

CH. 24/25

69

DATE DUE: _____

THEME: INNOVATION and EXPERIMENTATION

FOCUS: Il Gesú, Caravaggio's *Calling of St. Matthew*, Caravaggio's *Conversion of St. Paul*, Caravaggio's *Taking of Christ*, Borromini's San Carlo alle Quattro Fontane, Bernini's *Ecstasy of St. Teresa*, Bernini's *David*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/il-gesu-rome.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/caravaggio-matthew.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/san-carlo-alle-quattro-fontane.html>

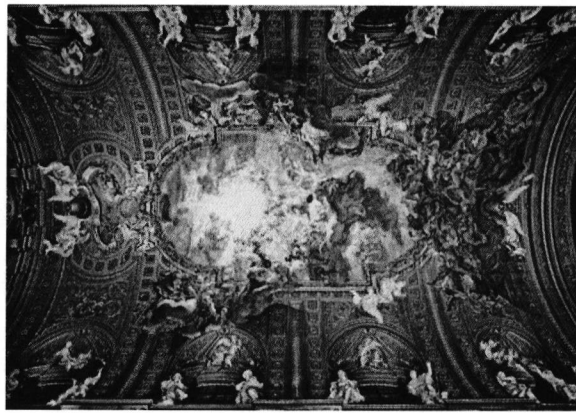
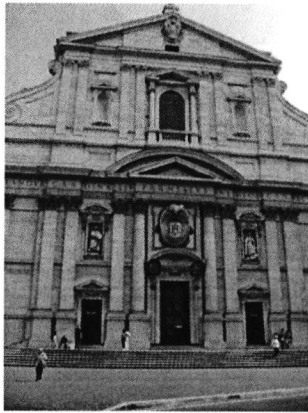
ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/bernini-ecstasy-of-st.-theresa.html>

READING ASSIGNMENT: KLEINER, pp. 641-642; 674-677; 681-683; 686

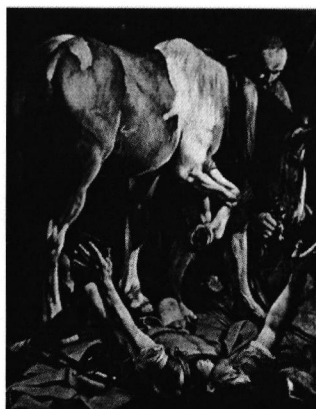
POWERPOINT: INNOVATION and EXPERIMENTATION: ITALIAN BAROQUE (Seventeenth-Century Italian Baroque Art and Architecture)

1. Probably the most influential building of the later Cinquecento was Il Gesú the mother church of the _____ order, an important component of the Counter-Reformation. _____, a Spanish nobleman, founded this order. His followers were the papacy's invaluable allies in its quest to reassert the supremacy of the Catholic church.
2. The façade of Il Gesú was designed by _____. It harks back to the façade of Alberti's _____ by creating a union between the lower and upper stories. Its paired pilasters appear in Michelangelo's design for _____. The architect skillfully synthesizes these existing motifs and many Roman church facades of the 17th century are architectural variations of this design.
3. The plan reveals the monumental expansion of Alberti's scheme of _____ in Mantua in that the nave takes over the main volume of space, making the structure a great hall with side chapels. The wide acceptance of this plan in the Catholic world speaks to its ritual efficacy, providing a theatrical setting for large promenades and processions. Above all, the ample space could accommodate the great crowds that gathered to hear the eloquent preaching of the _____.
4. The Baroque ceiling inside the church of Il Gesú depicts *The Triumph of the Name of Jesus*, a painting by _____. Here, the artist represents Jesus as a barely visible

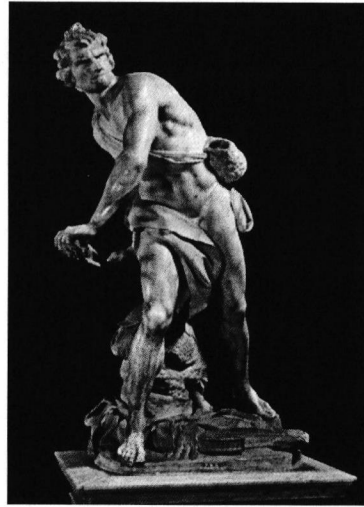
_____ in a blinding radiant light floating heavenward. In contrast, _____ experience a violent descent back to Earth. The painter glazed the gilded architecture to suggest shadows, thereby enhancing the scene's illusionistic quality.



5. Michelangelo Merisi, known as Caravaggio after his Northern Italian birthplace, developed a unique style characterized by the use of _____, from an Italian word meaning "shadowy" manner. This technique results in the display of a sharp contrast between _____ and _____.
6. Giovanni Pietro Bellori, the most influential art critic of the age, believed Caravaggio's refusal to emulate the models of his distinguished predecessors threatened the whole _____ tradition of Italian painting that had reached its zenith in the work of the High Renaissance artist Raphael.
7. An early work by Caravaggio, *The Calling of St. Matthew*, sets a Biblical scene within a dingy _____ with unadorned walls. With a commanding gesture reminiscent of Michelangelo's _____, Christ summons Levi, the Roman tax collector to a higher calling.



8. Why might a reference to Michelangelo's famous work be appropriate in this context?
9. In his *Conversion of St. Paul*, Caravaggio attempts to bring viewers as close as possible to the scene's space and action, almost as if they were _____. The low horizon line augments the sense of isolation.
10. Although many of his contemporaries criticized Caravaggio for departing from _____ depictions of religious scenes, the eloquence and humanity of works like *The Taking of Christ* with which he imbued his paintings impressed many others.
11. In the little church of San Carlo alle Quattro Fontane, the architect _____ went much further than any of his predecessors or contemporaries in emphasizing a building's sculptural qualities. He set his façade in undulating motion, creating dynamic counterpoint of _____ and concave elements on two levels. He enhanced the three-dimensional effect with deeply recessed _____.
12. San Carlo is a hybrid of a _____ cross and an _____, with a long axis between entrance and apse. The side walls move in an undulating flow that reverses the façade's motion.



13. How does Bernini's *David* innovatively differ from earlier depictions of the Biblical hero by Donatello, Verrocchio, and Michelangelo?

14. How is the element of time addressed in Bernini's *David*?

15. Bernini's *Ecstasy of St. Teresa* exemplifies the master's refusal to limit his statues to firmly defined spatial settings. For this commission, Bernini marshaled the full capabilities of architecture, sculpture, and painting to charge the entire _____ chapel with palpable tension, drawing on his considerable knowledge of the theater he derived from writing _____ and producing _____ designs.

16. The marble sculpture that serves as the chapel's focus depicts Saint Teresa of Avila, a nun of the _____ order and one of the great mystical saints of the Spanish Counter-Reformation. Her conversion occurred after the death of her father, when she fell into a series of trances, saw visions, and heard voices. In her writings, she describes a persistent pain created by a fire-tipped _____ of divine love that an angel had thrust repeatedly into her heart.

17. The mystical drama is depicted by Bernini within a shallow _____ (the part of the stage in front of a curtain) crowned with a broken Baroque _____ and ornamented with polychrome marble. On either side of the chapel, sculpted portraits of members of the family of Cardinal _____ watch the heavenly drama unfold from choice balcony seats.

18. How does Bernini's work demonstrate his skills at creating "visual differentiation"?

19. In his book _____, Saint _____ argued that the recreation of spiritual experiences in artworks would do much to increase _____ and _____. Thus, theatricality and sensory impact were useful vehicles for achieving the goals of the _____-Reformation. Bernini was a devout Catholic, which undoubtedly contributed to his understanding of those goals.

THEME: GENDER ROLES and RELATIONSHIPS

FOCUS: Rubens' *Samson and Delilah*, Rubens' *Henri IV Receives the Portrait of Marie de' Medici*, Rubens' *Garden of Love*, Rembrandt's *Blinding of Samson*, Rembrandt's *Danaë*, Rembrandt's *Self-Portrait with Saskia*

ONLINE ASSIGNMENT: <http://www.nationalgallery.org.uk/paintings/peter-paul-rubens-samson-and-delilah> (Listen to audio with Jacqui Ansell)

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/rubens-the-presentation-of-the-portrait-of-marie-de-medici.html>

ONLINE ASSIGNMENT: <http://www.erembrandt.org/danae.jsp>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/rembrandts-self-portrait-with-saskia.html>

READING ASSIGNMENT: KLEINER, pp. 697-700; 706-708 and *SEE BELOW*

POWERPOINT: GENDER ROLES and RELATIONSHIPS: BAROQUE ART (Rubens and Rembrandt)

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DATE DUE: _____

Peter Paul Rubens.

Garden of Love, c. 1632-4, oil on canvas

1. "Peter Paul Rubens married his second wife in 1630. He was a 53-year-old widower, his wife a mere sixteen-year-old. Although the age difference would have been considered more than unusual even in those days, it was hardly a matter to worry Rubens: he was a man in his prime, a respected wealthy gentleman, a painter at the height of his fame and fortune" (Hagen and Hagen 1: 80). "The painting, now in the Prado at Madrid and known as the *Garden of Love*, was executed shortly after the wedding... Unlike most of his work, it was not done for a wealthy patron, but for himself. Nor was his own intervention restricted to the initial sketch and finishing touches, as was the case with so many of the paintings that left his busy studio, including those executed during the same period for the Banqueting House in London" (80).
2. "In spite of its great size... it is an unusually private painting. It expresses the feelings of a man who is already advanced in years and has regained a happiness thought forever lost... The gentleman on the left, his arm placed tenderly around his blonde companion, is trying to persuade her to lay aside her reserves; a magnificently dressed couple descends from the staircase on the right... The swords are a sign that the gentlemen belong to the nobility or at least to the upper bourgeoisie" (80). "Comparison of the female heads reveals that all of them have the same straight noses, very round and slightly protruding eyes and fair hair. They all resemble the artist's new wife, so that several art historians think that Rubens may have painted her in the company of her sisters. However, the men, all of whom wear moustaches and beards, are also similar in looks. They resemble the artist himself. In painting the picture he probably was thinking of his wife and himself. On the other hand, a self-portrait painted not long afterwards shows that Rubens already looked much older at the time. He has rejuvenated for the *Love Garden*, adapting his age to that of his young wife, or showing himself as his new marriage made him feel" (80).
3. "Shortly before his wedding, Rubens had been knighted by Charles I. The English king had given as a present to Rubens the sword, set with diamonds, which he had used for the ceremony. Rubens was now permitted to call himself Sir Peter." (81) "The three women seated at the center of the painting... represent different kinds of love: ecstatic love, companionship, and motherly love. The figure of maternal love with the cherub on her lap is drawing the young woman down to her. This interpretation of the painting is supported by the suggestive objects brought by the little Cupids. Accompanied by turtledoves, the symbol of conjugal love, they hold up the torch of Hymen, the god of marriage, strew bridal bouquets and bear the yoke of matrimony. The peacock at the far right of the canvas is an attribute to Juno, the patroness of marriage" (83). The artist's second marriage to **Helene Fourment** was as happy as Rubens's first. "He was to father five children in the ten years left to him, the last born after his death. Helene became a rich widow; she married again, too" (83).
4. Having 'severed the golden knot of ambition,' Rubens retired from the public stage. The theme of the painting suggests he had followed the advice of his mentor Justus Lipsius, Professor of Philosophy at the University of Leuven. Lipsius extolled life on the land and the cultivation of gardens.... Rubens, of course, had a garden of his own; in 1635 he even bought an estate with a small castle. His garden was in the grounds of his house at Antwerp, an imposing building to which he added an extension, built in the style of the late Renaissance and containing his studio. In order to connect his studio with the main house, Rubens also built a portico; it had three passageways and was supported by massive columns, similar to those in the painting. A balustrade decorated with stone balls,

like the one just visible on the left, divided the domestic area from the garden" (84). "During the artist's lifetime, works of this kind were usually referred to in a mixture of Flemish and French as '*conversatie a la mode*.' *Conversatie* was conversational discourse, and it was *a la mode* since discourse of this kind between men and women, the easy interchange of thoughts and opinions accompanied by flights of flirtatious wit, was considered a particularly worthwhile pursuit. The new fashion of conversation had originated in Paris as a reaction against the rude, military tone that had dominated the court of Henry IV. Thus it was women who decided the new rules and determined what was to be considered appropriate behavior in society" (85).

5. "Clearly, the picture not only represents a fashionable gathering but has as its subject love, specifically married love. One of the cupids, in spectacularly rendered flight, holds a burning torch and a crown of roses, another a pair of turtle doves and a yoke, a third, pushing the couple on the left to join the group in the center, carries a bow. At the far right, on the rim of the fountain, sits a peacock, attribute of Juno, goddess of marriage" (Belkin 318). "Apart from the subject itself, we are captivated by the beauty of each figure, the sumptuous silks and stains, the deep, glowing colors, the enchanted setting and the Titianesque evening sky" (318). "How carefully Rubens prepared the composition is clear from a series of exquisite chalk studies for both single figures and pairs. The large number of such drawings (nine have survived) is surprising at this late date, as Rubens had almost abandoned the practice of preparatory figure studies. In fact, there is not evidence of quite such careful preparation since *The Raising of the Cross* and other works from his first decade back in Antwerp" (318). "It may have been that, with the slightly reduced pressure of his last years, the artist allowed himself the luxury of immersing himself in such an exercise; these large sheets are rather more elaborate and beautiful than strictly required for working drawings... Rubens was caught up in the act of creation for its own sake" (318-319).

Works Cited:

Belkin, Kristin Lohse. *Rubens*. London: Phaidon Press Limited, 1998.

Hagen, Rose-Marie and Rainer. *What Great Paintings Say*. Vol 1. London: Taschen, 1995.

Rembrandt van Rijn. *The Blinding of Samson*, 1636, oil on canvas

1. "Rembrandt was at this time an avid collector of Near Eastern objects, which serve as props in these pictures. He was now Amsterdam's most sought after portrait painter, and a man of considerable wealth" (Janson 563). He painted five scenes from the life of Samson; "for more than a decade, the artist was preoccupied with the strange figure of a musclemans, one of God's 'chosen' who stood out from the rest of his people mainly because of his great strength and boorish insolence. The Bible makes no mention of intelligence, or spiritual qualities" (Hagen and Hagen, *What Great Paintings Say* 2: 92). "The helmets which Rembrandt sets on his Philistines' heads were rarely used in armed conflict by 1636. In fact, they resemble so-called Burgundian 'pot-helmets,' worn a century earlier. The same type of helmet turns up in several other works by Rembrandt, from which we may tentatively infer that it either belonged to the artist's collection of costume props, or was perhaps worn decoratively by members of militia companies on representative occasions" (93).

2. "Yahweh, the God of the Jews, was the real leader and ruler of Samson's people. It was Yahweh who took away Samson's strength, and who also gave it back to him. Calvin's view of the world was very similar to that expressed in the Old Testament: God, the ruler, made his will known through the Bible, determining all morality and politics. Whoever did not obey was, like Samson, cruelly punished. Unlike Luther, the French Reformer did not conceive of God as a God of love and mercy, but as a hard-hearted overlord. Calvin propagated intolerance towards those who broke his strict moral code, or disobeyed church rules. Offenders were condemned to death or forced into exile. Over 50 death sentences can be traced back to Calvin's instigation" (92). "Like Samson's people, the Netherlanders were fighting a national liberation struggle against a powerful enemy. The country had fallen to Spain by inheritance, and Philip II had sent the **Duke of Alba** from Madrid to bind the Netherlandish provinces more closely to his empire. Alba's rule was draconian and vicious, provoking open resistance to his authority. It was not until 1648, however, that the Dutch northern provinces were granted independence, so that Rembrandt's *Blinding*, executed in 1636, was painted against a background of war... As if all this were not enough, reports of torture carried out by the Spanish authorities struck fear into the hearts and minds of people" (93).

3. "There can be little doubt that Rembrandt feared the loss of his eyesight. Though there is no documentary evidence to prove this, a sketch of Rembrandt made of his father suggests the latter went blind toward the end of his life. The artist must therefore have witnessed his gradual loss of sight. Even if he had no seen members of his own family blind, he would have seen blind people wherever he went, for eye disease was common and medical treatment ineffective. The blind appear in many of Rembrandt's paintings: an aged Homer, Jacob blessing his grandson, blind violinists, blind beggars, the blind hoping to be healed by Jesus. His most frequent use of the motif centers on the theme of Tobias and his blind father. There are some 50 sketches, etchings and paintings of Tobias, most of which, though not all, include Tobias' father" (95). "To Rembrandt, a painting of Samson not only meant the Old Testament, Calvinism, or the struggle between the sexes, for the theme gave him the opportunity to paint a picture about sight: Delilah's gaping eyes see Samson's dead eyes, while the blinding brightness of the sky outside – and where else has

Rembrandt painted a blue so bright! – is swallowed by the almost impenetrable darkness of the interior” (95). “The first to paint such stark contrasts of light and darkness had been Michelangelo da Caravaggio (1571-1610), a manner imported to more northerly latitudes by Netherlandish artists. The technique heightened dramatic tension, and accentuated important details. In Rembrandt’s work it appears also to have symbolized the act of looking itself, the power and impotence of the human eye” (95).

4. “There are several indications of the significance attached by Rembrandt to the conflict between the sexes. Delilah is shown towering over Samson’s supine body. The dark blade of the soldier in the foreground obscures the intersection of the diagonals which structure the composition, the precise location of Samson’s invisible genitalia. More importantly, however, the Book of Judges says that Delilah ‘called for a man’, causing him to ‘shave off the seven locks’ that were the source of the sleeping man’s strength. Rembrandt, however, has her do the deed herself, showing her with the scissors and hair still in her hand. Rubens, too, placed the scissors in Delilah’s hand. It was common for artists to depart from the letter of a Biblical story to emphasize their own concerns. Oddly enough, books about Rembrandt tend to ignore this great painting, or to speak disparagingly of it. Yet even in terms of scale, it was the largest of Rembrandt’s works to date. Apparently, however, this in itself is enough to denounce the artist: Rembrandt is accused of conforming to the platitudes of contemporary taste, paying lip-service to Baroque notions of grandeur, instead of following his own route into the depths of the human soul, beyond all crude realism or superficial drama. It is no accident that the work on which discussion of Rembrandt’s treatment of the Samson theme tends to concentrate is the picture of the angel announcing his message to Samson’s parents, who are shown kneeling beside each other, absorbed in prayer. But the *Blinding* also reveals the inward state of the participant figures. This applies not only to Samson, but to the soldiers in the foreground and Delilah as well. The faces and gestures of the latter betray contradictory emotions: fear and aggression in the soldier, triumph, horror and inward reserve in the turned face of Delilah. To Rembrandt, however, Delilah’s gaping eyes had a separate meaning” (94). “This is Rembrandt’s most violent painting and, at the same time, one of his largest canvases. In addition to the blinding of Samson, Rembrandt shows the triumph of Delilah, who revealed the secret of her lover’s superhuman strength to the Philistines. Rembrandt’s original idea- to portray Samson at the moment of the attack, falling backward toward the observer from a brightly lit space to a darkened one- may be one of the reasons for the 30-year-old artist’s rise to fame in Amsterdam. The powerful movement of the figures as well as the painting’s format indicate an artistic debate with the work of Rubens, Rembrandt’s only competitor during this period” (Brickmann 60). Delilah is a “portrait of Rembrandt’s wife Saskia” (Adams, *Art Across Time* 659).

5. Samson’s “coarse features and bloated belly mark a sinful body, making it all the more wondrous, Rembrandt seems to suggest, that he should be forgiven to work God’s will. For as soon as Samson was imprisoned his hair grew back; he prayed to have his strength returned and pulled down the temple of the Philistines onto himself, killing more of Israel’s enemies by his death than he has slain in life” (Westermann 128). Rembrandt “could also have expected Huygens to recognize his visual quotation of Samson’s body from the *Laocoon* and from a huge painting by Rubens of Prometheus, the hero who stole Jupiter’s fire and in punishment had his liver perpetually eaten by an eagle” (129).

Rembrandt

1. “He was born in Leiden to a prosperous miller, Gerrit Harmes who added ‘van Rijn’ to his name, probably because his house overlooked the Rhine. The artist must have loved his father, for he painted him eleven times or more: in lordly hat and chain, and as a money-changer, and as *A Noble Slav*- a strong, well-modeled face bristling with character- and, in 1629, as a man sombered with age. His mother too he pictured a dozen times... In the Rijksmuseum in Amsterdam we see her poring over a Bible. If, as some believe, she was a Mennonite, we can better understand Rembrandt’s predilection for the Old Testament, and his closeness to the Jews” (Durant and Durant, *Age of Reason* 487). “At fourteen, he entered the University of Leiden. But he thought in other forms than ideas or words; after a year he withdrew and persuaded his father to let him study art. He did so well that in 1623 he was sent to Amsterdam as pupil to Pieter Lastman, who was then rated the Apelles of the age. Lastman had returned from Rome to Holland with a classic emphasis on correct drawing; from him, probably, Rembrandt learned to be a superlative draftsman. But after a year in Amsterdam the restless youth hurried back to Leiden, eager to paint after his own fashion. He drew or painted almost everything he saw, including hilarious absurdities and shameless obscenities. He improved his art with fond experiments in self-portraiture; the mirror became his mode; he has left us more self-portraits (at least sixty-two) than many great painters have left paintings” (487). “In 1629 a connoisseur paid him a hundred florins for a picture- quite a fee for a young competitor in a land where painters were as numerous as bakers, and not so amply fed” (487).

2. The woman that Rembrandt married “was the orphaned daughter of a wealthy lawyer and magistrate. Perhaps her cousin, an art dealer, had induced her to sit [for] Rembrandt for a portrait. Two sittings sufficed for a proposal. **Saskia** brought a dowry of forty thousand guilders, which made the future bankrupt one of the richest artists in history. She became a good wife despite her money. She bore patiently with her mate’s absorbed genius; she sat for many pictures, though they revealed her expanding form” (488). In 1639, “he bought a spacious house in the Joden-Breedstraet, a street inhabited by well-to-do Jews. It cost him thirteen thousand florins, an enormous sum, which he never succeeded in paying off. Probably it was intended to shelter not only his family but his pupils, his studio, and his growing collection of antiquities, curiosities, and art. After paying half the purchase price in the first year of occupancy, he let the rest remain as a debt, on which the unpaid interest rose to a point that eventually drove him to bankruptcy”

(489). "Meanwhile his beloved Saskia was declining in health. She had borne him three children, but each died in childhood, and their painful birth and tragic end weakened her hold on life. In 1641 she gave birth to a son, **Titus**, who survived; but in 1642 she passed away. Her will left all her possessions to Rembrandt, with the proviso that on his remarriage the remainder of her legacy should be transferred to her son. A year after her death Rembrandt painted her from loving memory" (489-490). "That loss darkened his mood; thenceforth he seemed obsessed with thoughts of death. Though deeply affectionate within his family, he had always preferred privacy to company; now he courted a somber solitude. When he was painting he brushed premature viewers away, telling them, 'The smell of paint is not good for the health'. He was not a cultured man of the world, like Rubens. He read little, hardly anything but the Bible" (490).

3. "He had difficulty in donning the social graces when sitters came, and in making small talk to keep them amused and still. They came in less number when they found that Rembrandt, like most of his predecessors, was not content to make a sketch from a sitting or two and then paint from the sketch, but preferred to paint directly on the canvas, which required many sittings; moreover, he had an impressionistic way of painting what he thought or felt, rather than merely what he saw, and the result was not always flattering. It did not help that his house was in the Jewish quarter. He had long since made friends with many Jews; he had engraved a portrait of Manassah ben Israel in 1636; now (1647) he painted on wood the dark face of the Jewish physician Ephraim Bonus. Almost surrounded by Hebrews, and evidently liking them, he found subjects increasingly among the Portuguese and Spanish Jews of Amsterdam. Perhaps he knew Baruch Spinoza, who lived in that city from 1632 till 1660. Some have thought that Rembrandt himself was Jewish; this is improbable, for he was christened and reared in a Protestant faith, and his features were completely Dutch. But he had no perceivable prejudice in religion or race. There is an especial depth of sympathetic understanding in his pictures of Jews. He was fascinated by their old men, their beards dripping wisdom, their eyes remembering grief. Half the Hebrew Calvary is in the face of *An Old Jew* (1654) in the Leningrad Hermitage, and in the *Portrait of a Rabbi* (c. 1657) in London. This last is the rabbi who, after Rembrandt's bankruptcy, gave him spiritual comfort and material aid" (Durant and Durant, *Age of Reason Begins* 490).

4. "In 1649 we find him painting *Hendrikje Stoffels in Bed*, and we perceive that he has taken a mistress. She had been Saskia's maid; she stayed with the widowed artist, took faithful care of him, and soon consoled him with the warmth of her body. He did not marry her, for he was loath to relinquish Saskia's legacy to Titus, still a boy of eight. As he painted **Hendrikje** in 1652, she was tolerably fair, with eyes of haunting wistfulness. It was probably she who posed for two studies in nudity, in 1654, *Bathsheba at the Bath* and *A Woman Wading*, both of them glories of color and amplitude. In July of that year she was summoned before the elders of the parish church, was severely reprimanded for adultery, and was excluded from the Sacrament. In October she bore him a child; Rembrandt acknowledged it as his and managed to get it safely baptized. He learned to love his mistress as deeply as he had loved his wife; how else could he have put such tenderness in her face when he painted her in 1658 in the red robe that matched her hair? She was a good stepmother to Titus, who was growing up into a bewitching lad... We can weakly imagine what a solace he must have been to Rembrandt, who in this year found economic realities crashing about his head" (490-491). "He labored to make ends meet. Some great religious pictures belong to this period (1649-1656) of adultery and debt: *Jacob Blessing his Grandchildren*, *Christ at the Fountain*, *Christ and the Woman of Samaria*, and a *Descent from the Cross*. However, in Protestant Holland ecclesiastical subjects were not in demand. He tried his hand at mythologies, but succeeded only when he could clothe the figures... He continued to paint portraits of arresting character. *Nicolaes Bruyningh* is snatched directly from a vivid moment of life and thought; and *Jan Six* is the Dutch burgomaster at his strongest and best" (491). "Rembrandt was fifty when disaster came. He had seldom bothered to count his debits and credits; he had recklessly bought house and art, even shares in the Dutch East India Company; now, as patronage lagged far behind maintenance, he found himself hopelessly in debt. In 1656 the Orphans' Chamber of Amsterdam, to protect Titus, transferred the house and grounds to the son, though the father was for a while allowed to live there. In July Rembrandt was declared bankrupt. His furniture, paintings, drawings, and collections were sold in costly haste (1657-58), but the proceeds fell far short of his obligations. On December 4, 1657, he was evicted. He moved from one house to another, until at last he settled on the Rozengracht, in the Jewish ghetto. Out of the wreck some seven thousand florins were salvaged for Titus. He and Hendrikje, to protect Rembrandt, formed a partnership by which they could sell his remaining works without letting them go to his creditors. They seem to have taken love care of the aging artist" (491).

5. "In his decade (1660-69) he was kept alive by his son and his mistress, but his quarters were cramped, his studio was badly lighted, his hand must have lost some of its decisiveness as the result of age and drink. *St. Matthew the Evangelist* is coarse in its texture, but the angel whispering in his ear is none other than Titus, now twenty and still as fair as a bride. And then, in that year 1661, came the master's last triumph, *The Syndics of the Drapers' Guild*. The *staelmeesters*- examiners and controllers of cloth- commissioned the old artist to commemorate them in a group picture to be hung in the hall of their corporation. We would have forgiven some hesitancy in the composition, some crudity in details, some carelessness in the incidence of light; but criticism is at a loss to find fault there. The subdued foreground and background make the five main figures leap to the eye, each of them 'a single and separate person', but all caught in the living moment of their common thought. In many paintings of these broken years the connoisseurs find signs of failing energy and technique- simplicity of colors, neglect of details, a hasty sweep and crudity of the brush" (492).

6. "Three hundred etchings, 2,000 drawings, 650 paintings- this is the surviving *oeuvre* of Rembrandt, almost as widely known as Shakespeare's plays, almost as varied, original, and profound. Nearly all were from his own hand, for though he had aides, none of them shared his secret for revealing the invisible. Some of his work was careless, some of it repulsive, like the *Flayed Ox* in the Louvre. At times he was engrossed in technique, at times he skimmed it for the vision's sake. He was as neutral as nature between beauty and ugliness, for to him truth was the ultimate beauty, and a picture representing ugliness truthfully was beautiful. He refused to idealize the figures in his Biblical paintings; he suspected that those Old Testament Hebrews looked pretty much like the Jews of Amsterdam; he pictured them so, and in consequence they rise from myth or history into life. More and more, as he grew older, he loved the simple people around him rather than men dehumanized by the pursuit of gain. Where artists like Rubens sought their subjects among the beautiful, the happy, or the powerful, Rembrandt lavished his sympathetic art on the outcasts, the sick, the miserable, even the deformed; and though he made no show of religion, he seemed to embody, unconsciously, the attitude of Christ and Whitman toward those who had failed, or had refused to compete" (492-493). "His contemporaries hardly noticed his passing. None of them dreamed of ranking him with Rubens, or even with Vandyck. Joachim von Sandrart, his contemporary, wrote of him: 'What he chiefly lacked was knowledge of Italy, and of other places which afford opportunities for the study of the antique and of the theory of art. [This now seems to us the secret of his greatness.] Had he managed his affairs more prudently, and shown more amenity in society, he might have been a richer man... His art suffered from his predilection for the society of the vulgar'... But Eugene Delacroix, reflecting democratic developments in France, thought, 'Perhaps we shall one day find that Rembrandt is a greater painter than Raphael'"(493-494).

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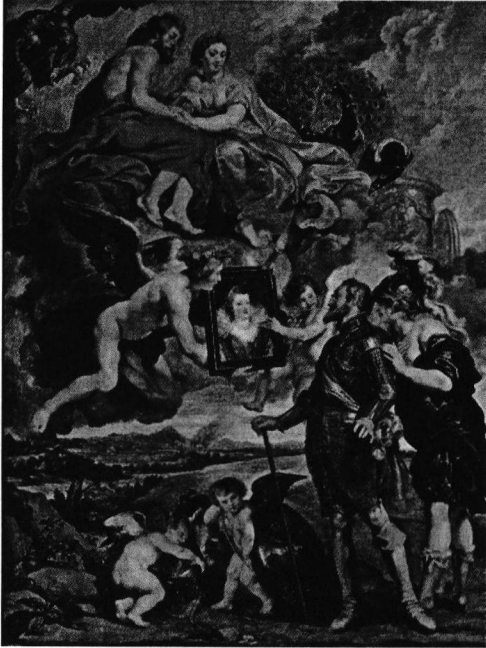
Discuss ways in which each of the following works addresses attitudes towards gender. How might these attitudes have been shaped by the artist's personal life and experiences?



Peter Paul Rubens. *Samson and Delilah*, c. 1609, oil on canvas

ATTITUDES expressed towards GENDER:

REFLECTION of the artist's LIFE and/or EXPERIENCES:



Peter Paul Rubens. *Henri IV Receives the Portrait of Marie de' Medici*, 1621-1625, oil on canvas

ATTITUDES expressed towards GENDER:

REFLECTION of the artist's LIFE and/or EXPERIENCES:

Peter Paul Rubens. *The Garden of Love*, c. 1633, oil on canvas

ATTITUDES expressed towards GENDER:

REFLECTION of the artist's LIFE and/or EXPERIENCES:



Rembrandt van Rijn. *The Blinding of Samson*, 1636, oil on canvas

ATTITUDES expressed towards GENDER:

REFLECTION of the artist's LIFE and/or EXPERIENCES:



Rembrandt van Rijn. *Danae*, 1643, oil on canvas

ATTITUDES expressed towards GENDER:

REFLECTION of the artist's LIFE and/or EXPERIENCES:

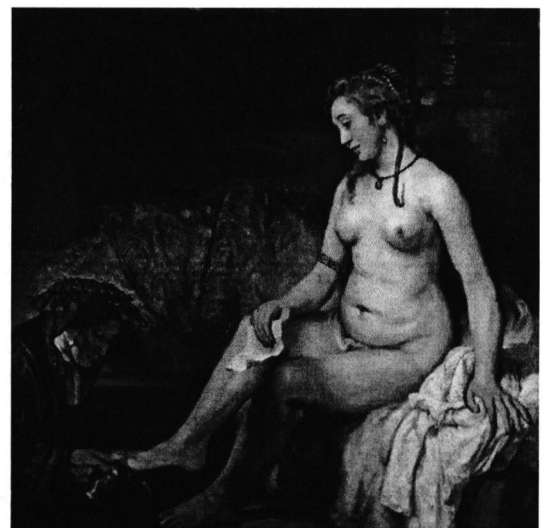
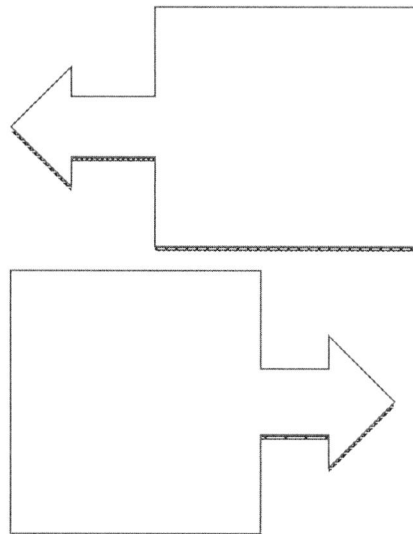


Rembrandt van Rijn. *Self-Portrait with Saskia*, 1636, etching on paper

ATTITUDES expressed towards GENDER:

REFLECTION of the artist's LIFE and/or EXPERIENCES:

ATTRIBUTE these works to either Rubens or Rembrandt. Justify your attribution by discussing each work's visual treatment of the female form.



THEME: DOMESTIC LIFE and SURROUNDINGS

FOCUS: Vermeer's *Glass of Wine*, Vermeer's *Woman Holding a Balance*, Ruysch's *Fruit and Insects*, Heda's *Banquet Piece with Mince Pie*

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/vermeer-the-glass-of-wine.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/vermeers-woman-holding-a-balance.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/rachel-ruysch-fruit-and-insects-1711.html>

ONLINE ASSIGNMENT:

http://www.nga.gov/content/dam/ngaweb/collection/artobject/72869/versions/1995-01-01_artobject_72869.pdf

READING ASSIGNMENT: KLEINER, pp. 711-713

POWERPOINT: DOMESTIC LIFE and SURROUNDINGS: BAROQUE ART (Vermeer and Ruysch)

72

DATE DUE: _____

1. Jan Vermeer made his reputation as a painter of domestic interior scenes, a popular subject among _____-class patrons. This morally instructive painting presents a rendering of a figure representing _____ in the window, suggesting that the young woman drinking should take greater precautions in her situation.

2. The man whose face is shadowed by his hat appears impatient and somewhat sinister. The face of the woman is also obscured by the _____ she holds in front of her face.

3. The figures are linked visually by the concentric _____ that fall from the man, beginning with his collar and extending down to drapery that catches light from the window. As these expand, their motion is picked up by the gold _____ in the woman's dress and then the folds on her hip.

4. Where in the painting would you find a series of rectilinear forms that are positioned slightly askew so that the viewer senses a disruption of order within the artist's highly organized composition?



5. The musical instrument located on the chair is used to suggest both _____ and _____. It highlights the tension within the scene and the uncertainty of an outcome.

Vermeer as a painter of biblical and historical themes but soon abandoned those traditional subjects in _____ scenes. Despite his fame as a painter today, Vermeer derived much of his income _____ and _____ in Delft. He completed no _____ that can be definitively attributed to him.

1. In this work by Vermeer of around 1664, a young woman stands in a room in her home before a table on which are spread out her most precious possessions-

and _____.
The objects may suggest the sin of _____.

2. The veil and fur-trimmed jacket that the young woman wears suggest that she

belongs to the _____ class of the seventeenth-century Dutch Republic. She is wearing a typical cap made of linen that women would have worn when they were at _____.
As in most of Vermeer's paintings, light coming from a _____ illuminates the scene.

3. The painting on the back wall depicts the

_____ in which Christ appears in a golden aureole directly above the young woman's head. Why might Vermeer have placed this painting in this scene?

4. The mirror on the wall can be interpreted in various ways. It may refer to either self-

_____ or, like the objects on the table, the sin of _____.

. Art historians believe that Vermeer used mirrors as tools for painting as well as the

_____, an ancestor of the modern camera based on passing light through a tiny pinhole or lens to project an image on a screen or the wall of a room.



5. The young woman holds a pair of scales that are empty- in perfect

_____, the way Ignatius of Loyola advised Catholics (Vermeer was a Catholic convert in the Protestant Dutch Republic) to lead a temperate, self-aware life and to balance one's sins with _____ behavior.

7. This painting demonstrates that Vermeer realized that

_____ are not colorless and dark. He also understood that adjoining colors affect each other and that light is composed of colors. Thus, he painted _____ off of surfaces in colors modified by others nearby.

8. The scales the woman holds are positioned in the center of the painting. What is at least one interpretation as to why Vermeer emphasizes them in the way that he does?

1. The Dutch artist Rachel Ruysch was very successful during her painting career. She painted from the time she was in her teens until she was in her _____ . Her paintings regularly sold for _____ of what Rembrandt's paintings sold for.

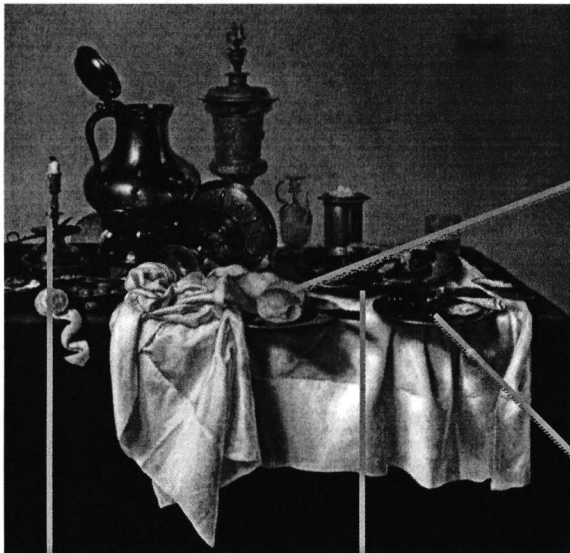
2. The fruits and vegetables depicted here are associated with the season _____ of _____. Any Christian of Ruysch's time would have seen the wheat and the grapes and have thought that they were a symbol of the _____.

3. Ruysch specialized in _____ paintings for a widening merchant class in _____-century Holland. Although this painting depicts fruit, she was best known for her paintings of _____.



4. This is likely a composite of numerous studies of nature that are combined imaginatively. This approach is not altogether different from a current interest in _____ elements of the natural world, as demonstrated from the artist's own father who studied _____ and _____. In his "cabinet of curiosities" he preserved such an amazing array of specimens that it was sold to Peter the Great, the Czar of Russia.

5. Willem Claesz Heda, the artist who created this work, *Banquet Piece with Mince Pie*, was one of the principal still life painters living in the city of _____ during the 17th century. His selection of objects was carefully chosen to convey a general thematic message, that the sensual pleasures of the feast and the luxuries of the world are only _____.



6. Given the central placement of the roll on a plate that extends into the viewer's space, and the fact that it has traditional connotations with the Christian ritual of _____, its untouched state is neither accidental nor without iconographical significance. The roll can be read as the most fundamental nourishment in contrast to the exotic spices, rich meats, and _____.

7. The snuffed-out candle indicates not only the end of the meal, but also the _____ of life. By placing the lemon rind, the pewter plates, and the black-handled knife over the table's front edge, Heda created the illusion that they actually protrude into the _____'s space.

8. The care with which the precious vessels were arranged prior to the meal is still evident despite the disarray of the white linen tablecloth, the tipped-over silver tazza and glass roemer, and the broken one lying on a pewter dish. Heda has led us to believe that the focal point of the meal has been the _____, a special dish reserved for _____. Salt, prominently displayed in the cellar, and pepper were expensive seasonings made available to the guests.

THEME: IMAGES of POWER

FOCUS: Versailles, Rigaud's *Portrait of Louis XIV*, East Façade of the Louvre

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/baroque-france.html>

ONLINE ASSIGNMENT: <http://smarthistory.khanacademy.org/chateau-de-versailles.html>

ONLINE ASSIGNMENT:

<http://www.youtube.com/watch?v=X235vpOToVU&feature=share&list=EC7B521ACA91DFB3C9>

READING ASSIGNMENT: KLEINER, pp. 714-718

POWERPOINT: IMAGES of POWER: BAROQUE ART (Louis XIV and Versailles)

73

DATE DUE: _____

1. So convinced was Louis XIV of his importance and centrality to the French Kingdom that he eagerly adopted the title " _____ " to convey the idea that he was the center of the universe.

2. Louis XIV's principal advisor,

_____, strove to organize art and architecture in the service of the state. They understood well the power of art as propaganda. The two sought to regularize taste and establish the _____ style as the preferred French manner. The founding of the Royal

_____ of Painting and Sculpture in 1648 served to advance this goal.

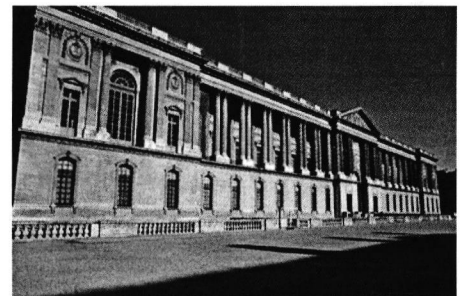
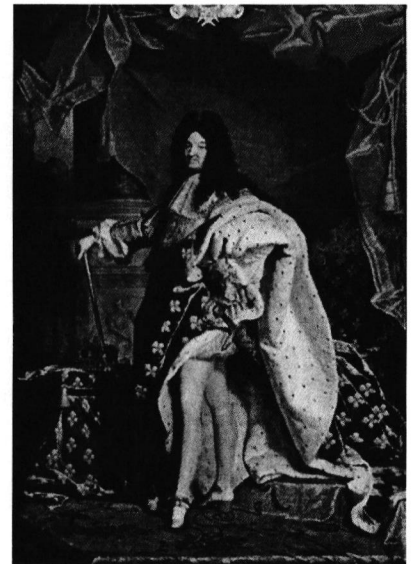
3. The portrait of Louis XIV by Hyacinthe Rigaud was painted when

the king was _____ years old. He places the king in the composition so that it looks as if the king is looking

_____ at the viewer. When the king was not present, Rigaud's portrait, which hung over the

_____, served in his place, and courtiers knew never to turn their backs on the painting.

4. In what ways does the east façade of the Louvre exemplify a synthesis of French and Italian architectural elements and why?



5. Charles LeBrun laid out the town of Versailles to the east of the palace along three _____ avenues that converge on the palace. Their axes, in a symbolic assertion of the ruler's absolute power over his domains, intersected in the king's spacious _____, which served as an official audience chamber.
6. In this room in the center of the palace, the king would perform incredibly detailed rituals each day.
7. These were the _____ (rising) and _____ (going to sleep). A whole host of courtiers waited on the king during these rituals, following strict rules of position and rank to determine who got to perform which parts of the ceremony. The queens of France who lived at Versailles were the focus of a similar ritual called the _____. This took place in the queen's main bedchamber, a room where they also gave birth in public.
8. The Galerie des Glaces, or Hall of Mirrors, designed by _____ and LeBrun, overlooks the park from the second floor and extends along most of the width of the central block. Though the room is over the top in its grandeur, it was mainly used as a passageway. After the king got up for the day, he proceeded through this mirrored hall to his private _____.
9. The park of Versailles, designed by _____, provides a rational _____ from the frozen architectural forms to the natural living ones. Here, the elegant shapes of trimmed shrubs and hedges define the tightly designed geometric units. Each unit is different from its neighbor and has a focal point in the form of a sculptured group, a pavilion, a reflecting pool, or perhaps a fountain.
10. Louis often used rooms and fountains to emphasize an association between him and the Greek god _____. The architecture of Versailles was intended to remind people of the greatness of the antique Greek and Roman past. The sculptor Francois Girardon designed a sculptural group that shows this Greek god attended to by _____. It is located in the Grotto of Thetis above a dramatic _____ in the gardens of Versailles.
11. Versailles expresses the rationalistic creed – based on scientific advances, such as the physics of _____ and the mathematical philosophy of _____ - that all knowledge must be systematic and all science must be the consequence of the _____ imposed on matter.