,
Washington, D.C. Gift of Mr. and Mrs. Robert
Woods Bliss.

 **View** the Closer Look for Leyster's
Self-Portrait on **MyArtsLab**



14-26 • Johannes Vermeer **WOMAN HOLDING A BALANCE**
c. 1664. Oil on canvas, 15 $\frac{1}{2}$ " $\times$ 14" (39.7 $\times$ 35.5 cm). National Gallery of Art, Washington, D.C.

 **Watch** a video about Vermeer's *Woman Holding a Balance* on **MyArtsLab**

interiors depict actual buildings, such as his **PORTUGUESE SYNAGOGUE, AMSTERDAM** (FIG. 14-27). The synagogue is shown as a rectangular hall with women's galleries on both sides, roofed by three wooden barrel vaults and lit by large glass windows. Standing within this space, the elegant couple in the foreground, the crowd behind them, and the dogs in the foreground provide a sense of scale and add human interest.

Today, this painting is interesting not only as a work of art, but also as a record of seventeenth-century synagogue architecture, documenting religious tolerance in an age when Jews were often persecuted. Expelled from Spain and Portugal beginning in the late fifteenth century, many Jews had settled in Amsterdam, where there was at this time a community of about 2,300, most of whom were well-to-do merchants. Fund-raising for a new synagogue began in 1670, and in 1671 Elias Bouman and Daniel Stalpaert won the building competition. With its classical architecture, Brazilian jacaranda-wood furniture, and 26 brass chandeliers, this was considered one of the most impressive buildings in Amsterdam. The synagogue was spared by the Nazis during World War II because the Germans planned to turn it into a museum of Jewish culture.

The Dutch loved the landscapes and vast skies of their country. Jacob van Ruisdael's **VIEW OF HAARLEM WITH BLEACHING GROUNDS** (FIG. 14-28), painted about 1670,

celebrates the flatlands outside Haarlem that had been reclaimed from the sea as part of a massive landfill project that the Dutch compared with God's restoration of the earth after Noah's flood. Such a religious interpretation may be referenced here in the prominent Gothic church of St. Bavo, looming on the horizon. Devoting almost three-fourths of this painting to a glorious rendering of the powerfully cloudy sky gives it a spectacular monumentality, dwarfing the labor of the tiny humans spotlighted below, caught in the process of spreading white linen across the broad fields to bleach in the sun. This glorification of the industriousness of citizens engaged in one of Haarlem's principal industries must have made the painting particularly appealing to the patriotic local market.

The Dutch love of nature is also apparent in still-life paintings of artfully arranged everyday objects or flowers. The latter were more than straightforward depictions of actual fresh flowers. Artists made color sketches of prime examples of each type of flower and studied scientifically accurate color illustrations in botanical publications (see "Science and the Changing Worldview," p. 396). Once in the studio, they would use their sketches and notebooks to compose imaginary bouquets of perfect specimens, juxtaposing within their arrangements flowers that did not bloom at the same time. *Flower Piece with Curtain* by Adriaen van der Spelt and Frans van Mieris



**14-27 • Emanuel de Witte
PORTUGUESE SYNAGOGUE,
AMSTERDAM**

1680. Oil on canvas, 43½" x 39"
(110.5 x 99.1 cm). Rijksmuseum,
Amsterdam.

Architects Daniel Stalpaert and
Elias Bourman built the synagogue
in 1671-1675.





14-28 • Jacob van Ruisdael
**VIEW OF HAARLEM WITH
BLEACHING GROUNDS**
c. 1670. Oil on canvas, 22" x 28"
(55.5 x 63 cm). Royal Picture
Gallery Mauritshuis, The Hague
inv 155.

(SEE FIG. 14-28) This is a good example. The

(SEE FIG. INTRO-2) is a playful, but learned, example. The stunning still-life paintings of Clara Peeters contain not only arranged flowers, but fruits, nuts, and precious objects, many of them the luxury imports that were prized possessions of wealthy Dutch merchants (see "A Closer Look," p. 7).

Rachel Ruysch (1663–1750) was one of the most sought-after and highest-paid flower painters in Amsterdam. During her 70-year career, her works were highly prized for their sensitive, free-form floral arrangements and their unusual and beautiful color harmonies (FIG. 14-30). Perhaps less daring than some of her peers, she was more "scientific" in outlook, transforming each flower in her still lifes into a botanical study. Ruysch had learned botany as a girl from her father, a professor of anatomy and botany in Amsterdam. Although married with 10 children, Ruysch never stopped painting. She achieved such fame in her lifetime that her paintings often brought higher prices than works by Rembrandt. Frequently she enlivened her compositions with reptiles or insects—in this case, two snail shells and a large gray moth—that lend an unsettling feeling to her paintings since such predators pose a potential threat to the fragile beauty of the flowers. And besides appreciating the sumptuousness of the natural world and the virtuosity with which it is captured by Ruysch, viewers may have also recognized the singularly expensive flaming tulip as a warning against the vanity of pride and greed, just as the short life of the cut flowers may have reminded them of the fleeting nature of beauty and human life. In the Protestant Netherlands, even art informed by science could carry a moral message.



14-30 • Rachel Ruysch FLOWER STILL LIFE

After 1700. Oil on canvas, 30" × 24" (76.2 × 61 cm). The Toledo Museum of Art, Ohio. Purchased with funds from the Libbey Endowment. Gift of Edward Drummond Libbey.

France

How does the royal and Neoclassical art of France differ from developments elsewhere in Europe?

Absolute monarchs were expected to be patrons of the arts in seventeenth-century Europe. Many emulated the example of the French king Louis XIV (ruled 1643–1715), striving to match his



court at Versailles by building and rebuilding their own palaces, planting vast gardens dotted with richly sculptured fountains, and spending fortunes on paintings and the decorative arts. However, the early seventeenth century had actually been a difficult period in France, marked by almost continuous foreign and civil wars. King Henry IV was assassinated in 1610, and the country endured the prolonged regency of Queen Marie de' Medici for their 9-year-old son, Louis XIII (ruled 1610–1643).

Louis XIV also came to the throne as a youth, and began his personal rule only in 1661. His autocratic reign was the longest in European history. He became known as *le Roi Soleil* ("the Sun King") and was sometimes glorified in art through identification with the sun god, Apollo. In a 1701 portrait by the French court painter Hyacinthe Rigaud (1659–1743), the richly costumed monarch is framed by a lavish, billowing curtain (FIG. 14-31). Proudly showing off his elegant legs, the 63-year-old LOUIS XIV poses in a blue robe of state, trimmed with gold *fleurs-de-lis* and lined with white ermine. He wears the high-heeled shoes he devised to compensate for his shortness. Despite his pompous pose and magnificent surroundings, the directness of the king's gaze and the frankness of his aging face make him appear surprisingly human.

14-31 • Hyacinthe Rigaud LOUIS XIV
1701. Oil on canvas, 9' 2" × 7' 10½" (2.79 × 2.4 m).
Musée du Louvre, Paris.

Louis XIV had ordered this portrait as a gift for his grandson, the future Philip V of Spain (ruled 1700–1746), but when Rigaud finished the painting, Louis liked it too much to give it away and only three years later he ordered a copy from Rigaud to give to his grandson. The request for copies of royal portraits was not unusual since the aristocratic families of Europe were linked through marriage. Paintings made appropriate gifts and at the same time memorialized important political alliances by recording them in visual form.

 View the Closer Look for Rigaud's *Louis XIV* on MyArtsLab

political alliances by recording them in visual form.

 **View** the Closer Look for Rigaud's *Louis XIV* on **MyArtsLab**



14-32 • Jean-Baptiste Tuby NEPTUNE, BRONZE STATUE BY A REFLECTING POOL IN FRONT OF Louis Le Vau and Jules Hardouin-Mansart GARDEN FAÇADE, PALAIS DE VERSAILLES France, 1668–1685.

 **Watch** a video about Versailles on **MyArtsLab**

Under Louis XIV's lavish patronage of the arts, the French court became the cultural center of Europe. The Royal Academy of Painting and Sculpture, founded in 1648, maintained strict control over the arts, and membership ensured an artist lucrative royal and civic commissions. Although it was not the first European arts academy, none before it had exerted such dictatorial authority—an authority that lasted in France until the late nineteenth century (see “Grading the Old Masters,” below). Classicism enjoyed particular favor in the academy and permeated French seventeenth-century painting, sculpture, and architecture. When the corresponding Royal Academy of Architecture was founded in 1671, its members developed guidelines for architectural design based on the belief that mathematics was the true basis of beauty, with Vitruvius and Palladio as their models.

In 1668, Louis XIV turned his attention to transforming a small hunting château at Versailles, built by his father Louis XIII, into the seat of his spectacular court of 5,000 aristocrats, supported by 14,000 resident soldiers and servants. This vast royal project consumed the energy of France's greatest painters, sculptors, designers, and architects for decades. The new architectural complex went up around the original château under the direction first of Louis Le Vau (1612–1670), beginning in 1668, and then after his death, of Jules Hardouin-Mansart (1646–1708) (FIG. 14–32). The three-story garden façade has

a lightly rusticated ground floor, a grand first or main floor (we would call it the second floor) lined with enormous arched windows separated by Ionic columns or pilasters, and a less lofty attic level with rectangular windows. The overall design is a sensitive balance of horizontals and verticals relieved by a restrained overlay of regularly spaced projecting blocks with open, colonnaded porches.

Concurrently, André Le Nôtre (1613–1700), who planned the gardens, turned the terrain around the palace into an extraordinary work of art, destined to have a powerful influence on urban as well as garden design (FIG. 14–33). Neatly contained expanses of lawn and broad, straight vistas seem to stretch to the horizon, while the formal gardens, pools, fountains, and sculpture immediately behind the palace are an exercise in precise geometry. From these gardens, terraces descend to shaped, wooded areas and the mile-long Grand Canal. Classically harmonious and restful in their symmetrical, geometric design, the vast Versailles gardens extend into the surrounding countryside.

Residents and visitors to the château originally admired the gardens from an arcaded rear terrace, but in his renovations, Hardouin-Mansart enclosed this previously open space, turning it into an immense gallery known as the **HALL OF MIRRORS** (FIG. 14–34). He lit the 240-foot-long hall with 17 immense arched windows, lining the opposite wall with Venetian glass

14-33 • André Le Nôtre PLAN OF THE
GARDENS OF THE PALAIS DE VERSAILLES

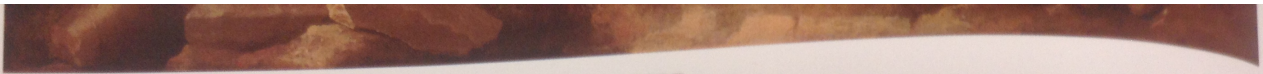




**14-34 • Jules
Hardouin-Mansart
(ARCHITECTURE) AND
Charles Le Brun
(PAINTING) HALL
OF MIRRORS**
Palais de Versailles.
Begun 1678. Length
approx. 240' (73 m).



14-35 • Nicolas Poussin **LANDSCAPE WITH ST. JOHN ON PATMOS**
1640. Oil on canvas, 39½" x 53¾" (100.3 x 136.4 cm). The Art Institute of Chicago.
A. A. Munger Collection, 1930.500.



14-35 • Nicolas Poussin LANDSCAPE WITH ST. JOHN ON PATMOS
1640. Oil on canvas, 39½" × 53¾" (100.3 × 136.4 cm). The Art Institute of Chicago.
A. A. Munger Collection, 1930.500.

mirrors—enormously expensive in the seventeenth century—of exactly the same size and shape. They reflect the natural light from the windows and give the impression of an even larger space. In a tribute to Annibale Carracci's Farnese ceiling (SEE FIG. 14-8), the painter Charles Le Brun (1619–1690), a founding member of the Royal Academy of Painting and Sculpture, decorated the vaulted ceiling with paintings glorifying the reign of Louis XIV and his military triumphs, assisted by Classical gods.

As in the Netherlands, seventeenth-century painting in France was much affected by developments in Italian art. French painter Nicolas Poussin (1594–1665) actually pursued his career in Italy. As a dedicated Classicist, he did not paint landscapes as he saw them but instead reorganized nature,

buildings, and figures into carefully ordered compositions such as his **LANDSCAPE WITH ST. JOHN ON PATMOS** (FIG. 14-35), from 1640. The artist devised a consistently organized progression from the picture plane to the horizon through a clearly defined foreground, middle ground, and background. Receding zones are marked by alternating sunlight and shade, as well as by the placement of Classical architectural elements. In the middle distance behind St. John are an imaginary ruined temple and obelisk, while across the lake on the left the round building is Hadrian's tomb from Rome. Precisely placed trees, hills, mountains, water, and even clouds have an almost architectural formal solidity. The true subject of Poussin's painting is not the writing figure of St. John, but the balance and order of nature.