Have you ever heard of the Baroque period or the term Baroque art? Did you read the book or see the movie *The Three Musketeers* that took place during this time? What do you know about Rembrandt? By the start of the seventeenth century, the Catholic Church was answering the challenge of the Protestant Reformation with a reform movement called the Counter-Reformation. Artists were encouraged to portray religious subjects with realism and emotion. This resulted in a new art style—Baroque. The Baroque style originated in Rome and spread across Europe, resulting in paintings, sculptures, and buildings with overwhelming emotional impact.

**FOCUS ON READING**

**Read to Find Out** As you read this chapter, learn about Baroque art in Italy, Flanders, the Netherlands, and Spain. Read to find out about Dutch art and genre painting. Read further to learn about Spanish artists and their preference for religious subject matter.

**Focus Activity** Respond to the artworks you see in this chapter. Look at Judith Leyster's painting in Figure 19.1. What adjectives would you use to describe the emotional impact of this painting? How do light, contrast, and composition help create drama or emotional impact? What qualities draw you into the painting? What elements and principles of art are used to make you feel as if you are in the same room with the young musician? Do you feel like an eyewitness to the moment? Why? Write down your response.

**Using the Time Line** The Time Line introduces you to some of the important events and other artworks of the Baroque era that you will study in this chapter. What adjectives would you use to describe the emotional impact created by these works?

Refer to the Time Line on page 11 in your Art Handbook for more about this period.
Baroque Art of Italy and Flanders

Vocabulary
- Counter-Reformation
- Baroque art
- façade
- chiaroscuro

Artists to Meet
- Francesco Borromini
- Gianlorenzo Bernini
- Michelangelo da Caravaggio
- Artemisia Gentileschi
- Peter Paul Rubens

Discover
After completing this lesson, you will be able to:
- Explain what the Counter-Reformation was and discuss the role art played in this movement.
- Describe the qualities Baroque architects and sculptors sought in their work.
- Discuss the styles and innovations of Baroque artists, including Caravaggio, Gentileschi, and Rubens.

The Counter-Reformation was an effort by the Catholic Church to lure people back and to regain its former power. Art played a major role in this movement to stamp out heresy and encourage people to return to the Church. Artists and architects were called to Rome to create works that would restore religious spirit and make the city the most beautiful in the Christian world. A style emerged that had dramatic flair and dynamic movement. It was Baroque art, a style characterized by movement, vivid contrast, and emotional intensity. Once again, Rome became the center of the art world, just as it had been during the height of the Renaissance a century earlier.

A New Style in Church Architecture

In architecture, the Counter-Reformation brought about a revival of church building and remodeling. One of these new Roman churches, Il Gesú (Figure 19.2), was among the first to use features that signaled the birth of the new art style. The huge, sculptured scrolls at each side of the upper story are a Baroque innovation. They are used here to unite the side sections of the wide façade, or front of the building, to the central portion. This sculptural quality on buildings such as Il Gesú was an important feature of the Baroque architectural style. Over the next hundred years, this style spread across a large part of Europe.

**FIGURE 19.2** This church was an early example of the new Baroque style. Point to a feature on this building that marks it as uniquely Baroque.

Giacomo della Porta. Il Gesú, Rome, Italy. c. 1575.
Francesco Borromini (1599–1667)

An excellent example of the mature Baroque style in architecture is a tiny Roman church designed by the architect Francesco Borromini (fran-chess-koh bore-oh-mee-nee).

San Carlo alle Quattro Fontane

The church that made Borromini famous worldwide was San Carlo alle Quattro Fontane (Figure 19.3). The façade of this church is a continuous flow of concave and convex surfaces. This makes the building seem elastic and pulled out of shape.

The push and pull that results creates a startling pattern of light and shadow across the building. The façade is three-dimensional, almost sculptural. The moldings, sculptures, and niches with small framing columns add three-dimensional richness and abrupt value contrast. Borromini boldly designed this façade to produce an overall effect of movement, contrast, and variety.
Emphasis on Mood and Drama in Sculpture

Throughout the Baroque period, sculptors showed the same interest in movement, contrast, and variety as did architects. They placed great importance on the feeling expressed in their work and tried to capture the moment of highest drama and excitement.

Sculptors showed less interest in portraying ideal or realistic beauty. Drapery, for example, no longer suggested the body beneath. Instead, it offered artists a chance to show off their skills at complex modeling and reproducing different textures. Deep undercutting was used to create shadows and sharp contrasts of light and dark values. Colored marble replaced white marble or somber bronze as the preferred sculptural medium.

During this time, sculptors created works that seemed to break out of and flow from their architectural frames. This effect is similar to that found in murals and ceiling paintings done at the same time (Figure 19.4). The results overwhelm and even confuse the viewer. Sometimes the viewer has trouble seeing where the painting or sculpture ends and reality takes over.

**FIGURE 19.4** The artist who painted this ceiling placed a small mark on the floor beneath it. When people stood on this mark and looked up, they had the best view of this amazing painting. *Can you tell where the building ends and the painting begins? What makes this painting Baroque?*

Gianlorenzo Bernini (1598–1680)

This merging of Baroque sculpture and architecture is seen in Gianlorenzo Bernini’s altar containing the famous Ecstasy of St. Theresa (Figure 19.5). It was dedicated to St. Theresa, a sixteenth-century Spanish saint of the Counter-Reformation. The inspiration for this sculpture is St. Theresa’s vision in which an angel pierced her heart with a fire-tipped golden arrow symbolizing God’s love.

Bernini’s Use of Space and Light

The angel and the saint are carved in white marble and placed against a background of golden rays radiating from above. This scene is lit from overhead by a concealed yellow glass window that makes the figures seem to float in space within a niche of colored marble. The figures appear to move about freely within that space. This new relationship of space and movement sets Baroque sculpture apart from the sculpture of the previous 200 years.

Figure 19.5 The figures in this Baroque work appear to float in space. Which elements and principles of art did Bernini employ when creating this sculpture?

This new relationship between active figures and space is observed in Bernini’s sculpture *David* (Figure 19.6). The theme in Bernini’s work is movement. David’s body is twisting in space as he prepares to hurl the stone at the mighty giant, Goliath. The coiled stance, flexed muscles, and determined expression are clues to his mood and purpose. Although Goliath is not shown, his presence is suggested by David’s action and concentration. The dramatic action of the figure forces you to use your imagination to place Goliath in that space in front of David.

**Baroque Painting**

Like Baroque architects and sculptors, painters of this period used more action in their works than had their predecessors, and this increased the excitement of their creations. Furthermore, they used dramatic lighting effects to make vivid contrasts of light and dark. This magnified the action and heightened the excitement.

**GALILEO’S TELESCOPE.** This telescope was perfected by Italian astronomer and mathematician Galileo in 1609. It allowed him to watch the paths of the planets.

**SALON SOCIETY.** In France during the Baroque period, upper class society gathered for games and discussions of daily events and intellectual ideas. These gatherings, known as Salons, often included artists and writers.

**MOLIÈRE.** French playwright Molière is known for his satire. His comedies made fun of the foolishness and false values of the society of his time. His work greatly influenced other writers.

**ACTIVITY** Personality Research.

Write an “I am” poem about Galileo, Molière, or another personality from the period. Complete the following lines from the point of view of that person:

I am a...; I wonder...; I hear...;
I see...; I want...; I understand...;
I say...; I dream...; I hope...;
My name is....
Michelangelo da Caravaggio (1571–1610)


Caravaggio chose to study and paint the world around him instead of reworking the subjects of Renaissance artists. He made light an important part of his painting, using it to illuminate his figures and expose their imperfections. By showing their flaws, he made his figures seem more real and more human.

The Conversion of St. Paul

Caravaggio’s The Conversion of St. Paul (Figure 19.7) is a fine example of his painting style. Only St. Paul, his horse, and a single attendant are shown. The entire scene is pushed forward on the canvas, so you are presented with a close look. There is no detailed landscape in the background to distract your attention from this scene, only darkness. Instead of stretching back into the picture, space seems to project outward from the picture plane to include you as an eyewitness to the event.

Controversial Portrayal of Religious Subjects

Caravaggio’s desire to use ordinary people in his portrayal of religious subjects met with mixed reactions. Some of his paintings were refused by church officials who had commissioned them. They disliked the fact that Christ and the saints were shown in untraditional ways. The people of Caravaggio’s time were

LOOKING Closely

USING THE ART CRITICISM OPERATIONS

There is something unreal and mysterious about this scene.

- **Description.** A powerful light illuminates a figure on the ground with arms upraised and another standing figure gripping the bridle of a horse. The light makes them stand out boldly against the dark background. Like a spotlight, it originates outside the picture.

- **Analysis.** Caravaggio uses this mysterious light to add drama to the scene. This technique is chiaroscuro, the arrangement of dramatic contrasts of light and dark value. In Italian, chiaro means “bright” and scuro means “dark.”

- **Interpretation.** The figure on the ground is St. Paul, who, as Saul, was once feared as a persecutor of Christians. The brilliant flash of light reveals St. Paul at the exact moment when he hears God’s voice with a message that changes his life.

- **Judgment.** Do you think this artwork is successful in using light to increase the visual impact of the scene?
used to seeing religious figures pictured as majestic and supernatural beings. Often Caravaggio’s figures looked like peasants and common beggars.

Caravaggio’s reckless life was as shocking to the public as many of his pictures. During the last decade of his life, he was in constant trouble with the law because of his brawls, sword fights and violent temper.

Caravaggio’s dynamic style of art and dramatic use of chiaroscuro, however, helped to change the course of European painting during the seventeenth century. Spreading north into Flanders and Holland, these techniques and new approaches to religious subject matter provided inspiration for Rubens, Rembrandt, and other artists.

Artemisia Gentileschi (1593–1653)

Artemisia Gentileschi (ar-tay-mee-zee-ah jen-tih-less-key) became the first woman in the history of Western art to have a significant impact on the art of her time. Her debt to Caravaggio is evident in her works. A good example is *Judith and Maidservant with the Head of Holofernes* (Figure 19.8), painted when she was at the peak of her career.

**Judith and Maidservant with the Head of Holofernes**

*Figure 19.8*

The biblical story of Judith is one of great heroism. She used her charms to capture the fancy of Holofernes, an important general and an enemy of the Jewish people. When Holofernes was asleep in his tent, Judith struck suddenly, cutting off his head. Gentileschi captures the scene just after this act. Judith stands with the knife still in her hand as her servant places the severed head in a sack. A mysterious noise has just interrupted them and Judith raises a hand in warning.

The dark, cramped quarters of the tent are an effective backdrop for the two silent figures illuminated by the light from a single candle. Judith’s raised hand partially blocks the light from this candle and casts a dark shadow on her face. Her brightly lit profile is thus emphasized and this adds force to her anxious expression.

Gentileschi’s lifelike treatment of the subject matter, her use of light and dark contrasts for dramatic effect, and her skill as a forceful storyteller are all evidenced in this painting. As did Caravaggio, Gentileschi captured the moment of highest drama and excitement and intensified it for the viewer with chiaroscuro.

Peter Paul Rubens (1577–1640)

Of all the European artists of the seventeenth century, Peter Paul Rubens most completely captured the dynamic spirit of the Baroque style. Returning to his native Antwerp after an eight-year stay in Italy, Rubens created paintings that were influenced by Titian, Tintoretto, Michelangelo, and Caravaggio. His works
reveal the rich colors of Titian, the dramatic design of Tintoretto, and the powerful, twisting figures of Michelangelo. Also evident is Caravaggio’s use of light to illuminate the most important parts of his paintings. To all this, Rubens added the realistic detail favored by earlier Flemish painters to create works of great dramatic force.

The Raising of the Cross

Rubens’s preference for powerful subjects is evident in his sketch *The Raising of the Cross* (Figure 19.9). The action in this painting is so intense that it embraces the viewer—you are made to feel as though you are part of it. This is a trademark of the Baroque style. You will see it demonstrated in architecture and sculptures as well as in painting.

By avoiding stiff, geometric forms, Rubens gave his pictures a feeling of energy and life. You will rarely find straight contour lines or right angles in a painting by Rubens. Instead, he used curving lines to create a feeling of flowing movement. Then he softened the contours of his forms and placed them against a swirling background of color. The effect is one of violent and continuous motion.

Finding Axis Lines in Art

1. Rubens carefully arranged his figures to form a solid pyramid of twisting, straining bodies.

2. His pyramid tips dangerously to the left, and the powerful figures seem to push, pull, and strain in an effort to restore balance.

3. Like many other Baroque artists, Rubens makes use of a strong diagonal axis line in this picture. It follows the vertical section of the cross through the center of the pyramid.

4. Notice how the diagonal axis line runs from the lower right foreground to the upper left background. The axis line not only organizes the direction of movement in the painting, but also adds to the feeling of space. It serves to draw your eye deep into the work.

---

*FIGURE 19.9*

Daniel in the Lions’ Den

One of Rubens’s best-known paintings illustrates the biblical story of Daniel in the Lions’ Den (Figure 19.10). The prophet, illuminated by the light coming in from a hole overhead, stands out against the dark interior of the lions’ den. He raises his head and clenches his hands in an emotional prayer. God’s answer is indicated by the behavior of the lions—they pay no attention at all to Daniel. His faith in God has saved him. As in all of Rubens’s works, there is a great deal of emotion here, but not at the expense of realism. The lions are accurately painted and arranged at different angles in natural poses.

LESSON ONE REVIEW

Reviewing Art Facts
1. Explain What role was art intended to play in the Counter-Reformation?
2. Identify Name the new art style exemplified by Il Gesù and San Carlo alle Quattro Fontane.
3. Describe What qualities did Baroque sculptors like Bernini feel were most important in their work?
4. Identify Which Italian artist’s revolutionary style of painting helped change the course of European painting during the seventeenth century?

Practicing Chiaroscuro Technique Caravaggio placed his stamp on Baroque art through his use of dramatic contrasts of light and dark values. This technique is called chiaroscuro, which means “bright and dark” in Italian. The figures in Caravaggio’s work seem to be actors on a brightly lit stage.

Activity Arrange the chairs and desks in the classroom to create a “center stage.” Create chiaroscuro by turning off the lights and shining a bright spotlight on the center stage. Using charcoal, create quick sketches of students serving as models in the extreme light. Capture the figures using the technique of chiaroscuro. Display your finished work.
Dutch Art

In 1648, a treaty with Spain divided the Low Countries into two parts. Flanders in the south remained Catholic and a territory of Spain. Holland in the north, which was largely Protestant, finally gained its independence from Spain. In Holland, the Baroque style had little impact. Although some features appear in Dutch art, the Baroque was limited mainly to Catholic countries, where it was the style of the Counter-Reformation.

Dutch Genre Paintings

Religious sculptures and paintings had little appeal for the Dutch Protestants. They did not want this art in their churches. This presented a radical shift in focus for artists. Since early Christian times, the art of western Europe had primarily been religious in nature. Now there was no market for such paintings. Instead, Dutch citizens wanted secular artworks that portrayed their comfortable homes and profitable businesses. Realizing this, Dutch artists began to paint people and places, city squares and streets, the countryside and the sea. Many of these works were genre paintings, scenes from everyday life. The market for portraiture, landscape, still life, and genre paintings grew to such an extent that artists began to specialize. For instance, some painted only pictures of the sea, while others portrayed views of the city or interior scenes of carefree groups in taverns and inns.

Frans Hals
(c. 1580–1666)

One artist, Frans Hals (frahnz hahls), specialized in portraits. He was one of the busiest and most prosperous portrait painters in Holland. Hals’s The Laughing Cavalier provides us with a convincing portrait of a cheerful soldier painted with dazzling vigor and spontaneity. The subject looks as if he has just turned to glance over at the painter. Flashing a mischievous grin, he appears to be saying, “Really, Mr. Hals, aren’t you finished yet?”

Vocabulary
- genre

Artists to Meet
- Frans Hals
- Rembrandt van Rijn
- Jan Steen
- Jan Vermeer
- Judith Leyster
- Jan Daviz de Heem

Discover
After completing this lesson, you will be able to:
- Explain why the Baroque style had little impact on Dutch art.
- Name several important Dutch painters and describe the kinds of subject matter for which they are best known.
Other subjects of Hals’s portraits include laughing soldiers, brawling fish vendors, and happy merrymakers (Figure 19.12). Hals used quick, dashing brush strokes to give his works a fresh, just-finished look. His portraits are so successful in capturing a fleeting expression that they look like candid photographs. His genius lies in the illusion that, in an instant, he has caught a characteristic expression of the subject and recorded it in paint.

Rembrandt van Rijn (1606–1669)

No discussion of Dutch seventeenth-century art could be complete without mention of Rembrandt van Rijn (rem-brant vahn ryne), often called the greatest Dutch painter of his era. Like other artists of his time, Rembrandt painted portraits, everyday events, historical subjects, and landscapes. Unlike most artists, though, he refused to specialize and was skilled enough to succeed in all subjects.

The Night Watch

If Rembrandt specialized at all, it was in the study of light, shadow, and atmosphere. Observe the light in one of his best-known paintings, The Night Watch (Figure 19.13), originally titled The Company of Captain Frans Banning Cocq.

Light can be seen throughout The Night Watch, although it is brightest at the center. There an officer in charge gives instructions to his aide. The shadow of the officer’s hand falls across the aide’s uniform, telling you that the light comes from the left. The light falls unevenly on the other figures in the picture. Several, including a young woman and a drummer, are brightly illuminated, whereas others are barely visible. Rembrandt’s skill in handling light for dramatic effect, so obvious in this painting, was one of his most remarkable accomplishments.

Use your imagination to add movement and sound to this scene. When you do, you will find that you become a spectator at a grand pictorial symphony. Light flashes across the stage, a musket is loaded, lances clatter, and boots thud softly on hard pavement. At the same time, a dog barks at a drummer and instructions are heard over the murmur of a dozen conversations.

Rather than paint a picture showing continuous movement, Rembrandt has frozen time, allowing you to study different actions and details. The visual symphony...
before you is not as loud and emotional as one created by Rubens. This melody is quieter and more soothing. *The Night Watch* holds your attention with highlights and challenges your imagination with hints of half-hidden forms.

**Artist in His Studio**

**FIGURE 19.14**

Early in his career, Rembrandt painted a small picture of an artist in his studio (*Figure 19.14*). It may be a self-portrait—he painted more than 90 in his lifetime—or it could be a picture of one of his first students. In the picture, the artist is not actually working on his painting, nor is the painting visible to you. Instead, the artist stands some distance away and seems to be studying his work. This could be Rembrandt’s way of saying that art is a deliberate, thoughtful process, requiring much more than one’s skill with a brush.

**FIGURE 19.14** Notice that, although the painting on it is not visible, the artist’s easel stands in the foreground. What do you think the artist shown in the painting is doing? What idea or message do you receive from this work?

Rembrandt van Rijn. *Artist in His Studio*. c. 1627. Oil on panel. 24.8 × 31.7 cm (9¾ × 12½”). Courtesy of Museum of Fine Arts, Boston, Massachusetts. The Zoe Oliver Sherman Collection. Given in memory of Lillie Oliver Poor.
Few artists have been as successful as Rembrandt in arousing the viewer’s curiosity and rewarding it with a warm and comfortable feeling. Nowhere is this more evident than in his painting *The Mill* (Figure 19.15). This is his largest and probably most famous landscape.

Deeply saddened by the death of his wife, Saskia, in 1642, Rembrandt took long walks in the country where the peace and quiet helped him overcome his grief. It was during this period that he painted this haunting landscape.

Here darkness advances to envelop a drowsy world. In the shadows, half-hidden figures can be seen moving slowly as though weary from a long day’s activity. The only sounds are the occasional creaking of the old mill, the muffled voice of a mother talking to her child, and the gentle splash of oars as a boat glides into the picture at the far right. Peaceful and still, the picture expresses an overpowering feeling of solitude and loneliness. This feeling is traced to the solitary windmill outlined dramatically against the fading sunset. The great sweep of the sky seems to overwhelm the windmill, further emphasizing its isolation. Perhaps, with this painting, Rembrandt expresses his own sense of isolation and loneliness at the loss of his beloved wife.

**Jan Steen (1626–1679)**

During the same period in which Hals and Rembrandt were working, a group of artists doing only genre paintings supplied the Dutch with pictures for their fashionable homes. These artists are now called the Little Dutch Masters. This name is not intended to imply that the artists lacked skill or sensitivity. Indeed, one of the greatest painters of the period, Jan Vermeer, is often associated with this group. Before discussing Vermeer, let’s examine a painting by another Little Dutch Master, Jan Steen (*yahn styn*).

---

> **The Mill**
> ■ **FIGURE 19.15**
>
> Notice how Rembrandt has made the mill the focal point in this painting. How many people can you identify? How does contrast of value add to the emotional impact of this painting?

St. Nicholas’ Day

FIGURE 19.16

Steen’s painting St. Nicholas’ Day (Figure 19.16) tells a simple story involving common people and familiar events. It is the Christmas season, and St. Nicholas has just visited the children in this Dutch family. At the right, a young man holding a baby points up to something outside the picture. The child beside him looks upward, his mouth open in wonder. You can almost hear the man saying, “Look out the window! Isn’t that St. Nicholas?”

This is not a joyous occasion for everyone in Steen’s picture. The boy at the far left has just discovered that his shoe is not filled with gifts. Instead, it contains a switch. This means he did not behave well during the year and now must suffer the consequences. A child in the center of the picture smiles at you and points to the shoe’s disappointing contents. This child makes you feel like a welcomed guest.

Steen uses diagonal lines to lead you into and around his picture. The long cake at the lower left guides you into the work, and the diagonal lines of the table, chair, and canopy direct your attention to the crying boy at the left. Jan Steen recognized a good story—and knew how to tell it.

Jan Vermeer (1632–1675)

With Jan Vermeer (yahn vair-meer), Dutch genre painting reached its peak. For more than 200 years, however, Vermeer was all but forgotten, until his genius was recognized during the second half of the nineteenth century.

Fewer than 40 pictures are known to have been painted by Vermeer. Of these, most illustrate events taking place in the same room. Because so many of his paintings show inside scenes, Vermeer is often thought of as a painter of interiors. Even though there are people in his paintings, they seem to be less important than the organization of the composition and the effect of light on colors and textures.

The Love Letter

FIGURE 19.17

The Love Letter (Figure 19.17, page 434) demonstrates Vermeer’s mastery as an artist. He has taken an ordinary event and transformed it into a timeless masterpiece of perfect poise and serenity. Everything seems frozen for just a moment as if under some magic spell.
Storytelling in Art

You are made to feel that you are actually in the painting, standing in a darkened room that looks very much like a closet. The doorway of this closet acts as a frame for the scene in the next room. Thus, the foreground is an introduction to the story unfolding deeper in the work.

1. The black and white floor tiles lead your eye into this room, where you see two women.

2. The clothes of the standing woman suggest she is a servant. A basket of laundry rests on the floor beside her. She has just handed a letter to the seated woman.

3. This woman is richly dressed and, until this moment, has been amusing herself by playing the lute. The facial expression and exchange of glances tell you that this is no ordinary letter. The young woman holds the letter carefully but avoids looking at it. Instead, she glances shyly up at the face of the servant girl.

4. Words are unnecessary, a reassuring smile from the servant girl is enough to tell the young woman that it is indeed a very special letter, no doubt from a special young man.

5. The two figures seem to be surrounded by light and air. This contributes to a feeling of space, which is increased by placing the viewer in the darkened closet.

6. The marine painting shows ships at sea. It may suggest that the letter is from someone at sea or someone who has been transported afar by sea.

7. The landscape on the wall curves to repeat the diagonal sweep of the curtain above the door. In this way, it connects the foreground and the background.
Judith Leyster (1609–1660)

In 1893, officials at the great Louvre museum in Paris were surprised when they cleaned a work long thought to have been painted by Frans Hals (Figure 19.18). They discovered that the signature on the painting belonged to a woman—Judith Leyster (lie-stir).

It was soon discovered that there was little written information available on Judith Leyster. At first, some historians considered her to be just an imitator of Hals. In the years since, however, Leyster has been recognized as a unique and talented artist whose work had its own impact on Dutch art of the seventeenth century.

Women artists at the time were expected to paint delicate still lifes. Leyster did paint still lifes, but chose in addition to do genre subjects and portraits.

Influences on Leyster’s Art

A serious student of art, Leyster studied the works of others and skillfully applied what she learned to her own painting. From artists who had visited Italy, she learned about Caravaggio’s dramatic use of light and dark. This sparked her own interest in the effects of light on her subjects under varying conditions.

Leyster also learned from the pictures painted by her fellow Dutch artists. Not only was she familiar with Hals’s work, but she was also his friend. It is clear that she saw much to be learned from his remarkable brushwork. The influence of Hals on Leyster’s style was not far-reaching, though. The majority of her works give less an impression of the fleeting moment and more the feeling that care and time have been taken to achieve an overall elegant effect.

Go to Web Links at art.glencoe.com to find out more about Judith Leyster and women artists of this time.

- FIGURE 19.18 Judith Leyster was not only influenced by the work of Frans Hals, she was a close friend—until Hals coaxed one of her students to study with him. What similarities do you see in the work of these two artists?

Judith Leyster. Merry Company. 1630. Oil on canvas. 68 × 57 cm (26⅜ × 22⅞”). The Louvre, Paris, France.
Another type of painting intended to satisfy the tastes of the Dutch people were still-life pictures. They were usually small enough to hang inside the home, where they were counted among the family’s prized domestic possessions. The Dutch affection for paintings of this kind can be best appreciated by examining a picture by one of Holland’s greatest still-life painters, Jan Davidsz de Heem (Figure 19.20). This work presents viewers with a lavish variety of foods, ornate utensils, and a pair of parrots near or around a sumptuously laid table.

The dazzling colors, ornate forms, and rich textures combine to create a visual feast. Although the objects look as if they have been arranged in a haphazard fashion, they were in fact composed with great care to help direct your eye through the picture. Start with the objects at the lower right corner. You will find your eye curving upward to form an axis line in the shape of a large S. This axis line guides you through the center of the table to the first brightly colored parrot and then on to the second bird at the top center of the composition.

**FIGURE 19.19** Notice that the objects in this picture are placed close to the viewer. *Why do you think this was done? How has the artist used value to enhance the three-dimensional appearance of the objects shown in this painting?*

Jan Davidsz de Heem. Still Life with Parrots. Late 1640s. Oil on canvas. 150.5 × 117.5 cm (59 ¼ × 46 ½/₄). Bequest of John Ringling, Collection of The John and Mable Ringling Museum of Art, The State Art Museum of Florida.

**LEsson Two Review**

**Reviewing Art Facts**

1. **Explain** Why did the highly religious Baroque style have little impact in Holland?
2. **Define** What is genre painting?
3. **Describe** What type of picture did Frans Hals prefer to paint?
4. **Explain** How did Rembrandt succeed in arousing the viewer’s curiosity?

**Beyond the Classroom**

**Art in the Real World** Genre paintings. These paintings show scenes from everyday life. They include portraiture, landscape, and still life. They provide us with a wonderful look at the people, their dress, and their customs during this period.

**Activity** Take a digital camera or sketchbook into your neighborhood or community and capture the “genre” of your time and place. Using available art materials, create a painting that expresses your interpretation of a scene from everyday life in your community. Arrange for a display of the classroom’s works at a local public building.
While Dutch artists painted portraits, landscapes, and genre subjects, Spanish artists continued to paint saints, crucifixions, and martyrdoms. Religious subjects always interested Spanish artists more than other subjects. The seventeenth century brought a slight change, however. Artists at this time often used the same religious subjects as El Greco did, but their works had a more realistic look.

Jusepe de Ribera (1591–1652)

One of the first Spanish painters to show greater realism in his works was Jusepe de Ribera (zhoo-say-pay day ree-bay-rah).

In his painting The Blind Old Beggar (Figure 19.20), Ribera used Caravaggio’s dramatic lighting and realism to paint an old man and a young boy standing together in the shadows. Their faces stand out clearly against a dark background.

A light originating outside the painting illuminates these faces and allows you to see every detail. The wrinkles, creases, and rough beard of the old man’s face contrast with the smooth freshness of the boy’s. The old man’s unseeing eyes are tightly closed, but the lively eyes of the boy stare directly at the viewer.

The figures in this work may be the main characters from the autobiography of a penniless wanderer named Lazarillo de Tormes. When he was a boy, Lazarillo was given to a blind man. The child was to act as the man’s guide and, in return, was to be fed and cared for. The relationship between the crafty, often cruel old man and the innocent boy was unhappy from the beginning. Gradually the boy became just as shrewd and hardened as his master. Nothing could shock or surprise or frighten Lazarillo, and the same could be said for the boy who stares boldly from the shadows of Ribera’s painting.

Baroque painters such as Rubens liked to paint large, complicated pictures filled with masses of active people. Ribera’s paintings, however, were much simpler. He preferred to paint a single tree rather than a forest, one or two figures instead of a crowd. He also avoided excitement and action in favor of calmness in most of his works.

Diego Velázquez (1599–1660)

Diego Velázquez (dee-ay-goh vay-lahs-kess) was born in Seville to a noble family. Since it was considered improper at that time for a nobleman to earn his living as a common artist, Velázquez could only pursue a career as a painter if he found a position at the
The Viewer’s Position in Art

Velázquez composed the figures in *The Surrender of Breda* (Figure 19.21b) so that they can be seen best when you are looking straight ahead at the center of the painting. How did he arrange the figures to establish this position for the viewer?

1. The two commanders are the main characters in this scene. They are placed directly in the center.

2. The figures at the far left and far right both stare directly at you. Their gaze, coming from different places in the picture, pinpoints your position in front of the painting, as shown in the diagram (Figure 19.21a). From this position, you can observe the meeting of the two rival commanders.

3. The key to the city is being passed from one commander to the other. Velázquez silhouetted the key against a light background to place emphasis on it.

4. The position of a horse leads your eye deeper into the painting, to the point where you see the lances and the flag of the Spanish army. The soldiers of this army proudly hold their lances erect; they are the victors.

5. The defeated Dutch soldiers hold their lances carelessly. Smoke rises from the captured city in the background. The angle of this smoke repeats the diagonal movement of the Spanish flag on the right and unites the triumphant army with the city it has conquered.

---

**FIGURE 19.21a** Diagram of the viewer’s position before *The Surrender of Breda.*

**FIGURE 19.21b** Diego Velázquez. *The Surrender of Breda.* 1634–35. Oil on canvas. 3.07 x 3.65 m (10' 1" x 12'). The Prado, Madrid, Spain.
With this in mind, the young artist went to Madrid, where his talent was soon recognized, and he was asked to paint a portrait of the king, Philip IV. When it was finished, Philip was so pleased that he said no one but Velázquez would ever again paint his picture. In all, Velázquez painted Philip 34 times. No other artist ever painted a king so often.

Velázquez’s painting _The Surrender of Breda_ (Figure 19.21) celebrated the Spanish victory over the Dutch city of Breda. The picture, the largest the artist ever created, shows the moment when the commander of the Spanish army receives the key to the conquered city.

**Las Meninas**

Later in his career, Velázquez painted one of his best-known works, _Las Meninas_, or _The Maids of Honor_ (Figure 19.22). Here he shows the young daughter of the king surrounded by ladies-in-waiting, attendants, and a dog. The artist also shows himself standing at his easel. Farther back in the picture, the faces of the king and queen are reflected in a mirror.

Velázquez’s use of a mirror in this way may remind you of Jan van Eyck’s picture of Giovanni Arnolfini and his bride (Figure 17.4, page 383). It is quite possible that Velázquez was influenced by van Eyck’s painting, since it was part of the Spanish royal collection at that time.

What is happening in this picture? The princess may have just entered a room in which the artist is painting a portrait of the king and queen. Or, the artist may be trying to paint the princess while the king and queen watch; but the princess, tired of posing, turns her back to him. Generations of curious viewers have tried to discover what is happening in this picture—but is it really so important? If one sees the painting as simply a picture of everyday life at the palace, it is still interesting. The scene is peaceful, quiet, and natural.

One of the most striking things about Velázquez’s painting is the way he creates the illusion of space. You see the scene stretched out before you and, by looking in the mirror, you see the scene continuing behind you, as well. Velázquez also suggests the world beyond the room, which he allows you to glimpse through an open door. Light from a window illuminates the foreground, while the background is veiled in soft shadows. You not only see space here—you can almost feel it. If you could enter that room, you would first pass through the bright, warm sunlight in the foreground and, with each step, move deeper and deeper into the shadowy coolness of the interior. If you wished, you could walk through the open door, up the steps, and out of the room.
Bartolomé Esteban Murillo (1617–1682)

While Velázquez was working at the royal court in Madrid, another artist, Bartolomé Esteban Murillo (bar-toh-loh-may ess-tay-bahn moo-ree-yoh), was building a reputation for himself in Seville.

Many of Murillo’s paintings were done for monasteries and convents. One of these tells the familiar story of The Prodigal Son (Figure 19.23). You see the father welcoming the prodigal, or recklessly wasteful son; the calf to be prepared for the celebration feast; and servants bringing a ring, shoes, and new garments. Notice the contrast between excited and calm feelings in the picture. You see a little dog barking excitedly and servants conversing in an earnest manner. Yet, the tone of the reunion between father and son is tender and quiet.

Murillo avoided sharp lines and color contrasts in order to keep his composition simple and harmonious. In this way, the viewer would not be distracted from observing the joy associated with the son’s return.

The subject of The Return of the Prodigal Son reflects the attitude of the Catholic Church during this period of the Counter-Reformation. Like the forgiving father, it welcomed back those who had followed Martin Luther and other Protestant reformers. Many did return, but others did not.

**FIGURE 19.23** The central figures in this work are clearly the father and the son. How did the artist use light and position to identify the central figures?


---

**LEsson THREE REVIEW**

**Reviewing Art Facts**

1. **Describe** How did the subject matter of Spanish Baroque painters differ from that of Dutch Baroque artists?
2. **Explain** Tell how Caravaggio’s style influenced Jusepe de Ribera.
3. **Examine** How did Velázquez use line to express the pride of the victors in Figure 19.21, page 438?
4. **Identify** List three ways Velázquez used space to intrigue the viewer in *Las Meninas* (Figure 19.22, page 439).

**Communicating Ideas** Study the work of Velázquez in Figure 19.21b, and then study the diagram of the work in Figure 19.21a. The artist must always consider the viewer’s position when creating a work of art. Changing the viewer’s position can completely change the character and message of the painting.

**Activity** Artists in different time periods also considered the viewer’s position. Create diagrams showing the position of the viewer in the artworks in Figures 16.21a, 16.21b, 18.1, 19.4, and 19.7. Which viewer’s position do you think is most effective? Which is least effective?
Painting a Shape
Moving in Space

Materials
• Small piece of cardboard or mat board
• Scissors, ruler, and pencil
• White drawing paper, 9 × 12 inches
• Tempera or acrylic paint
• Brushes, mixing tray, and paint cloth
• Water container

Complete a painting that records, in repeated overlapping shapes and gradual changes in intensity, the movement of a falling, bouncing object as it turns and twists along an axis line through space. Select two complementary hues to obtain a range of color intensities.

Inspiration
Study Peter Paul Rubens’s The Raising of the Cross (Figure 19.9, page 427). Can you trace your finger along the axis line in this picture? Explain how this line helps organize the placement of shapes and contributes to the illusion of movement.

Process
1. On the piece of cardboard, draw the outline of a small, simple object such as a key, large coin, or eraser. Cut this shape out with scissors.
2. With the ruler and pencil, make a straight, horizontal line about one-half inch from the bottom of the sheet of white drawing paper positioned lengthwise. This line can represent a tabletop or the floor.
3. Position your cardboard shape at the top left corner of your paper and trace around it with the pencil. Draw the same shape near the lower right corner of the paper so that it appears to rest on the horizontal line.
4. Imagine that the object you have drawn is made of rubber. The two drawings represent the first and last positions of this object. It has been dropped, strikes the floor, and bounces through space. To show movement, lightly draw an axis line from the object at the top to the one at the bottom.
5. Using your cardboard shape as a pattern, complete a series of overlapping drawings showing your object as it twists, turns, and bounces through space along the axis line.
6. Select two complementary colors of tempera or acrylic and paint the shapes you have created. Use gradations of intensity to show movement.

Examine Your Work

Describe  Is the object in your painting easily identified? Did you show that it has bounced on the floor at least twice? Did you use two complementary colors?

Analyze  Can you trace the movement of your shape along an axis line? Do repeated, overlapping shapes and gradual changes of intensity add to the illusion of a falling object twisting, turning, and bouncing through space?

Interpret  What adjective best describes the movements of the object pictured in your painting? Is the idea of a falling, bouncing object clearly suggested?

Judge  Which theory of art, formalism or emotionalism, would you use to determine the success of your painting? Using that theory, is your painting successful?

For more studio lessons and student artworks, see art.glencoe.com.
A female painter defied society to pursue her art.

It was very challenging for a woman to become a painter in seventeenth-century Italy. Women of the time could not participate in the traditional apprenticeship for artists. Females who did manage to learn their craft had difficulty earning money from their work.

Elizabeth Sirani (1638–1665) was an impressive exception. Instead of learning to paint in a school, she learned from her father, artist Giovanni Andrea Sirani. At first, even Giovanni did not want to take her on as a pupil. However, he soon discovered that Elizabeth not only painted well, she painted fast. In the beginning, the public doubted that a woman could produce skillful art so quickly. Rumors started that her pictures were actually painted by her father. To prove her authenticity as an artist, Elizabeth completed a painting in front of an audience of dignitaries.

Despite skeptics, Sirani earned much respect as an artist. She was one of the few women who painted large-scale historical, religious, and mythological scenes. Her work most often featured female subjects, such as Mary Magdalene, Salome, and Portia. As a woman, Sirani found it easier to hire female models than male models.

To share her knowledge, Sirani opened an art school for women, helping her two sisters, among others, to become professional artists. Sirani paid a price for her dedication and hard work. She died at the young age of 27. However, she left behind a large and enduring legacy of nearly 190 paintings.

**TIME to Connect**

Study Elizabeth Sirani’s *Virgin and Child* on this page and Raphael’s *The Alba Madonna* on page 373 (Figure 16.24).

- Compare and contrast the two versions of the same subject. Consider technique, such as the use of color and light and shadow. Also think about the elements of the paintings, such as the background, people in the scene, and their the arrangement on the canvas.
- How do these details contribute to the aesthetic appeal of each painting? Explain your answer.
Reviewing the Facts

Lesson One
1. What was the Counter-Reformation?
2. How do Baroque artworks suggest a sense of movement or stillness?
3. How did Caravaggio paint his figures to remind the viewer that they were not supernatural beings?

Lesson Two
4. While artists in the Catholic countries were painting religious subjects, what were the Dutch Protestants painting?
5. What kind of subject matter did Vermeer generally paint?
6. Where has Vermeer placed the viewer in his painting The Love Letter (Figure 19.17, page 434)?
7. How does Judith Leyster capture the moment in Merry Company (Figure 19.18, page 435)?

Lesson Three
8. What purpose is served by the two side figures that stare out at the viewer in Velázquez’s painting The Surrender of Breda (Figure 19.21, page 438)?
9. What freedoms were artists experiencing by the end of the seventeenth century?

Thinking Critically

ANALYZE. Look closely at the lighting in Rembrandt’s The Night Watch (Figure 19.13, page 431). Turn your book upside down and squint at the painting so everything except the light areas are blocked out. Trace along the light areas with your finger. Now turn the book right side up and, on a sheet of paper, draw a rectangle the same size as the illustration in the book. Then diagram the location of the light areas in the painting.

Work in groups with half the group working as art critics while the other half as art historians. Choose one artwork in this chapter to analyze using the steps of art criticism. Use online resources to critique the work. Although you use the same four steps, each group will use different sources and criteria when reviewing the artwork. Share the results, then discuss the similarities and differences that arise. Keep notes from this exercise in your portfolio.

Standardized Test Practice

The parable below relates to the painting in Figure 19.23. Read the parable, and then answer the questions.

I A poor man had a son who was filled with the desire to see faraway places. He asked his father if he could sell their cow in order to finance his journey. His father agreed, and the boy left.

II Soon the boy ran out of money. He had nothing to eat, nor any place to sleep. He feared returning home, for he expected his father to be angry. When he returned, however, his father was delighted to see him.

III “Father, can you forgive me?” asked the boy. “I have done wrong.”

“I expect your experience has taught you much,” the father replied. “Hence, there is nothing to forgive.”

1. Based on the passage, a parable might be BEST defined as a literary work that
   A entertain.
   B teaches a moral.
   C happened before.
   D ends happily.

2. Which part of the parable most closely reflects the content of Figure 19.23?
   E Part III
   F Part I
   G Part II
   H All parts