Rococo Art

Have you or anyone in your family ever had your portrait painted? Have you ever seen a portrait hanging in a museum? What do you know about Rococo art? At the beginning of the eighteenth century, the Baroque style of art was replaced by the Rococo style. Rococo paintings, like the one in Figure 20.1 were concerned with capturing the beauty, wealth, and gaiety of a carefree, aristocratic society. The Rococo style made France a leader in the art world, and France kept that position for the next three centuries.

Focus on Reading

Read to Find Out As you read this chapter, find out about the eighteenth-century Rococo movement in art. Learn about Rococo art and painting in France. Read to find out about portrait painting and other art from England and Spain.

Focus Activity Compare and contrast the different ways that France, England, and Spain responded to the elegant Rococo style. Draw two overlapping circles to create a Venn diagram. List the traits unique to The French Comedy (Figure 20.1) by Antoine Watteau in one circle. List the traits unique to The Third of May (thumbnail detail 1814 on the Time Line) by Francisco Goya in the opposite circle. List the traits similar to both pieces in the space created by the overlapping circles. Both are oil paintings created during the Rococo period. What do they have in common? In what ways are they very different from each other?

Using the Time Line Take a look at some of the other artworks for this chapter that are introduced on the Time Line. What different responses to the Rococo style do you notice?

1661 Molière, the French comic dramatist, presents the first of his comédie-ballets to the king

1668–85 The Palace of Versailles displays the power and wealth of King Louis XIV

1672 France declares war on the Dutch

1675 Sir Christopher Wren begins St. Paul’s Cathedral, London, England

c. 1738 Jean-Baptiste Siméon Chardin portrays members of the middle class in his paintings

1666 The Great Fire of London

1700–1750 Rococo Period

- **c. 1765** Jean-Honoré Fragonard paints *The Swing*
- **c. 1770** Thomas Gainsborough paints *The Blue Boy*
- **1804** Napoleon becomes emperor of France
- **1814** Francisco Goya paints *The Third of May, 1808*

Refer to the Time Line on page H11 in your *Art Handbook* for more about this period.
Art in France

At the beginning of the eighteenth century, a new style of art and architecture became evident in France. The royal court had become increasingly important, and the aristocracy—persons of high rank and privilege—took their place in the pageantry of court life. The new style reflected this luxurious and idle way of life. It was marked by a free, graceful movement, a playful use of line, and delicate colors. Sometimes referred to as Late Baroque, the style differed enough from the Baroque that it deserved its own label. It received one when artists at the beginning of the next century disrespectfully called it Rococo.

Rococo art placed emphasis on the carefree life of the aristocracy rather than on grand heroes or pious martyrs. Love and romance were thought to be more fitting subjects for art than history and religion. At a time when poets were creating flowery phrases of love, painters were using soft, pastel colors to express the same sentiment. Both showed a zest for describing a lighthearted world filled with people seeking little more than pleasure and happiness.

The Palace at Versailles

At Versailles, a short distance from Paris, King Louis XIV embarked on the greatest building project of the age. It was to be the largest, most elegant palace in the world—the king’s home as well as the capital of France (Figure 20.2). The royal family moved into it in 1682, but the palace continued to undergo numerous changes. Louis and his successors lavished money, time, and attention on the palace, constantly making improvements and adding new decorations.
Versailles was considered to be an example of the Baroque style in France. However, in this elegant, aristocratic setting which was under constant renovation during Louis XIV’s long reign, were also the seeds of the new Rococo style. In architecture, the style was marked by delicate interior decorations, including fancy curving ornamentation.

Within the palace, King Louis XIV was treated as if he were a god. He chose the sun as his emblem and was known as the Sun King. To make sure there was always an audience for the royal display of power and wealth, people were free to enter and wander about the palace, as long as they were properly dressed. There they could gaze at the artworks, the tapestries, and the mirrors and even watch the royal family eat their spectacular meals. (Figure 20.3).

New Directions in French Painting

In painting, the dramatic action of the seventeenth century gave way to this new, carefree style. The constant movement of the Baroque lost its force in Rococo art, which favored greater control and elegance. Paintings made greater use of delicate colors and curved, graceful patterns. When seen in

**FIGURE 20.3** The elaborate decorations, gilded and painted ceiling, and architectural detail in the Hall of Mirrors is typical of the palace interior. Identify familiar architectural features in this hall.


**TIME & PLACE CONNECTIONS**

**c.1700**  **1800**

Rococo Period

See more Time & Place events on the Time Line, page H11 in your Art Handbook

**MANCHESTER FACTORIES.** One of the largest industrial centers in England, Manchester became a world center of the cotton and wool trade. The Industrial Revolution brought economic growth as well as damaging smoke from the factories.

**COTTON GIN.** After cotton was picked, the fiber had to be separated by hand from the seed. Eli Whitney’s invention in 1793 helped speed the process. The cotton gin had revolving saws to pull cotton from the seed and ribs between the saws to prevent the seeds from passing through with the cotton fibers.

**ACTIVITY** Historical reporter.

You are a reporter covering conditions of the Industrial Revolution. Write an article chronicling the conditions in a factory of the time. Comment on events of the period such as working conditions, child labor, or women’s rights.
the palaces and châteaux for which they were intended, these paintings added a final touch of gaiety and elegance.

Antoine Watteau (1684–1721)

The greatest of the Rococo painters was Antoine Watteau (an-twaahn wah-toh). Watteau began his career as an interior decorator and rose to become the court painter to King Louis XV. He is best known for paintings of characters or scenes from the theater as well as for paintings that show the French aristocracy at play.

Embarkation for Cythera

In *Embarkation for Cythera* (Figure 20.4), Watteau demonstrates the elegance of the Rococo style. The subject of this painting comes from a play and shows a group of happy young aristocrats about to set sail from Cythera, the legendary island of romance. (For 200 years this painting has been known by the wrong name! It has always been called “Embarkation for Cythera” but recent interpretations point out that it shows a departure from the mythical island.)

The soft, dreamlike atmosphere, luxurious costumes, dainty figures, and silvery colors give the picture its dreamy feeling, or mood. The figures move with graceful ease. Arranged like a garland, they curl over a small hill and down into a valley bordering the sea. A similar garland made of cupids playfully twists around the mast of the ship.

Like many of Watteau’s other works (Figure 20.1, page 444), which hint at the fleeting nature of happiness, the painting of

![FIGURE 20.4](image-url) It is said that this painting depicts a happy occasion. Can you detect another mood in any of the members of the party?

Embarkation for Cythera, is tempered by a touch of sadness. One figure seems to sum up this feeling: The woman in the center casts a final backward glance as she reluctantly prepares to join her companions boarding the boat. With her friends, she has spent a carefree day on the island paying homage to Venus, the goddess of love, whose flower-covered statue is seen at the far right of the picture. The woman lingers for just a moment, but her companion reminds her to hurry—the dream is ending.

Jean-Honoré Fragonard (1732–1806)

Ignoring the growing signs of unrest that led to the French Revolution, the upper class continued to devote their lives to pleasure. They liked to frolic in parklike gardens, pamper their pets, play on elegant swings, and engage in idle gossip. All of these trivial pastimes are found in a painting by Jean-Honoré Fragonard (jawn oh-no-ray frah-goh-nahr).

The Swing

Fragonard, like Watteau, was a court painter. He painted pictures about love and romance using glowing pastel colors applied in a sure, brisk manner. These pictures reveal that Fragonard was a master designer as well. In The Swing (Figure 20.5), he used axis lines and contour lines to tie the parts of his composition together.

The French Revolution brought a swift end to Fragonard’s popularity. All but forgotten, he died of a stroke while eating ice cream. Today his works are reminders of a bygone era and an outdated, luxurious way of life.

ACHIEVING UNITY THROUGH THE USE OF LINE

• **Axis lines.** The arrangement of the figures, the ropes of the swing, the water from the lion fountains, even the position of the telescope form a series of parallel diagonal lines in the lower part of the picture.

• **Contour lines.** The sky and the landscape are united with repeated, rounded contours; the clouds at the right repeat the curved contours of the trees at the left.

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**FIGURE 20.5**

Jean-Honoré Fragonard. The Swing. c. 1765.
Oil on canvas. 215.9 × 185.5 cm (85 × 73” ), National Gallery of Art, Washington, D.C. Board of Trustees, The Samuel H. Kress Collection.
Jean-Baptiste Siméon Chardin (1699–1779)

Jean-Baptiste Siméon Chardin (jawn-bahpt-teest see-may-ohn shahr-dahn) rejected the delicately painted subjects of the court artists. He preferred subjects that were more in keeping with those painted by the Little Dutch Masters. His works show peasants and members of the middle class going about their simple daily chores.

Art about Common People

Chardin’s mature work reveals that, in the arrangement of simple objects, he saw the symbols of common working people. He painted still lifes of humble everyday items (Figure 20.6). Earthenware containers, copper kettles, vegetables, and meat were his subjects. Chardin took delight in showing slight changes of color, light, and texture. The way he painted these everyday objects made them seem important and worthy of close examination.

Toward the middle of his career, Chardin began to paint simple genre scenes. One such scene is The Attentive Nurse (Figure 20.7). This work exhibits a gentle, homespun quality that is unforced and natural. Chardin’s brush illuminates beauty hidden in the commonplace. He shows you a quiet, orderly, and wholesome way of life. You are welcomed into a comfortable household where a hardworking nurse is carefully preparing a meal.

FIGURE 20.6 Chardin selected simple everyday objects for this still life. What was his purpose in painting this kind of subject? How did his intentions in painting differ from those of court artists such as Watteau and Fragonard?

Light filters in the room to fall softly on the figure and the table in the foreground. The rest of the room is partly hidden in the shadows. The light reveals the rich textures and creates the changes of value on cloth, bread, and kitchen utensils. The colors are silvery browns and warm golds, which add to the sense of calm and the poetry of this common domestic scene.

In his old age, Chardin gave up oil painting in favor of pastels because of his failing eyesight. Other reasons have been suggested for Chardin’s decision to work in pastels. Some historians have indicated that he used pastels because they allowed him to work more quickly than did oil paints. Because pastels require less time and effort for preparation, Chardin may have found them more relaxing to work with. Weakened by illness, he died in 1779.

**FIGURE 20.7** This picture creates a quiet, peaceful mood in a simple domestic setting. How does the use of light contribute to that mood?

Jean-Baptiste Siméon Chardin. *The Attentive Nurse.* c. 1738. Oil on canvas. 46.2 × 37 cm (18 1/8 × 14 1/2"). National Gallery of Art, Washington, D.C. Board of Trustees, Samuel H. Kress Collection.

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**LESSON ONE REVIEW**

**Reviewing Art Facts**

1. **Identify** What subject did French Rococo artists consider most suitable for their paintings?
2. **Explain** How did the style of Rococo art differ from that of Baroque art?
3. **Recall** Who was considered the greatest of the French Rococo painters?
4. **Describe** How did Fragonard tie together the parts of his composition *The Swing* (Figure 20.5, page 449)?

**Sharpening Your Skills**

**Identify Cultural Connections** The Rococo style placed importance on pleasure and happiness of the individuals of privilege and wealth who were a part of the French society of the time. The lavish Palace of Versailles has become a symbol for the attitudes of the Rococo style.

**Activity** Using the Internet or your school’s media center, study the architecture and artwork of Versailles. Compare this with other major architectural sites that reflect the culture of the times in which they were created. Can you find other major architectural sites that reflect their times? Create a short presentation of your findings for your class.
Artists in England and Spain responded in different ways to the elegant and decorative Rococo style that emerged in France. Most rejected the artificial subjects preferred by Watteau and Fragonard but adopted those artists’ delicate, light-washed painting techniques. In England, artists made use of this technique to paint portraits, scenes and events from daily life, and still lifes.

As the century progressed, these paintings became more and more realistic. The century came to a close with a Spanish artist, Francisco Goya, who turned away completely from the Rococo style to paint pictures that drew their inspiration from a new source: his own personal thoughts and feelings.

The Art Movement in England

Until this time, England could boast of only a few outstanding painters and sculptors. No doubt the Protestant Reformation was partly to blame. Reformers were against religious images, and this had a crushing effect on art. With the return of the fun-loving Stuarts to the English throne and the growth of a wealthy aristocracy, however, the visual arts gained in importance.

Portrait painting in particular grew in popularity. Instead of making use of English artists, however, wealthy people invited foreign portrait painters such as Hans Holbein to England. This practice continued until around the middle of the eighteenth century. By then the talents of native English painters were finally being appreciated.

Sir Joshua Reynolds (1723–1792)

Sir Joshua Reynolds (ren-uuhldz) was one of a number of English artists who painted the fashionable portraits that the English nobility desired. He was especially skillful in capturing on canvas the sensitive and fleeting expressions of children. His appealing portrait of the five-year-old daughter of the Duke of Hamilton (Figure 20.8) shows that he could make his young subjects seem completely natural and at ease.
Thomas Gainsborough (1727–1788)

Reynolds’s great rival was Thomas Gainsborough (gainz-bur-oh), who began his career by painting landscapes. Ultimately he became the favorite portrait painter of English high society. Gainsborough was admired for his delicate brushwork and rich, glistening pastel colors. His works showed the shining silks and buckles, fragile lace, and starched ruffles of fashionable clothing.

The Blue Boy

A professional rivalry with Reynolds resulted in one of Gainsborough’s best-known paintings, *The Blue Boy* (Figure 20.9). In a lecture to the Royal Academy of Art, Reynolds had stated that blue, a cool color, should always be used in the background. He said it should never be used in the main part of a portrait. When Gainsborough heard this, he accepted it as a challenge and began planning a blue portrait. The finished portrait shows a princely looking boy dressed in a shimmering blue satin suit standing in front of a warm brown background. The work was an immediate success in the eyes of most viewers—although Reynolds never publicly admitted that Gainsborough had proved him wrong.

The story does not end here, however. Later, when Gainsborough was dying, Reynolds paid him a visit. What they said to one another is unknown. However, when Gainsborough died, Reynolds with tears in his eyes, delivered another lecture to the Royal Academy, this time praising the rival who had challenged him.

William Hogarth (1697–1764)

Other artists in England at this time refused to cater to the tastes of the aristocracy in the manner of Reynolds and Gainsborough. William Hogarth (hoh-gahrth) was one of these. He was more interested in painting the common people he found on London streets and in taverns than he was in painting portraits for wealthy patrons. Nothing gave him more pleasure than exposing the immoral conditions and foolish customs of his time.

Hogarth used his art to tell a story, scene by scene, picture by picture, with great wit and attention to detail. His pictures were a stage filled with colorful performers from every level of society: lords, ladies, lawyers, merchants, beggars, and thieves.
In a series of six paintings entitled *Marriage à la Mode*, Hogarth criticized the accepted practice of arranged marriages. In the first of this series, *The Marriage Contract* (Figure 20.10), he introduces the main characters in his story.

1. The future bride and groom, their backs to each other, seem uninvolved and uninterested in what is going on around them. A lawyer flirts with the young woman, while her bored fiancé prepares to take a pinch of snuff.

2. The father of the bride, a wealthy merchant eager to have his daughter marry into a noble family, studies the marriage agreement as if it were nothing more than another business contract.

3. The father of the groom, a nobleman with gout, points proudly to his family tree.

4. The other five pictures in this series show the progress of the marriage from this unfortunate start. It moves from boredom to unfaithfulness to death. Each scene is painted with the same brilliant, biting satire, the use of sarcasm or ridicule to expose and denounce vice or folly.

5. The paintings demonstrate Hogarth’s uncanny ability to remember and use what he saw in the world around him. The gestures and expressions he portrays were learned during long observations of the way real people behave in different situations.
Sir Christopher Wren (1632–1723)

Although it took English painters a long time to gain acceptance in their native country, this was not the case with architects. In fact, many of the most impressive buildings in London are due to the efforts of a single English architect: Sir Christopher Wren.

In 1666, the Great Fire of London burned for four days. It destroyed 89 churches, the city gates, a large number of public buildings, and some 14,000 houses. For years after this fire, Sir Christopher Wren was responsible for designing churches and other buildings to replace those that had been destroyed. St. Paul’s Cathedral and 51 parish churches were built according to his designs.

Revising Church Architecture

It was not easy to design churches to fit comfortably within specified areas. Many of these areas were small and awkward, yet Wren was able to design buildings ideally suited for their settings. He often used a tall, slender steeple to crown these churches. Soaring proudly above surrounding buildings which threatened to hide the church, this steeple became an inspiration for later architects in England and North America.

The best known of Wren’s work is St. Paul’s Cathedral (Figure 20.11). Before the fire, he had been hired to restore the old cathedral, which had been built in the late eleventh century. The fire, however, destroyed the building, and Wren was asked to design a new cathedral instead.

The façade of St. Paul’s is marked by a pattern of light and dark values. This pattern is created by the use of deep porches at two levels. Each porch is supported by huge columns arranged in pairs. The top porch is narrower than the one below and draws your eye upward to the typanum and the great dome above. Two towers flank the façade and frame the dome.

Unity of Design

One of the most impressive features of St. Paul’s is its overall unity. All of the parts are joined together to form a symmetrically balanced whole that is a striking reminder of classical structures such as the Parthenon. (See Figure 8.1, page 166.) Much of this unity is no doubt due to the fact that this building is the only major cathedral in Europe to be erected under the watchful eye of a single architect.

The London skyline is Wren’s legacy—and his monument. The Latin inscription on his tomb calls attention to this skyline with a simple statement that reads in part: “If ye seek my monument, look around.”

FIGURE 20.11 The deep porches on this cathedral create a pattern of light and dark values. What characteristics does this cathedral have in common with classical structures?
Francisco Goya (1746–1828)

This discussion of eighteenth-century art ends in Spain with the work of Francisco Goya (frahn-seese-koh goh-yah), an artist who eventually rejected the past and looked to the future.

Early in his career, Goya adopted the Rococo style to gain considerable fame and fortune. Appointed court painter to King Charles IV, he painted portraits of the royal family and the aristocracy, using the same soft pastel colors favored by Watteau and Fragonard.

The Duchess of Alba

Later in his career, Goya met and was completely captivated by the most celebrated woman of the day, the thirteenth Duchess of Alba. While under her spell, Goya painted a portrait of the duchess pointing confidently to the artist’s name scrawled in the sand at her feet (Figure 20.12).

In addition to being one of the wealthiest people in Spain, she was also one of the most controversial. At the time Goya painted her, the duchess was in exile from Madrid for having once again embarrassed her queen, Maria Luisa. She had announced a great ball in honor of the queen and then sent spies to Paris to learn what kind of gown the queen was planning to wear. When the queen arrived at the Alba palace, she was greeted by a score of servant girls—each wearing the same gown as the queen!

In Goya’s portrait, the duchess gazes directly at the viewer with large eyes under black eyebrows. She wears two rings on the fingers of her right hand. These bear the names Goya and Alba and, like the inscription in the sand, are meant to illustrate the union of artist and model. However, the fickle duchess soon turned her attention elsewhere while the artist never forgot her. Before he died in 1828, Goya turned over all his belongings to his son. Goya had only kept two of his many paintings. His portrait of the duchess was one of these. In a recent cleaning of the picture, the word solo, or only was discovered written in the sand before the artist’s name. (Goya died wishing it had been so.)

Goya the Rebel

Goya was satisfied to be a fashionable society painter until he reached middle age. Then, following an illness and after witnessing the brutality and suffering caused by war, his art changed and he became Goya the Rebel.
The Third of May, 1808

Goya was in Madrid when the French invaded Spain. One of his most memorable paintings commemorates an uprising of the people of Madrid after the French had occupied their city. On May 2, 1808, people gathered in anger before the royal palace. They had heard that the children of the king were to be taken to France. A fight broke out, and Spanish civilians and French soldiers were killed. That night and the next morning, French troops executed the Spanish patriots they had taken prisoner.

Goya’s painting (Figure 20.13) captures the drama of the event. The morning sky is almost black. A lantern placed on the ground lights the scene. The patriots are lined up, about to be shot. The French soldiers lean forward, pointing their rifles like lances. Their faces are hidden from view, but their faces are unimportant here. The soldiers are like robots—cold, unfeeling, unthinking. The wedge of light from the lantern reveals the different reactions of the men facing death. The central target is a figure in white with his arms raised. His pose suggests an earlier sacrifice—Christ on the cross. To his right, a monk seeks refuge in prayer. One man stares blindly upward, another covers his ears, and a third buries his face in his hands.

Goya’s painting does not echo the traditional view of war. Unlike his countryman Velázquez (Figure 19.21, page 438), he placed no importance on chivalry and honor or bravery and glory. To him, war meant only death and destruction, and he used his art to express his feelings to others.

Goya’s Later Years

As he grew older, Goya became more bitter and disillusioned. Increasingly he turned away from the subject matter found in the real world because it could not be used to express his thoughts and feelings. Instead, he turned to his dreams and visions for subject matter.
Art of Personal Inspiration

The drawings, paintings, and etchings Goya produced were unlike anything that had been created before. For the first time, an artist reached deep into his own mind for inspiration. By doing this, Goya made it difficult for others to understand exactly what he was trying to say. At the same time, he challenged them to use their imaginations to arrive at their own interpretations of his work.

One of Goya’s most unforgettable prints shows a giant sitting on the edge of the world (Figure 20.14). A small landscape in the foreground is dwarfed by the towering presence of this giant. This could be Goya’s vision of war—a giant who could, with one swipe of his mighty hand, cause widespread destruction and suffering. He glances up as if something or someone has summoned him. Perhaps he is being instructed on what action to take with regard to the unsuspecting world sleeping peacefully in the moonlight.

Breaking with Tradition

The eighteenth century began with artists such as Watteau and Fragonard creating works that emphasized the lightheartedness and fancy of court life. A more middle-class view of life was presented in the works of Chardin and Hogarth. Goya’s works ranged from the courtly Rococo style to the more realistic and finally to the realm of his imagination.

By using his own visions and dreams as the inspiration for his art, Goya opened the door for later artists to create their own personal visions. From that point on, artists no longer felt bound by tradition. Like Goya, they could rely on their own personal visions to move in any direction they wished. For this reason, Goya is regarded as the bridge between the art of the past and the art of the present.

**Figure 20.14**
Like Goya’s other late works, this print challenges viewers to use their imaginations and arrive at their own interpretations.

What mood do you think this figure creates? Whom or what do you think he represents?


### LESSON TWO REVIEW

**Reviewing Art Facts**

1. **Explain** What kind of painting grew in popularity in eighteenth-century England? Why was it popular?
2. **Identify** Who was the favorite portrait painter of English high society? Why?
3. **Identify** Name an English artist who was not interested in catering to the tastes of the aristocrats. Tell what he preferred to paint and how he got across his message to the viewer.
4. **Recall** For which type of work is Sir Christopher Wren best known?

**Recognize Artists Intentions** The Spanish artist Goya represents a bridge between the art of the past and the art of the present. By using his visions and dreams as subject matter, Goya rejected tradition and opened the door for later artists to create their own personal visions.

**Activity** Carefully study The Third of May, 1808 (Figure 20.13). Compare this work with a much earlier Renaissance work, The Battle of San Romano by Uccello. How do the two works differ? How are they similar? Which artist was more concerned with realism? Share your conclusions with your class or work group.
Expressive Self-Portrait Collage

Materials
- Magazines and newspapers
- Pencil and sketch paper
- Colored construction paper or mat board, 12 × 18 inches
- Scissors and white glue

Create a self-portrait collage that expresses characteristics of your own unique personality, rather than a portrait that shows how you look. From magazines and newspapers, cut pictures, phrases, and words that say something about you. Assemble these as a collage that illustrates your “real inner self.”

Inspiration
Examine Goya’s print The Giant in Figure 20.14, page 458. How does a picture like this differ from other pictures of people, such as those created by Reynolds (Figure 20.8, page 452) or Gainsborough (Figure 20.9, page 453)?

Process
1. Look through magazines and newspapers for pictures, phrases, and words that say something about you—your hopes, aspirations, and feelings. Tear these out and set them aside.
2. Make several sketches showing the general outline of your face viewed from the front or in profile. Redraw the best of these lightly to fill the construction paper or mat board.
3. Cut the magazine and newspaper items into various shapes and assemble these within and around your face drawing. If you prefer, you can draw certain parts of your portrait. Do not draw the entire face.
4. Exhibit your self-portrait along with those created by other students. Can you determine which student created which portrait? Are other students able to correctly identify your self-portrait?

Describe Can viewers readily identify your collage as a portrait? Are the features of this portrait recognizable?

Analyze Is the arrangement of colors, lines, shapes, and textures in your portrait harmonious or varied? Did you do this intentionally? If so, why?

Interpret Does your self-portrait present an accurate picture of what you are like inside? Do you think others can read the clues you have provided to learn more about your thoughts and feelings?

Judge A critic known to favor the expressive qualities is asked to judge your self-portrait. How do you think this critic will respond to your work? Do you think a critic favoring the theory of imitationalism would be impressed with your effort? Why or why not?
Women were a favorite subject for Spanish painter Francisco Goya.

Spanish artist Francisco Goya (1746–1828) began his career as a court painter, painting portraits of the royal family and the aristocracy. His painting *The Duchess of Alba* became one of his most famous artworks. Women were an important subject for Goya. From his most famous to lesser known artworks, women play a key role. He was fascinated with women, and painted them from all classes and all walks of life. Goya’s women might appear as witches or country sweethearts, warm and loving or coldly remote. He painted aristocrats, actresses, unknown housewives, old women, and young women.

Everything about his subjects is observed with detailed accuracy—the way they stand and move, their makeup, hairstyle, and above all what they wear. Goya was an expert on fashion and knew exactly what political and social meanings a person’s dress could have.

Goya’s works reflect the many dimensions of women as he saw them. He painted during a period in history when the role of women in society was changing. His paintings show women in a wide variety of circumstances, yet all were portrayed with sensitivity in his realistic, expressive style.

That is part of the magic and the attraction of Francisco Goya’s work: its endless vitality. His figures, men or women, are full of life—never limp, wooden, or uninteresting. That is why viewers never get bored looking at them.

**TIME to Connect**

Using art books, the Internet, and the library, find other paintings of Goya that include female figures.

- Look at the whole picture, not just the woman’s face, but her clothing, the background, and objects in the scene. Can you sense how Goya felt about his subject?
- Next, view his portraits of men. Do you think Goya feels differently about them? Write an essay giving your opinion on whether he treats men and women differently in his artworks.
Reviewing Art Facts

Lesson One
1. Explain why Louis XIV was called the Sun King.
2. Did Rococo art place a greater emphasis on religious subjects or scenes from aristocratic life? Why?
3. Describe how Watteau’s *Embarkation for Cythera* (Figure 20.4, page 448) typifies Rococo art.
4. What subject matter did Fragonard paint?
5. What kinds of objects did Chardin typically include in his still-life paintings?

Lesson Two
6. Which English artist painted scenes that exposed the foolish customs of the time?
7. What event gave Sir Christopher Wren the opportunity to design more than 50 churches in London?
8. What features cause the light and dark pattern on the façade of St. Paul’s Cathedral?
9. How does Goya identify the main character in *The Third of May, 1808* (Figure 20.13, page 457)?
10. Why is Goya regarded as the bridge between the art of the past and the art of the present?

Thinking Critically

1. EXTEND. Imagine a film that includes Watteau’s *Embarkation for Cythera* (Figure 20.4, page 448). Outline an appropriate plot for this film. Explain why it is an important scene.
2. ANALYZE. Refer to Chardin’s painting *The Attentive Nurse* (Figure 20.7, page 451). Describe how the art elements are used in the painting. Which elements are emphasized? Which are less important?

Brainstorm a list of social problems that are important to you as an individual. In your sketchbook, begin thumbnail sketches of images and ideas related to each of the issues. After several minutes, stop and choose one topic to be the subject of a future piece of art. Write a proposal for the artwork in which you set goals and describe the media and techniques you would use. Keep notes and sketches in your portfolio for a future project.

Standardized Test Practice

Read the following account of the Fire of London, and then answer the question. —from Samuel Pepys’ Diary, September 2, 1666

I [hurried] to [St.] Paul’s; and there walked along Watling Street, as well as I could, every creature coming away laden with goods to save and, here and there, sick people carried away in beds. Extraordinary goods carried in carts and on backs. At last I met my Lord Mayor in Cannon Street, like a man spent, with a [handkerchief] about his neck…. He cried, ‘…What can I do? I am spent: people will not obey me. I have been pulling down houses, but the fire overtakes us faster than we can do it.’… So he left me, and I him, and walked home; seeing people all distracted, and no manner of means used to quench the fire.

To make his account effective, the writer draws upon all of the following EXCEPT

- specific details and facts.
- quotations from other written accounts.
- the reactions of other witnesses to the event.
- narrating events in the first person.