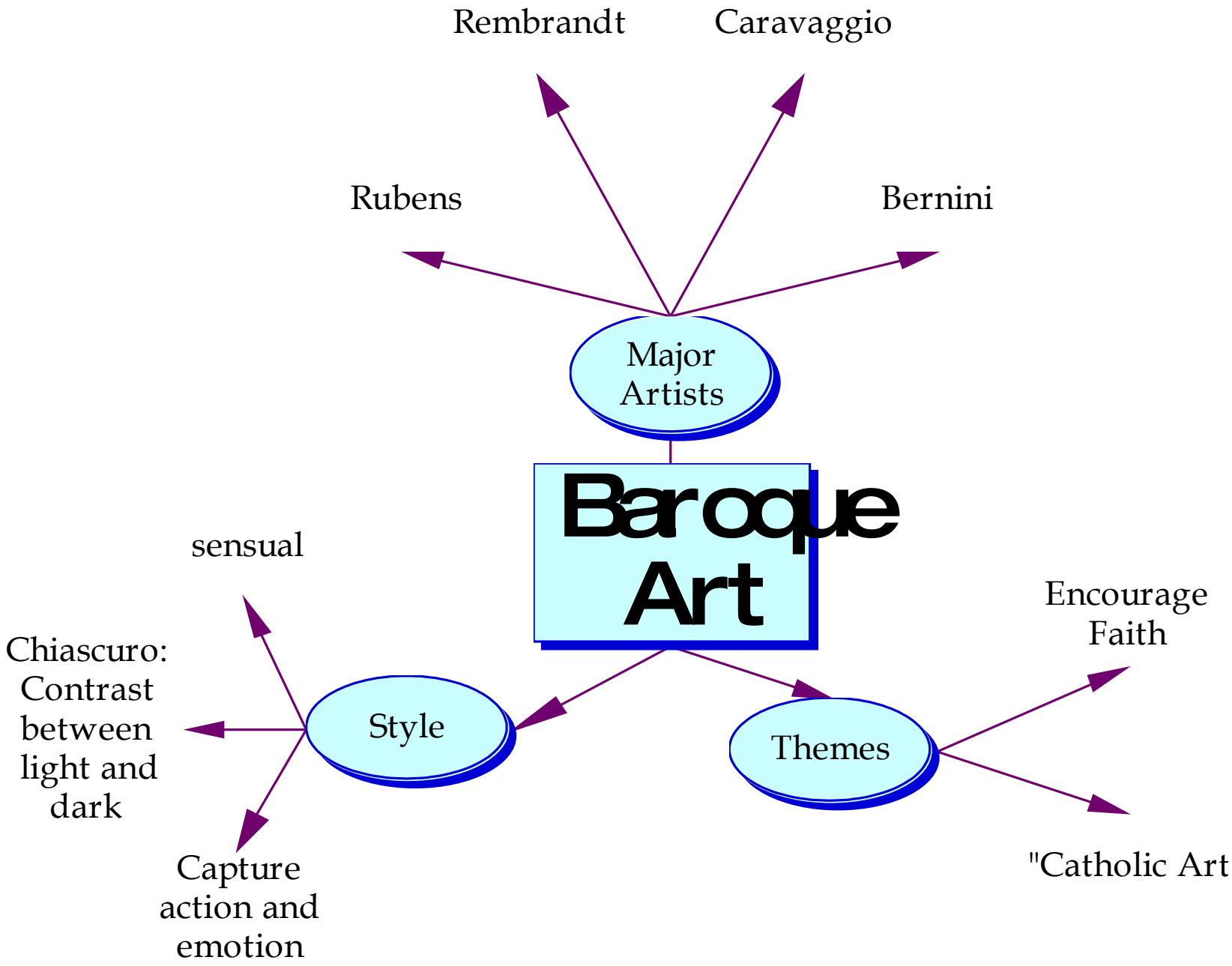
Rembrandt
Caravaggio
Rubens
Bernini
Major Artists
Baroque Art
sensual
Chiascuro: Contrast between light and dark
Capture action and emotion
Style
Themes
Encourage Faith
"Catholic Art

BAROQUE

I. Definition of Baroque

- "Baroque" was originally applied as a derogatory term in the late 18th C
  - Means overblown, unbalanced style (as compared to the restrictive Renaissance and the later Classical eras)
  - Probably came from a Portuguese word (*barroco*) -- an odd-shaped, imperfect pearl; or from an Italian word (*baroco*) -- a complicated problem in Medieval logic; or from Spanish (*verruga)* -- wart

2. Causes and origins

1. The counter-reformation movement of the Catholic Church encouraged artists to represent the glories of heaven and life through the Catholic Church which induced some emotion into the art
2. Many European rulers wanted an art style that would glorify their reigns, thus encouraging excesses in the glory represented (Note the magnificent palaces at Versailles; art continued and grew as a way for royalty to glorify themselves)
3. Began in Italy and moved to Southern Europe/Spain and then to the North where it took on a Protestant character Never became popular in England as visual art but was strongly popular there in music
4. Desire of artists to be more expressive than the somewhat restrained and true-to-nature style of the Renaissance

- **Characteristics of Baroque**

1. Baroque versus Renaissance styles

   - Both styles were executed within the confines (restrictions and standards) of the Catholic Church or of the monarch's court

   - Example of the different approaches to the world: Answer to the question "Why is grass green?"

     - Renaissance: "Because God made it so."
     - Baroque: "It has a chemical that reflects light of a certain wavelength that is detected by our eyes and God made it so."

   3. The Baroque style allowed some greater expressiveness and exploration of human emotions than Renaissance
   4. The Renaissance architect might use rectangular areas to achieve balance and beauty whereas the Baroque architect might use curves
   5. The Renaissance buildings would be less elaborate in decorations.
   6. The Renaissance artist might express emotion with a slight gesture or facial inflection but the Baroque artist would show great agony (or ecstasy) in both body and face
   7. Duality of the Baroque - restraint (symmetry, form, precision) with emotion and elaboration

2. Baroque is now recognized for its unique values and contributions to many artistic fields

Emotion within restraint (usually trying to evoke a particular feeling in the viewer -- in music that feeling is usually awe but it could be anything in painting)

Illusion (such as 3-D effects or strong sense of movement in painting)

Light and shade (used dramatically to affect the viewer's or listener's feelings)

Religious fervor (depicted religious conversion or experience as a mystical and sudden event with much emotion)

1. Painting
    1. Subjects
        - Religious (Biblical) and classical (mythology)
        - New subjects included portraits, landscapes, and other scenes from everyday life
    2. Style and technique
        1. Had a feeling of high spirit and restlessness
        2. Very emotional, especially in conveying the feelings of grandeur and glory of the Catholic Church (or its teachings) or of monarchs
        3. Used foreshortened figures and intentional non-symmetry
        4. Feelings were often more important than reproducing nature accurately
        5. Artistic virtuosity was flaunted
            - Strong and intricate details required to represent the emotion trying to be conveyed in the painting
            - Complex treatments of space and light
            - *Chiaroscuro* taken to greater lengths than in Renaissance treatments
            - Baroque chiaroscuro used light and dark contrasts to manipulate the senses and emotions of the viewer
            - Stark contrasts between light and dark, especially when heavy shadows surround brightly lit figures

1. Gian Lorenzo Bernini (1598-1680)

- Greatest of the Baroque sculptor/architects
- Given the task of decorating the exterior plaza and the interior of St. Peter's which occupied him during most of his long career (with time for many other works in between)
- Works show excellent technique plus the emotion not found in Renaissance pieces (compare the emotion and movement in Bernini's *David* to those of Michelangelo and Donatello)
- Technique in *Apollo and Daphne* is outstanding (leaves tinkle when cleaned)
- *Ecstasy of St. Teresa* reflects the emotion and religious devotion characteristic of Catholic Baroque works

The Baldacchino
1624
Bronze, partly gilt
Basilica di San Pietro, Vatican

In 1623 Maffeo Barberini ascended the papal throne as Urban VIII, and with great ruthlessness and excellent taste inaugurated the Baroque embellishment of Rome. The completion of the decoration of St Peter's was to occupy most of the century, and from the start Bernini was at the centre of the plans of the Pope and the innumerable Barberini Cardinals. The Baldacchino was begun in 1624.
Four marble bases hold the papal insignia and the sculptured allegory of the Church giving birth to Truth, traditionally attributed to Borromini. From these rise four Salomonic (spiral) columns which derive their shapes from the columns in Old Peter's, the ancient Constantinian basilica. Legend had it that these had come from Solomon's Temple in Jerusalem. Beyond the formal beauty of the supports, heightened by the contrast between the dark bronze and the gilded vine leaves, the Baldacchino, which uses the Salomonic column motif on a monumental scale, represents a macroscopic seal uniting the Old Testament wisdom of Solomon, the Christian tradition of Constantine, and the rebirth of a triumphal church under the guidance of the Barberini family.
It is not by chance that the enormous columns support four false trabeations from which shines forth a golden sun, symbol of the Barberini, and from the cornice that joins them fall false pendants of a cloth with cherubs and bees, another Barberini symbol. The cherubs are repeated in the angels on the corners above and in the group of little angels bearing the papal insignia. The overall effect is reminiscent of the Ark of the Covenant.

The size of the Baldacchino is approximately 100 feet tall.

The Baldacchino is constructed from bronze, much of it stolen from the Pantheon (portico) and from the dome of St. Peter's (ribs).


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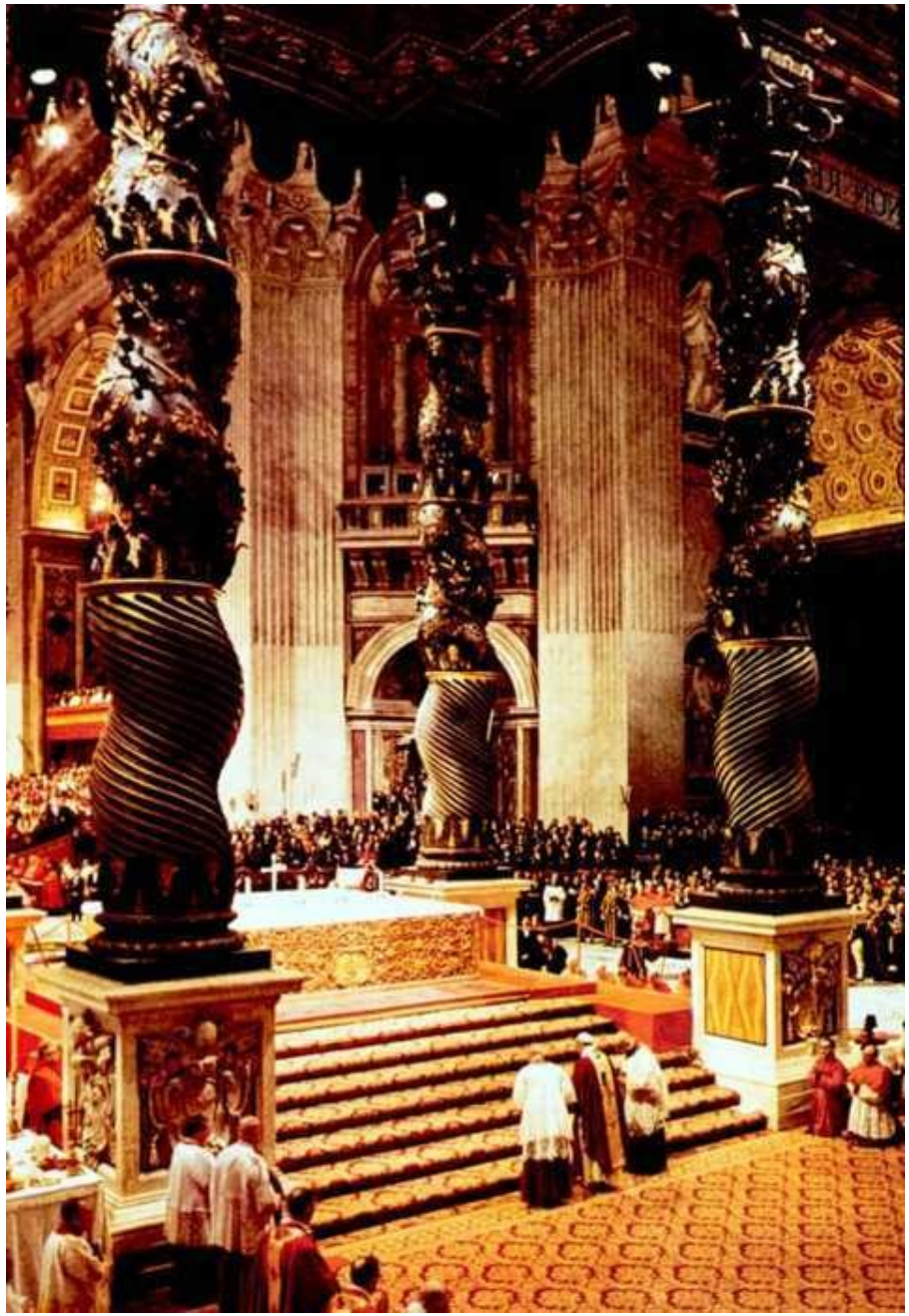
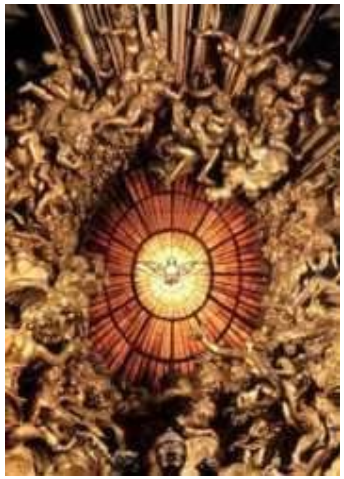


The crowning achievement of Bernini's design for the decoration of St. Peter's can be found in his later work **Cathedra Petri** (Chair of St. Peter) located in the apse of the basilica. This large reliquary was designed to house the original wooden chair of St. Peter's. In ecclesiastic tradition, Bishops always have their seats in the chief church of their district (cathedra=cathedral), and the Pope has his seat in St. John's in Lateran. Symbolically, the chair of St. Peter recognizes that St. Peter was the first pope and that San Pietro is and forever shall be his seat.
The base of the sculpture is made of colored marble. The Fathers or Doctors of the Church (Sts. Ambrose, Athanasius, John Chrysostom, and Augustine) and the Chair are made of bronze, partly gilded.

Above the chair is what is commonly known as the Glory. This is a combination of stucco putti and angels surrounding a stained glass window that is the actual light source for the apse. Bernini was disappointed with the original window and the glare that it created, so he incorporated it into the final product of Cathedra Petri. The window and dove act as the light and word of God and the Holy Spirit. Bernini diffused the light by using colored glass and reduced the harsh glare he so detested.



Apollo and Daphne
1622-25
Marble, height 243 cm
Galleria Borghese, Rome

This is the last of Bernini's work commissioned by the Borghese family and one of his most popular sculpture. Gian Lorenzo Bernini created an unprecedented masterpiece for Cardinal Scipione Borghese depicting the chaste nymph Daphne being turned into a laurel tree, pursued in vain by Apollo god of light. This life-size marble sculpture, begun by Bernini at the age of twenty-four and executed between 1622 and 1625, has always been housed in the same room in the villa, but originally stood on a lower and narrower base set against the wall near the stairs. Consequently anyone entering the room first saw Apollo from behind, then the fleeing nymph appeared in the process of metamorphosis. Bark covers most of her body, but according to Ovid's lines, Apollo's hand can still feel her heart beating beneath it. Thus the scene ends by Daphne being transformed into a laurel tree to escape her divine aggressor.
The presence of this pagan myth in the Cardinal's villa was justified by a moral couplet composed in Latin by Cardinal Maffeo Barberini (later Pope Urban VIII) and engraved on the cartouche on the base, which says: Those who love to pursue fleeting forms of pleasure, in the end find only leaves and bitter berries in their hands.

Giovanni Biliverti, 1576-1644: Apollo and Daphne. Photo © Maicar Förlag – GML.

Bernini
David
1623-24
Marble, height 170 cm

When he tackled his David in 1623-224, Bernini knew that he was risking comparison with works in a sculptural tradition that included the great names of the artistic culture of the Italian Renaissance, from Donatello to Verrocchio and Michelangelo. He subverted the traditional way of representing David. Instead of depicting the static figure after killing Goliath (as had Donatello and Verrocchio) or the measured strain of the act itself (as had Michelangelo), Bernini once again countered with the dynamic charge of the spiral. It is well known that he took his inspiration from the so-called Borghese Gladiator, now in the Louvre but at the time one of the prize pieces in Cardinal Borghese's collection. From the Gladiator derive the feet planted widely apart and the twisting torso.

In comparison to the earlier celebrated David sculptures, Bernini paid particular attention to the biblical text and sought to follow it as closely as possible. Unlike the earlier sculptures, Bernini's hero has a shepherd's pouch around his neck which already contains pebbles ready to use in the deadly sling which he will use against Goliath. The upper part of David's body is represented immediately after has taken a stone from his pouch. This means that the torso twists and strains not just physically but psychologically. The hero is depicted when, having taken the stone from his pouch, he twists his body in the opposite direction, tensioning it spring-like, then stops to think for a spilt second before releasing the stone that will slay Goliath. All the strain that has been built up shows in David's face, a self-portrait that was executed with Cardinal Borghese's assistance, for he volunteered to hold a mirror up to enable the twenty-five-year-old Bernini to complete his work.

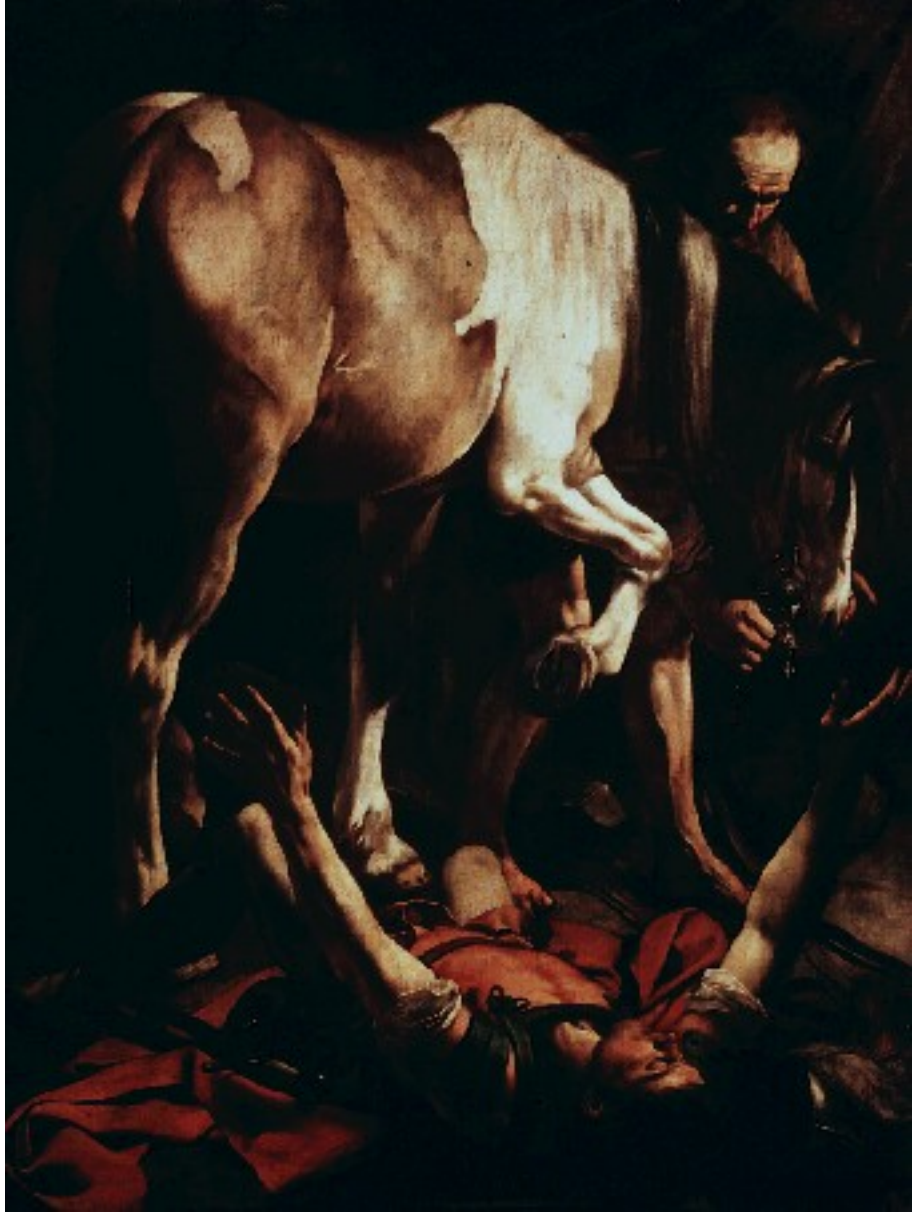
Kah-rah-VAH-gee-oh

1. Caravaggio [Michelangelo Merisi] (1573-1610)
    1. Personal life was raucous
        - Named after his home town in northern Italy
        - Arrived in Rome about 1590
        - Painted on commission from the Catholic Church and others
        - Quarreled violently with an opponent in a tennis match and Caravaggio stabbed him to death
        - To avoid punishment Caravaggio fled to Naples and then to Malta, where he was thrown into prison for attacking a police officer
        - He escaped and returned to Naples where he got into another fight in a sleazy inn and was wounded
        - Heard of a possible pardon if he returned to Rome and so he started back but died in route of a fever, brought on by an argument with a group of sailors who he accused of robbing him
    2. Paintings
        - Spirit of rebellion is seen in some of his paintings where he refused to accept the traditional settings or feelings of religious paintings
        - Used *chiaroscuro* dramatically in the *Calling of St. Matthew* where the light emphasizes the call of Christ and reflects on a timid Matthew who is trying to recede into the shadows
        - Note the emotions of the participants.
        - Notice the strong 3-D effects.
        - Strongly influenced Rembrandt and other artists of the North

Caravaggio
The Calling of Saint Matthew
1599-1600
Oil on canvas, 322 x 340 cm
Contarelli Chapel, San Luigi dei Francesi, Rome

Caravaggio represented the event as a nearly silent, dramatic narrative. The sequence of actions before and after this moment can be easily and convincingly re-created. The tax-gatherer Levi (Saint Matthew's name before he became the apostle) was seated at a table with his four assistants, counting the day's proceeds, the group lighted from a source at the upper right of the painting. Christ, His eyes veiled, with His halo the only hint of divinity, enters with Saint Peter. A gesture of His right hand, all the more powerful and compelling because of its languor, summons Levi. Surprised by the intrusion and perhaps dazzled by the sudden light from the just-opened door, Levi draws back and gestures toward himself with his left hand as if to say, "Who, me?", his right hand remaining on the coin he had been counting before Christ's entrance.

The two figures on the left, derived from a 1545 Hans Holbein print representing gamblers unaware of the appearance of Death, are so concerned with counting the money that they do not even notice Christ's arrival; symbolically their inattention to Christ deprives them of the opportunity He offers for eternal life, and condemns them to death. The two boys in the center do respond, the younger one drawing back against Levi as if seeking his protection, the swaggering older one, who is armed, leaning forward a little menacingly. Saint Peter gestures firmly with his hand to calm his potential resistance. The dramatic point of the picture is that for this moment, no one does anything. Christ's appearance is so unexpected and His gesture so commanding as to suspend action for a shocked instant, before reaction can take place. In another second, Levi will rise up and follow Christ_in fact, Christ's feet are already turned as if to leave the room. The particular power of the picture is in this cessation of action. It utilizes the fundamentally static medium of painting to convey characteristic human indecision after a challenge or command and before reaction.



Caravaggio
The Conversion on the Way to Damascus
1600
Oil on canvas, 230 x 175 cm
Cerasi Chapel, Santa Maria del Popolo, Rome

According to the Acts of the Apostles, on the way to Damascus Saul the Pharisee (soon to be Paul the Apostle) fell to the ground when he heard the voice of Christ saying to him, 'Saul, Saul, why do you persecute me?' and temporarily lost his sight. It was reasonable to assume that Saul had fallen from a horse.

Caravaggio is close to the Bible. The horse is there and, to hold him, a groom, but the drama is internalized within the mind of Saul. He lies on the ground stunned, his eyes closed as if dazzled by the brightness of God's light that streams down the white part of the skewbald horse, but that the light is heavenly is clear only to the believer, for Saul has no halo. In the spirit of Luke, who was at the time considered the author of Acts, Caravaggio makes religious experience look natural.

Technically the picture has defects. The horse, based on Dürer, looks hemmed in, there is too much happening at the composition's base, too many feet cramped together, let alone Saul's splayed hands and discarded sword. Bellori's view that the scene is 'entirely without action' misses the point. Like a composer who values silence, Caravaggio respects stillness.

In Renaissance and Baroque Italy only the daughters of artists and girls of noble birth were given training as artists. Noble women were expected to be well versed in all aspects of culture, including drawing and painting, and thus were taught by artists hired by their families to tutor them in these disciplines. There were, however, restrictions on what subjects were deemed appropriate for them and what were not, as it was more important that they be proper ladies than great artists, in the eyes of society. Consequently, the training most of them received was not as complete as it was for male students and apprentices. Of the women who were trained in art, most of them did not go on to pursue careers in that field, instead abandoning it, for all practical purposes, when they married and had children. Their artistic endeavors thereafter were done more as a hobby than a vocation, in most cases, with a few notable exceptions.

Although few Masters would accept female students in those days, Artemisia Gentileschi (1593-1653) was privileged, as the daughter of the painter Orazio Gentileschi, to study under him while still a child, working in his studio as an apprentice from age seven or so, and subsequently to study with Guido Reni, according to one account. As her father was a contemporary of Michelangelo Merisi da Caravaggio at a time when both lived and were active in Rome, it is highly likely that Artemisia would have known him while she was very young and in her student stage, and most certainly would have seen his paintings. Her work does show a strong Caravaggio influence. A scandalous figure himself, Caravaggio defied conventional tastes and attitudes in his painting and his life, shocking the public with depictions of holy figures more naturalistic than the idealized images then in vogue, and by outrageous behavior in his personal life (including killing a man in a fight). Perhaps the young Artemisia might have been impressed by this as well as by the powerful visual impact of chiaroscuro in his works. She was to exhibit her own fierce determination in defiance of the prevailing attitudes of society at the time. Despite the many prejudices against women working in what was generally regarded as a man's field, Artemisia, solely through the quality of her work, gained a reputation as a portraitist and history painter surpassing that of her father, and established herself as a successful artist in her own right.

1. Artemesia Gentileschi (1592-1653)

- Gentileschi was a student of Caravaggio's and of her father
- Gentileschi was, perhaps, the first woman artist to make a significant contribution in her own name
- She was a rape victim in her youth and the feelings of that event seem to spill out into some of her paintings
- This personal rage is shown in *Judith and Holofernes* in the scene where Judith and her maid kill the potential attacker of Israel (the emotional involvement of the artist is more typical of the Romantic period than of the Baroque)
- She used both *chiaroscuro* and foreshortening in *Judith and Holofernes*
- Gentileschi traveled to France and England and did much to spread the Baroque style

"Artemisia Gentileschi was born in Rome. She worked in a style influenced by Caravaggio, but which was nonetheless strongly individual, and today she is regarded as one of the most accomplished of the so called Caravaggisti. Though rather marginalized in earlier art historical accounts of her period, Artemisia has been reassessed in recent years, particularly by feminist art historians, who have discerned a specifically female point of view in her work. Artemisia's *Judith Beheading Holofernes* (Florence, Uffizi; a subject to which she returned a number of times) is notable for its extreme violence and has been linked to the trauma of her alleged rape in 1612 at the age of 19 by her painting instructor, Agostino Tassi. Her father sued Tassi for the crime, but in the ensuing legal proceedings Artemisia was tortured and Tassi was ultimately acquitted. The violence of these particular paintings is thus sometimes seen as a kind of therapeutic revenge substitute. During her lifetime she enjoyed a Europe wide reputation as a painter, working mainly in Rome and Florence, before settling in Naples from 1630. The Royal Collection contains her remarkable Self portrait as Painting.“

Artemesia Gentileschi
Judith Beheading Holofernes
1611-12
Oil on canvas, 158,8 x 125,5 cm
Museo Nazionale di Capodimonte, Naples

This is a dramatic and brutally graphic version of this biblical scene, but less so than a larger and even bloodier setting by Artemisia around 1620. She based her first glimipse on Caravaggio's famous painting from c. 1598-1599, but enlivens the action with realism and powerful female protagonists.
Judith was a Jewish widow of noble rank in Bethulia, a town besieged by the army of the Assyrian general Holofernes. She approached his tent as an emissary and captivated him with her beauty. He ordered a feast with much wine. After he passed out in his tent, Judith and her maid Abra saw their opportunity. Judith decapitated Holofernes with his sword and smuggled his head back to Bethulia. On seeing her trophy, the townsfolk routed the leaderless Assyrians. The story is an allegory picturing Judith as Judaism in triumph over its pagan enemy. Poor restoration has cost the women's foreheads the furrows indicating intense concentration and effort.

Artemisia may have painted the scene during or just after the trial of Tassi for raping her. He denied the charges but couldn't shrug off his record of sex crimes. He was a multiple offender.
It appears that after a long period of sexual harassment by Tassi and the other male artists in his studio, he raped Gentileschi, a requisite for marriage between decent people. A consensual sexual relationship developed because he promised to marry her, and that was the only way she could save her reputation.. Her father discovered the assault and charged Tassi with rape.

The trial was a painful public humiliation for Artemisia. During the proceedings, she underwent a doctor’s examination and torture with thumbscrews. She was accused of being unchaste when she met Tassi and also of promiscuity. He also attacked her professional reputation. A transcript of the seven-month court case survives.
Despite court documentation, the verdict was not recorded. It is unclear if the charge was dismissed or Tassi received a brief sentence. In either case, he gained his freedom soon after the trial. Is this painting Artemisia's means of brandishing symbolic justice for herself and other victims?

Gentileschi, Artemisia, *Judith Beheading Holofernes*,1625

Judith and Holofernes

Annibale Carrachi
The Beaneater
1580-90
Oil on canvas,

The interest taken by artists and art buyers in worldly images of **"humble" everyday life** has always been of particular socio-cultural significance. Initial forays in this direction led to the evolution of the so-called **"genre"** scene, already evident in Franco-Flemish tapestries of the 15th century and in the works of Pieter Aertsen and Willem Beuckelaer in the mid-16th century. Without their example, its emergence in early Italian Baroque would probably have been quite unthinkable.

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A simple peasant or farm laborer is sitting down to a meal. With a wooden spoon, he greedily scoops white beans from a bowl. Onions, bread, a plate of vegetable pie, a glass half full of wine and a brightly striped earthenware jug are standing on the table. Everything in the picture is homely and simple. The food, the man, his clothing, his loud table manners and his furtive, and hardly inviting, glance towards the spectator. None of this would be particularly striking in comparison with the examples of other painters.

1. Rembrandt (1606-1669)
    1. Reflected Dutch attitudes and environment
        - Commercially active (few natural resources)
        - Shipbuilding and trading and manufacturing (guilds)
        - Strong middle class (leisure and comfort)
        - Rembrandt became extremely popular and wealthy during his early career (the Rijksmuseum is located in his large house)
    2. Painting style often involved light as a method of emphasizing certain figures
        - This was similar to *chiaroscuro* of the Renaissance but usually more dramatic
        - Figures are often pulled out of the shadowy background
    3. Composition is often asymmetrical (non-classical)
    4. Biblical subjects are portrayed using common people and put into common settings but also sometimes with exotic clothing and settings
        - Collected oriental clothing and furnishings which he often included as props in his paintings
        - Painted several self-portraits in which he wore oriental (Turkish) clothes
    5. Became famous as a printmaker (etchings) as well as a painter
    6. Towards the latter part of his life he fell out of favor with the populace but he refused to change his style
        1. Rembrandt lost much of his prestige with the public who were less interested in the quality of the painting and more interested in having their portraits be flattering

Rembrandt van Rijn
The Anatomy Lecture of Dr. Nicolaes Tulp
1632
Oil on canvas

Rembrandt began to work as a professional portraitist about 1631. His earliest existing commissioned portraits (Portrait of a Scholar, The Hermitage, St. Petersburg; Portrait of the Amsterdam Merchant Nicholaas Ruts, Frick Collection, New York) are both of that year. The Anatomy Lesson of Dr Nicolaes Tulp of 1632 shows how quickly he surpassed the smooth technique of the fashionable Amsterdam portraitists. The group portrait of Tulp, appointed 'praelector anatomiae' of Amsterdam's surgeon guild in 1628, and seven of the guild's members probably established his reputation immediately. All potential clients must have been impressed by the new vitality and pictorial richness he gave to the portraits. The picture still impresses us today by the dramatic concentration of the figures on Tulp's demonstration of the dissection of a forearm.
The corpse is the focus of the composition, by its intense brightness. From here, the eye of the spectator is led to the illuminated heads of the listeners, whose expressions and attitudes reflect different degrees of attention, and to the face and hands of Tulp, who is a most convincing representation of a scholar absorbed in his subject. With forceps in his right hand Tulp holds the muscles and tendons of the arm that control the movement of the hand, while the bent fingers of his left hand demonstrate an aspect of their wondrous action. The illusionism is enhanced by the vivid characterization of the individuals as well as by the artist's great power in dramatizing the moment within a coherent group. Without the strong chiaroscuro and the fine atmospheric quality that is combined with it, the picture would lose its intensity, the sculptural quality of the forms, and all the excitement of the moment. Here, psychological and pictorial tension combine to create the feeling of an extraordinary event.

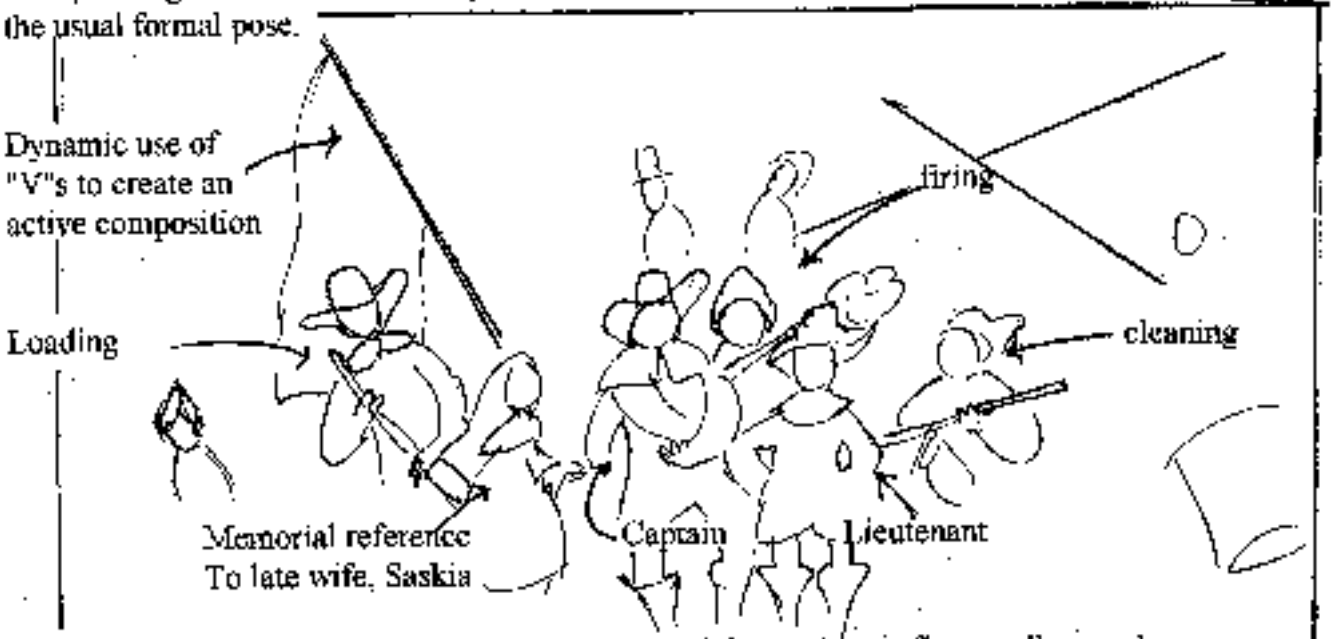
Probably Rembrandt's most famous and most controversial painting was given its erroneous title the Night Watch in the early 19th century. The title referred to the subdued lighting and led art critics to seek all manner of hidden mysteries in the painting. The original title, recorded in the still extant family chronicle of Captain Banning Cocq, together with a sketch of the painting, sounds rather dry by comparison: "Sketch of the painting from the Great Hall of Cleveniers Doelen, in which the young Heer van Purmerlandt [Banning Cocq], as captain, orders his lieutenant, the Heer van Vlaerderdingen [Willem van Ruytenburch], to march the company out."
It is, therefore, a "Doelen" piece or group portrait in which the captain can be seen in the foreground wearing black and the lieutenant wearing yellow. What sets Rembrandt's group portrait apart from other comparable paintings is his use of chiaroscuro as a dramatic device. Interpretations seeking a plausible action fail to take into account that the scenery is made up more or less of individual "types". The painting includes the entire repertoire of portrait poses and gestures from Rembrandt's store of figures.
There is inevitably a sense of celebration in the portrayal of individuals in a Dutch group painting. Yet whereas Frans Hals, for example, draws together his individual participants around a banquet scene, Rembrandt breaks up the group, so that individual characters and participants become absorbed in their own actions, each standing alone.

Rembrandt van Rijn
The Nightwatch
1642
Oil on canvas

- Most famous painting is probably *Night Watch*
  1. Found by the museum on the wall of a barn
  2. Three-dimensional in the use of the spear and the depth of arrangement
  3. The picture is a group portrait of a military company who expected a very flattering portrait but Rembrandt used them as a tour de force of Baroque painting with unusual lighting and posing
     - Some of the figures were in shadows and some were partially hidden (some paid a greater share of the fee) The painting made many of the company angry
  4. Each figure is active (as opposed to a set posing arrangement)
  5. Rembrandt's work pulls the viewer into the painting
     - It makes us feel a part of it
     - It invites us to participate with the people in what they are doing
     - Walking away from *Night Watch* has been described as walking away from a movie that is not yet finished or from a book that is only partly read

The Shooting Company of Captain Frans Banning Cocq (Night Watch by Rembrandt von Rijn / 1642

This painting was commissioned by the entire shooting company & posed to simulate action, not the usual formal pose.



At one time this painting was darker (candle soot) & larger (cut to fit a smaller area).

Rembrandt
The Return of the Prodigal Son
c. 1669
Oil on canvas

Rembrandt's final word is given in his monumental painting of the Return of the Prodigal Son. Here he interprets the Christian idea of mercy with an extraordinary solemnity, as though this were his spiritual testament to the world. It goes beyond the works of all other Baroque artists in the evocation of religious mood and human sympathy. The aged artist's power of realism is not diminished, but increased by psychological insight and spiritual awareness. Expressive lighting and coloring and the magic suggestiveness of his technique, together with a selective simplicity of setting, help us to feel the full impact of the event.

The main group of the father and the Prodigal Son stands out in light against an enormous dark surface. Particularly vivid are the ragged garment of the son, and the old man's sleeves, which are ochre tinged with golden olive; the ochre color combined with an intense scarlet red in the father's cloak forms an unforgettable colorist harmony. The observer is roused to a feeling of some extraordinary event. The son, ruined and repellent, with his bald head and the appearance of an outcast, returns to his father's house after long wanderings and many vicissitudes. He has wasted his heritage in foreign lands and has sunk to the condition of a swineherd. His old father, dressed in rich garments, as are the assistant figures, has hurried to meet him before the door and receives the long-lost son with the utmost fatherly love.

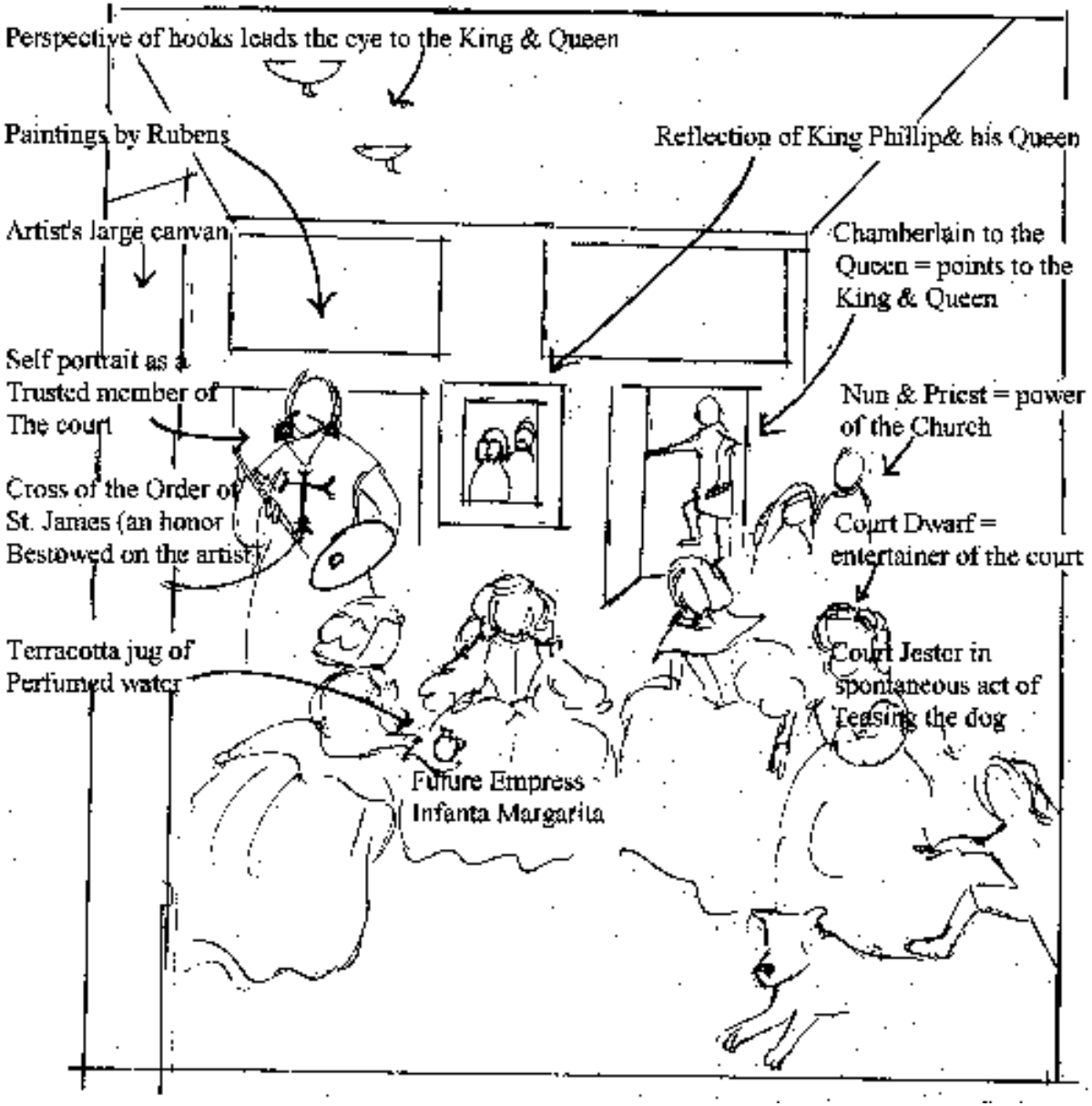
1. Diego Velasquez (1599-1660)
    1. Foremost among the Spanish Baroque artists
    2. Appointed court artist and concentrated mainly on court portraits and historical paintings (chiefly during the reign of Phillip IV)
        - This allowed time for Velasquez to travel and learn
        - Velasquez also acquired paintings for the court collection, thus creating most of the Prado collection (among the best in the world)
    3. Seemed to concentrate on the effects of light in many of his paintings, but not in a theatrical way as did Caravaggio and Rembrandt, rather he investigated the nature of direct and reflected light
        - Seemed to say that light and its effects captured the real world
        - Was less interested in giving motion to his figures than in letting light give them animation and richness
        - *The Maids in Waiting or Las Meninas* seemed to be the best at showing how Velasquez used light
            1. This painting seems to have light giving a 3-dimensional effect to the room
            2. The reflections of the royal parents in the mirror is a unique and interesting technique to view another light/optical effect
            3. Incredible details (hair, fabric texture, faces) is done so well that it never seems to detract from the overall feeling, rather it adds to it

Velasquez
Las Meninas
1656-57
Oil on canvas

This is a composition of enormous representational impact. The Infanta Margarita stands proudly amongst her maids of honor, with a dwarf to the right. Although she is the smallest, she is clearly the central figure; one of her maids is kneeling before her, and the other leaning towards her, so that the standing Infanta, with her broad hooped skirt, becomes the fulcrum of the movement. The dwarf, about the same size as the Infanta, is so ugly that Margarita appears delicate, fragile and precious in comparison. On the left in the painting, dark and calm, the painter himself can be seen standing at his vast canvas. Above the head of the Infanta, we see the ruling couple reflected in the mirror.

The spatial structure and positioning of the figures is such that the group of Las Meninas around the Infanta appears to be standing on "our" side, opposite Philip and his wife. Not only is the "performance" for their benefit, but the attention of the painter is also concentrated on them, for he appears to be working on their portrait. Although they can only be seen in the mirror reflection, the king and queen are the actual focus of the painting towards which everything else is directed. As spectators, we realize that we are excluded from the scene, for in our place stands the ruling couple. What seems at first glance to be an "open" painting proves to be completely topsy-turvy - a statement further intensified by the fact that the painting in front of Velázquez is completely hidden from our view.

Las Menias by Diego Velazquez / 1656



1. Georges de La Tour (1593-1652)
    1. Frenchman
    2. Follower of Caravaggio
    3. Strong use of light and shadow (often using a candle as the source of light)
    4. The light became the unifying element of the painting
    5. Became the court painter to the French court but painted people in common and simple dress
    6. Much more restrained than Caravaggio or Gentileschi (little gore or emotions)

Georges de la Tour
Christ in the Carpenter's Shop
1645
Oil on canvas

The attention to mood is shown in the minute observation of the effects of light in certain areas, especially that of the translucency of the child's hand silhouetted against the candle, revealing even the dirt in the fingernails. As usual, La Tour tells the Bible story in the simplest of terms. Only items essential for identifying the subject, in this case the paraphernalia of the carpenter's shop, are included. The picture can exist on the level of a genre scene without religious overtones, and its realism makes it one of the greatest genre paintings of the seventeenth century.

1. Peter Paul Rubens (1577-1640)
    1. May have been the ultimate expression of Baroque painting
    2. Flemish (which was owned by Spain)
    3. A "Renaissance Man" (6 languages, theologian, painter, teacher)
    4. Became the court painter for the Spanish regent in Flanders
    5. Capable of competing with the best Italian Baroque painters who were considered to be the best in the world at that time and combined much of the Italian style
        - Males were muscular figures reminiscent of the Sistine Chapel
        - Females were full-figured and often nude
        - Strong emotion, light and non-symmetry reminiscent of Caravaggio but more subdued
        - Heroic style (that is, larger-than-life themes and scale
    6. Showed the detail of the Spanish/Flemish school in tree foliage, clothing, hair, etc.
    7. Showed great variety in the subjects he painted
    8. Greatest works could be the collection of 24 large paintings, done over 3 years, on the life of Marie d'Medici (Louvre)
        1. Used many assistants in this work
        2. Some of the assistants became masters
        3. Glorified Marie d'Medici and painted her as a heroic Greek goddess and in other glorified settings

Peter Paul Rubems
The Elevation of the Cross
1610
Oil on panel

The triptych marked Rubens' sensational introduction of the Baroque style into Northern art. The diagonal composition is full of dynamism and animated colour. The artist had just returned from Italy, with the memory of Michelangelo, Caravaggio and Venetian painting still fresh in his mind.
The Raising of the Cross is the perfect summation of the unruly bravura that marked his first years in Antwerp.
In the centre nine executioners strain with all their might to raise the cross from which Christ's pale body hangs. The dramatic action is witnessed from the left by St John, the Virgin Mary and a group of weeping women and children. On the right, a Roman officer watches on horseback while soldiers in the background are crucifying the two thieves. In other words, the subject is spread across all three panels. The outside of the wings shows Saints Amand, Walpurgis, Eligius and Catherine of Alexandria.

Rubens
Rape of the Daughters of Leucippus
c. 1618
Oil on panel, 224 x 210,5 cm
Alte Pinakothek, Munich

Mythological abduction of two mortal women by the gods Castor and Pollux, who have fallen in love with them.

Rubens
Lion Hunt
1616
Oil on panel

Among **Rubens's** many famous pupils and assistants, the greatest and most independent was Anthony van Dyck. He soon acquired all the virtuosity of Rubens in rendering the texture and surface of things, whether it were silk or human flesh, but he differed widely from his master in temperament and mood. It seems that Van Dyck was not a healthy man, and in his paintings a languid and slightly melancholic mood often prevails. It may have been this quality that appealed to the austere noblemen of Genoa and to the cavaliers of Charles I's entourage. In 1632 he had become the Court Painter of Charles I, and his name was Anglicized into Sir Anthony Vandyke. It is to him that we owe an artistic record of this society with its defiantly aristocratic bearing and its cult of courtly refinement.

His **portrait of Charles I**, just dismounted from his horse on a hunting expedition, showed the Stuart monarch as he would have wished to live in history: a figure of matchless elegance, of unquestioned authority and high culture, the patron of the arts, and the upholder of the divine right of kings, a man who needed no outward trappings of power to enhance his natural dignity. No wonder that a painter who could bring out these qualities in his portraits with such perfection was so eagerly sought after by society. In fact, Van Dyck was so overburdened with commissions for portraits that he, like his master Rubens, was unable to cope with them all himself. He had a number of assistants, who painted the costumes of his sitters arranged on dummies.

Anthony van Dyck

Charles I of England Hunting

c. 1635

Oil on canvas

1. Frans Hals (1580-1666)
    - Painted almost exclusively portraits (such as the *Laughing Cavalier*)
    - Always lit the subjects from the left
    - Painted realistically, even to the occasional detriment of his subjects
    - Didn't make preliminary sketches but painted directly from life (unusual for the time)
    - Captured excellent feeling of spontaneity
    - Used simple and similar brush strokes with only a few pigment choices

Franz Hal
Willem Coenraetsz Coymans
1645
Oil on canvas, 76,8 x 63,5 cm
National Gallery of Art, Washington

Virtuosity of brushwork and the ability to define clearly and succintly the salient features of his sitters made Hals the greatest of Dutch portrait painter after Rembrandt. Painting directly on the canvas without preliminary drawing, the fluidity and expressiveness of his style was later to influence ninteenth-century French and American painters, who also sought to achieve instanteneous effects of reality in painting

Frans Hals
Malle Babbe

Frans Hals
Smiling Boy

1. Jan Vermeer (1632-1675)
    - Painted common people, common locations and gave a feeling of reality
    - Used light to highlight and unify
    - Great depth of feeling and use of color
    - Possible use of *camera obscura*

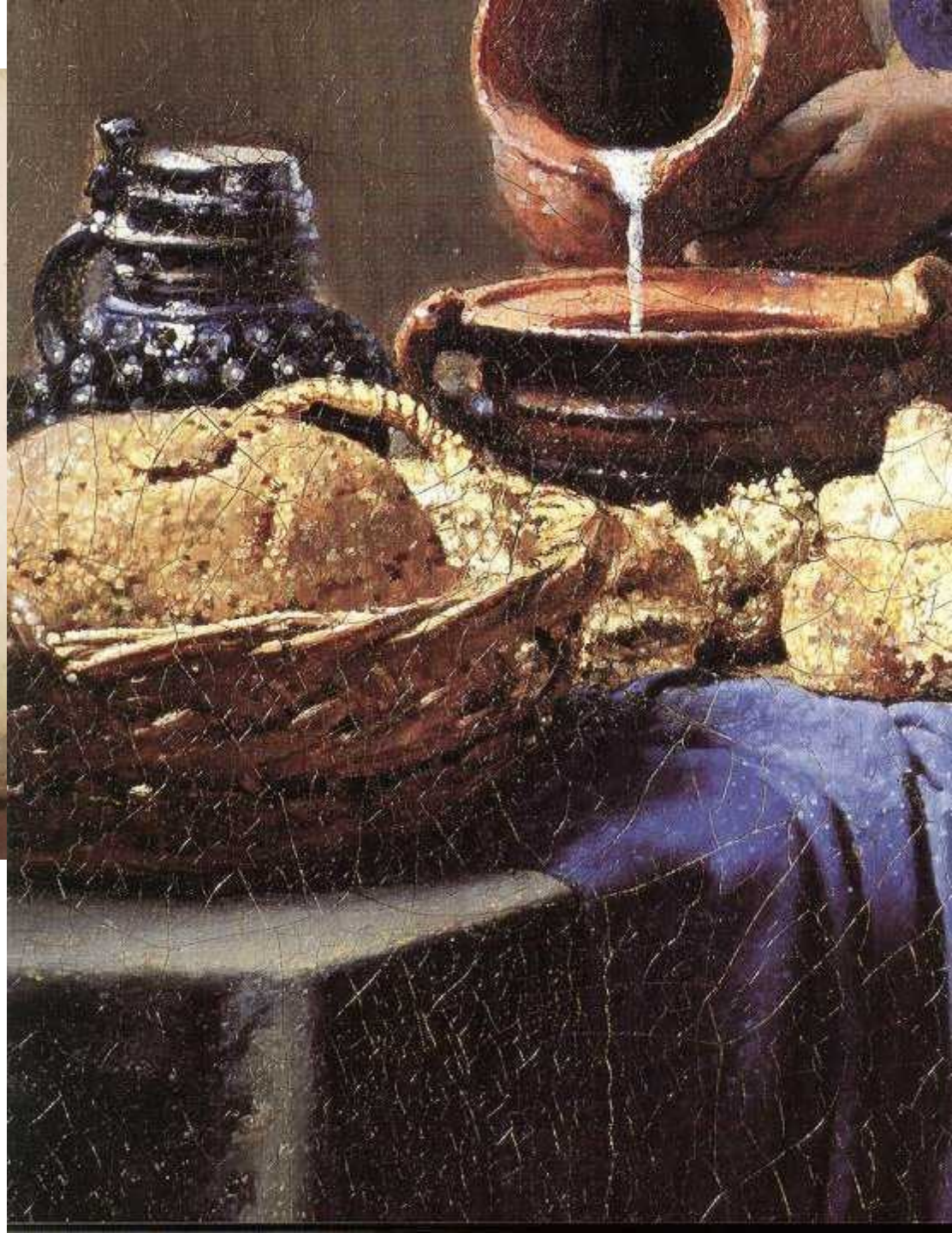
Vermeer, also called Jan van der Meer van Delft, was born in Delft and baptized on October 31, 1632. After serving a 6-year apprenticeship, part of it probably under the Dutch painter Carel Fabritius, he was admitted in 1653 to the guild of Saint Luke of Delft as a master painter. An important member of the guild, he served four terms on its board of governors and appears to have been well known to his contemporaries. He made a modest living as an art dealer rather than as a painter.

Only 35 of Vermeer's canvases have survived, and none appears to have been sold. Their small number is the result of Vermeer's deliberate, methodical work habits, comparatively short life, and the disappearance of many of his paintings during the period of obscurity following his death in Delft on December 15, 1675. With a few exceptions, including some landscapes, street scenes, and portraits, Vermeer painted sunlit domestic interiors in which one or two figures are shown engaged in reading, writing, or playing musical instruments. These objectively observed, precisely executed genre paintings of 17th-century Dutch life are characterized by a geometrical sense of order.

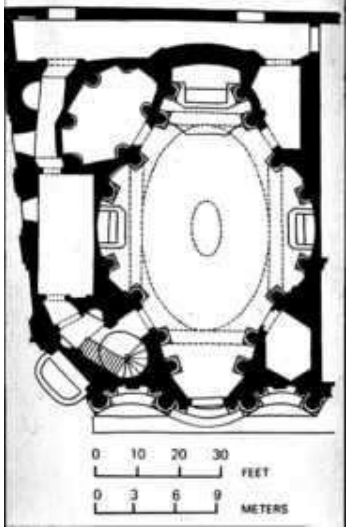
Jan Vermeer
Girl with a Pearl Earring
c. 1665
Oil on canvas

This charming portrait of a girl is unfortunately in a very poor state of conservation and suffered from numerous extensive restorations. It is furthermore marred by an ugly pattern of cracks. Nevertheless, it became famous after its rediscovery and was dubbed the "Gioconda of the North" by many enthusiastic critics. Fortunately, enough of the original is left to permit the savoring of a truly outstanding and partly exotic work.

The girl is seen against a neutral, dark background, very nearly black, which establishes a powerful three-dimensionality of effect. Seen from the side, the girl is turning to gaze at us, and her lips are slightly parted, as if she were about to speak to us. It is an illusionist approach often adopted in Dutch art. She is inclining her head slightly to one side as if lost in thought, yet her gaze is keen.
The girl is dressed in an unadorned, brownish-yellow jacket, and the shining white collar contrasts clearly against it. The blue turban represents a further contrast, while a lemon-yellow, veil-like cloth falls from its peak to her shoulders. Vermeer used plain, pure colors in this painting, limiting the range of tones. As a result, the number of sections of color are small, and these are given depth and shadow by the use of varnish of the same color.
A particularly noticeable feature of Vermeer's painting is the large, tear-shaped pearl hanging from the girl's ear; part of it has a golden sheen, and it stands out from the part of the neck which is in shadow.



- Architecture and sculpture
    1. Style
        1. In the Baroque, architecture and sculpture were often combined with painting to give a grand and dramatic effect
        2. Three-dimensional use of sculpture and painting to involve the viewer in the scene
        3. Illusions of great space
        4. Exaggeration of dimensions and forms
            - Created feeling of movement and excitement
            - Figures sometimes spilled out of the picture beyond the frame
        5. Very ornate and elaborate
        6. Increased interest in the relationship of the building and the surrounding area
            1. Led to planned estates and cities (such as St. Peter's Square)
            2. Gardens and other landscaped areas became common (such as Versailles)
            3. Introduction of new materials (stucco and plaster)
            4. Gave greater freedom to create movement
            5. Allowed for more ornamentation



The church of San Carlo alle Quattro Fontane in Rome, Italy, built from 1638 to 1641, was designed by Italian architect and sculptor Francesco Borromini in the baroque architectural style. The church's facade, begun in 1665 and finished in 1667, just after Borromini's death, features a statue of Saint Charles Borromeo over the main portal, surrounded by a canopy of winged figures. Designed as a pinched oval, the church's overall shape exhibits a strong tension that helps create the drama and motion characteristic of baroque architecture

He designed the walls to weave in and out as if they were formed not of stone but of pliant substance set in motion by an energetic space, carrying with them the deep entablatures, the cornices, moldings and pediments.The undulating movements and sculptural effects are characteristic of Baroque architecture. One of the most theatrical practitioners of the Baroque style, Borromini is said to have eliminated the corner in architecture.

1. Versailles is the most important French Baroque architecture
    1. Versailles was built around 1669
    2. Massive complex with buildings and gardens
    3. Used mirrors in the Hall of Mirrors as both decoration and extravagance
    4. Versailles became the ultimate palace and was copied by numerous others
        1. Conveyed the power of the monarchy
        2. Louis was the Sun King and the palace reflected that fact
        3. Louis' lifestyle portrayed the ultimate monarch

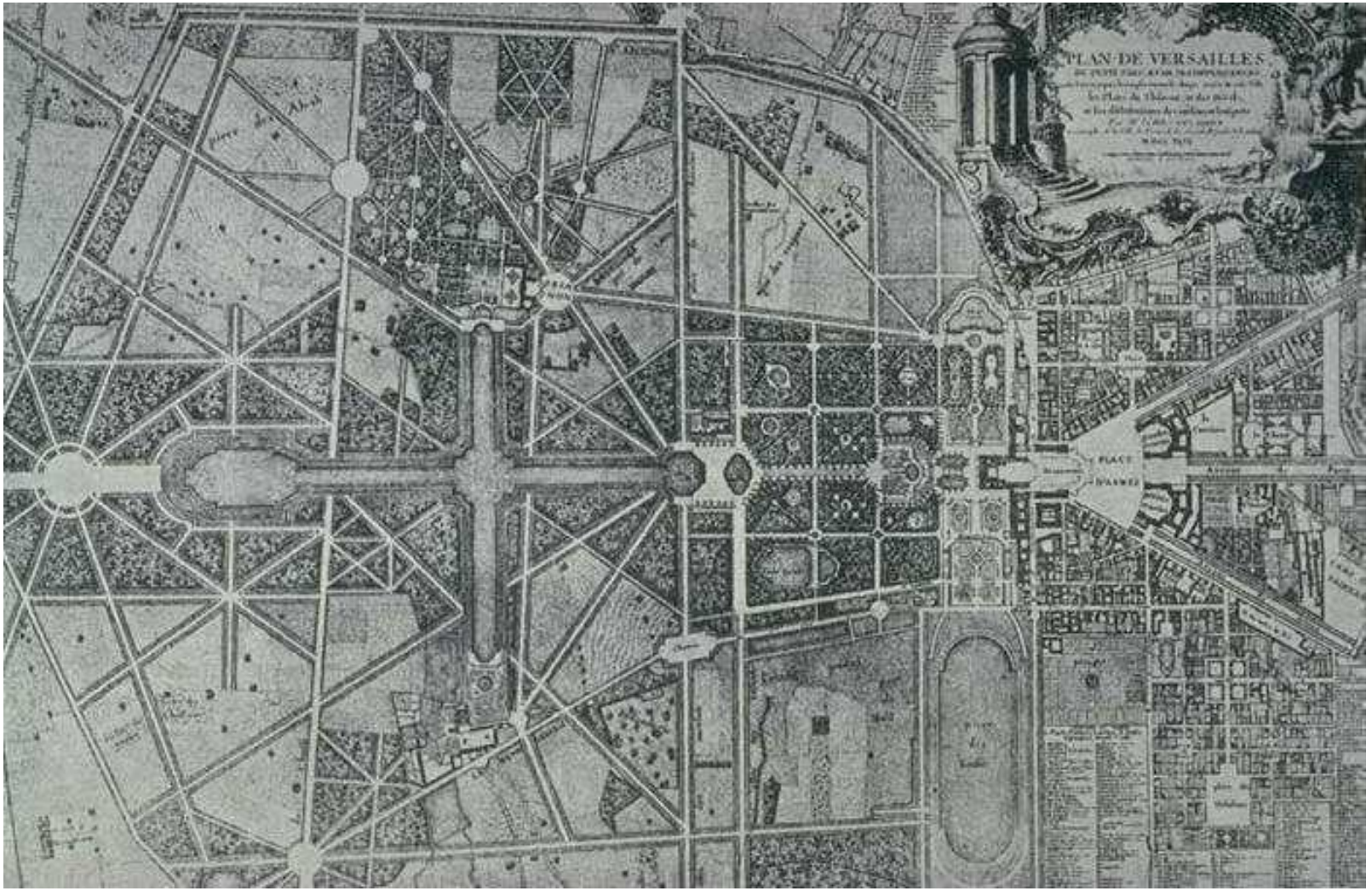
Building that grandiose palace he wanted not only to have a big comfortable residence in the country, he wanted to move the court from Paris to have a better possibility to control them all. He also wanted to leave something glamorous to the next generations, something that will show his greatness and power

Versailles was the royal residence of France for a little more than a century--from 1682 until 1789, when the French Revolution began. Louis XIII built a hunting lodge at the village outside Paris in 1624. This small structure became the base on which was constructed one of the most costly and extravagant buildings in the world. It was meant to be a home for Louis XIV, the Sun King, who boasted of himself, "I am the state." The men in charge of the project were Louis Le Vau, architect; Charles Le Brun, painter and decorator; and Andre Le Notre, landscape architect. About 37,000 acres of land were cleared to make room for tree-lined terraces and walks and thousands of flowering plants. There were 1,400 fountains and 400 pieces of new sculpture.

In 1676 another architect, Jules Hardouin-Mansart, was put in charge of redesigning and enlarging the building. Starting with Le Vau's plans, Hardouin-Mansart added a second story and built the magnificent Hall of Mirrors and the north and south wings.

There was much activity at Versailles between the years 1678 and 1684. Mansart directed a building campaign which included the transformation of the marble court, the construction of the Ministers' Wings, the Southern wing and the Hall of Mirrors which was decorated with an exquisite set of silver furnishings. The construction of Versailles was completed near the end of Louis XIV's life. The chapel was built last and was finished after Mansart's death in 1708 by his son-in-law Robert de Cotte.

Perhaps the most well known room in Versailles is the Hall of Mirrors, which was called the Grand Gallerie until the mid 19th century. This remarkable room was executed by Mansart and Le Brun between 1678 and 1686. Mansart was primarily responsible for its design, and it is thought that he was responsible for the decision to use mirrors for paneling. While such facings had been popular since the mid 1600's, Mansart may have used them to minimize the space that his rival, Le Brun, would have for painting. However, Le Brun used the space available, the ceiling, to his advantage. On the 246 foot length of the ceiling he painted the exploits of Louis XIV's early reign. These paintings were made even more impressive by using elements from classical mythology. The rivalry and talents of these two artists created a room that played an important role in history. It was here on January 18, 1871, that the German Empire was officially proclaimed, and Wilhelm I was proclaimed emperor of a united Germany. It was here that the Treaty of Versailles was signed on June 28, 1919, ending World War I.


PLAN DE VERSAILLES

Inigo Jones was born in London in 1573. He received no formal training but he was able to journey abroad where he gained insight and knowledge of architecture. A royal protégé, he was appointed Surveyor to Henry, Prince of Wales in 1610. In 1613 he was appointed Surveyor of the King's Works. This coincided with Jones' second Italian journey during which he visited northern Italy and studied Palladio's villas. On Jones' return to London he was given the post of Surveyor-General to the Office of Works. Under this title he became involved with a number of large scale houses, churches, and palaces for King James I. Although Jones' work often lack originality, he was an important figure in architecture because he was the first person to introduce the classical architecture of Rome and the Italian Renaissance to Gothic England.

As Surveyor of the King's Works (1615-1642), Jones' most important assignment was this reception hall, used for state banquets, formal receptions, presentations of masques, and other important royal events

Banqueting House
Inigo Jones
1619-1622

The symmetrical and clear design shows Jones' study of the works of Palladio (on site in Italy) as well as his study of Palladio's texts.

The design has seven bays with slight emphasis on the three central bays--which have balconies and are flanked by columns (as opposed to the pilasters at the ends). Coupled pilasters bracket the ends. The bottom register uses the Ionic order while the top uses the Corinthian. Carved festoons are at the level of the capitals of the top register. The roof line is balustraded.

1. Christopher Wren (1632-1723)
    1. English architect
    2. Rebuilt London's most famous buildings after the devastating fire of 1666
    3. His plan for rebuilding London after the fire shows many of the principles of modern city planning (integration of elements of architecture and sculpture together with attention to the entire ambiance of the setting)
    4. Also was an inventor, experimental scientist, and professor of astronomy
    5. Rebuilt more than fifty churches
    6. Most famous and grandest is St. Paul's in London but several other of his buildings are still in use in London and throughout England

St. Paul's was Wren's masterpiece. He submitted several designs - the "Great Model" of 1673 was his favorite, but the huge domed structure was rejected by the commissioners as too Catholic. Undeterred, Wren made a new plan which toned down the dome and topped it with a steeple. The royal warrant approving this design allowed for "variations, rather ornamental than essential." Wren exploited this loophole to perfection, gradually and surreptitiously slipping in many of his Great Model ideas without advertising the fact. By the time anyone realized what he had done, it was too late to change.

On September 4, 1666, fire broke out in a bakehouse in Pudding Lane. Fanned by a fierce wind, the fire spread through the close-packed streets of London, destroying everything in its path. For four days the fire raged, and when the smoke finally cleared, Old St. Paul's was nothing but charred timbers and rubble.

Pierre Puget
1620-1694
Milon of Croton

A native of Marseille, Pierre Puget was taught the dynamic force of Baroque art when in Rome and especially in Genoa. ln 1670 Colbert commissioned from him three major works for Versailles, the Milon of Croton, Alexander and Diogenes, and Perseus and Andromeda. These works were commisioned bt Louis XIV. Of the three great marbles housed in the Louvre, the statue of Milon showing a man with his hand trapped in the cleft of a tree he was splitting being savaged by a lion, is a display of intense torment. This dying hero, vanquished by his own ebbing strength, caused the Queen to exclaim in 1683: "the poor man, what suffering!".

MILO of Crotona, Greek athlete, lived about the end of the 6th century B.C. He was six times crowned at the Olympic Games and six times at the Pythian for wrestling, and was famous throughout the civilized world for his feats of strength - such as carrying an ox on his shoulders through the stadium at Olympia. In his native city he was much honored, and he commanded the army which defeated the people of Sybaris in 511.
The traditional account of his death is often used to point a moral: he found a tree which some woodcutters had partially split with a wedge, and attempted to rend it asunder; but the wedge fell out and the tree closed on his hand, imprisoning him until wolves came and devoured him. His name became proverbial for personal strength.