

HISTORICAL DICTIONARY OF

Baroque Art
AND
Architecture



LILIAN H. ZIRPOLO

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For my mother, in memoriam.

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Editor's Foreword

Great art is partly in the eye of the beholder, but it is also subject to the vagaries of fashion. This has been the case for Baroque art, which has periodically fallen in and out of favor. It is presently gaining ground, which is not surprising, because at its best it can be vibrant, dramatic, and powerful. There is also nothing quite as striking as Baroque architecture. Thus it is also not surprising that even the uninitiated are familiar with the names (and often the most notable works) of Bernini, Caravaggio, and the Carracci in Italy; Rembrandt, Rubens, Vermeer, and Hals in Holland; Poussin and Mansart in France; Velázquez in Spain; and Wren in England—just to mention some of the outstanding artists and architects of the late 16th, 17th, and early 18th centuries. Not only are their works highly appreciated, but crowds flock to exhibits and undertake journeys to see them. What gets lost in the shuffle is Baroque art's origins, which is perhaps for the best considering the cruel and brutal wars during the period.

This historical dictionary provides the biographical information for the momentous events that shaped the lives and works of artists of the period, as well as the ideologies that suffused their activities. The bulk of the entries deal with specific people; others refer both to the patrons without whose support and wealth much of the art would never have been created and to events that shaped the times. A chronology, introduction, and bibliography are also included.

Lilian H. Zirpolo should already be familiar to readers of this series as the author of the *Historical Dictionary of Renaissance Art*. Dr. Zirpolo specialized in early modern Italian and Spanish art, although she is familiar with other genres. Over the years, she has published in periodicals such as the *Seventeenth Century Journal*, the *Gazette des Beaux-Arts*, and *Architectura*, and is the copublisher of *Aurora, the Journal of the History of Art*. Her 2005 book, *Ave Papa/Ave Papabile: The Sacchetti Family, Their*

Art Patronage and Political Aspirations, has a great amount of crossover appeal with this current volume.

The *Historical Dictionary of Baroque Art and Architecture* is an excellent guide to a remarkable period, written in a form that is readily accessible to anyone who appreciates this fine art, whether a specialist or a member of the growing circle of Baroque art lovers in the general public.

Jon Woronoff
Series Editor

Preface

When I was asked to write the *Historical Dictionary of Renaissance Art* (Scarecrow Press, 2008), I was told to cover the periods from roughly 1250 to 1648. These are the dates used by most disciplines to place the Renaissance era within a historical time frame. For art historians, however, the Renaissance ends roughly in the early 1580s, giving way to the Baroque era. A dictionary on Baroque art must, therefore, include the art produced from the last two decades of the 16th century to the early years of the 18th century. This meant that I had an overlap to deal with when writing the present book. To make the text useful to readers who also use the *Historical Dictionary of Renaissance Art*, I have expanded those entries that appeared in the earlier text considerably and, of course, I have added all of the material from 1648 to the beginning of the 18th century. Important events in history that affected the production of art or which place the material in its proper historical context, art technique, the most often rendered subjects, and theoretical materials are again included.

This *Historical Dictionary of Baroque Art and Architecture* is intended as a reference tool for students of art history as well as lay individuals with an interest in art. However, it also fills a gap in terms of the teaching tools currently available for college professors. One of the courses taught in fine arts and art history departments throughout the country is Baroque art in Europe. Until very recently, not a single comprehensive textbook existed that covered all of the major artistic centers of the period; there were only thematic studies that presented a narrow account of the era's artistic output. Therefore, college professors had no choice but to assign several books, each dealing with one of the centers individually, a costly investment for students. Finally, in 2005, Ann Sutherland Harris published her *Seventeenth Century Art and Architecture* with Prentice Hall. Though this book has been a true blessing for those art historians who teach Baroque art in Europe as one course, the number of monuments it includes,

particularly of sculpture and architecture, is somewhat limited. This is understandable since room was needed for the copious color illustrations that accompany the text. With this in mind, in writing the *Historical Dictionary of Baroque Art and Architecture*, my goal was to fill the need for a more comprehensive text on the period, which I hope to have accomplished. Though the present text only offers a handful of illustrations, images of the works of art I discuss are readily available online. A list of image sources is included in the bibliography.

Chronology

1580 Italy: Torquato Tasso reads his epic poem, *Gerusalemme liberata*, to his patrons, the d'Este dukes of Ferrara. This results in the publication in Venice of an unauthorized and incomplete version. A sanctioned and complete version is published in Parma in the following year. Agostino Carracci travels to Venice to engrave the works of local masters. He will return in 1582 for the same purpose. With this, he brings the Venetian artistic vocabulary to Bologna. In c. 1580 the Carracci frequent the studio of Bernardo Baldi to draw from the model. **Spain:** Pope Gregory XIII persuades King Philip II to recognize the Order of the Discalced Carmelites, established by St. Theresa of Avila. As the son of Isabella of Portugal, Philip II lays claim to the Portuguese throne when Sebastian I dies without an heir. With the Portuguese crown he also obtains Brazil and its colonies in Africa and the West Indies. El Greco is commissioned by Philip II to paint *St. Maurice and the Theban Legion* for the Monastery of El Escorial.

1581 Spain: Francisco Ribalta arrives in Madrid for his training and also possibly to try to obtain a position as court painter.

1582 Italy: Gregory XIII establishes Bologna as an archdiocese and appoints Gabriele Paleotti as its first archbishop. Paleotti publishes his *Discorso intorno alle imagine sacre e profane*. The Carracci establish the Accademia dei Desiderosi that will later become the Accademia degli Incamminati. In c. 1582, Annibale Carracci renders the *Butcher Shop*, believed by some to expound visually the Carracci's art philosophy.

1583 Italy: St. Charles Borromeo preaches against Protestantism in Switzerland and fights against a supposed outbreak of sorcery. Giacomo da Vignola's *Due regole della prospettiva pratica* is published posthumously. The Carracci work on the Fava Palace frescoes that depict the story of Jason and the Golden Fleece. Annibale Carracci receives his first

public commission, the *Crucifixion* for the Church of Santa Maria della Carità in Bologna.

1584 Flanders: Justus Lipsius publishes his *De Constantia*, in which he expounds his Neo-Stoic philosophy. The Spanish Hapsburg army, commanded by Alessandro Farnese, seizes Antwerp and builds a fortified bridge across the Scheldt River to close off the city's waterways and cripple its economy. **Holland:** Prince William the Silent is murdered. **Italy:** St. Charles Borromeo dies. Caravaggio begins his apprenticeship with Simone Peterzano.

1585 Italy: Cardinal Mattieu Cointrel leaves funds in his will for the decoration of the Contarelli Chapel at San Luigi dei Francesi that Caravaggio will decorate in 1599–1600 and 1602 with the most crucial scenes from St. Matthew's life.

1586 Italy: Federico Barocci paints the *Visitation* for the Cappella Pozzomiglio in the Chiesa Nuova, Rome. When the painting is delivered, the people of Rome line up for three days to view it. St. Philip Neri, the founder of the Oratorians, to whom the Chiesa Nuova belongs, experiences ecstatic raptures in front of the painting. Barocci's success leads to a second commission for the Chiesa Nuova, the *Presentation of the Virgin* (c. 1594), intended for the church's left transept. **Spain:** El Greco paints the *Burial of Count Orgáz* for the Church of Santo Tomé in Toledo.

1587 France: Henry III asks Jean de la Barrière, abbot of Notre-Dames-Feuillants near Toulouse, to establish a Feuillant community in Paris. **Italy:** Ludovico Carracci begins work on his *Conversion of St. Paul*. Virgilio Crescenzi, executor of Cardinal Mattieu Cointrel's will, commissions the Flemish sculptor Jacob Cobaert to render the statue of *St. Matthew and the Angel* to be placed above the altar of the Contarelli Chapel. The work is never completed.

1588 England: The Spanish Armada, with the blessing of Pope Sixtus V, tries to overtake England, remove Elizabeth I from power, and reinstate Catholicism in the region. The Armada is, however, defeated. **France:** Henry I, duc de Guise, the enemy of King Henry III, is assassinated in the Château de Blois. **Italy:** Ludovico Carracci paints the *Bargellini Madonna*, commissioned by Cecilia Bargellini for the Boncompagni Chapel in the Church of the Monache Convertite in Bologna. Annibale Carracci visits Venice to gain firsthand knowledge of the local art. The Chapel

of Santa Martina in Rome is purchased by the Accademia di San Luca. **Spain:** Juan Martinez Montañés becomes an artist in his own right when he sculpts two figures in the presence of a jury in Seville assigned to assess his proficiency as sculptor and designer of retables. The judges deem him to be skilled in these two fields and grant him the right to practice his trade in their city.

1589 Flanders: Justus Lipsius publishes the *Politicorum sive civilis doctrinae*. Maria Pijpelinckx moves with her children, Peter Paul and Philip Rubens, from Cologne to her native Antwerp. **France:** King Henry III dies. **Italy:** In c. 1589, the Carracci work on the Palazzo Magnani frescos that illustrate the founding of Rome, and Annibale Carracci paints the *San Ludovico Altarpiece* for the Church of Santi Ludovico e Alessio in Bologna.

1590 Italy: Ludovico Carracci paints the *Madonna degli Scalzi* for the Bentivoglio Chapel in the Church of Santa Maria degli Scalzi, Bologna.

1591 Italy: Ludovico Carracci paints the *Cento Madonna* for the Capuchin Church of Cento. The Cavaliere D'Arpino is given the Contarelli Chapel commission in the Church of San Luigi dei Francesi. He completes the vault in 1593. After this, he abandons the rest of the project.

1592 Italy: In c. 1592, Agostino Carracci begins work on his *Last Communion of St. Jerome*.

1593 France: Henry IV converts to Catholicism, a move that will eventually put an end to the French Wars of Religion (1562–1598) that have plagued the region for more than 30 years. **Italy:** The Accademia di San Luca is founded in Rome to replace the local medieval guild of painters, miniaturists, and embroiderers that has by now become antiquated. Cesare Ripa publishes the first edition of the *Iconologia* and Torquato Tasso the *Gerusalemme Conquistata (Jerusalem Conquered)*.

1594 France: Henry IV ascends to the throne. **Italy:** Caravaggio paints the *Bacchino Malato* and Annibale Carracci his *Venus Adorned by the Graces*. **Spain:** The *sagrada forma*, a miraculous host that bled when trampled by followers of Ulrich Zwingli, is donated to Philip II, who has it delivered to El Escorial.

1595 France: In c. 1595, Henry IV has the Grand Gallery built to connect the Louvre to the Tuileries Palace, erected earlier for Catherine de'

Medici. Italy: St. Philip Neri dies of a hemorrhage. Annibale Carracci is called to Rome to work in the Farnese Palace, owned by Cardinal Odoardo Farnese. There he renders his *Hercules at the Crossroads* in the Camerino. He also paints his *St. Roch Distributing Alms*.

1597 Italy: Duke Alfonso d'Este of Ferrara dies without an heir. In the following year, Ferrara is reannexed to the papal states. Carlo Maderno begins work on the façade of the Church of Santa Susanna in Rome. In c. 1597, Annibale Carracci begins work on the Farnese Ceiling in the Palazzo Farnese, Rome, and Caravaggio renders a ceiling painting depicting *Jupiter, Neptune, and Pluto* in Cardinal Francesco Maria del Monte's casino in what is now Villa Ludovisi, Rome.

1598 France: The Edict of Nantes is issued by Henry IV to grant the Huguenots amnesty and civil rights, putting an end to the Wars of Religion. France and Spain sign the peace Treaty of Vervins that forces Philip II of Spain to withdraw his troops from French territory. Work on the Pont Neuf and Place Dauphine projects, initiated by Henry III, is renewed. **Spain:** Philip II dies.

1599 Italy: St. Cecilia's body is found intact in a coffin under the high altar of Santa Cecilia in Trastevere, Rome, during renovations. Caravaggio begins work on the Contarelli Chapel in the Church of San Luigi dei Francesi, Rome. **Spain:** Francisco Ribalta settles in Valencia.

1600 Flanders: Peter Paul Rubens travels to Italy and enters the service of the Gonzaga in Mantua. **France:** Henry IV and Marie de' Medici are married. **Italy:** Caravaggio and Annibale Carracci begin their collaboration in the Cerasi Chapel commission at Santa Maria del Popolo, Rome. Caravaggio also paints his first version of the *Supper at Emmaus*. Stefano Maderno renders his recumbent *St. Cecilia* for the main altar of the Church of Santa Cecilia in Trastevere. **Spain:** El Greco paints the *View of Toledo*.

1601 Flanders: Peter Paul Rubens works on the Chapel of St. Helena at Santa Croce in Gerusalemme, Rome. **France:** François Mansart begins work on the Church of the Feuillants. **Italy:** Cardinal Pietro Aldobrandini negotiates peace between France and Savoy over the marquisate of Saluzzo in the Piedmont region. Francesco Albani and Guido Reni arrive in Rome. Reni works on the decoration of the Cappella del Bagno at Santa Cecilia in Trastevere. Caravaggio begins work on his *Amor Vincit Omnia*.

1602 Italy: Agostino Carracci dies in Parma. Members of the Accademia degli Incamminati honor him with a stately funeral. Domenichino arrives in Rome. Carlo Maderno works on the Water Theater at the Villa Aldobrandini in Frascati. Caravaggio paints the two versions of *St. Matthew and the Angel* for the Contarelli Chapel. The first version is rejected and is purchased by Marchese Vincenzo Giustiniani. In c. 1602, Annibale Carracci renders his *Domine Quo Vadis*.

1603 Flanders: Peter Paul Rubens is in Spain, sent by Duke Vincenzo Gonzaga of Mantua on a diplomatic mission, and there he renders the *Equestrian Portrait of the Duke of Lerma*, King Philip III's first minister. **Italy:** The naturalist Federico Cesi establishes the scientific Accademia dei Lincei in Rome. Giovanni Baglione brings a lawsuit for slander against Caravaggio, Orazio Longhi, Filippo Trisegni, and Orazio Gentileschi. Domenichino moves into Monsignor Giovanni Battista Agucchi's household. Baglione paints his *Divine Love* in response to Caravaggio's *Amor Vincit Omnia*. The work earns him a gold chain from Cardinal Benedetto Giustiniani, to whom he dedicates the painting. Caravaggio begins work on the *Entombment* for the Vittrici Chapel in the Chiesa Nuova, Rome. **Spain:** Francisco Ribalta begins work on his series of paintings on the life of St. James for the church dedicated to the saint in Algemés that includes his famed *Decapitation of Santiago*.

1604 France: Marie de' Medici finances the equestrian statue of Henry IV to be placed on the intersection between the Pont Neuf and the Île de la Cité. The commission goes to the Flemish sculptor Giambologna. When Giambologna dies in 1608, the commission is passed to his assistant, Pietro Tacca, who completes the work in 1614. **Italy:** Caravaggio begins work on the *Madonna di Loreto* for the Church of Sant'Agostino, Rome. Annibale Carracci receives the commission to decorate the Herrera Chapel in San Giacomo degli Spagnoli, Rome. In c. 1604, he works on the Aldobrandini lunettes for the chapel in the Aldobrandini Palace. Also in c. 1604, Giovanni Lanfranco works on the Camerino degli Eremiti for Cardinal Odoardo Farnese in the Palazzetto Farnese.

1605 England: Paul V sends a letter to James I of England urging him to exonerate British Catholics from persecution resulting from the failed Gunpowder Plot carried out against the king and members of Parliament. In the following year, Parliament demands that British Catholics take an oath denying the pope's right to depose princes, but Paul forbids them to

do so. Archpriest George Blackwell urges Catholics to ignore the pope and take the oath, causing a rift between papal and Parliamentary supporters. **France:** Henry IV initiates the Place Royale (now Place des Vosges) project in Paris. **Italy:** Paul V announces the competition to transform St. Peter's into a longitudinal basilica. Caravaggio begins work on his *Death of the Virgin* for the Cherubini Chapel at Santa Maria della Scala, Rome, and the *Madonna dei Palafrenieri* for the Compagnia dei Palafrenieri to be placed above their altar at St. Peter's. **Spain:** El Greco renders the portrait of *Cardinal Fernando Niño de Guevara*, archbishop of Toledo and head of the Spanish Inquisition.

1606 Flanders: Peter Paul Rubens arrives in Genoa and paints the *Portrait of Brigida Spinola Doria*. **Italy:** The Jesuits are expelled from Venice. The remains of St. Petronilla are placed in an altar to the right of the tribune of New St. Peter's in Rome. Clement VIII bestows a knighthood upon Giovanni Baglione for his services. Caravaggio murders Ranuccio Tommasoni of Terni over a wager on a tennis match and flees to the Roman countryside. He paints his second version of the *Supper at Emmaus* and the *Seven Acts Of Mercy*, this last for the Church of the Madonna della Misericordia in Naples. Carlo Maderno begins the conversion of St. Peter's from a central to a longitudinal plan basilica.

1607 Italy: Cardinal Scipione Borghese confiscates the possessions of the Cavaliere Cesare D'Arpino. Duke Vincenzo I Gonzaga of Mantua purchases Caravaggio's rejected *Death of the Virgin* on the advice of Peter Paul Rubens. Caravaggio renders the *Flagellation of Christ*. In c. 1607, Monsignor Giovanni Battista Agucchi begins composing his *Trattato della Pittura*.

1608 Flanders: Peter Paul Rubens is forced to return to Antwerp from Italy after he receives notice of his mother's imminent death. **France:** Salomon de Brosse begins work on the Hôtel de Fresne. He is also commissioned by Maximilien de Béthune, duc de Sully, to design the new town of Henrichemont, named after Henry IV. **Italy:** Caravaggio paints the *Beheading of St. John the Baptist* for the oratory of the Cathedral of St. John of Valletta in Malta and the *Burial of St. Lucy* for the Basilica of Santa Lucia al Sepolcro in Syracuse, Sicily. **Spain:** Vicente Carducho is named royal painter to Philip III.

1609 Flanders: Peter Paul Rubens is appointed official court painter to Albert and Isabella, archdukes of Flanders. He begins painting the *Honey-*

suckle Bower to celebrate his marriage to Isabella Brant. **Italy:** Annibale Carracci dies and is buried in the Pantheon in Rome, alongside Raphael. Caravaggio paints the *Raising of Lazarus*, commissioned by Giovanni Battista de Lazzari for his chapel in the Church of the Padri Crociferi in Messina, Sicily. Francesco Albani begins work on the frescoes depicting the *Fall of Phaeton* and *Council of the Gods* in the country estate of Vincenzo Giustiniani at Bassano di Sutri. Guido Reni and Domenichino paint *St. Andrew Being Led to His Martyrdom* and *Flagellation of St. Andrew*, respectively, in the Oratory of St. Andrew at San Gregorio Magno, Rome.

1610 Flanders: Peter Paul Rubens begins work on the *Elevation of the Cross* for the Church of St. Walburga in Antwerp. **France:** Henry IV is assassinated by François Ravaillac, a Catholic fanatic. **Italy:** Caravaggio dies. St. Charles Borromeo is canonized.

1611 France: Simon Vouet accompanies the French Ambassador Achille de Harlay de Sancy to Constantinople, where he will remain for a year, painting portraits of Sultan Achmet I. **Italy:** Domenichino begins work on his *Last Communion of St. Jerome* for the Congregation of San Girolamo della Carità in Rome. He is accused of committing plagiarism for relying too heavily on Agostino Carracci's version of c. 1592–1593. Guido Reni paints the *Massacre of the Innocents*. **Spain:** Jusepe de Ribera is documented in Parma working for Ranuccio Farnese.

1612 Flanders: Peter Paul Rubens begins work on the *Descent from the Cross* for the altar belonging to the Guild of Harquebusiers in Antwerp Cathedral. In c. 1612, he renders *Justus Lipsius and His Pupils* to commemorate his brother's death (1611). **Italy:** Artemisia Gentileschi is raped by Agostino Tassi. A trial ensues that lasts for seven months. Tassi is ultimately acquitted and, to save Artemisia's reputation, she is married off to the Florentine artist Pietro Antonio di Vincenzo Strattesi, the relative of a key witness who testified on her behalf. The couple moves to Florence to avoid gossip. Artemisia begins work on her first version of *Judith Slaying Holofernes*. Domenichino begins work on the Polet Chapel in the Church of San Luigi dei Francesi, Rome.

1613 England: Inigo Jones is appointed surveyor of the king's works. **France:** Salomon de Brosse builds the Château de Coulommiers for Catherine de Gonzague de Clèves, duchesse de Longueville. **Italy:** Guido Reni renders his *Aurora* in the Casino Rospigliosi-Pallavicini, Rome, for Cardinal Scipione Borghese. In c. 1613, Ludovico Carracci paints his *St.*

Sebastian Thrown into the Cloaca Maxima for Cardinal Maffeo Barberini, later Pope Urban VIII.

1614 Italy: Guido Reni returns to his native Bologna to become the city's leading master. **Spain:** El Greco dies in Toledo.

1615 Flanders: Pieter Huysens begins work on the façade of the Jesuit Church of St. Charles Borromeo in Antwerp (originally dedicated to St. Ignatius). **France:** Giambattista Marino is called to the court of Marie de' Medici in Paris. Salomon de Brosse begins work on the Palais de Luxembourg under Marie's patronage. Anne of Austria is betrothed to Louis XIII, Marie's son.

1616 England: Inigo Jones begins work on the Queen's House in Greenwich for Anne of Denmark. **France:** Cardinal Armand Richelieu is appointed secretary of state. **Holland:** Frans Hals becomes a member of the rhetoricians' society, De Wijngaardranken. He paints his *Banquet of the Officers of the St. George Civic Guard Company of Haarlem*. **Italy:** Guercino establishes his own academy in his hometown of Cento, to be held in two rooms placed at his disposition by his patron, Bartolomeo Fabri. **Spain:** Francisco Pacheco is elected dean of the Sevillian guild of painters.

1617 Flanders: Jacob Francart publishes the *Premier livre d'architecture*. **France:** Louis XIII exiles his mother, Marie de' Medici, to the Château de Blois. **Italy:** Giulio Mancini begins work on the *Considerazioni sulla Pittura*.

1618 Flanders: Peter Paul Rubens paints *Castor and Pollux Seizing the Daughters of Leucippus*. **France:** Salomon de Brosse begins work on the Palais du Parlement in Rennes. **Germany:** The Thirty Years War, a civil war between the German principalities and the Hapsburgs and also a war of religion among Catholics, Lutherans, and Calvinists, begins. Several nations become involved in the conflict, including Sweden, Denmark, France, Spain, and Holland. **Italy:** François Duquesnoy travels to Rome, where he will remain until 1641. **Spain:** Francisco Pacheco is appointed overseer of religious painting for the office of the Inquisition in Seville. Diego Velázquez paints the *Old Woman Cooking Eggs*.

1619 England: Anne of Denmark dies. Inigo Jones begins work on the Banqueting Hall at Whitehall Palace in London. **France:** Marie de' Medici escapes from Blois and allies herself with her younger son, Gaston

d'Orleans, against Louis XIII, only to be defeated. **Italy:** Francesco Borromini arrives in Rome. Ludovico Carracci dies. Gian Lorenzo Bernini works on his *Aeneas, Anchises, and Ascanius Fleeing Troy*, his first large-scale sculpture. Guercino paints his *Samson Arrested by the Philistines*. **Spain:** Diego Velázquez paints the *Water Carrier of Seville*.

1620 Flanders: Anthony van Dyck arrives in England and works for Thomas Howard, earl of Arundel. He paints the portrait of *Isabella Brant*, Peter Paul Rubens's wife, before his departure. **Italy:** Giambattista Marino publishes *The Gallery*.

1621 Flanders: Pieter Huyssens begins work on the Church of St. Lupus in Namur. Jacob Jordaens paints the *Portrait of Jacob Jordaens and His Family*. **Italy:** Gregory XV, persuaded by the Hapsburgs, declares the Feast of St. Joseph obligatory. Guercino renders his *Aurora* in the Casino Ludovisi, Rome, to commemorate Gregory XV's ascent to the papal throne. Gian Lorenzo Bernini begins work on his *Pluto and Proserpina*, commissioned by Cardinal Scipione Borghese. Guido Reni travels to Naples to work on the Cappella del Tesoro at San Gennaro. **Spain:** Philip IV ascends to the throne and appoints Gaspar de Guzmán y Pimentel as his *valido*.

1622 Flanders: Peter Paul Rubens begins work on the Medici Cycle. **France:** Cardinal Armand Richelieu reconciles Louis XIII and his mother, Marie de' Medici. **Italy:** Gregory XV establishes the Sacred Congregation of the Propaganda Fide and canonizes St. Ignatius of Loyola, St. Philip Neri, and St. Theresa of Avila. Gian Lorenzo Bernini begins work on his *Apollo and Daphne*. Domenichino begins work on the frescoes on the life of St. Andrew in the choir of Sant'Andrea della Valle, Rome. Giovanni Lanfranco paints the *Ecstasy of St. Margaret of Cortona*, commissioned by Niccolò Gerolamo Venuti for the Church of Santa Maria Nuova in Cortona. **Spain:** Diego Velázquez arrives in Madrid, hoping to obtain a post as court painter to Philip IV. There he renders the portrait of the poet Luis de Gongora. He does not receive the appointment until the following year.

1623 France: François Mansart begins work on the façade of the Church of the Feuillants in Paris and the Château de Berny at Val-De-Marne, Fresnes. Jacques Lemercier initiates construction of the Hôtel de Liancourt. **Holland:** Frans Hals paints his *Jonker Ramp and his Sweetheart*. **Italy:** Giambattista Marino publishes his poem titled *Adone*. Orazio Gentileschi paints his *Annunciation* in Genoa. Pietro da Cortona begins work

on his *Triumph of Bacchus* and *Sacrifice of Polyxena*, both commissioned by the Sacchetti family. Guercino renders his *Burial of St. Petronilla* for the altarpiece at St. Peter's dedicated to the saint.

1624 Flanders: Anthony van Dyck is given the commission to paint a series of scenes from the life of St. Rosalie, patron saint of Sicily, for the Oratory of the Rosary in Palermo. **France:** Cardinal Armand Richelieu is promoted to first minister of France. **Holland:** Frans Hals paints the *Laughing Cavalier*. **Italy:** Nicolas Poussin arrives in Rome. Orazio Gentileschi arrives at the court of Marie de' Medici in France. St. Bibiana's remains are discovered during renovations to the fifth-century church in Rome dedicated to her. Gian Lorenzo Bernini is commissioned to renovate the structure's façade and to provide a statue of the saint for the interior. Pietro da Cortona is given the task to paint the frescoes at St. Bibiana depicting scenes from the saint's life. Bernini also begins work on the Baldacchino in St. Peter's, Rome. Giovanni Lanfranco begins frescoing the *Council of the Gods* in the Sala della Loggia at the Villa Borghese.

1625 England: Charles I ascends to the throne. **Flanders:** Peter Paul Rubens renders the *Assumption of the Virgin* for Antwerp Cathedral. **France:** Jean du Cerceau begins work on the Hôtel de Sully. **Holland:** Maurice of Nassau dies and Frederick Henry succeeds him as stadtholder and captain general of the United Dutch Provinces. Hendrick Terbrugghen renders his *St. Sebastian Attended by St. Irene*. **Italy:** Orazio Gentileschi becomes court painter to Charles I of England. Pieter van Laer, called Bamboccio, becomes active in Rome and, along with fellow Dutch masters, establishes a group called the Bamboccianti, who depict Roman street scenes and its marginal residents. Giovanni Lanfranco begins work on the *Virgin in Glory* on the dome of Sant'Andrea della Valle, Rome. Andrea Sacchi begins work on his *St. Gregory and the Miracle of the Corporal*. **Spain:** Vicente Carducho initiates a campaign to eliminate the tax imposed on paintings that is a major burden for artists.

1626 Italy: Urban VIII annexes the Duchy of Urbino to the papal states by forcing the aging Duke Francesco Maria della Rovere to cede the territory to the papacy.

1627 France: Louis XIII and Cardinal Armand Richelieu take over the Huguenot stronghold of La Rochelle. The king summons Simon Vouet back to France. **Italy:** In c. 1627 Nicolas Poussin paints his first versions

of *Et in Arcadia Ego* and *Triumph of Flora*. **Spain:** Francisco de Zurbáran paints the *Crucified Christ*.

1628 Flanders: Peter Paul Rubens is sent to Madrid on a diplomatic mission. Jacob Jordaens renders his *Martyrdom of St. Apollonia*. **Italy:** Carlo Maderno initiates construction of the Palazzo Barberini in Rome. Gian Lorenzo Bernini begins work on the tomb of Pope Urban VIII. Valentin de Boulogne renders the *Allegory of Rome* for Cardinal Francesco Barberini. Nicolas Poussin begins work on his *Inspiration of a Poet* and the *Martyrdom of St. Erasmus*, this last for one of the altars of St. Peter's. **Spain:** Diego Velázquez renders *Los Borrachos*. Francisco de Zurbáran paints his *St. Serapion* for the Sala de Profundis in the Monastery of the Merced Calzada in Seville.

1629 Flanders: Peter Paul Rubens is sent to England on a diplomatic mission. Anthony van Dyck is commissioned by Endymion Porter to render his *Rinaldo and Armida*. Charles I purchases the work. Jacob Francart begins construction of the Béguinage Church in Mechelen (Malines). **France:** Cardinal Armand Richelieu annuls at the Peace of Alès the clauses in the Edict of Nantes that granted Protestants political and military independence. **Holland:** Rembrandt paints his *Judas Returning the Thirty Pieces of Silver*. Constantijn Huygens praises the work for its effective conveyance of deep emotion. **Italy:** Guercino's brother, Paolo Antonio Barbieri, begins recording the master's artistic output in an account book. Francesco Mochi begins work on his *St. Veronica* and François Duquesnoy on his *St. Andrew*, both intended for the crossing of St. Peter's. Duquesnoy also begins work on his *St. Susanna* for the Church of Santa Maria di Loreto, Rome. Valentin de Boulougne works on the *Martyrdom of Sts. Processus and Martinian* for the altar dedicated to these saints at St. Peter's. Andrea Sacchi begins work on his *Divine Wisdom* in the Palazzo Barberini, Rome. **Spain:** Diego Velázquez visits Italy, where he improves his technical skills.

1630 Flanders: In c. 1630, Peter Paul Rubens begins work on his *Conversatie à La Mode*. **France:** A conspiracy to overthrow Cardinal Armand Richelieu results in Marie de' Medici's permanent banishment from court. Laurent de La Hyre paints his *Pope Nicholas V before St. Francis* for the Capuchins of Marais. **Italy:** The Venetian Senate commissions the building of the Church of Santa Maria della Salute from Baldassare Longhena in gratitude for the end of the plague that struck the city in 1629.

Construction begins in the following year. Artemisia Gentileschi paints her *Self-Portrait as the Allegory of Painting*. **Spain:** Diego Velázquez paints *Joseph's Bloody Coat Brought to Jacob* and the *Forge of Vulcan*.

1631 England: Inigo Jones becomes involved in the Covent Garden urban project. He includes the Church of St. Paul as its centerpiece. **Flanders:** Anthony van Dyck begins work on *The Iconography*, composed of engraved portraits of distinguished individuals from his own era. **France:** François Mansart begins work on the Château de Balleroy, near Bayeaux. Jacques Lemercier begins construction of the Château Richelieu at Poitou. **Holland:** To honor Frederick Henry, the members of the United Dutch Provinces declare the office of the stadtholder to be hereditary and to be filled by Frederick's descendants. In c. 1631, Constantijn Huygens pens his autobiography. Judith Leyster paints the *Proposition*. **Italy:** Domenichino settles in Naples to work on the Cappella del Tesoro in the Church of San Genaro. Local masters threaten him, forcing him to flee. For the Senate of Bologna, Guido Reni paints the *Pala della Peste*, to be housed in the Church of San Domenico and carried annually in a procession to commemorate the deliverance of the city from the plague. He also executes for Philip IV of Spain the *Abduction of Helen*. Francesco Maria Ricchino is appointed chief architect of the Cathedral of Milan. **Spain:** Jusepe de Ribera renders his *Magdalena Ventura with Her Husband and Child*.

1632 Flanders: Anthony van Dyck becomes official court painter to Charles I of England. **France:** François Mansart begins work on the Church of the Visitation, Paris. **Holland:** Jacob Cats publishes his *Moral Emblems*. Rembrandt paints the *Anatomy Lesson of Dr. Tulp*. **Italy:** The first volume of Cardinal Guido Bentivoglio's *Storia di Fiandra (History of Flanders)* is published in Cologne. Gian Lorenzo Bernini executes the portrait bust of *Cardinal Scipione Borghese*.

1633 Flanders: Anthony van Dyck renders the portrait of *Lady Digby as Prudence*. **France:** Cardinal Armand Richelieu invades the Lorraine region in retaliation for Duke Charles IV of Lorraine's support of Gaston d'Orleans, who had plotted against Louis XIII. Jacques Callot publishes his *Les Grandes Misères de la Guerre*. Mathieu Le Nain is documented as Peintre Ordinaire de la Ville de Paris, the city's official painter. **Holland:** Frans Hals renders his *Officers and Sergeants of the St. Hadrian Civic Guard Company of Haarlem*. Stadtholder Frederick Henry commissions the *Passion Series* from Rembrandt. Jacob van Campen and Constantijn

Huygens begin work on the Mauritshuis. **Italy:** Galileo Galilei is submitted to the Inquisition and forced to recant his heliocentric theory. Gian Lorenzo Bernini begins work on the Scala Regia at the Vatican. Pietro da Cortona begins the fresco depicting the *Glorification of the Reign of Urban VIII* in the Barberini Palace, Rome. **Spain:** Vicente Carducho authors his *Diálogos de la Pintura*. Diego Velázquez is charged with the decoration of the Hall of Realms in the Royal Palace of El Buen Retiro, Madrid.

1634 Flanders: Peter Paul Rubens designs the *Pompa Introitus Ferdinandi* to commemorate the arrival of Cardinal Infante Ferdinand of Spain, governor of the Netherlands, to Antwerp. **France:** Gaston, duc d'Orléans, Louis XIII's brother, returns to the French court in disgrace after signing a secret treaty with Spain in which he promised to support the Austrian Hapsburgs in case of war, and for marrying Margherite of Lorraine against the king's wishes. **Italy:** The Cortona/Sacchi controversy on the proper depiction of history paintings unfolds at the Accademia di San Luca, Rome. Pietro da Cortona requests permission to build his own funerary chapel in the Church of Santa Martina, Rome, owned by the Accademia. During construction, the saint's body is discovered. To commemorate the event, the following year Cortona will begin construction of a new church on the site, Santi Luca e Martina. Giovanni Lanfranco arrives in Naples to work on the Cappella di San Gennaro. There, he also paints the *Ascension* on the nave vault of the Certosa di San Martino. Alessandro Algardi begins work on the tomb of Leo XI for St. Peter's. The Trinitarians ask Francesco Borromini to build their monastery on the corner of the Via delle Quattro Fontane and Via del Quirinale, Rome.

1635 Flanders: Peter Paul Rubens's *Apotheosis of James I* is installed on the ceiling of the Banqueting House at Whitehall Palace, London. Anthony van Dyck paints *Le Roi à la Chasse*. **France:** France declares war on Spain and allies itself with the Protestant nations involved in the Thirty Years War. Cardinal Armand Richelieu accuses Anne of Austria, Louis XIII's consort, of secretly corresponding with her brother, Philip IV of Spain. Jacques Lemercier begins work on the Church of the Sorbonne in Paris. François Mansart begins renovating the Château de Blois at Loir-et-Cher for Gaston d'Orléans. **Italy:** Dominichino returns to Naples after his safety is assured. In c. 1635, Nicolas Poussin renders his *Rape of the Sabine Women*. Claude Lorrain begins recording his paintings through drawings in his *Liber Veritatis*, to be used as evidence in forgery cases. **Spain:** Juan Martinez Montañés is summoned to Madrid to render a bust

of Philip IV to be sent to Italy for Pietro Tacca to sculpt the king's equestrian portrait in stone. Diego Velázquez paints the *Surrender of Breda*.

1636 France: Eustache Le Sueur begins work on his *Sea Gods Paying Homage to Love*. **Holland:** Rembrandt paints the *Blinding of Samson*. **Italy:** A rumor spreads that Gian Lorenzo Bernini has damaged further the crack that already existed in the dome of St. Peter's by weakening the piers of the crossing when he hollowed them out to provide niches for statues. Bernini responds by writing a comedy on the subject in which he defends himself from the slanderous allegations.

1638 England: The General Assembly of the Church of Scotland abolishes governance by bishops, replacing it instead with the governance by deacons and elders, a move Charles I views as a rebellion against the monarchy. In the following year, the Scots will refuse to pay taxes to England, and Charles, humiliated, will have no choice but to grant them civil and religious freedom. **France:** Jean du Vergier de Hauranne, abbot of Saint-Cyran, who brought Jansenism to France, is imprisoned. **Italy:** Alessandro Algardi is charged by Virgilio Spada with the execution of the *Martyrdom of St. Paul* for the Church of San Paolo Maggiore in Bologna. Francesco Borromini begins work on San Carlo alle Quattro Fontane, Rome, Nicolas Poussin on his Seven Sacrament Series for Cassiano dal Pozzo, and Orazio Gentileschi on the *Allegory of Peace and the Arts of the English Crown* on the ceiling of the Great Hall in the Queen's House in Greenwich.

1639 Flanders: Peter Paul Rubens paints his *Judgment of Paris*. Jacob Jordaens begins work on a series of paintings depicting the story of Psyche for the closet of Henrietta Maria of England in the Queen's House in Greenwich. **Holland:** Frans Hals paints his *Officers and Sergeants of the St. George Civic Guard* and includes himself in the work. **Italy:** Giovanni Baglione publishes his *Nove chiese di Roma*. François Duquesnoy is offered a position as official sculptor to Louis XIII of France. He refuses the offer initially but will accept it in 1641. Andrea Sacchi is charged with the decoration of the Lateran Baptistery in Rome.

1640 England: Charles I calls Parliament to session to raise funds to use against Scotland. Parliament enacts a measure that guarantees its relevance in government by calling for its mandatory assembly at least every three years. It also guarantees that Parliament cannot be dissolved without its own consent. Charles is forced to agree to the annulment of the courts used

to prosecute Scottish dissidents. **France:** In c. 1640, Louis Le Vau begins work on the Hôtel Lambert in Paris. **Holland:** Rembrandt paints his *Self-Portrait Leaning on a Stone Sill*. **Italy:** Nicolas Poussin arrives in Paris at Louis XIII's invitation. Francesco Maria Ricchino executes the portal of the Seminario Maggiore in Milan. **Spain:** Portugal secedes from Spain, leading to the fall from grace and exile from court in 1643 of Gaspar de Guzmán y Pimentel, count duke of Olivares. Francisco de Zurbarán paints his *Christ in the Holy House at Nazareth*.

1641 Flanders: Anthony van Dyck arrives in Paris hoping to receive the Louvre Gallery commission, but he dies. His *The Iconography* is published by Martinus van den Enden. **France:** Simon Vouet renders his *Presentation in the Temple* for the Novitiate Church of the Jesuits in Paris. Charles Le Brun begins work on the *Martyrdom of St. John the Evangelist*. **Italy:** Urban VIII, prompted by a dispute over matters of social protocol, seizes the Duchy of Castro from the Farnese when they default on their interest payments. Domenichino dies of poisoning in Naples. As Gian Lorenzo Bernini works on the south tower of St. Peter's, it begins to crack and construction is halted. Claude Lorrain paints the *Embarkation of St. Ursula*. Pietro da Cortona begins work on the Planetary Rooms at the Pitti Palace in Florence.

1642 England: Civil war breaks out. **France:** Richelieu dies and is succeeded by his protégé, Cardinal Jules Mazarin. Philippe de Champaigne renders the triple portrait of *Cardinal Richelieu*. François Mansart begins work on the Château de Maisons in Yvelines. **Holland:** Rembrandt renders the *Night Watch*. **Italy:** Giovanni Baglione's *Vite de' pittori, scultori, e architetti* is published. Guido Reni dies and Guercino moves to Bologna in the hopes of taking his place as the city's leading master. Francesco Borromini begins work on San Ivo della Sapienza, Rome.

1643 France: Louis XIII dies and his consort, Anne of Austria, becomes regent to their underaged son, Louis XIV. **Holland:** Two conferences take place at the Westphalian towns of Münster and Osnabrück, where the details of the peace agreement of 1648 that will end the Thirty Years War and give independence to the United Dutch Provinces is fleshed out. **Spain:** Gaspar de Guzmán y Pimentel, count duke of Olivares, is exiled to Toro, where he will die two years later.

1644 Holland: Gabriel Metsu is listed among the artists who seek to establish the painter's Guild of St. Luke in Leiden. **Italy:** A peace agreement

is reached and Urban VIII returns the Duchy of Castro to the Farnese. Urban dies and is succeeded by Innocent X, who accuses the Barberini of misappropriating public funds, leading to their exile in France. Nicolas Poussin begins his second Sacrament Series for Paul Fréart de Chantelou. **Spain:** Diego Velázquez paints the portrait of *Philip IV at Fraga*.

1645 France: François Mansart initiates construction of the Church of Val-de-Grâce, Paris, for Anne of Austria. **Italy:** Gian Lorenzo Bernini begins work on the Cornaro Chapel at Santa Maria della Vittoria, Rome. In c. 1645, he also begins work on his *Truth Revealed by Time*.

1646 France: Antoine Le Pautre begins work on the Chapelle de Port Royal, Paris, for the Jansenists. François Mansart is dismissed from the Church of Val-de-Grâce commission for his reckless spending and his constant changes to the plan. Anne of Austria hires Jacques Lemercier to complete the project. **Holland:** Rembrandt renders the *Holy Family with a Curtain*. **Italy:** Alessandro Algardi begins work on the *Meeting of Attila and Pope Leo the Great* for St. Peter's.

1647 England: The parliamentarians, with the help of the Scots, capture Charles I. **France:** Anne of Austria commissions Simon Guillain to execute the royal monument on the Pont-au-Change, Paris. **Holland:** Stadtholder Frederick Henry is murdered. **Italy:** Nicolas Poussin explains his Theory of the Modes to Paul Fréart de Chantelou in a letter.

1648 Flanders: Jacob Jordaens obtains from Queen Christina of Sweden a commission to paint 35 scenes for the ceiling of her Hall of States in the royal castle at Uppsala. **France:** La Fronde breaks out when parliament tries to limit monarchic power. The French Academy of Painting and Sculpture is established. Laurent de La Hyre paints the *Allegory of the Regency of Anne of Austria* to celebrate the signing of the Peace of Westphalia that ends the Thirty Years War. Philippe de Champaigne renders the portraits of the *Échevins of the City of Paris*. Eustache Le Sueur begins work on his St. Bruno Series for the Chartreuse of Paris. **Italy:** Gian Lorenzo Bernini begins work on the Four Rivers Fountain, Piazza Navona, Rome. Pietro da Cortona begins frescoing the *Holy Trinity in Glory* on the dome of the Chiesa Nuova. Nicolas Poussin renders the *Funeral of Phocion*, the *Gathering of the Ashes of Phocion*, and the *Madonna of the Steps*. **Spain:** Diego Velázquez renders his *Rokeby Venus*. Jusepe de Ribera paints his *Mystic Marriage of St. Catherine*.

1649 **England:** Charles I is beheaded in front of the Banqueting House at Whitehall Palace, London. **France:** André Félibien begins composing his *Entretiens sur les vies et les ouvrages des plus excellents peintres anciens et moderne*. Philippe de Champaigne paints the portrait of Omer Talon. **Holland:** Rembrandt executes his *Hundred-Guilder Print*. **Italy:** Innocent X razes the Duchy of Castro and reannexes it to the papal states. **Spain:** Francisco Pacheco's *Arte de la Pintura* is published posthumously.

1650 **England:** The Scottish Parliament proclaims Charles II their king. **Flanders:** Willem Hesius begins work on the Jesuit Church of St. Michael in Louvain. **Holland:** Gerrit van Honthorst renders the *Allegory of the Marriage of Frederick Henry and Amalia van Solms* for the Oranjezaal at Huis ten Bosch, The Hague. **Italy:** Francesco Borromini is dismissed from the Oratory of St. Philip Neri commission. **Spain:** Bartolomé Esteban Murillo renders his *Boys Eating Fruits*.

1651 **France:** Anne of Austria's regency ends and her son, Louis XIV, reaches the majority. Cardinal Jules Mazarin is exiled from Paris. Charles Le Brun renders the *Martyrdom of St. Stephen*, the altarpiece of the Cathedral of Notre Dame in Paris. **Italy:** Pietro da Cortona begins work on the frescoes in the Pamphili Palace, Rome, depicting the story of Aeneas.

1652 **Flanders:** Jacob Jordaens renders his *Triumph of Frederick Henry* and *Triumph of Time* for the Oranjezaal at Huis ten Bosch, The Hague. **France:** Mathieu Le Nain is appointed painter to the king. In 1652–1653, Antoine Le Pautre publishes his *Desseins de Plusieurs Palais*. **Holland:** Frans Hals declares bankruptcy and receives financial support from the city of Haarlem. **Italy:** Carlo Rainaldi begins work on the Church of Sant'Agnese, Rome, that will be continued by Francesco Borromini and completed by Gian Lorenzo Bernini and Rainaldi in 1672.

1653 **France:** La Fronde ends and Cardinal Jules Mazarin is able to return to Paris. **Holland:** Rembrandt renders his *Aristotle Contemplating the Bust of Homer*. Gerard Terborch is in Delft, where, together with Johannes Vermeer, he signs an act of surety. **Italy:** Innocent X issues a bull titled *Cum occasione* that condemns Jansenism. Francesco Borromini designs the perspective colonnade for the Palazzo Spada, Rome.

1654 **Holland:** Carel Fabritius dies in an explosion in the Delft arsenal that destroys a large portion of the city. Most of the paintings in his studio

are also destroyed. In c. 1654, Gerard Terborch paints the *Parental Admonition*. **Italy:** Queen Christina of Sweden abdicates the throne, converts to Catholicism, and moves to Rome in the following year. Francesco Borromini begins work on the Collegio di Propaganda Fide.

1655 Spain: Bartolomé Esteban Murillo paints his *Girl and Her Dueña*.

1656 Holland: Rembrandt declares bankruptcy. **Italy:** Gian Lorenzo Bernini begins work on the Piazza of St. Peter's. Pietro da Cortona initiates the Santa Maria della Pace commission. **Spain:** Diego Velázquez paints *Las Meninas* and the *Fable of Arachne*.

1657 England: Sir Christopher Wren obtains a position as an astronomy professor at Gresham College in London. **France:** Louis Le Vau initiates the Vaux-le-Vicomte, Maincy, commission for Nicolas Fouquet. Antoine Le Pautre begins work on the Hôtel de Beauvais, Paris, for Catherine Henriette Bellier. **Italy:** Gian Lorenzo Bernini begins work on the Cathedra Petri.

1658 Italy: Gian Lorenzo Bernini begins work on Sant'Andrea al Quirinale, Rome, and San Tommaso di Villanova in Castel Gandolfo. Pietro da Cortona initiates construction of the façade of the Church of Santa Maria in Via Lata, Rome. **Spain:** Juan de Valdés Leal returns to Seville from Cordoba and petitions exemption from the examination usually given to painters in order to obtain a license to practice their trade in the city. The request is granted.

1659 France: Cardinal Jules Mazarin ends the war between France and Spain by signing the Peace of the Pyrenees. **Spain:** Diego Velázquez's noble status is recognized and he is conferred the Order of Santiago. Philip IV himself supposedly paints the insignia of the order on Velázquez's costume in *Las Meninas*.

1660 France: Antoine Le Pautre begins work on the Cascade at Saint-Cloud, and Charles Le Brun on the *Portrait of Chancellor Séguier*. **Holland:** Johannes Vermeer renders his *Maid servant Pouring Milk*. **Spain:** Juan de Valdés Leal and Bartolomé Esteban Murillo establish the Academy of Fine Arts in Seville.

1661 England: Charles II is crowned king of England. He appoints Peter Lely as his principal painter. **France:** Cardinal Jules Mazarin dies and Louis XIV declares that he will rule as absolute monarch, appointing

Jean-Baptiste Colbert as his adviser. Charles Le Brun executes the *Tent of Darius*, which leads to his appointment as chief painter to the king. He is also made chancellor of the French Academy of Painting and Sculpture, his task there to dictate artistic taste in France. Le Brun also acts as director of the Gobelins and Savonnerie factories that produce the furnishings and carpeting, respectively, for the royal residences, providing all of the designs for 250 or so laborers to execute. **Holland:** In c. 1661, Johannes Vermeer paints the *View of Delft*. **Italy:** Alexander VII, pressured by Philip IV of Spain, promulgates his constitution *Sollicitudo omnium Ecclesiarum*, where he declares that the feast of the Immaculate Conception celebrates the exemption of the Virgin from original sin at the moment when her soul was created and infused into her body. He declares any opposing views to be heresy.

1662 France: Mathieu Le Nain is granted the title of Cavalier of the Order of St. Michael, which he will lose in 1666 when he is unable to prove his noble status. Philippe de Champaigne renders his *Two Nuns of Port Royal* to commemorate his daughter's miraculous cure from paralysis. **Holland:** Rembrandt paints the *Oath of the Batavians*. **Italy:** Gian Lorenzo Bernini begins work on the Church of Santa Maria dell'Assunzione in Ariccia.

1663 England: Sir Christopher Wren begins work on the Sheldonian Theater in Oxford and Pembroke College Chapel in Cambridge. **France:** Pierre Mignard frescoes the dome of Val-de-Grâce for Anne of Austria. **Italy:** Gian Lorenzo Bernini begins work on the Scala Regia at the Vatican. Guarino Guarini builds the Church of Sainte Anne-La-Royale, Paris, for the Theatine Order.

1664 France: Jean-Baptiste Colbert is appointed superintendent of buildings. **Holland:** Frans Hals renders his *Regents of the Old Men's Almshouse*. **Italy:** Giovan Pietro Bellori gives his lecture, titled "L'Idea," at the Accademia di San Luca in Rome. Gian Lorenzo Bernini submits designs for the east façade of the Louvre Palace in Paris. **Spain:** Claudio Coello paints his *Triumph of St. Augustine*.

1665 England: The plague strikes London and kills 70,000 inhabitants. Sir Christopher Wren travels to Paris. There he meets Gian Lorenzo Bernini, who shows him his designs for the east façade of the Louvre Palace. **France:** Charles Le Brun works on his Alexander the Great Series, commissioned by Louis XIV. **Holland:** Johannes Vermeer paints his *Woman*

at a *Virginal*. **Italy:** Louis XIV negotiates with Pope Alexander VII to have Gian Lorenzo Bernini travel to Paris to finalize the details for the Louvre Palace commission. Paul Fréart de Chantelou acts as his escort and records in his diary the details of the sculptor's visit. A small Egyptian obelisk from the sixth century B.C.E. is found in the garden of the Church of Santa Maria Sopra Minerva. Bernini will use it as part of the *Elephant Carrying an Obelisk* monument he will execute in 1666–1667 for the piazza in front of the church. Emanuele Filiberto Amedeo leads the Regiment of Carignano in a campaign in Canada against the Iroquois and other native tribes who are threatening the safety of 3,215 European inhabitants. The campaign is a success. **Spain:** Philip IV dies and he is succeeded by his son, Charles II.

1666 England: The Great Fire devastates London. Sir Christopher Wren presents plans for rebuilding the city to Charles II. These are rejected, though Charles will appoint Wren surveyor of the king's works in 1667, charging him with rebuilding the city's churches. **France:** The French Academy in Rome is established and Charles Errard is appointed its founding director. André Félibien publishes the *Entretiens sur les vies et les ouvrages des plus excellents peintres anciens et moderne* in 1666–1667. François Girardon renders his *Apollo Tended by the Nymphs of Thetis* for the gardens of Versailles. **Holland:** Rembrandt paints the *Jewish Bride*. **Italy:** Guarino Guarini arrives in Turin and begins work on the Church of San Lorenzo. Giovanni Battista Gaulli begins frescoing the pendentives in the Church of Sant'Agnese, Rome, with virtues that extol the merits of Pope Innocent X.

1667 France: Louis XIV launches the War of Devolution against Charles II of Spain. The king grants the commission of the east façade of the Louvre Palace to Louis Le Vau, Charles Le Brun, and Claude Perrault. **Holland:** In c. 1667, Johannes Vermeer renders his *Allegory of Painting*. **Italy:** Francesco Borromini commits suicide by impaling himself with a sword. Filippo Baldinucci publishes his *Cominciamento e progresso dell'arte dell'intagliare in rame*, the earliest history on the art of engraving and etching to be published. Gian Lorenzo Bernini and assistants execute the angels for the Ponte Sant'Angelo, Rome. Guarino Guarini begins work on the Chapel of the Holy Shroud in Turin.

1668 England: Demolition of the old St. Paul's Cathedral is approved to make way for a new structure to be designed by Sir Christopher Wren.

1669 England: Sir Christopher Wren begins work on the Custom House, London, and submits his First Model of St. Paul's Cathedral. **France:** Pierre Mignard's fresco on the dome of Val-de-Grâce is praised by the playwright Molière (Jean-Baptiste Poquelin) in a poem titled *The Glory of the Val-de-Grâce*. Louis Le Vau is commissioned to renovate the Palace of Versailles.

1670 France: In the 1670s, Roger de Piles begins publishing a series of theoretical writings on art, including the *Dialogue sur le coloris* (*Dialogue on colors*), that cast Peter Paul Rubens as an artistic hero. **Italy:** Giovan Pietro Bellori is appointed Commissario dell' Antichità by Pope Clement X.

1671 France: The French Royal Academy of Architecture is established and André Félibien is appointed as its secretary. Work begins on the Staircase of the Ambassadors at Versailles, designed by Louis Le Vau and François d'Orbay and decorated by Charles Le Brun. **Italy:** Gian Lorenzo Bernini begins work on the tomb of Alexander VII at St. Peter's and the *Death of the Blessed Ludovica Albertoni* in the Altieri Chapel, San Francesco a Ripa, Rome. Carlo Rainaldi begins work on the façade of the Church of Gesù e Maria, Rome.

1672 France: Louis XIV launches the Dutch Wars in retaliation for the involvement of the United Dutch Provinces in the War of Devolution and to disrupt Dutch trade. **Italy:** Giovan Pietro Bellori publishes his *Lives of the Modern Painters, Sculptors, and Architects*. Giovanni Battista Gaulli begins work on the dome and pendentives of the Church of Il Gesù, Rome. **Spain:** Juan de Valdés Leal works on the *Hieroglyphs of Our Last Days* in the Chapel of the Hospital de la Caridad, Seville.

1673 England: Sir Christopher Wren submits his Great Model for St. Paul's Cathedral. **France:** Charles de la Fosse renders his *Rape of Proserpina* and submits it to the Academy of Painting and Sculpture as his diploma piece. Pierre Mignard paints his *Louis XIV at the Siege of Maastricht*. **Holland:** Johannes Vermeer renders the *Allegory of Faith*. **Italy:** Carlo Maratta begins work on the *Triumph of Clemency* in the Palazzo Altieri, Rome.

1674 France: Charles Le Brun paints the *Resurrection* for the Corps de Merciers, or small wares dealers.

1675 England: Sir Christopher Wren submits the Warrant Design for St. Paul's Cathedral. Construction of the structure begins. **France:** François

Girardon begins work on the tomb of Cardinal Armand Richelieu for the Church of the Sorbonne, Paris. **Germany:** In 1675–1679, Joachim von Sandrart publishes the *Teutsche Akademie*. **Italy:** Giovanni Coli and Filippo Gherardi begin work on the fresco ceiling in the Palazzo Colonna, Rome, which depicts the participation of Marc'Antonio Colonna in the Battle of Lepanto (1571), where the Turks were defeated.

1676 France: Louis XIV commissions Jules Hardouin-Mansart to build the double church at the Hospital of Les Invalides. Construction will begin in the following year. **Italy:** Giovanni Battista Gaulli begins work on the *Triumph of the Name of Jesus* in the Church of Il Gesù, Rome.

1677 Spain: Mariana of Austria, mother of and regent to Charles II, is banished from the Spanish court by Juan de Austria, Philip IV's illegitimate son.

1678 France: The Dutch Wars between France and the United Dutch Provinces end and France obtains territories in Flanders and Franche-Comté. Jules Hardouin-Mansart fills the central receding bays on the façade of the Palace of Versailles to create the Galerie des Glaces and adds the lateral wings that triple the palace's length. **Holland:** Samuel van Hoogstraten publishes his *Inleyding tot de Hooge Schoole*. **Italy:** Carlo Cesare Malvasia publishes his *Felsina Pittrice, Vite de Pittori Bolognesi*.

1679 France: Antoine Coysevox works on the decorations of the Galerie de Glaces, Escalier des Ambassadeurs, and Salon de la Guerre in the Palace of Versailles. For the Galerie de Glaces, Charles Le Brun renders the vault images that glorify Louis XIV, including the *Resolution to Engage in War with the Dutch*, the *Taking of the Citadel of Gand*, and the *Conquest of Franche-Comté*. **Italy:** Guarino Guarini begins work on the Palazzo Carignano, Turin, commissioned by Emanuele Filiberto Amadeo, prince of Carignano. **Spain:** Juan of Austria dies and Mariana of Austria is able to return to the Spanish court.

1680 France: Charles de la Fosse paints the *Finding of Moses*. **Italy:** Gian Lorenzo Bernini dies and Christina of Sweden commissions Filippo Baldinucci to write the sculptor's biography, which will be published in 1682. Guarino Guarini officiates at the first mass held in the Church of San Lorenzo, Turin, that he designed. Giovanni Battista Gaulli renders his *Adoration of the Lamb* in the apse of the Church of Il Gesù, Rome. Carlo Maratta begins work on the *Virgin with Sts. Charles Borromeo and*

Ignatius of Loyola in the Chiesa Nuova, Rome. Claude Lorrain renders his *Apollo and the Muses on Mount Helicon* for Lorenzo Onofrio Colonna.

1681 France: Antoine Coypel submits his *Louis XIV Resting after the Peace of Nijmegen* to the French Academy of Painting and Sculpture as his diploma piece. **Italy:** Filippo Baldinucci's *Notizie de' professori del disegno da Cimabue in qua* is published in six volumes (partially posthumously) from 1681 to 1728. Andrea Pozzo is summoned from Turin to Rome by Gian Paolo Oliva, the father-general of the Society of Jesus, to paint *quadratura* frescoes in the corridor to the *Camere di San Ignazio* in the Church of Il Gesù.

1682 England: Sir Christopher Wren builds the royal Chelsea Hospital. He also designs the Winchester Palace for Charles II and begins work on the Church of St. Stephen Walbrook. **France:** Louis XIV moves his court to Versailles. Charles de la Fosse paints his *Presentation of the Virgin*. Pierre Puget renders his *Milo da Crotona*. **Italy:** Carlo Fontana begins work on the façade of San Marcello al Corso, Rome.

1683 France: Jean-Baptiste Colbert dies and is succeeded by his rival, François Michel Le Tellier, marquis de Louvois. **Spain:** Claudio Coello is appointed court painter to Charles II.

1684 England: Charles II sends Sir Godfrey Kneller to Paris to paint the portrait of *Louis XIV*.

1685 England: Charles II dies, but not before converting to Catholicism. **France:** Louis XIV signs the Edict of Fontainebleau (the Revocation of the Edict of Nantes), which orders the destruction of Huguenot churches and the closing of Protestant schools in France. Jules Hardouin-Mansart is involved in the planning of the Place de Victoires, commissioned by Duke François de la Feuillade. **Italy:** Giovanni Battista Gaulli paints his transept fresco above the altar of St. Ignatius, depicting the saint being taken up to Heaven to be rewarded for his work on earth. In c. 1685, Gaulli also renders the *Immaculate Conception* for the Church of Santa Margherita in Trastevere, Rome. Andrea Pozzo renders his illusionistic dome in the Church of San Ignazio, Rome. **Spain:** Claudio Coello renders the *Sagrada Forma* for the sacristy of the Church of San Lorenzo in El Escorial.

1686 France: Nicolas de Largillière paints the portrait of *Charles Le Brun* as his diploma piece for the French Academy of Painting and Sculpture.

1687 France: Jules Hardouin-Mansart builds the Grand Trianon in the gardens of Versailles.

1688 England: Sir Godfrey Kneller is appointed principal painter of the British court by James II. **France:** Charles de la Fosse paints his *Clytie Transformed into a Sunflower* for the Grand Trianon in the gardens of Versailles. **Spain:** Antonio Palomino becomes court painter to Charles II.

1689 England: Sir Christopher Wren begins construction of the Palace of Hampton Court. **France:** Charles de la Fosse travels to London, where he will remain till 1692 working on the decoration of the palace of Duke Ralph Montagu. Prior to his departure, he paints the *Four Evangelists* on the pendentives in the Church of Les Invalides. Antoine Coysevox begins work on the tomb of Cardinal Jules Mazarin, and Jules Hardouin-Mansart on the Versailles Chapel. Hyacinthe Rigaud paints the portrait of *Duc Philippe d'Orleans*, Louis XIV's brother, earning himself a post as court painter. **Italy:** Giovan Pietro Bellori is appointed honorary member of the French Academy of Painting and Sculpture.

1690 France: Charles Le Brun dies and Pierre Mignard succeeds him as chief painter to Louis XIV. **Italy:** Giovan Pietro Bellori publishes the biographies of Guido Reni, Andrea Sacchi, and Carlo Maratta in a volume titled *Le vite de' pittori moderni*.

1691 France: Charles de la Fosse paints *St. Louis Presenting to Christ the Sword He Used to Vanquish the Enemies of the Church* on the dome of the Church of Les Invalides. Pierre Mignard paints the portrait of the *Marquise de Seignelay as Thetis*. **Italy:** Andrea Pozzo begins work on his *St. Ignatius in Glory* in the Church of San Ignazio, Rome.

1692 England: Sir Godfrey Kneller is knighted by William III.

1693 France: Antoine Coypel renders his *Bacchus and Ariadne*. François Michel Le Tellier sends Roger de Piles on a secret mission to the Netherlands to mediate a peace treaty. While there, he is imprisoned. He is not released until 1698. Pierre Puget renders his relief depicting *St. Charles Borromeo in the Plague at Milan*, which was rejected by Louis XIV. **Italy:** The first volume of Andrea Pozzo's *Perspectiva pictorum et architectorum* is published. The second will be published in 1698. **Spain:** Claudio Coello dies, possibly of tuberculosis. His last major work, executed in the same year as his death, is the altarpiece in

the Church of San Esteban in Salamanca depicting the *Martyrdom of St. Stephen*.

1694 England: Sir Christopher Wren begins work on Greenwich Hospital. **Italy:** Carlo Fontana publishes his *Templum Vaticanum et ipsius origo*, commissioned by Innocent XI. Andrea Pozzo pens a letter to Prince Anton Florian of Liechtenstein, the Austrian ambassador to the Holy See, explaining the iconography of his *St. Ignatius in Glory* in the Church of San Ignazio, Rome.

1695 England: Sir Godfrey Kneller receives an honorary doctorate of law from the University of Oxford. **France:** Hyacinthe Rigaud paints the portrait of his mother, *Marie Serre*. **Italy:** Andrea Pozzo creates the altar of St. Ignatius in the Church of Il Gesù, Rome.

1696 Spain: Antonio Palomino frescoes the vault of the Oratory of the Madrid Town Hall with the *Assumption of the Virgin*.

1697 Flanders: The works for the ceiling of the Hall of States in the royal castle at Uppsala, commissioned from Jacob Jordaens by Christina of Sweden in 1648, are destroyed by fire. **France:** Jean Jouvenet renders his *Descent from the Cross* for the Capuchin Church in the Place Louis-le-Grand. Hyacinthe Rigaud paints his *Young Black Man Carrying a Bow*. **Spain:** Charles II sends Antonio Palomino to Valencia to render the vault frescoes depicting the *Triumph of the Paschal Lamb* in the Church of San Juan del Mercado.

1698 France: Charles Le Brun's illustrated treatise, the *Méthode pour apprendre à dessiner les passions*, is published posthumously and becomes a teaching tool at the French Academy of Painting and Sculpture for the next two centuries.

1699 France: Charles de la Fosse renders his *Bacchus and Ariadne* as part of the decoration of Louis XIV's Château de Marly.

1700 France: Jean Jouvenet paints the *Education of the Virgin*. **Spain:** Charles II dies and, with him, the Spanish Hapsburg line. He leaves his grandnephew, Philippe de Bourbon, duke of Anjou and Louis XIV's grandson, as his successor.

1701 France: Hyacinthe Rigaud paints the portrait of *Louis XIV*. **Spain:** Antonio Palomino paints the *Virgin Intercedes on Behalf of the Destitute* in the Basilica de la Virgen de los Desamparados, Valencia.

1702 Spain: The War of the Spanish Succession begins, as England, Portugal, Holland, and Austria seek to curtail French expansion. It will last until 1714, when it is agreed that Philippe de Bourbon will ascend the throne as Philip V of Spain, but will be removed from the French line of succession to ensure a balance of power in Europe.

1703 France: Antoine Coypel renders his *Assembly of the Gods* and seven scenes from the *Aeneid* by Virgil in the Galerie d'Enée in the Palais Royal of Philippe, duke of Orléans. Nicolas de Largillière paints his *La Belle Strasbourgeoise*.

1704 Italy: Andrea Pozzo is invited to Vienna by Emperor Leopold I. There, he creates his ceiling fresco depicting the *Triumph of Hercules* in the Liechtenstein Palace (1704–1708) for Prince Johann Adam Andreas von Liechtenstein.

1705 Spain: Antonio Palomino works on the *Triumph of the Church Militant* and the *Church Triumphant* in the Church of San Esteban, Salamanca.

1706 France: Antoine Coysevox renders the bust portrait of *Marie Serre*. **Italy:** Andrea Pozzo designs the altar to the Franziskanerkirche, Vienna.

1708 France: Hyacinthe Rigaud renders the portrait of the *Cardinal de Bouillon*.

1709 France: Louis XIV closes the Jansenist Convent of Port Royal and razes it to the ground. Antoine Coypel paints the *Glory of the Eternal Father* on the nave vault of the Versailles Chapel. Charles de la Fosse renders the *Ascension of Christ* in the chapel's apse, and Jean Jouvenet creates his *Pentecost* in the tribune. Coypel is criticized by contemporaries for relying on Giovanni Battista Gaulli's *Triumph of the Name of Jesus* in the Church of Il Gesù, Rome, and thusly turning away from Peter Paul Rubens's ideals.

1713 France: Jean Jouvenet suffers a stroke that leaves his right arm paralyzed. He learns to paint with his left hand. **Italy:** Pope Clement XI, pressured by Louis XIV of France, issues the bull *Unigenitus Dei filius* condemning the treatise of Pasquier Quesnel, titled *Nouveau Testament avec des reflexions morales*, which summarizes the main points of Jansenist thought.

1715 France: Louis XIV dies and is succeeded by his great-grandson Louis XV. Jean Jouvenet renders the *Triumph of Religion* on the vault of the Parliament in his native Rouen. **Spain:** Antonio Palomino publishes his *Museo pictórico y escala óptica* in 1715–1724.

1718 Holland: Arnold Houbraken publishes the *De groote schouburgh der Nederlandsche konstschilders en schilderessen* in three volumes in 1718–1721.

Introduction

The term *Baroque art* conjures up the names Gian Lorenzo Bernini, Caravaggio, Annibale Carracci, Diego Velázquez, Peter Paul Rubens, Rembrandt, and Johannes Vermeer. *St. Theresa in Ecstasy*, the Contarelli Chapel, the Farnese Ceiling, *Las Meninas*, the Medici Cycle, the *Night Watch*, and the *Allegory of Painting*, respectively rendered by these masters, are some of the great cultural icons that reflect the period's creative energy. Baroque is the artistic era that began roughly in the 1580s and ended in the early years of the 18th century, lasting until approximately 1750 in some northern European regions. It began as an artistic recoil from the stylizations of Mannerist art and as a means of implementing the demands of the Counter-Reformation Church that sought to restore its religious preeminence in the Western world in the face of the Protestant threat. As a result, Rome, the seat of the papacy, became the cradle of Baroque art, and masters from other parts of the Italian peninsula flocked to the region in the hopes of obtaining artistic commissions. Caravaggio arrived in the papal city from the outskirts of Milan; the Carracci, Domenichino, and Guido Reni from Bologna; Lanfranco from Parma; Guercino from Cento; and Pietro da Cortona from the Tuscan region. Foreign masters traveled to Rome to learn the latest artistic developments, among them the Dutch Dirck van Baburen, Hendrick Terbrugghen, and Gerrit van Honthorst; the French Nicolas Poussin and Claude Lorrain; the Flemish Peter Paul Rubens; and the Spaniard Diego Velázquez. Some of these masters remained in Rome for the rest of their careers, though others returned to their native cities, spreading the artistic movement to the rest of Europe and as far as the American colonies. While the papacy became the major financial source for Italian artistic commissions, the economic growth experienced by the middle classes in Holland and France, where the country

was increasingly becoming a major international power, contributed to the development of other important artistic centers outside of Italy.

In general terms, the Baroque era is sometimes called the *era of genius*, since it was at this time in history that the Scientific Revolution that established the foundations of modern science was launched. Astronomers Isaac Newton, Galileo Galilei, and Johannes Kepler were all part of this moment in history, as were René Descartes, who established the major principles of modern philosophy and analytical geometry, and Anthony van Leeuwenhoek, who inaugurated the field of microbiology. Music luminaries such as Giacomo Carissimi, Antonio Vivaldi, Alessandro Scarlatti, Johann Sebastian Bach, and George Frideric Handel also form part of a long list of accomplished individuals who defined the spirit of the Baroque, as do literary figures such as Giambattista Marino, John Donne, Francisco Quevedo, and Luis de Góngora.

Etymology. Until the late 19th century, Baroque art was viewed as decadent, mainly due to its theatricality and emphasis on ornamentation. The term *baroque* is a derivative of the Portuguese word *barroco*, used since the 16th century in books of natural history to describe pearls of irregular shape. It may also stem from the Italian mnemonic term *baroco*, used to denote a complex form of medieval syllogism. By the 18th century, the term came to refer to the eccentric and the bizarre. Neoclassical writers qualified Baroque taste as dreadful and the art of the period as an aesthetic aberration. In his *Dictionnaire historique d'Architecture* of 1832–1833, for example, the French architectural theorist Antoine-Chrysostome Quatremère de Quincy was the first to attach the term *Baroque* to the architecture of the 17th century, stating that, in seeking the bizarre, masters such as Francesco Borromini and Guarino Guarini had achieved the ridiculous. This negative attitude toward Baroque art changed by the last quarter of the 19th century, when a shift in aesthetic sensibilities prompted architects and their patrons to revisit the architectural vocabulary of the 17th century for its merits, resulting in the building of such elegant structures as Charles Garnier's Paris Opera House, inaugurated in 1875, and its sculptures rendered by Jean-Baptiste Carpeaux, which can also be categorized as Neo-Baroque. This change gave impetus to a new generation of writings that cast Baroque art in a positive light and eventually marked it as one of the great moments in the history of art.

It was in 1888 that Baroque art was finally made part of the art history canon, when Heinrich Wölfflin published his *Renaissance und Barock*. Though Wölfflin's teacher, the cultural historian Jacob Burkhardt, viewed

Baroque art as decadent and qualified it as a savage dialect of the High Renaissance vocabulary, Wölfflin's text defined the term *Baroque* as a proper stylistic designation and provided a systematic formulation of the characteristics of the art of the period. This was followed by Cornelius Gurlitt's *Geschichte des Barockstils in Italien* in 1887; Alois Riegl's *Die Entstehung der Barockkunst*, a series of lectures published posthumously in 1908 that connected Baroque art to the cultural and intellectual history of the era; Giulio Magni's *Il Barocco a Roma* in 1911–1913; Corrado Ricci's *Baroque Architecture and Sculpture in Italy* in 1912; and Martin Shaw Briggs's *Baroque Architecture* in 1913. Werner Weisbach, Wölfflin's friend and colleague, was the first to connect Baroque art to the Counter-Reformation in his *Der Barock als Kunst der Gegenreformation* of 1921, and Émile Mâle was the one to publish the authoritative text, *l'Art religieux après le Concile de Trente*, in 1932 on the iconography of Baroque art as manifestation of this religious movement.

THE COUNTER-REFORMATION

The Protestant threat began in 1517 when the Augustinian monk and theologian Martin Luther, dissatisfied with abuses from the clergy and the Church's excessive sale of indulgences (remission of punishment for having committed sins) to finance the building of New St. Peter's in Rome, posted his Ninety-Five Theses on the main portals of Wittenberg Cathedral in Germany. These theses, which attacked Pope Leo X and explained Luther's own position on contrition and penance, were soon disseminated throughout northern Europe, mainly through printed pamphlets, giving impetus to the Protestant Reformation. Religious reformers in various parts of northern Europe emerged, including Ulrich Zwingli, John Calvin, Hans Tausen, and Philipp Melancthon, giving rise to rival Protestant churches.

To curtail the spread of Protestantism and rectify the problems that had caused it, Pope Paul III convoked the Council of Trent in 1545, its purpose to clarify Catholic dogma and eliminate abuses related to Church administration. The council forbade the sale of indulgences, the fuel that had prompted Martin Luther to break with the Church. In response to Lutheran criticism of the greed exhibited by bishops, absenteeism, pluralism, and excessive benefices were also abolished. Prior to the council, bishops were granted more than one episcopal see that came with generous benefices and could be passed down from one generation to another. These

were often granted without the expectation of actually serving on location. Reluctance by bishops to move to their sees had to do with the fact that residence in Rome or other large cities afforded these ecclesiastics greater power and authority than they would have in the often remote locations assigned to them. The council implemented strict rules that forced bishops to reside in and personally oversee their dioceses, and the benefices attached to their positions were drastically reduced. The council also reformed old monastic orders and created new ones to aid in the revitalization of popular piety. Seminaries were established in each diocese for the purpose of providing the clergy with the education needed to properly guide parishioners and fight heresy. Finally, new dioceses were established in regions where Protestantism had gained ground to prevent its further proliferation.

Though the Council of Trent proved to be the most vital instrument in the fight against the spread of Protestantism, three others also became essential: the Jesuit Order, the Inquisition, and the *Index of Forbidden Books*. The Jesuits first came into existence in 1534 when St. Ignatius of Loyola gathered a group of six fellow students of theology from the University of Paris to form the Company of Jesus. Having taken vows of poverty and chastity, these men sought to engage in missionary work in Palestine. However, the war between Venice and the Ottoman Empire prevented them from traveling to the region, so they limited their activities to preaching and engaging in charitable works around northern Italy. Having recruited new members, in 1540, they received from Paul III approval to form their order, and St. Ignatius was appointed the society's first general. The Jesuits' main objectives became education, scholarship, and missionary work around the world. St. Francis Xavier, one of the members of the original group gathered by St. Ignatius, traveled to India, Indonesia, and Japan, and Matteo Ricci traveled to China. By the 17th century, the Jesuits were also performing missionary work in North and Latin America, becoming the leading force in the spread of Catholic doctrine throughout the world.

The Holy Office of the Inquisition (from the Latin *inquisitio* or "inquiry") was established by Paul III in 1542 through the issuance of his bull titled *Licet ab Initio* for the purpose of ridding the Catholic world of hereticism. The Inquisition had been established first in the 13th century to curtail Albigensianism and Waldensianism, two popular medieval spiritual movements deemed heretic by the Church. The purpose of the Inquisition reestablished by Paul III was to uphold the integrity of the Catholic faith and to correct doctrinal errors. The Holy Office of the Inquisition consisted

of tribunals used to prosecute individuals accused of sorcery, blasphemy, and deviating from Christian practices. It first consisted of six cardinals appointed by the pope, but later the number increased to 13. Theologians and experts in canon law were part of the advisory board, while the preliminary inquiries into each case were conducted by *vicari foranei*, usually parish priests.

It was in 1557 that Paul IV, who ascended to the papal throne in 1555, established the *Index of Forbidden Books (Index Librorum Prohibitorum)*, the censoring body functioning under the Holy Office of the Inquisition. Book censorship by the Church had existed since its inception in the Early Christian era, but it was in the Middle Ages that Catholic officials and secular rulers began publishing official edicts that prohibited the reading of certain books. By the Renaissance era, authorities were policing libraries and booksellers, and those found with a censored text were excommunicated and, in some cases, even executed, their properties confiscated by the Church. Paul IV's publication of the Index was meant specifically to prevent the propagation of dissenting religious ideas, though references to sexual parts of the body, astrology, and other subjects considered inappropriate were also removed by inspectors.

In addition to these measures, the Church also resorted to using the visual image as a weapon of the Counter-Reformation. In so doing, it determined the course art would take in the later years of the 16th and all of the 17th centuries. The Church had used art as a vehicle for political propaganda since its early history. The fight against the spread of Protestantism now demanded more than ever the use of art to revamp its public image and impart messages that would persuade a return to the faith. In fact, in the last session of the Council of Trent (1563), decrees were issued that dealt with the role of art as visual medium to instruct the faithful on Catholic dogma. Art, it was decreed, should provide instruction on redemption, the intercessory role of the saints and the Virgin, and the veneration of relics. Images were to follow sacred scripture in order to avoid any errors, and bishops were to ensure that the indecorous, profane, or lascivious be excluded from religious art.

The effects of these enactments were not felt until more than a decade later, when key Church figures began writing treatises intended to instruct artists on the Tridentine stipulations. Charles Borromeo, archbishop of Milan and a key player in enacting reforms at the Council of Trent, provided in 1577 a treatise on the proper building of churches, titled *Instructiones fabricae et supellectilis Ecclesiasticae*. Though this text was meant as a

guide for the building and furnishing of churches in Milan, his stipulations were soon adopted in other regions. Archbishop Gabriele Paleotti of Bologna, who also attended the council and kept a diary of its meetings, published the *Discorso intorno alle imagini sacre e profane* in 1582, a guide to the correct depiction of sacred and profane images. It found the then current Mannerist art to be ambiguous and ineffective in providing the proper religious messages the Church wished to impart, calling instead for a type of art that appealed to the emotions of the faithful and dealt with religious episodes in a direct and clear manner.

THEMATIC AND STYLISTIC CONSIDERATIONS

Protestants questioned the validity of sainthood and the role of the Virgin Mary in the story of salvation. They saw little benefit to religious martyrdom, ridiculed mystical experiences, and rejected all sacraments save for eucharist and baptism. As a result, Church officials commissioned images that refuted the Protestant position on these issues in large quantities. Scenes that cast martyrdom as a heroic sacrifice for the sake of the faith, that glorified the Virgin as the mother of God, that asserted doctrinal truth, and that encouraged a return to the faith were favored. The result was a rhetorical, theatrical art that was made to appeal to the senses and provoke emotive responses from viewers. Transient moments captured on the canvas or in marble, the emphasis on visual realism and psychological content, the dissolution of the boundary between art and spectator, the integration of the real and the fictive, and the use of light as both a tool for modeling the various forms and to indicate the presence of the supernatural became the main components of the Baroque visual vocabulary. At the same time, another trend developed that depended on the aesthetic principles of the Greco-Roman era. This was an art pioneered by the members of the Bolognese School, led by Annibale Carracci, that sought to restore the classicist qualities of High Renaissance art, particularly that of Raphael. This style, often referred to as Baroque classicism, emphasized restraint and idealization. These two trends that emerged are not as clear-cut as one would hope. Those who embraced the more theatrical form of representation were often as interested in ancient art as their classical counterparts, while visual veracity, often adopted by the more theatrical masters, was one of the key elements of the Bolognese art philosophy.

Though Baroque art emerged primarily as a tool to fulfill the needs of the Counter-Reformation, nonreligious art also experienced this artistic revolution. In fact, the period saw the production of some of the most magnificent ceiling paintings, secular as well as religious. A rise in the status of other subjects that were previously considered lower in importance also occurred, specifically that of portraiture, landscape, genre painting (scenes from everyday life), and still life. Portraiture had been commissioned previously mainly by monarchs and the nobility. But, in the 17th century, it became just as commonplace for members of the middle class to commission their portraits. Portraits were made more lively, with group and marriage types gaining in popularity, particularly in northern Europe. The self-portrait emerged as a tool for self-promotion. Women artists, who were generally prevented from drawing from nude models, often adopted portraiture as their specialty. Though Artemisia Gentileschi preferred to render histories, her *Self-portrait as the Allegory of Painting* (1630; Windsor, Royal Collection) is one of the most original self-portraits to have been created in the Baroque era.

Landscape as the main subject was already emerging in the 16th century, with artists like Albrecht Altdorfer from the Danube School adopting the type. His landscapes at times poeticized nature, speaking of God's creation through brushwork, line, and light, rather than subordinated figures enacting a biblical or historic event. In the Baroque era, artists such as Annibale Carracci and Domenichino created landscapes that recorded a particular site. Gaspard Dughet and Claude Lorraine, both active in Rome, specialized in landscape painting, and Lorraine's patron, Lorenzo Onofrio Colonna, had a preference for these subjects. In Holland, Jacob Ruisdael and Jan van Goyen also specialized in the rendition of landscapes.

Genre and still life also began to emerge in the 16th century in northern Europe. Pieter Aertsen represented merchants selling their foodstuffs in a market stall and Pieter Bruegel the Elder showed peasants enacting Netherlandish proverbs, skating on a frozen pond, or preparing for a feast. These scenes were often filled with symbolic content that offered examples of proper moral conduct to viewers. In the 17th century, the Utrecht Caravaggists, Johannes Vermeer, and Frans Hals painted tavern and brothel scenes or young musicians. Still life and genre were not limited to the north, however. In Bologna, Annibale Carracci painted a peasant eating beans and a boy drinking, while Caravaggio rendered musicians, fortune-tellers, and cardsharps. He also rendered a still life showing a basket of fruits. Of

the still-life painters, the Spanish Francisco de Zurbarán stands out. His mastery at rendering every detail, including the notches and pinchings on pottery and the hammering on pewter plates, denotes the presence of man in his paintings, even though figures are not included. Zurbarán granted his works a mystical air by arranging the objects in frieze-like compositions and emphasizing the purity of his forms to recall the liturgical vessels on a church altar.

BAROQUE ART IN ITALY

The history of Baroque art begins with the church of Il Gesù in Rome (1568–1575; façade fin. 1584), the mother church of the Jesuit Order and the first Baroque structure to have been built. Its construction was financed by Cardinal Alessandro Farnese, a relative of Pope Paul III, who specifically requested a longitudinal plan, in accordance with St. Charles Borromeo's *Instructiones fabricae*, which viewed the type as more suitable to the rituals of the mass. Vignola modeled his design after Leon Battista Alberti's Sant'Andrea in Mantua, begun in 1470. As in Alberti's structure, Il Gesù does not feature aisles. Instead, it has a broad nave that is barrel vaulted. This grants an unobstructed view of the altar where the rituals of the mass take place. When Vignola submitted his design for the façade to Cardinal Farnese, it was rejected and the commission was passed on to Giacomo della Porta, Michelangelo's pupil. Executed in 1575–1584, it retains some of the elements Vignola included in his design, such as the Corinthian articulations, the emphasis on the main entrance, and the transitional elements that visually connect the upper and lower stories. However, della Porta doubled the engaged pilasters to define the bays of the lower story further and gradually brought them forward to reach their greatest outward projection at the entrance. The doorway is marked by a triangular and segmented pediment, as well as the pedimented window of the second story. Scrolls provide a rhythmic transition from the narrower upper level to the lower, an amplification of Alberti's idea in the façade of the Church of Santa Maria Novella in Florence (c. 1456–1470). The emphasis on the church's entrance through a gradual crescendo of the architectural elements would become one of the main characteristics of the Baroque architectural style, particularly for its symbolic implications—they invite the viewer into the Church and those who have strayed to return to it. Il Gesù became the standard for Jesuit churches built around

the world, including the Church of St. Michael in Louvain (1650–1671) by Willem Hesius and the churches of St. Charles Borromeo in Antwerp (fin. 1623; formerly St. Ignatius) and St. Lupus in Namur (1621–1645) by Pieter Huyssens. In Italy, Carlo Maderno's façade of the Church of Santa Susanna (1597–1603) and Carlo Rainaldi's façade of Santa Maria in Campitelli (1662–1675), both in Rome, are also based on the façade of Il Gesù.

In 1605, Pope Paul V called for the conversion of St. Peter's Basilica, the mother church of the Catholic faith, from a central plan to a longitudinal structure, to fulfill the demands of the Counter-Reformation. The pope also wanted the basilica to cover the same ground as the Old St. Peter's that had stood on the site earlier. A competition was held and Carlo Maderno won. He added three bays to form a nave and a façade that uses the same gradual crescendo from the outer bays to the center that della Porta had applied to the façade of Il Gesù. In 1628, Maderno was also charged with the building of the Palazzo Barberini in Rome, an H-shaped structure that features on the third story windows rendered in feigned perspective. This illusionistic device, believed by some to have been the contribution of Borromini to the project, was first introduced by Donato Bramante in the Church of Santa Maria presso San Satiro (beg. 1478) in Milan, where it extends visually the shallow space of the apse. This use of feigned perspective to increase the sense of depth would become a device often used in Baroque architecture. The Barberini palace is also important in that it rejected the monotony of the block-like urban palaces of Rome that had been erected earlier, instead introducing a more open and airy construction.

The artistic reform in painting was led by Federico Barocci in Urbino, the Carracci in Bologna, and Caravaggio in Rome. Barocci traveled to Rome in the mid-1550s to work for Cardinal Giulio della Rovere, the son of Duke Guidobaldo II della Rovere, who was the artist's patron in Urbino. In Rome, Barocci came into contact with the Zuccaro brothers, learning from them the Mannerist style. His works were not well received in the papal city and, after a serious illness in 1565, believed to have been the result of attempted poisoning, he returned to Urbino, where in the 1580s he shed his Mannerist tendencies and developed his own personal style. This change resulted in appealing works that conformed to the demands of the Council of Trent regarding the depiction of religious subjects. His *Visitation* (1586) in the Cappella Pozzomiglio in the Chiesa Nuova, Rome, features everyday figure types that are made more appealing by the various touches of pink that Barocci applied to their cheeks and lips. The tilting

of heads as they witness Mary visiting her cousin Elizabeth to inform her that she is carrying the Christ Child in her womb adds an emotive element to the work, while sharp diagonals ensure that the viewer's gaze is focused on the main protagonists. Contemporary accounts relate that the citizens of Rome lined up for three days to view the work after it arrived from Urbino. They also tell of how St. Philip Neri, the founder of the Oratorians, to whom the Chiesa Nuova belonged, experienced ecstatic raptures while gazing at the painting. This makes clear that Barocci's work followed the stipulations dictated by the Council of Trent and the treatises published thereafter. As demanded, the painting was made to appeal to the senses and evoke emotive responses from the faithful. It also asserts the crucial role of the Virgin Mary in the story of human salvation, a role that had been diminished by Protestants.

Barocci's *Stigmatization of St. Francis* (c. 1595; Urbino, Galleria Nazionale delle Marche) is no less poignant. The saint is shown experiencing a mystical event that occurred in Mount Alverna in 1224 when a six-winged seraph on a cross transferred to him the five wounds of Christ (the stigmata). Though this scene was depicted many times during the Renaissance, what sets Barocci's rendition apart is that the event was depicted as a private moment of communion between the saint and God. To assert the validity of the spiritual occurrence, however, Brother Leo, St. Francis's faithful companion, sits on the ground and shades his eyes from the miraculous light that appears in the heavens. In his left hand, he clutches a rosary that marks him as a symbol of piety. He is there to invite the faithful to witness St. Francis's mystical experience and meditate on its significance. As demanded by the Counter-Reformation Church and its defenders, Barocci strove for accuracy. Here, for the first time, the nails that were transferred to St. Francis by the seraph are clearly seen. In fact, Barocci returned to the original text that explained the event, the anonymous 14th-century *Fioretti di San Francesco* (*Little Flowers of St. Francis*), to ensure a correct rendition.

In Bologna, dissatisfied with the Mannerist vocabulary then current, Annibale, Agostino, and Ludovico Carracci established an academy in 1582 that offered a progressive learning environment for students. They called it the *Accademia dei Desiderosi* (Academy of the Desirous) to denote that its members' greatest desire was to learn. By 1585, their academy functioned as a laboratory for novel ideas and, in the 1590s, when the Carracci's careers were well established, they changed its name to the *Accademia degli Incamminati* (from the Italian verb *incamminare* that trans-

lates to “to start off” or “to set forth”) to denote that its members were on their way to success. Not only did the academy provide a forum for intellectual discussions, but it now also supplied anatomy lessons from trained doctors, drawing competitions that pushed students to excel, excursions to the Bolognese countryside to sketch from nature, and pictorial games that sharpened students’ drawing skills. Some of the most notable artists of the 17th century were trained in this environment, among them Guido Reni, Domenichino, Alessandro Algardi, and Francesco Albani.

Annibale Carracci’s *Crucifixion* of 1583, painted for the Church of Santa Maria della Carità, Bologna, was his first dated work and also his first public commission. It presents a clear, sober rendition that rejects the Mannerist ambiguities found in the works of artists like Prospero Fontana and Bartolomeo Passerotti, who at the time were the leading painters in Bologna. At the same time, it follows Archbishop Paleotti’s prescriptions regarding the proper depiction of sacred scenes. Paleotti suggested that painters act like mute preachers and awaken devotion in viewers, and Annibale accomplished this by rendering a scene that conveys unequivocally Christ’s role as the Savior. Annibale heroicized Christ by rendering his anatomy in a classicized manner and placing him close to the viewer. The surrounding figures, with their dramatic gestures, direct our gaze in Christ’s direction, while their grimaces invite meditation on Christ’s suffering.

Annibale’s *Butcher Shop* (c. 1582; Oxford, Christ Church Picture Gallery) is believed by some scholars to expound visually the Carracci’s artistic philosophies. When the artist rendered this work, genre scenes of this kind were already being produced in Bologna by Mannerist artists, though theirs were burlesque pictures intended as metaphors for sins of the flesh. In his version, Annibale removed all comical, sexual, and grotesque elements found in the Mannerist examples, instead providing an objective rendition. He used a large-scale format normally reserved for history paintings and modeled the slaughter of the lamb in the foreground after Michelangelo’s *Sacrifice of Noah* in the Sistine Ceiling, Vatican (1508–1512), to elevate the genre scene to a higher artistic plane. The men depicted are believed to be Annibale’s cousin Ludovico standing behind the counter, his brother Agostino weighing meat on the left, and Annibale himself slaughtering the lamb in the foreground. The Carracci had described their painting style as *da viva carne* or “of living flesh,” meaning that they rejected the artificiality of Mannerism in favor of the study of nature, and the butcher shop setting perhaps refers to this. The contorted halberdier on the

left who reaches into his pouch to pay for the meat he has purchased may symbolize those Mannerist excesses of which the Carracci complained.

In 1595, Annibale was called to Rome to work for the Farnese family in their palace. For them he created his greatest masterpiece, the Farnese Ceiling (c. 1597–1600), which depicts the loves of the mythological gods based on Ovid's *Metamorphoses*. The work reflects the eclecticism of the Carracci in that it borrows its overall arrangement of scenes from Michelangelo's Sistine Ceiling and stylistic elements and palette from both Michelangelo and Raphael, clearly the means for Annibale to cast himself as their artistic heir. In the center is the *Triumph of Bacchus*, featuring the god of wine and his consort Ariadne in their chariots, participating in the procession that brought them back to Greece from India. Bacchantes and satyrs lead the way while Cupids hover above. One of these holds Ariadne's marriage crown that Bacchus will later place among the stars. The reclining nude on the lower right has been identified as earthly Venus, and the fact that she gazes toward Silenus riding on his donkey refers to the correspondence between drunkenness and lust. That the mortal Ariadne is deified after she becomes Bacchus's consort suggests to some that the scene offers a Neoplatonic reference to the return of the soul to the highest level after having descended into the material world.

While Annibale worked in Rome until his death in 1609, Ludovico remained in Bologna and continued running the academy where he trained the next generation of Bolognese artists. His *Bargellini Madonna* (1588; Bologna, Pinacoteca Nazionale), painted for the Boncompagni Chapel in the Church of the Monache Convertite in Bologna, borrows its composition from Titian's *Madonna of the Pesaro Family* (c. 1519–1526; Venice, Santa Maria dei Frari). The work shows the Virgin Mary and Christ Child enthroned and surrounded by Sts. Dominic, Francis, Clare, and Mary Magdalen, as well as musical angels. Putti hover above, two holding a crown over Mary's head to indicate her role as queen of Heaven. The Virgin gazes intently at the viewer to signify her availability as the intercessor between humanity and God. Ludovico's *Madonna degli Scalzi* (1590; Bologna, Pinacoteca Nazionale), painted for the Bentivoglio Chapel in the Church of Santa Maria degli Scalzi, again glorifies the Virgin as the mother of God and argues for the validity of the doctrine of her Immaculate Conception, which had not yet been declared dogma by the Church. She stands on a crescent moon, wears a crown of 12 stars, and is surrounded by musical angels. Her depiction accords with St. John's account in the Book of Revelation of the woman of the Apocalypse who defeats the Devil. To the

left is St. Jerome holding the opened Vulgate, and to the right St. Francis is about to kiss the hand of the Christ Child. The Virgin's bare right foot is prominently displayed to reference the Discalced Carmelites (*scalzi* in Italian) to whom the Church of Santa Maria belonged.

Agostino followed Annibale to Rome in c. 1598, where he assisted him in the Farnese commission. Soon disagreements between the two men ensued and Agostino left Rome for Parma, where he died in 1602. His *Last Communion of St. Jerome* (c. 1592–1593; Bologna, Pinacoteca Nazionale) is his most celebrated work, painted for the Church of San Girolamo della Certosa, just outside the walls of Bologna. It shows St. Jerome at the end of his life receiving the last rites that, according to his legend, he refused to take laying down. His companions from the monastery in Bethlehem, where he lived, helped him to his knees, the moment rendered by Agostino in his painting. Agostino, like Ludovico, looked to Venetian art in devising his composition. The ancient architecture, background landscape, and hovering putti he included are elements often found in the art of Titian. While St. Jerome's last communion is said to have taken place in his humble cell, Agostino situated the figures in an elegant classical setting, clearly to emphasize the sacredness and validity of transubstantiation, when the eucharist, once blessed, becomes the actual blood and body of Christ, a doctrine adamantly rejected by Protestants.

While the Carracci melded elements borrowed from the art of Renaissance masters Michelangelo, Raphael, and Titian, Caravaggio looked mainly to the Venetians, adopting their rich colorism and warm light effects. He intensified the contrasts of light and dark, however, and placed his figures so close to the foreground as to occupy most of the pictorial space. He also rendered the imperfections of nature and exaggerated the diagonal arrangements to enhance the sense of animation and movement. His *Boy Bitten by a Lizard* (1595–1596; London, National Gallery) includes all of these pictorial elements. It depicts an androgynous youth with full lips, his soft and creamy shoulder revealed by his fallen drapery. Behind his ear is a rose, the sacred flower of Venus, included as a sign of romantic enticement. The boy's facial expression clearly denotes the pain he feels from being bitten, a far cry from the restrained emotive responses seen in the figures rendered by the Carracci and their Renaissance predecessors. Caravaggio's work is filled with erotic implications, such as the cherries on the table and the fact that it is the boy's middle finger that the lizard bites. Also, the word for *lizard* in Greek sounds much like *phallus*, a connection often made in poems written during Caravaggio's time. The

work seems to speak of the price of pleasure and of the unexpected risks lurking behind appealing semblances. At another level, the painting may also speak of the five senses, a theme that would become quite popular in Baroque art. Here, the flowers would represent the sense of smell, the lizard's bite would indicate touch, the cherries taste, the boy's cry hearing, and the reflection on the glass vase sight.

The Contarelli Chapel (1599–1600, 1602) in the Church of San Luigi dei Francesi, Rome, was Caravaggio's first public commission, and it established his reputation as an artist of note. Here, the paintings depict the three main events of St. Matthew's life: his calling by Christ, his writing of the Gospel, and his martyrdom. The scenes were meant to validate sainthood and the nobility of dying for the faith, an idea questioned by Protestants, and to invite those who had strayed from the Church to return to its bosom. In the *Calling of St. Matthew*, Christ, who is accompanied by St. Peter, points to Matthew, the tax collector who counts the money he obtained for the day, in a highly dramatic gesture borrowed from Michelangelo's *Creation of Adam* in the Sistine Ceiling. The light that enters the room from the upper right parallels Christ's extended arm to highlight further the significance of the moment depicted, when Christ asks Matthew to become one of his disciples. In response, Matthew, the only figure touched by the light, points to himself in a "Who me?" gesture. As in Barocci's *Stigmatization of St. Francis*, the work depicts an intimate moment of communion between spiritual and mundane beings.

Caravaggio provided two versions of *St. Matthew and the Angel* for above the altar. The first presented the saint writing his Gospel while guided by an angel, his crossed legs the attribute of scholars. The painting, destroyed in 1945, was rejected, as the saint's perplexed expression in reaction to the angel guiding his hand was read as a sign of feeble-mindedness and his exposed limbs and dirty feet were deemed indecorous. The second version that now hangs in the chapel shows St. Matthew as an ancient philosopher and the angel enumerating with his fingers the words of God rather than guiding the saint's hand. In the *Martyrdom of St. Matthew*, resulting from his thwarting the Ethiopian King Hirtacus's attainment of the virgin Ephigenia, the saint is shown prostrate on the ground as his executioner grabs him by the arm and readies to strike him with a sword. The drama of the moment is enhanced by the fleeing boy on the right who screams in horror. An angel in a complex twisted pose reaches down from a cloud to offer the saint the palm of martyrdom as reward for his sacrifice. The main elements of the composition were inspired by

Tintoretto's *St. Mark Freeing a Christian Slave* (1548), now in the Galleria dell'Accademia in Venice.

Caravaggio and Annibale worked together in the Cerasi Chapel in the Church of Santa Maria del Popolo, Rome, in 1600. Caravaggio rendered the lateral scenes that depict the *Calling of St. Paul* and the *Crucifixion of St. Peter*. Annibale painted the altarpiece, a *Virgin of the Assumption*. While Caravaggio depicted his characters with imperfections and the otherworldly only as light, Annibale presented an idealized Virgin on a cloud being raised up to Heaven by cherubs. Caravaggio left his background dark and undefined to place all emphasis on the main protagonists, and he used a theatrical chiaroscuro to enhance the emotive components of his scenes. On the other hand, Annibale's work presents a fully developed outdoor setting, populated by a large number of figures, and he used light simply to model his forms rather than evoke emotive responses from viewers.

These differing approaches led to theoretical debates regarding the merits of naturalism versus classicism in art. Theorists Giovanni Battista Agucchi and Giovan Pietro Bellori, who embraced the Neoplatonic concept that nature is the imperfect reflection of the divine and, therefore, the artist must improve upon it to achieve beauty, qualified Caravaggio's art as barbaric. For Agucchi, the fact that the artist imitated nature meant that he catered to the common, uninformed viewer. Annibale, on the other hand, painted for the erudite few because he had embraced the same methods used by Raphael and Michelangelo, who had achieved perfection. In doing so, he rescued painting from Mannerist corruption and restored it to its former glory. Giulio Mancini did not object to Caravaggio's naturalistic approach. He was, however, bothered by the lack of decorum in some of the artist's religious works. Marchese Vincenzo Giustiniani recognized the merits of both approaches. He wrote his views in the form of a letter (undated) to his friend Teodoro Amayden, outlining 12 methods of painting and praising the artists who engaged in them, including the Mannerists, the naturalists, and the classicists. Marco Boschini, who championed Venetian art and was Bellori's opponent, saw beauty in the imperfections of nature, including deformities. And though he never mentioned Caravaggio by name and his writings were intended primarily to champion the Venetian School, his views served to validate the art of those, such as Caravaggio, who preferred to show life as it is and not as some felt it ought to be.

Of the reformers, Caravaggio had the greatest impact, as his style spread throughout Europe. In Italy, his followers included Orazio and Artemisia

Gentileschi, Bartolomeo Schedoni, Giovanni Baglioni, and Bartolomeo Manfredi. Orazio's *St. Francis Supported by an Angel* (c. 1605; Madrid, Prado), *Crowning of Thorns* (c. 1610; Braunschweig, Herzog Anton Ulrich-Museum), *St. Cecilia and an Angel* (c. 1610; Washington, D.C., National Gallery), and the *Lute Player* (c. 1612; Washington, D.C., National Gallery) were all inspired by Caravaggio's art in that they present everyday figure types who occupy most of the pictorial space and are enhanced by dramatic chiaroscuro effects. Artemisia painted her *Judith Slaying Holofernes* (1612–1613; Naples, Museo Nazionale di Capodimonte) as a sort of manifesto to declare her abilities to be as good as if not greater than Caravaggio's. The painting, in fact, features a tighter composition than Caravaggio's *Judith and Holofernes* (c. 1598; Rome, Galleria Nazionale d'Arte Antica), rendered a few years earlier. Her most remarkable work is her previously mentioned *Self-Portrait as the Allegory of Painting*. Here, she is shown caught in the frenzy of creation with palette and brush in hand, leaning over to catch her reflection in a mirror outside the pictorial plane. Her hair is disheveled and from her neck hangs a gold chain with pendant mask, elements that identify her as the allegorical representation of *Pittura* or Painting. Schedoni, like Artemisia, reinterpreted Caravaggio's work. His *Entombment* (c. 1613; Parma, Galleria Nazionale), painted for the Capuchin convent at Fontevivo in the Parmese countryside, relates closely to Caravaggio's *Entombment* (1603–1604; Vatican, Pinacoteca). It features the same sculptural forms, crude figure types, dark background, emphasis on diagonals, and dramatic chiaroscuro as Caravaggio's version. Even Mary Magdalen's arms are raised as they are in Caravaggio's rendition. Similarly, Baglioni's *Divine Love* (c. 1603; Rome, Galleria Nazionale d'Arte Antica) and Manfredi's *Cupid Punished by Mars* (1605–1610; Chicago, Art Institute) are each a response to Caravaggio's *Amor Vincit Omnia* (1601–1602; Berlin, Gemäldegalerie).

By the 1620s, Caravaggism lost its appeal in Italy and the Carracci followers came to dominate the scene. In 1609, Domenichino had already worked alongside Reni in the Oratory of Sant'Andrea at San Gregorio Magno for Cardinal Scipione Borghese, painting the *Martyrdom of St. Andrew*. Reni's contribution was *St. Andrew Being Led to His Martyrdom*. When the works were completed, art connoisseurs commented on the grace with which Reni had rendered his scene and praised Domenichino for having conveyed emotions more effectively. In 1622–1627, Domenichino and Lanfranco collaborated on the decorations at Sant'Andrea della Valle. Domenichino was charged with the scenes in the choir depict-

ing the story of St. Andrew, the church's dedicatee, including the *Flagellation of St. Andrew*, *St. Andrew Adoring the Cross*, and *St. Andrew in Glory*. Lanfranco painted the *Virgin in Glory* in the dome, his scene inspired by Correggio's *Assumption of the Virgin* in the cathedral of his native Parma (1526–1530). With this, Lanfranco introduced Correggio's dramatic illusionism to Rome, paving the way for more dynamic and convincing ceiling renditions. Albani, who had taken a study tour to Parma with Domenichino, worked for Marchese Giustiniani in 1609–1610, painting an extensive fresco cycle in the large hall of his patron's country estate at Bassano di Sutri near Rome that included the *Fall of Phaeton* and the *Council of the Gods* on the ceiling, and eight scenes along the walls depicting the consequences of Phaeton's fall. Guercino became the favorite artist of Pope Gregory X Ludovisi. For him the artist rendered his *Aurora* (1621; Rome, Casino Ludovisi), a vault fresco that served as metaphorical promise for the dawning of a new era under the pope's rule. In 1623, Guercino also received from the pope the commission to paint the *Burial of St. Petronilla* (1623; Rome, Museo Capitolino) for the altar dedicated to her at St. Peter's. She was a third-century saint who was martyred for refusing to sacrifice her virginity. In the lower portion of the painting is her burial, and in the upper portion Christ welcomes her to Heaven while a putto grants her the crown of martyrdom.

In the 1630s, a Neo-Venetian style was established by Pietro da Cortona, who would revolutionize the art of ceiling painting. His *Glorification of the Reign of Pope Urban VIII* (1633–1639) in the Palazzo Barberini, Rome, is based on a poem by Francesco Bracciolini that speaks of the triumph of the pope's rule as guided by Divine Providence. This allegorical figure is seated on clouds in the central field and she commands Immortality to crown the Barberini escutcheon, composed of bees contained in a laurel wreath held by Faith, Charity, and Hope. Above the escutcheon, Rome and Religion set the papal tiara and keys, respectively. At Divine Providence's feet are Saturn, who devours his children, symbol of the passage of time, and three Fates who spin the pope's future. Other allegorical figures ascend on clouds along the long sides of the feigned architectural framework to reference the pope's qualities that grant him the ability to rule wisely. On the outer parameters are mythological representations that denote the pope's courageous fight against heresy—his temperance, sense of justice, and prudence. The most remarkable aspect of this ceiling fresco is that the fictive architecture does not keep the figures confined to their respective compartments as it does in Annibale Carracci's Farnese Ceiling.

Rather, they weave in and out, creating a rush of movement and animation never seen before in vault painting.

In the same palace, Andrea Sacchi, who was a classicist, painted the *Divine Wisdom* (1629–1633), based on the apocryphal *Wisdom of Solomon*. Divine Wisdom sits on the lion-throne of King Solomon in the center of the composition and is surrounded by virtues that, like Cortona's ceiling, reference the qualities of Pope Urban VIII and his ability to rule wisely. Sacchi's ceiling fresco features fewer figures and lesser dynamism than Cortona's, which makes for easier readability. The differing styles of Sacchi and Cortona resulted in a series of debates in the 1630s at the Accademia di San Luca, Rome's painting academy, on the proper representation of history paintings. Sacchi represented the classicists who preferred to follow the Aristotelian rules of tragedy, using a minimal number of figures and emphasizing grandeur, clarity, simplicity, unity, and decorum. Cortona led the group that favored a theatrical mode of representation that followed the precepts of epic poetry and included a multitude of figures, settings, and subplots, all held together by a common theme.

These differing approaches came to dominate, not only painting, but also sculpture and architecture. In sculpture Gian Lorenzo Bernini embodied the dramatic, theatrical mode of representation, while Alessandro Algardi and François Duquesnoy embraced the classical approach. Bernini's *Ecstasy of St. Theresa* in the Cornaro Chapel at Santa Maria della Vittoria, Rome (1645–1652), was commissioned by Cardinal Federigo Cornaro. Since the Church of Santa Maria belongs to the Order of the Discalced Carmelites, established by St. Theresa of Avila, Federigo chose a major event in the saint's life as the centerpiece of his chapel, a mystical experience recorded in her writings. On the altar wall, Bernini built a large aedicula in marble to serve as a canopy for the scene. St. Theresa floats amidst the clouds, a smiling angel next to her lifting her drapery to pierce her heart, an action that the saint described as leaving her all afire and feeling like God had caressed her soul. From the aedicula emanate bronze rods that imitate rays of light, adding to the mystery of the event, while marble of different colors and vein patterns adds visual interest to the chapel. This use of various materials and colors is characteristic of Bernini's art.

Bernini's *Four Rivers Fountain* (1648–1651) on the Piazza Navonna, Rome, is no less dramatic. It sits in front of the Church of Sant'Agnese, a few feet from the family palace of Pope Innocent X, who commissioned the work. In the center of the fountain is an Egyptian obelisk brought to Rome by Emperor Caracalla and meant to represent the pagan world. It

is held only at the corners by feigned rock formations, while the rest appears to float in midair, a major feat of engineering. Allegorical figures representing the rivers Plata, Nile, Danube, and Ganges are seated around the obelisk to speak of the spread of Christianity to the four corners of the world, made possible by the pope's wise rulership. The dove that surmounts the obelisk, is, in fact, one of the pope's emblematic symbols.

Algarði's *Tomb of Pope Leo XI* (1634–1652) at St. Peter's represents the opposite side of the spectrum. The monument commemorates the pope from the Medici family who died after 27 days in office and was commissioned by his great-nephew, Cardinal Roberto Ubaldini. Though the monument is based on Bernini's tomb of Pope Urban VIII (1628–1647), also at St. Peter's, it features a monochromatic palette, thereby forgoing Bernini's usual juxtapositions of differing materials, colors, and textures. Also, while Bernini's tomb focuses on the transience of life, Algarði's grants a sense of permanence, achieved by restraining movement, gestures, and expressions. Leo is enthroned above his sarcophagus, wearing his papal tiara and holding his right hand out in a blessing gesture. He is flanked by Magnanimity and Liberality, his supposed virtues. On the sarcophagus is a relief that commemorates two of the pope's major political achievements: his involvement in the conversion of Henry IV of France to Catholicism (1593) and his mediation in 1598 in the confirmation of the Peace of Vervins between France and Spain.

Duquesnoy was a Flemish sculptor who arrived in Rome in 1618 and remained there until 1641. In 1629–1633, he worked on his first major commission, the statue of *St. Susanna* for the Church of Santa Maria di Loreto, Rome. Inspired by Bernini's *St. Bibiana* (1624–1626; Rome, Church of St. Bibiana) and an ancient statue of *Urania* then in the Capitol, Duquesnoy made the figure's pose, drapery, and facial expression completely classical. While Bernini's saint is full of drama and emotion as she gazes upward and gestures toward Heaven while being martyred, Duquesnoy's figure is less emotive and more restrained in her movements. She tilts her head downward, her gaze is empty, and her arms are close to her body. Bellori, who, as we have seen, was a partisan of the classicist approach, declared *St. Susanna* to be the canon every artist must follow in depicting draped saints.

In architecture, surprisingly it was Bernini who favored classical sober lines, while Francesco Borromini preferred a more theatrical architecture that takes on biomorphic forms and seems to swell and contract. Bernini's Santa Maria dell'Assunzione (1662–1664), in the small hamlet of Ariccia

that had been purchased by the Chigi, Pope Alexander VII's family, is based on the Pantheon in Rome in that it features a central plan, massive dome, and entrance portico. Two wings protrude from the cylindrical structure to create an interplay of concave and convex forms. These also end in porticos, their proportions and articulations made to harmonize with the central structure. In the interior are eight recesses, also borrowed from the ancient prototype. These are separated by fluted Corinthian pilasters that carry an unbroken entablature. The dome sits on the cornice and is ribbed and coffered. Like the Pantheon, it features a large oculus. Though Borromini also looked to antiquity for inspiration, his San Carlo alle Quattro Fontane (1638–1641; façade 1665–1676) in Rome features fantasy elements that are anything but classical. A more daring structure than Bernini's, San Carlo was built for the Order of the Spanish Discalced Trinitarians, who dedicated their church to St. Charles Borromeo. The plan is formed by two equilateral triangles, symbols of the Trinitarian Order, that are connected at the base and contain an oval. Borromini undulated the walls so that they seem to expand and contract, an element that reveals his sculptural approach to architecture. The interior is articulated with 16 colossal columns that support a continuous entablature. Above, trapezoidal pendentives alternate with four half domes and support a larger oval dome that is adorned with complex coffers, some shaped like a cross, another symbol of the Trinitarians. These diminish in size as they reach the apex, creating the illusion of greater height. The whole interior is whitewashed so as not to distract from the walls' undulating movements and the increased textures as the building ascends. The façade is two stories high, each level arranged around four colossal freestanding columns. Borromini gave each level a different rhythm and emphasized the entrance. A second, narrow façade is on the left corner to accommodate a fountain that had been placed at the site by Pope Sixtus V in the previous century.

Toward the end of the 17th century, Guarino Guarini was the most notable Baroque architect. Having resided in Rome in his youth, Guarini was deeply influenced by both Bernini and Borromini. In 1666, he moved to Turin and became the official engineer and mathematician to Duke Carlo Emanuele II of Savoy. He was sent there by the fathers of the Theatine Order to build the Theatine Church of San Lorenzo (1666–1687). This structure had been under construction since 1634, but building was progressing slowly. In spite of the limitations of building upon an already existing foundation and outside walls, Guarini was able to provide a remarkable interior that reflects little of the simplicity of the circular exterior design. To

the outside he added the polygonal drum and large lantern that feature 48 windows, most oval in form, and walls that undulate in alternating rhythms. Inside, Guarini transformed the outer square into an octagon through the use of 16 freestanding columns that form an inner ring, move forward and back, and support an entablature that follows their rhythm. The most imposing aspect of the interior is the dome. Inspired by Moorish prototypes that Guarini studied during his travels in Portugal and perhaps Spain, the dome is composed of 16 ribs that intersect to form an eight-pointed star.

In the last quarter of the seventeenth century, the leading painters were Giovanni Battista Gaulli, called Baciccio, Andrea Pozzo, and Carlo Maratta. Gaulli's *Triumph of the Name of Jesus* (1676–1679), frescoed onto the nave vault of the Church of Il Gesù, Rome, was commissioned by Padre Gian Paolo Oliva, the father-general of the Jesuit Order, and guaranteed by Bernini, who was Gaulli's protector. The subject was taken from a passage in the biblical epistle of St. Paul to the Philippians (2:9–10) that calls for the adoration of the name of Jesus. In the fresco, Christ's IHS monogram, the emblem of the Jesuit order, is rendered in gold and radiates its divine light toward the blessed who hover about. Kings stand to the left bearing gifts, while priests, soldiers, and noblemen are on the right and queens, noblewomen, and nuns are at the center. The damned are being cast out of Heaven and seem to be falling onto the viewer's space, an effect Gaulli achieved by foreshortening the figures heavily and building them up with stucco. The frame that surrounds the scene is also stucco and parts of the fresco overlap it, creating a highly dramatic and dynamic effect. With these techniques, Gaulli was able to blur the boundaries between the real and the fictive.

Pozzo's masterpiece is his *St. Ignatius in Glory* (1691–1694) in the Church of San Ignazio, Rome. The scene is based on a vision experienced by St. Ignatius of Loyola, founder of the Jesuit Order, in La Storta in 1537, when Christ appeared in the clouds carrying the cross. This event confirmed for St. Ignatius the name of his order and the papal city as the center of its activities. In the fresco, the saint is shown on clouds, infused with the divine light of inspiration that emanates from Christ. Below, on the right, is St. Francis Xavier, also a Jesuit, surrounded by crowds of converted Asians. Above are angels who draw men from all races and lands into Heaven. In the lower section is the struggle for human souls while, on the right, a shield with the name of Jesus lights the flames of a golden cauldron. On the long sides are allegorical representations of Europe, America, Asia, and Africa, there to indicate the spread of the Jesuit apostolate over the four corners

of the world. Pozzo marked the optimal point to view his fresco on the pavement of the church. As the viewer moves away from that marker, the feigned architectural elements in the fresco seem to tilt. This optical illusion qualifies Pozzo's image as an anamorphic work, a deformed image that appears in its true shape only when viewed from a particular point.

While Gaulli and Pozzo painted in a highly dramatic manner, Maratta continued the classicized approach of his master, Andrea Sacchi. His *Triumph of Clemency* (1673–1675; Rome, Palazzo Altieri), rendered for Pope Clement X Altieri, extols his patron's virtues. Clemency sits at the top of the pyramid formed by figures and clouds while holding a scepter in one hand and an olive branch, symbol of peace, in the other, this last over a terrestrial globe. Angels hover above her while supporting the papal arms, seven bright stars that reference the Altieri heraldic device are behind her, and Justice, Prudence, Fortitude, and putti who denote the four seasons are below. The elegant poses of the figures, the meticulous application of paint, and the use of pastel tones are the elements that mark Maratta as a classicist.

FRANCE

In 1594, Henry IV was crowned king of France and, in 1598, he ended the Wars of Religion by signing the Treaty of Nantes, which guaranteed religious freedom to the Huguenots (French Protestants). Having achieved peace, he set out to improve the urban fabric of Paris. To this end, he had the Pont Neuf and Place Dauphine (both beg. 1598), which were begun by Henry III and interrupted by civil strife, completed. The purpose of the Pont Neuf was to connect the south side of Paris, where the university stood, with the business and administrative quarters in the Île de la Cité. The Place Dauphine was built on the triangular plot at the end of the Île. It featured two rows of houses with sloped roofs and dormers, constructed of brick and adorned with limestone quoins. The lower stories were composed of arched openings and reserved for commercial purposes. In 1604, Marie de' Medici, Henry's consort, offered to finance the placement of an equestrian statue of the king to mark the spot where the bridge cut into the end point of the Île de la Cité. The commission first went to the Flemish sculptor Giambologna (Jean de Boulogne), who was active in Italy, but the sculptor died in 1608 and the commission was passed on to his assistant, Pietro Tacca, who completed it in 1614. By now Henry had been assassi-

nated (1610) by François Ravaillac, a Catholic fanatic who jumped into the king's stagecoach and stabbed him to death, for which he was quartered. Louis XIII, Henry's heir, was only eight years old when this event took place, so his mother, Marie, was declared the boy's regent.

In spite of Henry's death, new palaces were built, with Salomon de Brosse and Jean du Cerceau emerging as the leading architects of the period. De Brosse built the Palais du Luxembourg for Marie de' Medici (beg. 1615), where later Peter Paul Rubens would render his famed Medici Cycle to celebrate the queen's life and deeds. De Brosse chose a typical French chateau design already used in the 16th century with a *corps-de-logis* (main block) flanked by doubled pavilions and preceded by a court formed by wings and a screen that runs parallel to the street. The central bay of the *corps-de-logis* moves forward and is articulated by doubled columns and a broken segmented pediment, while the rest of the structure features doubled pilasters. The palace's most salient feature is the heavy rustications on its exterior surfaces. Du Cerceau built the Hôtel de Sully in Paris (beg. 1625) for the financier Mesme Gallet. The structure also features a *corps-de-logis* (main body) flanked by wings, faced with heavy ornamentation and textures, and featuring an alternation of pedimented windows and niches that are filled with allegorical sculpted figures.

In painting, the most important artists during the early years of the 17th century were Claude Vignon and Valentin de Boulogne. Both traveled to Italy and adopted the Caravaggist style. Vignon arrived in Rome in 1610 and remained until 1623. His Caravaggism may also have stemmed from his familiarity with the work of Rembrandt, whom he knew personally. His *Martyrdom of St. Matthew* (1617; Arras, Musée des Beaux-Arts) and *Death of a Hermit* (after 1620; Paris, Louvre) feature the usual Caravaggist elements, such as crude figure types that occupy most of the pictorial space, still-life objects that serve as reminders of life's fleeting nature, and a sense of drama that evokes emotive responses from viewers. The color palette and spontaneous brushwork, however, are more closely related to the art of Rembrandt than that of Caravaggio. Valentin de Boulogne arrived in Rome in c. 1612 and remained there for the rest of his life. His *Four Ages of Man* (c. 1628–1629; London, National Gallery) is a *vanitas* scene that cautions the viewer on the brevity of life. A young boy holds an empty birdcage, a youth plays the lute, an adult male dressed in armor and crowned with laurel holds the plans for a fortification, and an old man sits in front of some coins and holds a glass and a bottle of wine. The figures symbolically refer to hope, amorous desire, military achievement, and

avarice, respectively. The melancholic tone suggests that they have recognized the impermanence of life and the futility of their pursuits.

At 13, Louis was considered to be officially of age to assume his monarchic duties, though Marie continued to govern for two more years. In 1615, she arranged for her son's marriage to Anne of Austria, and in 1617 she came under the influence of Concino Concini, marquis of Ancre, her chief adviser, who was lining his pockets with monies from the royal treasury. He also had dismissed Henry's minister, Maximilien de Béthune, duc de Sully, causing the nobility to rebel. Louis ordered Concini's assassination and exiled his mother to the Château de Blois. In 1619, Marie escaped and allied herself with her younger son, Gaston d'Orleans, against Louis, only to be defeated. In 1622, Cardinal Armand Richelieu, then Louis's secretary of state, reconciled the king with his mother, but a conspiracy to overthrow Richelieu in 1630 resulted in Marie's permanent banishment from the French court. She escaped to the Low Countries and then Germany, where she spent the last years of her life. Louis promoted Richelieu to first minister in 1624. With the cardinal's assistance, the king achieved religious unity in France and moved closer to absolutist power by diminishing the power of the nobility. Richelieu died in 1642, and Louis died in the following year, leaving his young son, Louis XIV, as the heir to the French throne. Anne of Austria placed Cardinal Jules Mazarin, Richelieu's protégé, in charge of the regency, appointing him first minister. Louis XIV reached maturity in 1651 and, in 1660, he married Maria Teresa, daughter of King Philip IV of Spain.

The three major architects of this period were Jacques Lemercier, François Mansart, and Louis Le Vau. Lemercier worked for Cardinal Richelieu. For his patron he built the Church of the Sorbonne (beg. 1635) in Paris, a structure inspired by the Church of Il Gesù, designed by Vignola and della Porta, and the Church of San Carlo ai Catinari by Rosato Rosati, both in Rome. Lemercier's structure has two façades. The one facing the court of the University of Sorbonne features a freestanding, pedimented portico inspired by that of the Pantheon in Rome, while the street façade includes a narrower upper story that is visually connected to the lower level by volutes. Engaged pilasters create varying rhythms and emphasize the main entrance. Unlike the Italian precedents, the structure includes an imposing dome. Mansart created the Château de Maisons (1642–1646) for René de Longueuil, Président de Maisons. It features a freestanding central block with protruding pavilions at either side, each with independent pitched roofs with dormers, and single-story cubic pavilions at the end of

each wing. The garden and court façades are almost identical except that the latter features three entrances that are emphasized through the use of broken pediments, while the garden façade has only one entrance. Le Vau built Vaux-le-Vicomte for Nicolas Fouquet, Louis XIV's minister of finances. The structure is a freestanding block with a projection in the center of each façade. The central bay in the garden façade is oval, marked by a triple triumphal arch motif on both the lower and upper stories, and capped by a massive dome and lantern. The outer pavilions move forward and are capped by heavily pitched roofs. On the court façade, Le Vau used a triple-arched portico from which protrude two concave arms.

In painting, Simon Vouet was the leading master under Louis XIII. He had been in Rome in 1614, where he adopted the Caravaggist mode, but, in the mid-1620s, he began painting in the classicist mode of the Carracci and their followers. Upon his return to France in 1627, he brought this style with him. French painting had, by then, become rather stagnant, and Vouet imbued it with new life. Louis XIII appointed him *peintre du roi* (the king's painter) and gave him quarters at the Louvre Palace, where he became the disseminator of the king's artistic ideology. Vouet's *Allegory of Wealth* exemplifies his classicist style. It shows a monumental allegorical figure of Wealth seated in a complex zigzagging pose, clearly inspired by Michelangelo's sibyls in the Sistine Ceiling. A swooping arch is formed by the figure's wings and billowing drapery, leading the eye toward a putto who offers her a handful of jewels. In her arms she cradles a second putto, and at her feet are gold and silver objects. The jewel-like tones, the porcelain flesh touched by soft pinks, and the fluid movements betray the influence of Guido Reni, one of the members of the Carracci School.

Vouet's career was threatened in 1640 when Nicolas Poussin, the French master who had settled in Rome, was summoned by Louis XIII to court. Like Vouet, Poussin had also experimented early in his career with the Caravaggist mode and later embraced the classical-idealist mode of the Carracci. In the mid-1640s, he developed a method of painting he called the *Grande Maniera* (grand manner), based on the classical Greek modes of music used to express different moods. His *Funeral of Phocion* (1648; Paris, Louvre) and the *Gathering of the Ashes of Phocion* (1648; Liverpool, Walker Art Gallery) are pendant landscapes based on Plutarch's last chapter of the *Life of Phocion*, the Athenian general who fought against Philip of Macedon. Against the wishes of the Athenians, he worked out a truce with the Macedonians and, as a result, was forced to poison himself with hemlock, his corpse banished from the city and denied a proper funeral.

The man was later vindicated and given the burial of a hero within the city walls. Poussin's art principles, including heroic themes that speak of moral virtue and that appeal to reason, such as those found in these two landscapes, became central to the teachings of the French Academy of Painting and Sculpture, established in Paris in 1648.

In Paris, Poussin was commissioned to paint two large altarpieces for Cardinal Richelieu and charged with the decoration of the Great Gallery in the Louvre Palace. These large-scale projects that required the use of assistants and a certain speed of execution ran counter to Poussin's usual artistic practices and, therefore, resulted in failure. He returned to Rome in 1642, leaving Vouet to continue dominating the artistic scene in France. Vouet trained some of the most important French masters of the next generation, such as Eustache Le Sueur and Charles Le Brun. Laurent de La Hyre, Le Sueur's competitor, and Philippe de Champaigne received their training elsewhere, but were also major artistic figures at the time. Le Sueur's *Sea Gods Paying Homage to Love* (c. 1636–1638; Los Angeles, J. Paul Getty Museum) is part of a series of eight canvases depicting scenes from Francesco Colonna's *Hypnerotomachia Poliphili*, published in Venice in 1499 and translated to French in 1546. It shows Polyphilus, the text's hero, and his love interest, Polia, being ferried to Cythera, the sacred island of Venus. Neptune, the god of the sea, holds his trident and rides his marine chariot; his consort, Amphitrite, leans on a shell on the right. They both gaze at the lovers in the distance. Tritons and nereids, Neptune's usual companions, are also included. The elegant poses, shimmering draperies, and idealization of figures and objects are all characteristic of the Carracci style that Vouet brought back to France. Charles Le Brun's *Tent of Darius* (1661; Versailles, Musée du Château) led to his appointment as *peintre du roi*. It presents the family of the Persian King Darius before Alexander the Great after the latter had defeated the Persians in the Battle of Issus in 333 B.C.E. Darius's mother kneels in front of Alexander and begs for the group to be spared from death or enslavement. Alexander in the painting alludes to Louis XIV, who identified with the Macedonian hero, and his magnanimity toward his own enemies. For the next two centuries, the work became the primary example of good art at the French Academy. It also led to Le Brun's appointment as the academy's chancellor and director of the Gobelins and Savonnerie factories that produced the royal furnishings. By the time Le Brun received these appointments, Mazarin had died and Louis XIV had announced that he would no longer depend on a first minister, but act instead as absolutist monarch. He did,

however, appoint Jean-Baptiste Colbert, Mazarin's principal assistant, as his adviser. This absolutist form of rulership was carried over to every aspect of French culture, including the arts and religion, and Le Brun was charged with dictating artistic taste in France.

Pierre Mignard, also a student of Vouet, emerged as Le Brun's competitor. He was known primarily as a portrait artist. His *Marquise de Seignelay as Thetis* (1691; London, National Gallery) depicts Catherine-Thérèse de Matignon-Thorigny, marquise de Seignelay and Colbert's daughter-in-law. Widowed a year before the portrait was rendered, she appears in the guise of the sea nymph Thetis with two of her sons, one shown as Achilles and the other as Cupid. Mignard's *Louis XIV at the Siege of Maastricht* (1673; Turin, Galleria Sabauda) shows the French monarch mounted on his horse and being crowned by a winged Victory. In sculpture, it was François Girardon who took the lead. Under Le Brun, Girardon was one of the sculptors involved in the decoration of Louis XIV's newly expanded Palace of Versailles. His *Apollo Tended by the Nymphs of Thetis* (1666) translates the classicism of Le Brun's paintings into sculpture, while his *Rape of Proserpina* (1677–1699) betrays his familiarity with Italian Baroque art in the serpentine arrangement of his figures, borrowed from Bernini's *Pluto and Proserpina* (1621–1622; Rome, Galleria Borghese).

In architecture, Jules Hardouin-Mansart took the lead. After Le Vau had extended the Palace of Versailles, Mansart filled in the receding central bays to create the Galerie des Glaces, or Hall of Mirrors, and added lateral wings to triple the width of the façade. For Louis XIV he also built the Church of Les Invalides (1677–1691). This last features a Greek cross plan with circular chapels added at the corners. It is capped by a massive dome that rests on a tall drum. The façade features a juxtaposition of the Doric and Corinthian orders and a rhythm that increases as the articulations reach the main doorway. In the interior, the most salient feature is the dome, cut to reveal an overshell lit by windows concealed in the upper part of the drum.

Colbert died in 1683 and was replaced by his rival, François Michel Le Tellier, marquis de Louvois. By then, France's economy had declined, taxes had increased, and corruption had become widespread. The peasantry and bourgeoisie were suffering while the nobility, busy at Versailles, completely ignored their plight. In art, the blind adulation of classical art imposed by Le Brun was questioned. The nobility had grown tired of the academic style and began demanding subjects that were more lighthearted. Charles de la Fosse, Jean Jouvenet, and Antoine Coyppel were the artists

who initiated a move toward this change. De la Fosse was Le Brun's pupil. His *Clytie Transformed into a Sunflower* (1688; Versailles, Musée National du Château) was part of a series of mythologies commissioned by Louis XIV for the Grand Trianon at Versailles, used by the king as a place of refuge from the daily activities at court. Based on an episode from Ovid's *Metamorphoses*, it explains the mythical origin of the sunflower and its heliotropic quality. The nymph Clytie loved Apollo, but when Apollo ravaged Leucothoë, the jealous Clytie informed the victim's father Orchamus, king of Persia, of the incident. As punishment, Orchamus buried his daughter alive. Scorned by the sun god for having caused such misfortune, Clytie sat on the ground for nine straight days. Each time Apollo flew by on his chariot, she turned her face upward and followed him with her eyes. Finally, her limbs took root and she was transformed into a sunflower, fated to turn in his direction for eternity.

Jouvenet, also Le Brun's pupil, became the leading painter of religious art of the latter part of the 17th century in France. His *Descent from the Cross* (1697; Paris, Louvre) was created for the Capuchin Church in the Place Louis-le-Grand. It shows an emotionally charged image of the limp, broken body of Christ emerging from the dark as it is lowered onto the burial shroud. At either side of the cross are mourners, including the Virgin Mary, who clasps her hands and tilts her head in agony. Coypel's *Crucifixion* (1692; private collection), on the other hand, is noisy and agitated. The cross is shown in the center of the composition, with Mary Magdalen at Christ's feet, mourners to his right, and tormentors to his left. Also included are the conversion of St. Longinus after he pierces Christ's side with his lance, a fissure on the ground where the Devil crawls in the form of a serpent, and figures who have fallen from the tremor that occurred upon Christ's death.

Late in the century, the Palais du Luxembourg, which contained Peter Paul Rubens's Medici Cycle, was reopened and de la Fosse, Jouvenet, and Coypel were all influenced by the Flemish master's art. At the time, Roger de Piles was the chief theoretician of the French Academy of Painting, and there he launched a campaign in favor of colorism, hailing Rubens as the greatest exponent of the style. In the 1670s and 1680s, de Piles published a series of theoretical writings on art, including the *Dialogue sur le coloris* (*Dialogue on colors*), which cast Rubens as an artistic hero. With this, he revived the Italian Renaissance debate of *colore* versus *disegno* (color versus draftsmanship), opening the doors for the development of Rococo art.

THE NETHERLANDS

Prior to the Protestant Reformation, the Netherlands belonged to Catholic Spain and, therefore, the official religion in the region was Catholicism. But by the mid-1560s Protestant reformers and their followers were causing civil disturbances in protest of their persecution by Church authorities. They saw the profusion of religious imagery in churches as conflicting with the second commandment on idolatry. They therefore engaged in an iconoclastic campaign that resulted in the destruction of these sacred objects. In 1567, King Philip II of Spain sent Fernando Álvarez de Toledo y Pimentel, duke of Alba, and an army of 10,000 soldiers to the Netherlands to restore order. The duke set up a tribunal, called the Council of Troubles, or Council of Blood, as the Protestants called it, to rid the region of opponents. It is estimated that approximately 12,000 to 18,000 individuals were condemned to death by the tribunal and executed, an event that triggered further unrest.

William “The Silent” of Orange, then the stadtholder (governor) of Holland, Utrecht, and Zeeland appointed to the office by Philip II, was summoned to the tribunal, but he fled and his properties were confiscated. In 1568, William financed a revolt against the duke of Alba that ended in failure and, in 1572, he himself led a second revolt that, in 1581, resulted in the declaration of emancipation by the United Dutch Provinces. Flanders had participated in the revolt against Spain in 1576, but in 1585 the Spanish army, led by Alessandro Farnese, recovered the territory. Consequently, Flanders (now Belgium) remains Catholic to this day, while the Dutch territories embraced Protestantism as their official religion.

In Flanders, the production of religious art for both public and private locations continued. The key figure of Baroque art in the region was Peter Paul Rubens. Anthony van Dyck and Jacob Jordaens are also included among its most important masters. Rubens traveled to Italy in 1600 to work for the Gonzaga dukes in Mantua who were related to Archduke Albert of Flanders. In 1603, Vincenzo I Gonzaga sent Rubens to Spain on a diplomatic mission, where the artist had the opportunity to study the many works by Titian in the royal collection. Rubens adopted Titian’s lush brushwork and rich colorism as his own. He was also influenced by the art of Caravaggio he was able to study during an earlier visit to Rome. In 1608, his mother’s death forced him to return to Antwerp, where he painted the *Elevation of the Cross* (1610–1611; Antwerp, Cathedral) for

the Church of St. Walburga. The format of the altarpiece is medieval. It is a triptych (an altarpiece with three leaves) that originally sat on a predella (base) and was surmounted by an image of God the Father, carved angels, and a pelican tearing his chest open to feed its young, symbolizing Christ's sacrifice. The elevation is shown across the three leaves of the altarpiece as one continuous scene set against a Titianesque landscape rendered in loose strokes and brilliant colors. Caravaggesque is the turmoil caused by the men who strain to raise the cross and the dog that barks in the foreground. So is the marked contrast of light and dark, even though the scene takes place outdoors, and the crude figure types the artist used. Rubens's *Castor and Pollux Seizing the Daughters of Leucippus* (1618; Munich, Alte Pinakothek) also includes Titianesque and Caravaggesque elements. The work is a playful mythological rendition that highlights the theme of the twins Castor and Pollux, sons of Jupiter and Leda. They are shown abducting Phoebe and Hilaeira, the daughters of Leucippus, king of Argos, whom they later marry. These women have similar features, as do the two horses included in the painting. The fluttering hair and draperies are kept in check by the unusual rhomboidal composition.

Rubens entered the service of the archdukes of Flanders in 1609 and was sent on several diplomatic missions that led to his receiving royal commissions. In France, Marie de' Medici requested a series of canvases for her Luxembourg Palace that celebrated her and her husband's life achievements. Rubens worked on these paintings from 1622 till 1625, completing only the cycle that referenced Marie's life and deeds. Then, from 1628 till 1635, he worked on the *Apotheosis of James I*, commissioned by Charles I of England to glorify his father and installed on the ceiling of the Banqueting House in Whitehall Palace, London.

Van Dyck was a child prodigy who, by 15, may have been established as an independent master. His career was overshadowed somewhat by that of Rubens, in whose studio he worked for a while, assisting the older master in the decoration of the Jesuit Church in Antwerp of 1618–1620. Van Dyck, like Rubens, worked in Italy and England. He, in fact, moved to England permanently in 1632 to become Charles I's official painter. His *Rinaldo and Armida* (1629; Baltimore Art Museum), commissioned by Endymion Porter, the king's gentleman of the bedchamber, is the work that compelled the king to invite the painter to his court. At the time, Charles also bestowed upon van Dyck a knighthood. *Le Roi à la Chasse* (*Portrait of Charles I*) (1635; Paris, Louvre) is the most remarkable painting van Dyck rendered while at Charles's court. It presents the king

in an informal, leisurely moment wearing a hunting costume. He has dismounted his horse while two of his pages tend to the animal. At the time, hunting was equated to physical and moral bravery. The fact that the horse bows to the king confirms that these are in fact his qualities and that he is, therefore, qualified to rule.

Unlike van Dyck and Rubens, Jordaens did not travel to the major art centers of Europe, nor did he work at any court. Instead, his patrons were mainly part of the bourgeoisie. Though he was deeply influenced by the art of Rubens and was particularly taken by the master's Venetianized palette and vigorous brushwork, his subjects were less noble than those of Rubens. In fact, Jordaens had a preference for vulgar peasant types with exaggerated rosy cheeks and saggy flesh highlighted with blue-gray tones, as exemplified by his *Satyr and Peasants* (c. 1620; Munich, Alte Pinakothek), based on Aesop's *Fables*. In 1621, Jordaens became the head of the painter's guild in Antwerp. In that year, he painted the *Portrait of Jacob Jordaens and His Family* (Madrid, Prado), casting himself as the gentleman artist and comparing art to music in order to elevate his profession from manual labor to liberal art. Among his most notable public commissions is the *Triumph of Frederick Henry* (1652), painted for Frederick's wife, Amalia van Solms, for the Oranjezaal at the Huis ten Bosch in The Hague. Here, Frederick Henry, the stadtholder of the Dutch United Provinces, rides in a chariot as he is crowned by Victory in the presence of Mercury, god of eloquence, Minerva, goddess of wisdom, Abundance, Fame, and Peace. The work speaks of Frederick Henry as a virtuous ruler whose qualities allow him to maintain peace and grant prosperity to Holland, for which he will attain fame.

In Flanders, only church architecture flourished, in great part due to the presence of the Jesuits in the region. The most important architects of the era were Pieter Huysens, Willem Hesius, and Jacob Francart. Huysens was a member of the Jesuit Order. His most important works are the façade of the Jesuit Churches of St. Charles Borromeo in Antwerp (1615–1623; originally dedicated to St. Ignatius) and St. Lupus in Namur (1621–1645), both featuring an Il Gesù type design. Hesius, a Jesuit priest, designed the Jesuit Church of St. Michael in Louvain (1650–1671), a structure that combines Gothic and Baroque elements. The ribbed vaults, nave arcade, and aisles are part of the Gothic vocabulary, while the applied ornamentation in the interior and the Il Gesù type façade are decidedly Baroque. Hesius's structure was influenced by the Béguinage Church in Mechelen (Malines), begun in 1629 by Francart, court architect

to Archduchess Isabella of Flanders. Francart's building also combines medieval and contemporary architectural elements and features a longitudinal plan with nave, aisles, and a ribbed vaulting system, yet the nave arcade is articulated with Corinthian pilasters. The exterior of the building is buttressed in the Gothic manner while the façade is an Il Gesù type.

Artus Quellin I was the leading Flemish sculptor of the Baroque era, after François Duquesnoy, who, as mentioned earlier, was active in Italy for most of his career. Quellin, in fact, worked in Duquesnoy's studio in Rome for a while. In 1639, he returned to his native Antwerp. In 1648, he moved to Amsterdam, where he contributed a number of sculptures to the Town Hall, including his figure of *Prudence*, rendered in the classicized vocabulary he learned from Duquesnoy. In fact, the work recalls Duquesnoy's *St. Susanna*, rendered for the Church of Santa Maria di Loreto in Rome.

Protestantism in the United Dutch Provinces resulted in a change in the subject matter of works of art. Protestant iconoclasm meant that artists had to adjust to an art market in which religious works were no longer needed. This gave rise to genre painting, or scenes from everyday life, and portraiture, landscapes, and still lifes also rose as viable subjects in this new art market. The leading Dutch figures in the first half of the 17th century were Frans Hals, Rembrandt, and the Utrecht Caravaggists. Hals, who spent most of his life in Haarlem, specialized in portraiture, catering mainly to the bourgeoisie. His *Laughing Cavalier* (1624; London, Wallace Collection) presents an unidentified sitter on his wedding day, as suggested by his elaborate costume, upon which are embroidered emblems that refer to amorous pursuits and masculine virtues. Hals excelled particularly at rendering portraits of militia companies, such as the *Officers and Sergeants of the St. Hadrian Civic Guard of Haarlem* (1633; Haarlem, Frans Halsmuseum), where he infused with life a scene normally depicted as men simply posing around a table. In Hals's painting, they have gathered at an enclosed courtyard and turn as if the presence of the viewer has interrupted their conversation. Some stand, others sit, both groups forming a horizontal line across the pictorial space. This horizontal is balanced by the verticals and diagonals formed by the men's lances, banners, and sashes. The constant movement of lines in various directions animates the scene, as do the choppy brushstrokes Hals used to apply the color.

Although the Dutch art market had changed, there were still individuals living in the area who professed the Catholic faith in private and, therefore, some Dutch masters catered to the needs of these individuals and created for them images for their personal devotion. One of these masters was

Rembrandt, active in Leiden and later Amsterdam. Deeply influenced by Caravaggio and Peter Paul Rubens, his works possess a pathos and his figures an internal glow that are particular to his style. The earth tones and golds of his palette contribute to the warmth and emotive content of his scenes. These elements are present in his *Descent from the Cross* (c. 1633; St. Petersburg, Hermitage Museum), a work Rembrandt intended as part of a series he created for Stadtholder Frederick Henry, prince of Orange. For the scene he was inspired by Rubens's *Descent in the Cathedral of Antwerp* (1612–1614), which he knew from an engraving. Rembrandt's version features greater effects of light and dark that add to the drama of the event. Also, his Christ is shown as a broken and bloodied corpse and his suffering is mourned deeply by the figures around him, an image that invokes piety and meditation from viewers. His earlier *Judas Returning the Thirty Pieces of Silver* (1629; Yorkshire, Mulgrave Castle) was praised by Constantijn Huygens, secretary to Frederick Henry, for its successful conveyance of deep emotions, seen particularly in Judas's gesture as he genuflects and clasps his hands so tightly that they bleed. The money he was paid to betray Christ lays on the ground and those who persuaded him to engage in his betrayal clearly convey their apathy through their gestures and facial expressions.

The most notable representatives of the Utrecht Caravaggists were Dirck van Baburen, Hendrick Terbrugghen, and Gerrit van Honthorst. All three traveled to Rome, where they rendered mainly religious scenes in the Caravaggist style. Baburen was in the papal city from c. 1612 till 1622, Terbrugghen from c. 1603 till 1614, and Honthorst from c. 1610–1612 till 1620. Utrecht was a Catholic city with ties to Rome, and some religious works were still being produced for local Catholic patrons. However, most of the commissions the Utrecht Caravaggists created once they returned to their native city were genre scenes. Particularly common in their oeuvre were merry companies, procuresses, and musicians. Baburen's *Procuress* (1622; Boston, Museum of Fine Arts), Terbrugghen's *The Bagpipe Player* (1624; Cologne, Wallraf-Richartz Museum), and Honthorst's *Merry Fiddler* (1623; Amsterdam, Rijksmuseum) are three examples of the kind. The first is a brothel scene, a subject first introduced in the Netherlands in the 16th century as part of the story of the Prodigal Son. The other two show a male musician and recall Caravaggio's depictions of young, sensuous boys. Not only is their theme Caravaggist, but all three works feature the Caravaggist three-quarter format for the figures, their closeness to the viewer, their contemporary costumes, and theatrical lighting.

Artists in the United Dutch Provinces that specialized in depictions of domestic interiors, barrack scenes, cityscapes, tavern scenes, and other mundane topics are known collectively as the Little Masters, the term stemming from the fact that they painted in a small scale. Among them were Johannes Vermeer, Pieter de Hooch, Gerard Terborch, Gabriel Metsu, and Jan Steen. They catered not to monarchs and the nobility, but to the middle classes, who used their works for no other purpose than to decorate their homes. These paintings were not necessarily executed to order, but could be produced without a patron in mind and then sold by dealers or art galleries. With this, the art market as it is known today was set.

Vermeer was active in Delft. Deeply influenced by the Utrecht Caravagists, his *Maid servant Pouring Milk* (c. 1660; Amsterdam, Rijksmuseum) shows a single figure in an interior setting, standing by a window and so engaged in her task as to seem completely unaware of the viewer's presence. A flood of light enters the space, bathing the various surfaces. Vermeer achieved a scintillating effect by applying a thick impasto in a pointillé technique (paint applied in a series of dots). By the time he rendered the *Woman at a Virginal* (*The Music Lesson*; c. 1665; London, Royal Collection) his scenes had become more geometric, with an emphasis on vertical and horizontal planes and figures pushed into the background. Although at first glance the work seems to present individuals simply engaged in the act of making music, it is charged with sexual innuendos. The viola behind the woman refers to sexual partnership, while the painting within the painting, *Roman Charity* (*Pero Suckling Cimon*), which shows the charity of a daughter toward her imprisoned father, who was sentenced to death by starvation, denotes imprisonment by love.

De Hooch was active in The Hague, Leiden, Delft, and Amsterdam. His early paintings were mainly tavern scenes in a vertical format featuring dark settings and an emphasis on ochre tones. Once he arrived in Delft, his compositions became more orderly, some showing various consecutive spaces that move into the distance, a feature learned from the local master Emanuel de Witte, who was experimenting with these spatial arrangements. Also, his lighting became more pronounced and his colors brighter in response to Vermeer's paintings. He adopted Vermeer's geometric elements, like tiled floors to emphasize depth and the repetition of horizontal planes that recede logically into space. De Hooch's settings also changed from the tavern to the middle-class domestic interior, as seen in his *Maid and Child in a Courtyard of Delft* (1658; London, National Gallery), a

work that reflects the private life of the Dutch bourgeoisie and the Protestant notion of the virtues of maintaining a clean and orderly household.

Terborch was active in Deventer and the only one of the Little Masters mentioned to have worked for a monarch. In 1635, he went to London and later to Germany, France, Italy, and Spain. In this last region, he painted a portrait of Philip IV that earned him a knighthood. In 1648, he was in Münster when the peace treaty that recognized the Dutch Republic as a sovereign state was ratified, an event he depicted in his *Swearing of the Oath of Ratification of the Treaty of Münster, 15 May 1648* (London, National Gallery). Terborch's works are known for their elegance and their skillfully painted shimmering silk fabrics. These elements are seen in his *Parental Admonition* (c. 1654; Berlin, Staatliche Museen; second version Amsterdam, Rijksmuseum). The title of the work is deceptive. In reality, the scene depicts a brothel that caters to the upper class and the man with coin in hand is the customer, while the elegantly clad standing female is a prostitute, shown from behind to retain her anonymity and, hence, protect her reputation.

Metsu worked in Amsterdam for most of his artistic career. One of his preferred themes was that of the vulnerable woman being victimized by a male. An example is *The Usurer* (1654; Boston, Museum of Fine Arts), where a woman weeps as a money lender taunts her. Appropriately, in the background is a painting depicting Avarice as a young male nude holding a money bag. In the 1660s, Metsu came under the influence of the members of the Delft School, and he began rendering domestic scenes constructed in the geometric manner of Vermeer and de Hooch, as seen in the *Sick Child* (c. 1660; Amsterdam, Rijksmuseum). This work speaks of the virtuosity of the Dutch housewife and mother who has just finished feeding her sick child. In the background is a *Crucifixion* to denote her piety, and her pose, as she holds her child on her lap, recalls a *Pietà* scene where the Virgin Mary holds the dead body of Christ on her lap.

Steen was a prolific artist who traveled to various cities in Holland, including Utrecht, Haarlem, The Hague, and Delft. His works are, for the most part, satirizing and humorous. His *Dissolute Household* (1668; London, Wellington Museum) includes characters who engage in unabashed self-indulgence, including the painter himself. Some of the figures are drunk and others are engaged in stealing, while references to gambling, lust, and gluttony are littered in the foreground. Objects that denote poverty and punishment are piled in a basket suspended from the ceiling in

the right background. They all reference human weaknesses and the consequences of such behavior.

Two major structures were erected in Holland during the Baroque era: Mauritshuis (1633–1644) in The Hague and the Amsterdam Town Hall. The first, designed by Jacob van Campen and Constantijn Huygens for Johan Maurits of Nassau-Siegen, the Dutch governor of Brazil, is a cube with a pitched roof, Ionic articulations, and a main entrance that is emphasized by a large pediment filled with applied sculpture. Festoons are seen below the upper windows, which are capped by pediments, while those of the lower story are capped by lintels. The building, with its symmetrical plan and classic simplicity, reflects the architects' knowledge of the architecture of Andrea Palladio. The Amsterdam Town Hall, begun in 1648, is by van Campen. This structure is two stories high, each featuring two rows of windows united by colossal pilasters. The central bay juts forward and is capped by a pediment, behind which rises a dome, a design that recalls the architecture of the British architect Inigo Jones.

SPAIN

The history of Baroque painting in Spain begins with El Greco. Many place him among the Mannerist painters of the 16th century because of his elongated figures and images that do not follow the natural world in all details, but rather present an abstracted, yet expressive version of reality. However, others qualify the artist as proto-Baroque because some of the visual elements in his works foreshadow the Baroque style, and his religious paintings follow the prescriptions put forth by the Church of the Counter-Reformation. A native of Candia, today's Heraklion, the capital of the Greek island of Crete that at the time was ruled by Venice, El Greco moved to Rome in 1570 to work for the Farnese family. There he painted his *Christ Healing the Blind* (c. 1576; New York, Metropolitan Museum), a work that shows Venetian elements, such as lush brushwork and a deeply receding background. Also, his color palette recalls that of Tintoretto, particularly the deep reds darkened with black. The theme of the painting is Counter-Reformatory in that it speaks of salvation attained through the recognition of the true (i.e., Catholic) faith.

El Greco's *Burial of Count Orgáz* (1586), painted for the Church of Santo Tomé, Toledo, Spain, where he moved in 1576 and remained for the rest of his life, was commissioned by Andrés Nuñez, the church's

parish priest, to commemorate its benefactor, Gonzalo de Ruiz, count of Orgáz (d. 1323). It depicts the miraculous moment when Sts. Augustine and Stephen descended from Heaven to assist in the deposition of the count's corpse as reward for his generosity toward the nearby Augustinian Monastery of San Esteban (Stephen). In the painting, the saints lower the count's body seemingly onto the altar below where his remains are housed, the event witnessed by the gentlemen and clergy of Toledo. Above, the Virgin, Christ, and St. John await the count's soul, depicted as a ghost-like child being carried up to Heaven by an angel. To separate the earthly from the heavenly, El Greco elongated and abstracted the divine figures and deepened his palette to render this upper section of the painting. The message of the work is that one can attain salvation by engaging in charity and good deeds, a concept contested by Protestants.

The first Spanish master to experiment with the Caravaggist mode of painting was Francisco Ribalta. He was exposed to the style in Valencia when he studied the collection of his patron, the Archbishop Juan de Ribera, who directed the Counter-Reformation in the region. Ribalta's *St. Bernard Embracing Christ* (c. 1625; Madrid, Prado), rendered for the Carthusian Monastery of Porta Coeli in Serra in Valencia, depicts a vision experienced by the saint who founded the Cistercian Order, asserting the validity of mystic episodes ridiculed by Protestants. The proximity of the figures to the frontal plane, the theatrical lighting, and the deep emotionalism of the saint as he embraces Christ are all Caravaggist elements. That the scene is viewed from below grants a monumental effect, while the tenderness of the moment invites the faithful to share in St. Bernard's deep love and dedication to Christ.

The most important master in Baroque Spain was Diego Velázquez. A native of Seville, he began his career painting *bodegones*, still lifes with a distinct Spanish flavor. The *Old Woman Cooking Eggs* (1618; Edinburgh, National Gallery of Scotland) is a *bodegón* rendered in the Caravaggist mode, the style learned by Velázquez from Ribalta. It shows a peasant woman adding eggs, the final ingredient, to garlic soup while a young boy watches. The eggs are about to congeal, demonstrating Velázquez's ability to imitate the observable facts of nature. He also had the ability to render the textures of wood, terracotta, glass, and metal in a veritable fashion. In 1623, Velázquez moved to Madrid, became court painter to Philip IV, and abandoned the depiction of *bodegones* altogether. From this moment on, he specialized mainly in portraiture, though at times he also rendered mythologies and, less often, religious scenes. His *Las Meninas*, rendered in

1656 and now hanging in the Madrid Prado, is one of the most innovative group portraits in history. Velázquez included himself in the painting. He stands in front of a large canvas and paints what seems to be the portrait of Philip IV's daughter, the Infanta Margarita, though it could also be that he is rendering the king and his consort, Mariana of Austria, seen in the reflection in the mirror that is centered in the background. The infanta is surrounded by her maids of honor, court attendants, dwarfs, and dog. The scene takes place in the artist's studio, a way for Velázquez to qualify his profession as noble. After all, it is the royal couple who visit the artist's studio, instead of the artist being summoned by the royals to their own quarters.

Like Velázquez, Francisco de Zurbarán was deeply affected by Caravaggism. He specialized in depictions of single saints and catered mainly to monastic communities. His *St. Serapion* (1628; Hartford, Wadsworth Atheneum) was intended for the Sala de Profundis in the Monastery of the Merced Calzada in Seville, a room used to lay out the deceased monks of the local Order of the Mercederians before their burial. Serapion was a 13th-century saint who belonged to the order and was captured in Scotland by English pirates. He was bound, beaten, dismembered, and disemboweled, his neck partially severed and left to dangle. Zurbarán depicted the saint's death as heroic. He is shown with hands tied, head tilted to the side, and a welt on his forehead. Yet there are minimal indications of the violence and brutality of the event. Not a single drop of blood is included on the saint's crisp white robe. Instead, the red and gold badge of the Mercedarian Order is pinned to his chest, providing a vivid touch of color against the white. Zurbarán's *St. Margaret of Antioch* (1634; London, National Gallery) is another example. According to St. Margaret's legend, the Devil appeared to her in the form of a dragon and swallowed her. She carried a small crucifix with her and used it to carve her way out of the beast. In the painting, Margaret, dressed as a shepherdess to denote that she was raised in the country, holds the crucifix as the dragon wraps around her. Her monumental scale and heroism recall Caravaggio's *St. Catherine of Alexandria* (1598; Madrid, Thyssen-Bornemisza Collection), but her charm and aesthetic appeal are distinctive of Zurbarán.

Jusepe de Ribera was also a Caravaggist, a style he learned during a visit to Naples that coincided with Caravaggio's stay in the region. He later worked in Rome and then Parma, finally settling permanently in Naples, where he would be known as Lo Spagnoletto (The Spaniard). His *Drunken Silenus* (1626; Naples, Museo Nazionale di Capodimonte) is a parody

on the reclining Venuses of the Renaissance. The overweight Silenus is sprawled in the foreground and holds up a glass of wine that is being refilled by a satyr. To the left, a donkey brays, while, next to it, a young satyr with a mischievous grin gazes at the viewer. On the right is Pan, Silenus's father, crowning his son with a vine wreath, his attributes (a shell, turtle, and staff) seen clearly at his feet. The heavy contrasts of light and dark in this work and the crude figure types are elements Ribera adopted from Caravaggio. Soon after Ribera completed this work, he began introducing classicized elements to his art, though he did not completely shed the Caravaggist style he had adopted earlier in his career. His *Mystic Marriage of St. Catherine of Alexandria* (1648; New York, Metropolitan Museum of Art) exemplifies this change. It depicts the vision of the Virgin and Child that St. Catherine experienced, resulting in her conversion to Christianity. Christ placed a gold ring on her finger, making her his mystical spouse. The figures are more elegant than those in Ribera's earlier works, though the dark, undefined background and inclusion of objects with varying textures are decidedly Caravaggist.

Like Velázquez, Bartolomé Esteban Murillo was a native of Seville. He is best known for his sentimental depictions of children and Immaculate Conceptions. An example of the first category is his *Boys Eating Fruits* (1650–1655; Munich, Alte Pinakothek), painted at a time when Spain was experiencing inflation and poverty and street urchins were a common occurrence in Seville. Murillo, however, made the scene more appealing to viewers by romanticizing it, showing children who, aside from wearing ragged clothes, do not seem to be suffering in spite of their condition. They feast on melons and grapes and, troublingly, they are depicted as rather sensuous. In the second category is Murillo's *Immaculate Conception* (1665–1670) in the Prado Museum in Madrid. Here the young Virgin Mary stands on a crescent moon above a cloud and is accompanied by putti who hold flowers and palms to reference her purity and other attributes. She is surrounded by a golden glow to emphasize her divinity, and her hands are clasped to denote her piety.

Juan de Valdés Leal was a friend of Murillo, and the two men were instrumental in establishing the academy of art in Seville in 1660. They also worked together in the Hospital de la Caridad. While Murillo painted scenes that depicted charitable acts as the road to salvation in the hospital's chapel, Valdés Leal rendered his *Hieroglyphs of Our Last Days* (1672), composed of two works titled *Finis Gloriam Mundi* and *In Ictu Oculi*, located at either side of the entrance to the chapel. Human remains,

religious objects, books, globes, and other *vanitas* symbols are included in these works to remind viewers of the transience of life on earth and of the permanence of the afterlife.

The Golden Age of painting in Spain ended with Claudio Coello. Coello was a native of Madrid and worked for Charles II, becoming his court painter in 1683. His *Triumph of St. Augustine* (1664; Madrid, Prado) illustrates the impact of both Flemish and Italian examples in his art, particularly in the lush application of paint, the vivid colors, the use of sweeping diagonals, and the saint's elegant sway. St. Augustine, one of the Doctors of the Church, is here shown triumphing over paganism, represented by the broken idols at his feet and the ancient ruins in the background. Coello is best known for his *Sagrada Forma* (1685–1690), painted for the sacristy of the Church of San Lorenzo de El Escorial, where the royal family worshipped. The painting commemorates the translation from the altar of the Annunciation in the Escorial to the sacristy in 1684 of a miraculous host that had bled when Protestants seized it in 1572. Charles II and his retinue kneel as the priest raises the monstrance that contains the host, casting him as staunch defender of the faith and of the validity of the sacred nature of the miraculous relic.

In sculpture, the lead was taken by Juan Martínez Montañés, who specialized in religious statues, to be carried during processions and for display in the interior of churches. They are almost always imbued with deep emotion, meant to evoke piety from viewers. Montañés's *St. Ignatius of Loyola* (1610; Seville, University Chapel) is an *imagen de vestir*, a saint figure that can be dressed in actual clothing to be paraded in the streets. To ensure veracity, Montañés used a copy of the saint's death mask to sculpt his likeness, adding tears for an emotive effect. His *Penitent St. Jerome* (1612) in the Monastery of San Isidoro del Campo, Santiponce, near Seville, presents the saint on his knees, holding a stone to his chest in his right hand and a crucifix in his left. He is seminude, emaciated, and completely focused on penance and meditation. Montañés's renderings were very influential in the development of Spanish art. Zurbáran's *Crucified Christ* (1627; Chicago, Art Institute), for example, translates Montañés's sculptures to painting.

ENGLAND

In England, painting was in great part limited to portraiture, created for the monarchs and the nobility. During the reign of James I, king from 1603 till 1625, his court painters were mainly from the Netherlands, specifically

Paul van Somer, Daniel Mytens, and Cornelius Johnson. Van Somer was a native of Antwerp and worked in Amsterdam, Leyden, The Hague, and Brussels as portraitist and history painter until 1616, when he settled in London. Mytens was from Delft, was recorded in The Hague in 1610, and moved to England in c. 1619, becoming court painter to James I in 1622, after van Somer's death. Johnson, whose real name was Cornelius Janssens Van Ceulen, was the only master of this period to have been born in England. He was the son of refugees from Antwerp who settled in London. His works from the 1620s show the sitter enframed in a feigned oval surround that imitates the miniaturist portraits popular during the reign of Elizabeth I, James's predecessor. This changed when Anthony van Dyck arrived in England in 1632, bringing the Baroque vocabulary to the region. As a result, Johnson shed the miniaturist elements, painting instead images that conformed to this new, more realistic, and exuberant style. His portrait of *Baron Thomas Coventry* (1639; London, National Portrait Gallery), a prominent lawyer, politician, and judge, exemplifies this. It presents the sitter in a three-quarter turn with the signs of his parliamentary office; the forms are now softened, particularly in the details of the drapery, and the proportions more accurately rendered.

Van Dyck was not the only foreign Baroque master to work in England. Peter Paul Rubens, Orazio Gentileschi, and Gerrit van Honthorst worked there as well, each influencing the development of art in the region in one form or another. When Gentileschi arrived in England in 1625, James had already died and his son, Charles I, had assumed the throne. From the start, Charles's reign was punctuated by a series of political and religious conflicts that led to an unfortunate and, to a great extent, self-inflicted tragic end. His absolutist inclination and disagreements over the war strategy against Spain caused conflicts with Parliament, and his Catholic sympathies (he married the Catholic Henrietta Maria, daughter of Henry IV of France and his consort Marie de' Medici) placed him at odds with the Calvinist Puritans. Uprisings in Scotland and Ireland forced Charles to flee from London and set up court in Oxford. Civil war ensued (1641) and, in 1647, the parliamentarians, with the aid of the Scots, captured Charles. He was tried in 1649 for high treason, on 29 January his death warrant was signed, and on the following day, he was beheaded in front of the Banqueting House at Whitehall Palace, where Rubens had painted his *Apotheosis of James I*, commissioned by Charles to glorify his father.

While in Oxford, Charles patronized William Dobson, a member of a family that enjoyed high social standing but had run into financial hard-

ship, leaving the artist with no choice but to take up painting to earn a living. Dobson, a contemporary source informs, was discovered by van Dyck, who introduced him to the king. Scholars are skeptical of this assertion and believe that it was Endymion Porter, Charles's gentleman of the bedchamber and an individual knowledgeable in matters of art, who brought Dobson to the king's attention. When van Dyck died in 1641, Dobson was appointed official court painter. Dobson's style is closely linked to that of van Dyck, but it also shows an awareness of Titian, whose works in the royal collection he is known to have copied. Among his best paintings is the portrait of his protector, *Endymion Porter* (c. 1643; London, Tate Gallery), which features the same loose brushwork, shimmering fabrics, and lively compositions found in the works of both van Dyck and the Venetians. Porter is shown in hunting attire surrounded by references to art and poetry, two of his great interests.

Another British master to have adopted van Dyck's style was Peter Lely. Lely, whose real name was Pieter van der Faes, was born in Soest, Westphalia, to Dutch parents and trained in Haarlem. In c. 1641–1643, he arrived in England and began his career there as a landscapist and history painter. He soon changed to portraiture and began catering to some of the same individuals who patronized van Dyck. He also adopted van Dyck's style, becoming quite adept at painting silk and satin fabrics. In 1661, he became court painter to Charles II, Charles I's son and successor. His *Elizabeth, Countess of Kildare* (c. 1679; London, Tate Gallery) depicts the monarch's mistress seated by an ancient urn adorned with cupids and holding orange blossoms, indications of her readiness for marriage. The red drapery that acts as a canopy above the sitter, the shimmering effects on her costume, the ancient column that serves as backdrop, and the glimpse of a garden to the left are all elements that show van Dyck's influence.

Sir Godfrey Kneller was also in the service of Charles II, becoming principal painter of the British court in 1688. Kneller was born in Lübeck, Germany, and may have been a student of Rembrandt in Amsterdam. His portrait of *Charles II* (1685; Liverpool, Walker Art Gallery) presents the king enthroned and, next to him, his crown and orb. The work features rich tonalities, the usual shimmering effects on fabrics, and the subtle lighting that is characteristic of his style. Kneller's paintings were to influence Joshua Reynolds and other British portraitists active in the 18th century.

The greatest achievements in Baroque England were in architecture, the field dominated first by Inigo Jones and then Sir Christopher Wren. Jones designed the Banqueting House in Whitehall Palace, London (1619–

1622), for James I. Intended as a reception hall for foreign dignitaries and for the hosting of official ceremonies, the building replaced a structure on the site that had been destroyed by fire in 1619. Jones's design is based on a Palladian townhouse with a tall base, superimposed orders, a central bay that protrudes forward, and a balustrade crowning the structure. The frieze at the topmost portion is ornamented with masks and swags, references to the building's function. The surface was originally rusticated with stones of different colors at each level, replaced in the 19th century with a whitewashed surface for a more unified look. At the time, the windows were also altered. In the interior, in essence a sizable open hall, is Rubens's ceiling depicting the *Apotheosis of James I*, installed in 1635.

Wren's most notable commission was St. Paul's Cathedral in London (1676–1710). As in the case of Jones's Banqueting House, Wren's structure replaced an older cathedral that was in poor condition when he received the commission from Charles II. Wren provided his first plan for the project, now known as the First Model, in 1669–1670, in essence a long, rectangular, barrel-vaulted structure with a large domed vestibule at the west end and Palladian porticos facing north, west, and south. Charles approved the plan in 1671–1672 and the old cathedral was demolished. To reflect the flourishing economy in the region, in 1673, Wren provided a more elaborate design, called the Great Model, a Greek cross structure inspired by Michelangelo's St. Peter's Basilica in Rome. It featured a central domed space and four lesser domes between the arms. In a third design, Wren added a domed vestibule reached by a stairway and Palladian portico. The Great Model provided a central plan structure, a feature that did not sit well with the clergy of St. Paul's, who wished instead for the more traditional Latin cross plan to link the cathedral to its medieval history. In the final design, submitted by Wren in 1675 and referred to as the Warrant Design, not only is the Latin cross plan included, but an extended choir, bay divisions, and a domed crossing are also featured. The façade exhibits a classic simplicity that evidences Wren's interest in Italian Renaissance architecture, though the two towers, with their curvilinear movements and perforations, are decidedly Baroque.

THE END OF AN ERA

Baroque art was superseded by the Rococo style of the 18th century. The organic forms that Francesco Borromini, Pietro da Cortona, and Guarino

Guarini applied to architecture evolved into a highly ornate and textured type, best exemplified by German structures such as the Wierkirche in southern Bavaria designed by Dominikus Zimmermann. In painting, the pictorial representations that seemingly burst into the viewer's space, created by Cortona, Giovanni Battista Gaulli, and Andrea Pozzo, inspired the magnificent ceilings of the Venetian 18th-century master Giovanni Battista Tiepolo, for example his political and allegorical frescos on the vault of the Kaiserssal in the Residenz at Würzburg, Germany, executed for Prince Bishop Johann Philipp Franz von Schönborn and his brother Friedrich Karl. In France, Louis XIV died in 1715 and aristocrats abandoned Versailles to return to Paris, where they regained some of the powers they had previously lost. As a result, they also regained their status as the greatest generators of art in France. Already at the end of the 17th century, these individuals had grown tired of the stoic representations favored by Louis and wished for freedom from academic constraints. They began commissioning works that were infinitely more lighthearted in subject and style than the works created during Louis's reign, giving birth to the French Rococo. The style was introduced to Spain by Francisco Goya and to England by William Hogarth. In Italy, the power of the papacy diminished, as did its patronage of art. Though works continued to be financed by private individuals, the artistic output of the 18th century was never to match that of the Baroque era.

The Dictionary

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ACCADEMIA DI SAN LUCA. The Accademia di San Luca was an association of artists founded in 1593 in **Rome** for the purpose of replacing the local medieval guild of painters, miniaturists, and embroiderers that by then had become antiquated. The founding members dedicated their academy to St. Luke (*Luca* in Italian) because he is the patron saint of painters, as he is believed to have rendered the true portrait of the **Virgin Mary**. The establishment of the Accademia di San Luca was inspired by the Accademia del Disegno, founded in Florence in 1563 under the patronage of the Medici family. In turn, the Accademia di San Luca inspired the establishment of the **French Academy of Painting and Sculpture** in 1648. The purpose of the Accademia was to provide artists with instruction and to regulate standards. The educational curriculum it offered included lessons in perspective, **foreshortening**, anatomy, and drawing from the nudes and plaster casts taken from ancient statuary. The Accademia also became the locus of theoretical discussions. It was here that the **Cortona/Sacchi Controversy** on the proper depiction of history scenes unfolded in the 1630s and that **Giovan Pietro Bellori** gave his famed lecture, titled “L’*Idea*” (1664), on the **Neoplatonic** method he felt artists must use when rendering a work of art.

AENEAS, ANCHISES, AND ASCANIUS FLEEING TROY (1619). Rome, Galleria Borghese. This sculpture was **Gian Lorenzo Bernini**’s first large-scale commission and the first work he created for one of his earliest patrons, **Cardinal Scipione Borghese**. The scene, taken from the *Aeneid* by **Virgil**, depicts the moment when Aeneas, the founder of Italy, takes his father, Anchises, and son Ascanius out of Troy, which has been left burning by the Greeks after they invaded the city. The

work was meant as a symbol of filial loyalty and piety since Aeneas carries his elderly father, who, in turn, clutches the family's sacred relics. As it presents a child, adult, and elder, the work's secondary theme is the three ages of man, common to the Baroque era. The sculpture falls in the early stages of Bernini's career and, because of his inexperience, presents a somewhat awkward vertical composition. This led modern scholars to first attribute the work to Bernini's father, Pietro, who was a Mannerist sculptor of lesser talent. The piece, however, possesses some of the elements that will characterize Bernini's mature works, like the varied textures he adopted from his father, who trained him; the emphasis on anatomy he borrowed from Michelangelo, whom he greatly admired; and the serpentine composition he learned from Giambologna, one of the leading sculptors of Italian Mannerism. Bernini must also have been aware of Raphael's painted scene of the same subject in the Stanza del Borgo at the Vatican (1511–1515) and **Federico Barocci's** rendition in the Galleria Borghese in **Rome** (1598).

AENEID BY VIRGIL (1st CENTURY B.C.E.). The *Aeneid* is a Latin epic poem written by **Virgil** that tells the story of Aeneas, the hero who established the Latin race. Aeneas flees Troy after it is invaded and burned down by the Greeks. He sails for Italy, but a storm sent by the goddess Juno veers him to Carthage, where, thanks to **Venus's** intervention, he is welcomed by the Phoenician princess Dido. Dido falls in love with Aeneas, and they live together until the gods remind the hero of his mission. Dido kills herself and Aeneas departs. He stops in Sicily to pay homage to his deceased father, Anchises, and then in Cumae, where the local sibyl grants him access to the underworld. There he meets people from his past, including Dido and his father, who shows him the future of **Rome** and its heroes. Armed with a new understanding of his mission, Aeneas continues his voyage and lands at the mouth of the Tiber River. At first he is welcomed by King Latinus, who offers him his daughter Lavinia's hand in marriage. But Lavinia is already betrothed to the Rutilian prince Turnus, who, together with Queen Amata and with the support of Juno, engages in war against Aeneas. Aeneas in turn obtains the support of neighboring tribes and defeats Amata and Turnus. He marries Lavinia and establishes Lavinium, which he names after his wife.

The *Aeneid* was often consulted by patrons and artists to render historical and mythical scenes. **Pietro da Cortona** created a series of

frescoes in the gallery of the Palazzo **Pamphili**, Rome (1651–1654), that relate the story of Aeneas, including his landing at the mouth of the Tiber River, one of the most successful scenes in the room. *Aeneas, Anchises, and Ascanius Fleeing Troy* was a common subject in Baroque art, as denoted by versions provided by **Federico Barocci** in a painting (1598; Rome, Galleria **Borghese**), **Agostino Carracci** in an engraving (1595; New York, Metropolitan Museum of Art), and **Gian Lorenzo Bernini** in sculpture (1619; Rome, Galleria Borghese).

AGUCCHI, GIOVANNI BATTISTA (1570–1632). Giovanni Battista Agucchi is important to the history of Baroque art in that he wrote a treatise on painting that sheds light on the reception of and attitudes toward art during the early years of the 17th century. Agucchi came from a well-to-do family from **Bologna**. From 1596, he acted as secretary to **Cardinal Pietro Aldobrandini**, **Clement VIII**'s nephew and, in 1621, also became secretary to Pope **Gregory XV**. When Gregory died in 1623 and was succeeded by **Urban VIII**, Agucchi was appointed papal nuncio to Venice. Aside from his interest in art, Agucchi also delved into mathematics and astronomy. He is known to have observed the satellites of Jupiter and lectured on the subject in 1611. He also corresponded with Galileo on these matters in 1612.

Agucchi is thought to have written his treatise on painting in c. 1607–1615. Some scholars believe that **Domenichino**, who at the time was living in Agucchi's home, acted as his collaborator in the project. Others embrace the notion that Agucchi benefited from discussion about art with Domenichino, but that he was the sole author of the work. Only a fragment of the treatise is known because Agucchi did not publish his work. His friend, Giovanni Atanasio Mosini, used a portion of it in the preface to a book of engravings after the works of **Annibale Carracci** he published in 1646. The fragment of the *Trattato della Pittura* remained unknown to modern scholars until its rediscovery by Denis Mahon and his republication of the text in 1947. It was revealed then that Agucchi's work was the basis for **Giovan Pietro Bellori**'s art theory, which he expounded at the **Accademia di San Luca** in 1664.

Agucchi, and later Bellori, embraced the **Neoplatonic** notion that nature is the imperfect reflection of the divine and, therefore, that the artist must improve upon it to achieve beauty. The artists who simply imitate nature cater to the common, uninformed viewer, but those who do in fact ennoble nature target the erudite few. For Agucchi, **Caravaggio** and the

Mannerists, whose art he qualified as barbaric, had deserted the idea of beauty artists must formulate in their minds in order to render a more perfect scene, and while, in his view, the Renaissance masters Raphael and Michelangelo had achieved perfection, it was Annibale Carracci whom Agucchi most admired, as he believed him to have been the one to have saved art from Mannerist corruption and to have restored it to its former glory.

Agucchi is immortalized in a portrait by Domenichino, executed in the early 1620s (York Art Gallery). The painting shows a close-up view of the artist's protector and good friend. He wears the attire of a monsignor and holds a letter in his hands as reference to his official role as papal secretary. Since the figure stands against a dim, undefined background and wears clothes that are also dark, the focus is on his face and hands, revealing the intimacy that existed between sitter and artist.

ALBANI, FRANCESCO (1578–1660). Francesco Albani was a member of the **Carracci School**. He began his training in his native **Bologna** with the Flemish master Denys Calvaert, but moved to the Carracci Academy in 1595 to benefit from the more progressive environment it offered. There he studied under **Ludovico Carracci**. Albani's earliest **altarpiece**, the *Madonna and Child with Sts. Catherine of Alexandria and Mary Magdalen* (Bologna, Pinacoteca Nazionale) is signed and dated 1599, the year he entered the painter's guild in Bologna. The work shows the influence of **Annibale Carracci**, Ludovico's brother, especially in the visual impact of the figures. In 1601, Albani moved to **Rome**, though not before taking a study trip with **Domenichino**, also a student of the Carracci, that included a visit to nearby Parma, where he had the opportunity to learn from Correggio's art. In Rome Albani lived with **Guido Reni** and became Annibale's assistant. In 1609–1610, he worked for the Genoese banker **Vincenzo Giustiniani** in his country estate at Bassano di Sutri near Rome, painting an extensive **fresco** cycle in the large hall that included the *Fall of Phaeton* and the *Council of the Gods* on the ceiling, and eight scenes along the walls depicting the consequences of Phaeton's fall. The work led to further commissions from the Roman aristocracy, including a series of four landscape mythologies for **Cardinal Scipione Borghese** depicting *Venus at the Forge of Vulcan*, the *Toilet of Venus*, *Venus and Adonis*, and the *Triumph of Diana* (c. 1618; Rome, Galleria Borghese). The overall theme of these paintings, usually referred to as the *Borghese Tondi*, is the rivalry be-

tween love and chastity. It is loosely based on the myth of Venus and Adonis, though it has been suggested recently that the theme may have come from **Giambattista Marino**'s poem *Adone*, which, although only published in 1623, was already circulating in manuscript form at the time of Albani's execution of the works. The *tondi* show the influence of Titian in the choice of colors and the atmospherically charged landscape. Though Albani painted a number of altarpieces, he is best known for these poetic mythical landscapes.

Albani returned to Bologna in 1617, where he ran a successful workshop until his death in 1660. While his later works declined in quality, the delicate, elegant figures of his mature phase and the lush landscapes in which his scenes unfold proved to be a major influence in the development of French Rococo painting.

ALCIATO, ANDREA (1492–1550). Andrea Alciato was an Italian jurist born in Alzata near Milan, the town from which his family took its name. He was the only son of a Milanese merchant named Ambrogio Alciato, who served as ambassador to Venice and who is believed to have died when Andrea was still a child. His mother, Margherita Landriani, belonged to the Milanese aristocracy. From 1504, Alciato studied classical philology in Milan with the humanist scholar Aulus Janus Parrhasius, an experience that was to impact his work in great measure. In these years, he composed a group of essays on ancient inscriptions and coinage, as well as on the churches of Milan. In 1507, Alciato moved to Pavia to study law, but, dissatisfied with the curriculum offered at the local university, he moved to **Bologna** in 1511, where he continued his education. In 1515 he published his first two juridical works, the *Annotationes in tres posteriores libros Codicis Iustiniani* and the *Opusculum quo graecae dictiones fere ubique in Digestis restituuntur*, and in the following year he received his doctorate in law from the University of Ferrara. He returned to Milan soon thereafter and there he published his commentaries on Tacitus in 1517 and the *Paradoxa iuris civilis, Dispunctiones, Praetermissa, De eo quod interest*, and *Declamatio* in the following year. From 1518 Alciato taught civil law in Avignon, France, leaving in 1522 over disagreements regarding his salary, but not before publishing his *De verborum obligationibus*. In 1521, at the behest of his good friend, the book dealer and publisher Francesco Giulio Calvo, who in 1524 became the official printer to the Holy See, he was honored by Pope Leo X, who bestowed upon him the title of palatine count. After

his tenure in Avignon, Alciato moved back to Milan and began work on his *Liber Emblemata*, the first book of emblems to be published in the 16th century.

Alciato once again taught in Avignon from 1527 until 1529, when King Francis I of France invited him to Bourges. There, the king himself and other important figures, such as the Protestant reformer John Calvin, attended his lectures. Alciato's tenure at Bourges lasted for four years, during which time he published his *De verborum significatione* and *Commentarii ad rescripta principum*. In 1533, he was called to teach in Pavia by Duke Francesco II Sforza, who also appointed him senator of Milan. From 1537 to 1541, he taught in Bologna. In 1542 Ercole II d'Este summoned him to teach at Ferrara, and in 1546 he returned to Pavia, where he taught until his death in 1550. Also in 1546, Pope Paul III offered Alciato the cardinalate, which he declined, instead accepting the post of apostolic protonotary.

Alciato is considered an important figure in the history of jurisprudence for his application of classical philology to the interpretation of civil law. For Baroque art historians, his *Liber Emblemata* is a key text because it was used widely by artists as a source for allegorical representation. The first edition was published in Augsburg, Germany, in 1531, and it was reprinted between 1532 and 1790 in at least 130 editions in a number of languages, including French, German, and Spanish. Alciato's inspiration in composing the text was the *Hieroglyphica* of Horus Apollo, a manuscript dating to the fifth century discovered by a monk on the Greek island of Andros in 1419. At the time of discovery, the *Hieroglyphica* was erroneously believed to be a Greek translation of an Egyptian text that explained the meaning of hieroglyphs. Alciato's *Emblemata*, like the *Hieroglyphica*, sought to explain a pictographic language. It provided a series of emblems that illustrated the virtues and vices of mankind, each accompanied by a motto and a short poem that elucidated its allegorical meaning. With this text, Alciato inaugurated a new literary genre that would gain tremendous popularity all over Europe and become part of its cultural fabric until the 18th century.

ALDOBRANDINI, CARDINAL PIETRO (1571–1621). Cardinal Pietro Aldobrandini was the nephew of **Clement VIII**, one of the most nepotistic popes in history. He was educated in the Oratory of Santa Maria in Vallicella in **Rome** and, in 1593, his uncle elevated him to the cardinalate and granted him the post of secretary of state, which gave

him control over the affairs of the papal court. Other benefices Clement granted to the cardinal include the governorship of Fermo (1595), the post of chamberlain of the Holy Roman Church (1599), the governorship of Civita Castellana (1600), and the archbishopric of Ravenna (1604). It has been estimated that the cardinal collected 60,000 scudi per annum from these benefices, which at the time was considered an exorbitant sum.

In 1598, Cardinal Aldobrandini was instrumental in recovering the city of Ferrara for the papacy, and in 1601 he negotiated peace between France and Savoy over the marquisate of Saluzzo in the Piedmont region. As reward for these two feats, the pope gave him a villa in Frascati, then one of the most exclusive resort areas in the outskirts of Rome. Upon taking possession, Cardinal Aldobrandini commissioned Giacomo della Porta, an assistant of Michelangelo, to increase the size of the villa to reflect the dignity of his office. Della Porta died in 1602 and **Carlo Maderno** took over as architect, building the **Water Theater** on the property, which commemorates the two major political feats effected by Cardinal Aldobrandini with an inscription that hails him as the restorer of peace to Christendom and the one to have recovered Ferrara for the papal states.

Cardinal Aldobrandini was an avid art collector. Among the most important works he owned were the famed *Aldobrandini Wedding* from the first century B.C.E. (Vatican, Pinacoteca), cut from a Roman house on the Esquiline, and the *Bacchanals* executed by Titian, originally in the collection of the d'Este family, rulers of Ferrara, and taken when he captured the city. Aldobrandini was the patron of **Domenichino**, who rendered a series of **frescoes** for the *Stanza di Apollo* in his villa (1616–1618), and **Annibale Carracci**, who, along with assistants, painted for the cardinal's private chapel in his palace on the Corso a series of **lunette** landscapes (c. 1604). *See also* AGUCCHI, GIOVANNI BATTISTA; *CORONATION OF THE VIRGIN*; MARINO, GIAMBATTISTA.

ALEXANDER VII (FABIO CHIGI; r. 1655–1667). Fabio Chigi was born in 1599 in Siena. He received his doctorate in philosophy, law, and theology from the University of Siena in 1626 and, in the same year, went to **Rome** to pursue an ecclesiastic career. In 1627, he served as vice-legate to Ferrara, an appointment he obtained from Pope **Urban VIII**. In 1631 he became Inquisitor of Malta, in 1639 nuncio in

Cologne, and in 1644 envoy to Münster where, sent by **Innocent X**, he participated in the negotiations for the **Peace of Westphalia**, finally achieved in 1648. In 1651, Innocent made Chigi his secretary of state and gave him the cardinalate in the following year. Innocent died in 1655 and Chigi was elected to succeed him. As pope, Chigi condemned **Jansenism** in France and provided assistance to the Venetians against the Turks (1607) who had taken most of the island of Crete. One of his greatest political coups was the effecting of Queen **Christina of Sweden**'s conversion to Catholicism after her abdication, and her move to **Rome** (1655).

Alexander VII did much to embellish the city of Rome. Under his patronage, **Gian Lorenzo Bernini** built the piazza in front of **St. Peter's** (1656–1667), the **Scala Regia** (1663–1666) in the Vatican, and the church of **Santa Maria dell'Assunzione** in Ariccia (1662–1664). He also created the **Cathedra Petri** (1657–1666) and the pope's **tomb** (1671–1678), both in St. Peter's. For Queen Christina's entry into Rome, Alexander asked Bernini to refurbish the **Porta del Popolo** (1655), originally designed by Michelangelo and used since antiquity as the ceremonial entry into Rome by foreign dignitaries. At the same time, he asked **Carlo Rainaldi** to erect the churches of Santa Maria dei Montesanto and Santa Maria dei Miracoli across from the Piazza del Popolo (completed by Bernini in 1679). **Pietro da Cortona** built for the pope a new façade for **Santa Maria della Pace**, Rome (fin. 1658), and redesigned the piazza in front to clear traffic congestion. *See also ELPHANT CARRYING AN OBELISK; SAN IVO DELLA SAPIENZA.*

ALGARDI, ALESSANDRO (1598–1654). The sculptor Alessandro Algardi was born in **Bologna** to a family of silk merchants. He first trained in the **Carracci** academy and later with the sculptor Giulio Cesare Conventi. The only work by his hand known to have been executed in Bologna is *Sts. Philip Neri and Charles Borromeo Embracing* (1613–1616; now lost) for the Church of Santa Barbara. In 1622, Algardi went to Mantua, where he worked for the Gonzaga dukes, rendering mainly small-scale pieces that are no longer traceable. In Mantua, Algardi had the opportunity to study the works in the Gonzaga collection, which featured magnificent Renaissance examples, as well as the **frescoes** by the Mannerist artist Giulio Romano in the Palazzo del Tè created for Federigo Gonzaga in 1527–1534. After a brief visit to Venice, Algardi arrived in **Rome** in 1625 and, having been recommended by the Gon-

zaga, he obtained employment from **Cardinal Ludovico Ludovisi**, a fellow Bolognese for whom he restored antique pieces. At the time, **Domenichino** was also working for the cardinal. Algardi befriended him and through this friendship he obtained the commission for two of the niche statues in the Cappella Bandini in the Church of San Silvestro al Quirinale. These two works represent St. **Mary Magdalen** and St. John the Evangelist, and both date to 1627–1628.

Already in Bologna, Algardi had trained in the Carracci's **classicist** mode. In Rome he associated with artists who professed a similar artistic philosophy, including **Nicolas Poussin**, **François Duquesnoy**, and **Andrea Sacchi**. With this, he and **Gian Lorenzo Bernini**, an artist who preferred to render more exuberant and dramatic pieces, became rivals. Bernini, however, proved to be of great influence to Algardi. The *St. Mary Magdalen*, in fact, owes a debt to Bernini's statue of *St. Bibiana* (1624–1626) in the church with the same appellation, especially in the figure's expressive stance and dramatic facial expression, as well as the fluid drapery treatment.

Algardi did not receive any other major commissions until 1634, mainly because Bernini was monopolizing the sculpture market. In that year, Cardinal Roberto Ubaldini asked him to execute the **tomb of Pope Leo XI**, the cardinal's great-uncle, to be placed in **St. Peter's** (1634–1652). In the same year, **Virgilio Spada** charged Algardi with the rendering of the *Martyrdom of St. Paul* for the Church of San Paolo Maggiore in Bologna (1638–1643). The tomb of Pope Leo XI is related compositionally to Bernini's **tomb of Pope Urban VIII**, also in St. Peter's, in that both present a live, enthroned, and centered **effigy** flanked by virtues. Algardi, however, executed his work in white marble throughout and gave it a sense of permanence, whereas Bernini used materials of different colors and textures and focused on transience. Algardi's *Martyrdom of St. Paul* presents the saint genuflecting before his executioner, who is poised to strike with his sword. These two monumental figures are set into an open tabernacle directly behind the high altar of San Paolo so that all sides of the figures may be seen by the faithful.

While working on these two commissions, Algardi was also asked to render the statue of *St. Philip Neri with an Angel* (1640) for the Church of Santa Maria in Vallicella, a work praised by contemporaries for having captured successfully the saint's religious devotion. The figure gazes upward toward the heavens, extends his right arm in that

direction, and rests his left hand on the book of devotions held by the kneeling angel, where the words from Psalm 119:32, "I will run the way of thy commandments, when thou shalt enlarge my heart," are featured prominently. The work was financed by Pietro Buoncompagni, also a Bolognese patron, and placed above the altar of the church's sacristy. His reputation well established, in 1640 Algardi was elected president of the **Accademia di San Luca**.

When **Innocent X** was elected to the papacy in 1644 and Bernini temporarily fell in disfavor, Algardi's career soared. His greatest achievement of this period is the large **relief** at St. Peter's depicting the *Meeting of Attila and Pope Leo the Great*, meant as substitute to a painting commissioned by the Cavaliere d' Arpino, who died before completing it. This is one of the largest reliefs ever to have been produced. It marks the tomb of Pope Leo the Great with one of the most significant events in his life: In 452 C.E. on the banks of the River Po he met Attila the Hun, who was intent on invading Rome and destroying it. At the meeting, Sts. Peter and Paul, with swords in hand, appeared in the heavens and promised to avenge the barbarians if they carried out their plan. In fear, the Huns desisted and Rome was saved from destruction.

Algardi also worked as an architect, contributing to the design of the Villa Doria-Pamphili (1644–1652) commissioned by Innocent X. He was also an accomplished portraitist, as his busts of *Cardinal Laudivio Zacchia* (1626–1637; Berlin, Staatliche Museen) and *Innocent X* (fin. 1650; Rome, Palazzo dei Conservatori) attest. He is considered the most important figure of Baroque sculpture after Bernini and the one to have best represented the classicist-idealized mode of representation in that medium.

ALL'ANTICA. In Italian, this term refers to the imitation of the ancient Greco-Roman mode of representation. The use of the *all'antica* style first took place in architecture in the 15th century when Filippo Brunelleschi rejected the Gothic vocabulary in favor of a visual idiom based on Roman prototypes that emphasized order, balance, symmetry, and mathematical proportions. Masaccio and Lorenzo Ghiberti, key figures of the Early Renaissance, applied these same principles to painting and sculpture respectively. Soon most artists of the Renaissance adopted the style, and patrons began collecting ancient pieces that provided masters with further inspiration. The *all'antica* craze continued well into the Baroque era. **Gian Lorenzo Bernini's** façade for the Church of St.

Bibiana (1624–1626) in **Rome**, for example, is a sober rectilinear structure with an *all'antica* aedicular central bay on the upper story capped by a broken **pediment** and articulated by a Doric frieze and pilasters. Below, an arcaded **loggia** forms the church's narthex (entrance portico), its central arch accentuated by triple Ionic pilasters. **Francesco Mochi's** *St. Veronica* (1629–1639), the sculpture he rendered for the **crossing of St. Peter's**, is based on a Greek Niobid figure and his equestrian monuments of Alessandro and Ranuccio **Farnese** (1612–1625; Piazza Cavalli, Piacenza) purposely invoke Roman imperial equestrian monuments. In painting, **Caravaggio's** *Concert of Youths* (1595; New York, Metropolitan Museum of Art) transforms the contemporary music-making groups of Venetian Renaissance painting into male youths dressed *all'antica* preparing to perform a musical number while Eros (**Cupid**), on the left, picks some grapes from a platter.

ALLA PRIMA. In Italian, *at first* or *at the first*. The term is used in art to indicate the application of oil paints directly onto raw canvas without first creating an underdrawing. Instead of working out the composition on paper and then transferring the image onto the canvas, the artist works out the composition directly on the pictorial surface. Unlike works that are painstakingly planned, these paintings allow for speedier, more spontaneous, and more fluid results. Often, they also feature many *pentimenti* which reflect the changes and corrections the artist makes as he works out the details of the scene. When observed through radiography and infrared reflectography, these *pentimenti* can provide insight into the process of creation. **Caravaggio, Peter Paul Rubens, Frans Hals,** and **Jusepe de Ribera** were among the artists of the Baroque era who preferred the *alla prima* method.

ALLEGORY OF FAITH (c. 1673). New York, Metropolitan Museum of Art. The *Allegory of Faith* is a late work by **Johannes Vermeer** and shows the stiffening of his style in the last years of his life, which has prompted some scholars to qualify the work as among his weakest, even though in 1699 it was offered for sale in Amsterdam for a substantial sum and described as having been painted “powerfully.” The figure, in an overly dramatic pose, follows Cesare Ripa's prescription for the depiction of Faith in the *Iconologia*, translated into Dutch by Dirck Pers in 1644, though Vermeer omitted some of the details Ripa prescribed. The allegorical figure is dressed in white and blue, her right hand to

her breast to indicate that true faith resides in the heart. At her side are a chalice, book of devotions, and crucifix—the instruments of the Catholic faith. The female's right leg rests on a globe to denote that the world is at her feet, and the apple, symbol of sin, and crushed snake, representative of Satan, are in the foreground to relate that faith conquers evil. The room where the scene takes place is seen often in Vermeer's paintings, as are some of the props, including the tapestry that hangs in the foreground and introduces the viewer into the scene and the leather and wood chair behind. The large *Crucifixion* that hangs on the back wall is a copy of a painting by **Jacob Jordaens** known to have been owned by Vermeer.

Vermeer lived next door to Anthony van Leeuwenhoek, a lens grinder now considered to be the father of microbiology, and the two men are known to have associated since Vermeer named Leeuwenhoek the executor of his estate. As the visual evidence reveals, Vermeer developed an interest in optics from his neighbor. In fact, in the *Allegory of Faith*, the reflections on the crystal sphere hanging from the ceiling are masterfully rendered. This object has been recognized as a symbol of the capacity of human reason to include belief in God in the same way that a small glass sphere is able to reflect the universe, according to Willem Heinsius's *Emblemata Sacra*, published in Antwerp in 1636. Since the symbolic elements in the work relate to **Jesuit** iconography, art historians have concluded that it was perhaps intended for the Jesuit mission in Delft, where Vermeer lived, or for a private Catholic patron with Jesuit inclinations.

ALLEGORY OF FERTILITY (c. 1622). Brussels, Musées Royaux des Beaux-Arts. Rendered by **Jacob Jordaens**, the *Allegory of Fertility* celebrates the abundance of nature. Some scholars identify the figure slightly off-center and draped in a red cloak as Pomona, goddess of fruit trees. The figures surrounding her are easily recognized as **nymphs** and **satyrs**. The work is believed to relate to the **Ovidian** myth of the introduction of the horn of plenty. The river god Achelous, who had the ability to transform himself as he pleased, fought **Hercules** for the love of Dejanira in the form of a bull. Hercules ripped off one of its horns and gave it to the nymphs, who hollowed it and filled it with flowers and fruits. In the painting, the nymphs and satyrs are gathering the fruits that will fill the horn of plenty and handing them to the woman in the red cloak. Jordaens's work shows the influence of **Peter Paul Rubens**.

Both the standing and crouching nude figures were borrowed from this master, as were the rich palette and lush brushwork. Characteristic of Jordaens is his preference for **unclassical**, peasant types.

ALLEGORY OF PAINTING (c. 1667). Vienna, Kunsthistorisches Museum. The *Allegory of Painting* by **Johannes Vermeer** has generated much discussion among scholars wishing to unravel its iconographic meaning. The general consensus is that the work is Vermeer's personal statement about the art of painting. The facts that he kept the work until his death and that his wife made every effort to retain it for herself when her creditors assailed her suggest that it held personal significance for the artist. It presents a female in an interior setting who poses for the painter as he renders her portrait. She is Clio, **muse** of history, depicted in accordance to Cesare Ripa's prescription in the *Iconologia*, translated into Dutch by Dirck Pers in 1644. Clio holds the trumpet of fame and book of history to denote that painting is worthy of recognition and remembrance. The objects on the table are seen as references to other muses (the mask of Thalia, muse of comedy, or Melpomene, muse of tragedy, and the books of Polyhymnia, muse of sacred hymns), which, together with Clio and her props, would suggest that Vermeer was arguing for the placement of painting among the liberal arts. The objects on the table have also been recognized as Vermeer's attempt to expound a theory of art, one that reflects Leonardo da Vinci's view that painting is superior to sculpture, which the mask would represent. The mask has also been read as a reference to *imitatio*, the ability of artists to imitate nature, and the book, opened to show some sketches, would refer to *disegno*, the careful planning of the composition through drawings before painting may begin. The blank canvas on which the painter has begun his portrait of Clio refers to artistic inspiration.

The work cannot be categorized as a self-portrait, as some have suggested, since, contrary to the conventions of the day, the artist is shown from behind. He wears a costume that would have been considered old-fashioned for the time, perhaps to speak of the timelessness of painting. The map in the background also adds to the symbolic content of the work. Identified as a map published by Claes Jansz. Visscher, it shows the 17 united Netherlandish provinces before Dutch secession from Spain and their major cities. Not by coincidence, Vermeer included a crease on the map that separates the northern from the southern Netherlandish provinces. That Clio's trumpet points to The Hague, the capital

of the Dutch Republic, and that she wears a wreath, perhaps a symbol of victory over Spain, is also telling. These elements beg the conclusion that Vermeer was speaking of the achievement of current and earlier Dutch masters and of his own placement in Dutch history.

ALLEGORY OF ROME (1628). Rome, Villa Lante. Rendering the *Allegory of Rome* proved to be a major challenge for **Valentin de Boulogne** because he had never before painted such a monumental composition or attempted a complex allegorical subject. Valentin was a **Caravaggist** who specialized in **genre** scenes and emphasized naturalism. And though he had achieved a modicum of success rendering these sorts of images, his patrons, the **Barberini**, the **Sacchetti**, and **Cassiano dal Pozzo**, encouraged him to try his hand at creating histories and allegories, then considered a higher art than genre. The work was commissioned by Cardinal Francesco Barberini, **Urban VIII's** nephew, and presents in the center an allegorical figure standing above a cornucopia and a wheat sheaf with two reclining males and two small children in front. The woman is **Rome**, rendered in accordance with Cesare Ripa's *Iconologia*. She wears an elaborate *all'antica* costume embroidered with gold filament and a billowing red mantle. She is crowned with a tower and holds a lance in her right hand and, against her body, a shield with the papal coat of arms. That she stands on a cornucopia filled with abundant fruits and a sheaf of wheat alludes to Rome's prosperity under the rulership of Urban VIII and the Barberini. The accompanying males are river gods, as indicated by the fact that they recline on overturned urns from which water gushes. The figure on the left is easily identified as the Tiber River, which passes through Rome, as he is accompanied by the young Romulus and Remus, the city's founders. The identity of the second male is more problematic, though it would seem logical to identify him as the Arno River, which passes through Florence and, therefore, would assert the Barberini's Florentine descent.

The *Allegory of Rome* was well received in spite of the difficulties Valentin faced and led to his obtaining from Cardinal Barberini his most notable commission, the *Martyrdom of Sts. Processus and Martinian* (1629) for **St. Peter's**.

ALLEGORY OF THE REGENCY OF ANNE OF AUSTRIA (1648). Versailles, Musée National du Château. This allegory is a signed and dated work that **Laurent de La Hyre** rendered for **Anne of Austria**,

wife of **Louis XIII of France** and mother of **Louis XIV**. When her husband died in 1643, Anne became regent to her young son, and this work celebrates an important triumph achieved during her regency: the **Peace of Westphalia** of 1648 that ended the **Thirty Years War**. In the center of the composition, La Hyre placed the allegorical figure of France holding an orb with the fleurs-de-lis, symbol of the French monarchy. Victory, who stands to the left, crowns her, while Fame hovers above and sounds her trumpet to proclaim the end of hostilities and French victory. To the left of France is Peace, shown as a young boy who burns the weapons and armors of war. The horn of plenty at France's feet denotes the abundance that comes when warfare ceases. The work is rendered in La Hyre's usual **classicized** style, with graceful elongated figures, brilliant colors, linear contours, and a carefully planned composition. The *all'antica* architecture, costumes, and coifs are appropriate for the painting's allegorical theme and also form part of La Hyre's usual vocabulary.

ALLEGORY OF WEALTH (c. 1630–1635). Paris, Louvre. Painted by **Simon Vouet**, the *Allegory of Wealth* is also known as the *Allegory of Riches*. The details of this commission are unknown since the work is not documented until 1706, when it is listed in an inventory at **Ver-sailles**. It is believed that the painting may have been created for the decoration of Saint Germain-en-Laye, the principal residence of **Louis XIII of France**, and to have been part of a series of allegories that referenced the deeds of the French monarch, and their benefits. The work shows a monumental allegorical figure of Wealth seated in a complex zigzagging pose clearly inspired by Michelangelo's sibyls in the *Sistine Ceiling* (1508–1512; Vatican, Sistine Chapel), which Vouet would have studied while living in **Rome**. The visual impact of the work is due partly to the swooping arch formed by the figure's wings and billowing drapery that leads the eye toward a putto who presents to her a handful of jewels. A second putto comfortably snuggles on her lap while at her feet are an opened book and gold and silver objects, including a vase embossed with the legend of **Apollo and Daphne**. Though the reason for the inclusion of this scene, so prominently displayed in the foreground, is not understood, it could be speculated that its meaning has to do with Renaissance commentaries on **Ovid's** *Metamorphoses*, from which the story derives, that interpret the myth as a symbol of man's pursuit of virtue to attain perfection. Here, of course, this reading

would allude to the king and his moral character. The jewel-like tones, the porcelain flesh touched by soft pinks, and the fluid movements are characteristic of Vouet's post-**Caravaggist** phase and betray the influence of **Guido Reni**.

ALTARPIECE. A painted or sculpted panel that either stands on the altar of a church or hangs above it. The primary function of an altarpiece is to provide visual focus to the faithful while they meditate or engage in prayer. It also can serve as a means to indoctrinate viewers on religious precepts. Early altarpieces usually featured multiple panels that could be opened and closed, and they often imitated the architecture of Gothic churches. These types of altarpieces are called polyptychs. Examples created in northern Europe could be quite complex, opening in a series of stages and often composed of both painted panels and sculpted scenes. In Spain, polyptychs are called retables (*retablos* in Spanish) and they feature panels that remain open, usually surrounded by a heavy sculptural frame.

At times, altarpieces were commissioned for personal devotion. In these cases, they were of smaller dimensions than those used in public religious settings and consisted of only three panels hinged together so they could be closed and moved into a sick room, a birthing room, or other such locations. In Italy, the earliest triptychs, as they are called, date from the 13th century and typically feature an enthroned **Virgin** and Child surrounded by saints and angels as the central scene and a Nativity and Crucifixion on the lateral panels that respectively reference the incarnation of Christ and his sacrifice for the good of humanity. Eventually, the triptychs increased in scale, their subjects became more varied, and they were also commissioned for churches. By the 16th century, the multi-paneled formats were eventually rejected in favor of representations on a single field. Baroque examples include **Ludovico Carracci's** *Cento Madonna* (1591; Cento, Museo Civico), painted for the Capuchin Church in Cento; **Caravaggio's** *Death of the Virgin* (1605–1606; **Paris, Louvre**), painted for the Cherubini chapel at Santa Maria della Scala, **Rome**; **Giovanni Lanfranco's** *Madonna and Child with Sts. Charles Borromeo and Bartholomew* (c. 1616), painted for the Church of San Lorenzo in Piacenza; and **Claudio Coello's** *Sagrada Forma* (1685–1690), rendered for the sacristy of the Church of San Lorenzo in El Escorial, Spain.

In the Netherlands, triptychs became the most popular format of the 15th and 16th centuries. The earliest examples featured Marian scenes in the central panel and the donors who financed the altarpiece in prayer at the wings. Later, saints and their legends were also used as the subject of these works. The diptych, composed of two panels hinged together, was also widely used in this region, normally showing the donor reading a book of devotions or with hands clasped in prayer on one panel and a devotional image, the object of the donor's contemplation, on the other. Northerners were not willing to part with these formats as rapidly as the Italians, so that, in the 17th century, **Peter Paul Rubens** was still creating triptychs, such as the *Elevation of the Cross* for the Church of St. Walburga in Antwerp (1610–1611; Antwerp Cathedral), the *Descent from the Cross* (1612–1614), painted for Antwerp Cathedral, and the *Miraculous Draught of Fishes* (1618; Malines, Notre Dame au delà de la Dyle), painted for the Fishermen's Guild of Malines. The reason for this is that, in 1566, Flemish Protestants engaged in the iconoclast movement, burning down Catholic churches and destroying their decorations. Political instability lasted until 1585 when Flanders finally surrendered to Spain and Catholicism was firmly established. The triptychs by Rubens were part of a conscious collective effort to replace the destroyed altarpieces with similar works and to reconstruct the interior of the old churches as closely as possible. See also *MEETING OF ATTILA AND POPE LEO THE GREAT*.

AMOR VINCIT OMNIA (1601–1602). Berlin, Gemäldegalerie. The title of this painting by **Caravaggio** is taken from a line in **Virgil's** *Eclogues* (X, 69) that reads, *Omnia vincit amor et nos cedamus amori* (*Love conquers all; let us also yield to love*). The work was commissioned by Marchese **Vincenzo Giustiniani** and features a nude adolescent **Cupid** in a suggestive pose, mischievously grinning at the viewer. At his feet are the instruments of geometry, architecture, astronomy, music, literature, military might, and rulership that denote the power of love over all, including reason. In a way, these objects celebrate the patron Giustiniani, who wrote treatises on some of the fields they are meant to represent. The explicit nature of the image shows that Caravaggio intended to shock his audience and, from comments made by **Joachim von Sandrart** in the *Teutsche Akademie* (1675–1679) that he told Giustiniani to cover the work with a curtain, it is clear that the artist accomplished his goal.

Scholars have commented more than once on the homoerotic and pederastic character of Caravaggio's painting, and certainly there is no denying that the boy is exposing his genitals unabashedly and even points to them with his arrows and the tip of his left wing. A telling comment in an inventory taken in 1638, a year after Giustiniani's death, that reads, "a picture of a laughing Cupid who shows his contempt to the world," suggests that there is yet another level of meaning to the work. Cupid's pose is borrowed from Michelangelo's St. Bartholomew in the *Last Judgment* (1536–1541; Vatican, Sistine Chapel) as well as Michelangelo's *Victory* (c. 1527; Florence, Palazzo della Signoria). This has prompted a reading of the work as Caravaggio's desire to mock the Renaissance master's high-minded art and his sublimation of homosexuality to justify his preference for the male nude form. Others believe that Caravaggio was declaring his disdain for the academism of the Mannerists, who were also active in **Rome** at the time, and responding to those who criticized his naturalistic mode of painting.

ANATOMY LESSON OF DR. TULP (1632). The Hague, Mauritshuis. The *Anatomy Lesson of Dr. Tulp* was painted by **Rembrandt** soon after his arrival in Amsterdam (1631). It is a portrait of the members of the local guild of surgeons witnessing a dissection carried out by Dr. Nicolaes Tulp, the guild's praelector. Though in dissections the first cut is made in the abdominal area, Dr. Tulp instead begins with the left arm and hand, and he demonstrates with his own fingers the mechanics of their movement. One of his disciples holds a sheet with anatomical notes, while at the corpse's feet is propped an anatomy textbook. That Dr. Tulp concentrates on the anatomy of the arm and hand parallels him to the famed anatomist and physician Andreas Vesalius, who in the first edition of his *De humanis corporis* (1543) is depicted working on these same body parts.

Rembrandt signed the work on a feigned paper attached to the back wall—an ordinance issued by the guild to regulate conduct during dissections. Proper conduct was expected because, at the time, dissections presented a moral dilemma since they were at odds with the Christian concept that at the end of time humankind will be brought back to life—an impossibility if a body is not available for the soul to inhabit. Therefore, the only bodies that were used for dissections were those of executed criminals, and this fate became part of their punishment. The identity of the corpse used for Dr. Tulp's lesson is that of Adriaan Adri-

aanzoom (alias Aris Kindt), who was sentenced to death for grave assault and battery of a man during a robbery. The painting, then, shows not only a group of men pursuing scientific knowledge, but also Dr. Tulp expiating the city of Amsterdam from sin.

Representations of this kind already existed in Holland, yet Rembrandt was able to infuse new life into the type by creating a tight pyramid of figures unified through dramatic **chiaroscuro** effects—figures who are focusing on the task at hand rather than simply posing. The work proved to be a major success for Rembrandt and led to a large number of portrait commissions. In fact, between 1632 and 1633, the artist created more than 40 portraits.

ANDREW, SAINT. St. Andrew of Bethsaida, Galilee, was the son of John the fisherman and the brother of **St. Peter**. He became the disciple of **St. John the Baptist** and, when St. John baptized Christ, he recognized the latter as the Messiah. Andrew became one of the **Apostles** when Christ called him and Peter while the two were fishing, stating that he would make them fishers of men. After the crucifixion, Andrew preached in Scythia, Greece, and Byzantium. He is believed to have been the one to have established the Byzantine Holy See, appointing Stachys as its bishop. He was crucified in Patras, Acaia, at his own request on an X-shaped cross (in Latin, *crux decussata*) because he felt unworthy of dying on a cross that resembled that of Christ.

St. Andrew's martyrdom is a common depiction in Baroque art. Examples include **Caravaggio's** *Crucifixion of St. Andrew* (1607; Cleveland Museum of Art), **François Duquesnoy's** *St. Andrew* standing before his cross (1629–1639; **Rome, St. Peter's Basilica**), **Domenichino's** *Flagellation of St. Andrew*, and **Guido Reni's** *St. Andrew Being Led to His Martyrdom*, these last two rendered in 1609 in the Oratory of St. Andrew at San Gregorio Magno, Rome. Domenichino also rendered the **frescoes** in the **choir** of Sant'Andrea della Valle (1622–1627) that present the most poignant scenes in the saint's life. In 1623, Carlo Maderno was charged with the façade of Sant'Andrea and, in 1658–1670, **Gian Lorenzo Bernini** built the Church of **Sant'Andrea al Quirinale**, both structures in Rome and dedicated to the saint. *See also* CROSSING OF ST. PETER'S.

ANGUIER, MICHEL (1613–1686). Sculptor from Normandy who moved to **Paris** in c. 1628 to train with **Simon Guillain**. Under Guillain's

tutelage, Anguier worked on the **altarpiece** of the Carmelite Church near Luxembourg. In 1641, he and his brother François, also a sculptor, moved to **Rome**, where they entered the studio of **Alessandro Algardi**. There, the two brothers were able to refine their **classicized** style. François left Rome after two years, but Michel remained until 1651, when he returned to Paris. Reunited, the brothers worked together on the Montmorency tomb in the Chapel of the Lycée (fin. 1652) at the convent of the Religieuses de Ste. Marie in Moulins, a complex multi-figured wall tomb that includes the **effigy** of Duke Henry II of Montmorency reclining above the sarcophagus along with his wife who mourns him. The duke was executed for treason in 1632, and the duchess sought to commemorate her husband by casting him in a positive light. In the monument, the couple is surrounded by allegorical and mythological figures that reference the duke's virtues. Above is a cinerary urn adorned with two putti with garlands, and higher still is the family escutcheon supported by two angels. The model for the tomb was the **Aldobrandini** monument at Santa Maria Sopra Minerva, Rome, executed by Giacomo della Porta in 1600. The stillness that permeates the work and sense of permanence granted by the classical vocabulary the Anguier brothers used are features borrowed from Algardi.

From 1655 to 1658, Michel worked for **Anne of Austria**, rendering stucco figures and **reliefs** for her private apartments in the **Louvre Palace**. He also created for the queen the reliefs that adorn the **nave** of the **Val-de-Grâce**. His *Nativity* for the Church of St. Roch in Paris (1665–1668) is his most notable commission. Created for above the main altar, the work again shows the influence of Algardi, particularly in the treatment of draperies and the rhetorical gestures of the figures. The sculptural decorations on the Porte St. Denis (1674) are a late work by Anguier, who took over the commission from **François Girardon** when the latter was called to work at **Versailles**.

One of the leading sculptors of the mid-17th century, Anguier often lectured at the **French Academy** on anatomy and proportions as well as theoretical questions. These lectures were attended by artists such as **Charles Le Brun**, on whom he exerted his influence. Anguier died in 1686 after a long and fruitful career. Aptly, he is buried at St. Roch, where he shares a tomb with his brother.

ANNE OF AUSTRIA (1601–1666). Wife of **Louis XIII of France** and mother of **Louis XIV**, Anne was the daughter of Philip III of Spain and his consort, Margaret of Austria. Born in Valladolid in 1601, she was

betrothed to Louis XIII in 1615. Anne's position at court was compromised in 1635 when France declared war on Spain and allied itself with the Protestant nations involved in the **Thirty Years War**. **Cardinal Armand Richelieu**, France's first minister, accused Anne of secretly corresponding with her brother, **Philip IV of Spain**. However, in 1637, the charges were lifted as soon as it became known that, after a number of miscarriages, the queen was again with child. In the following year Anne gave birth to the dauphin (the future king) and in 1643, when Louis XIII died, she was appointed regent to their four-year-old son by the French parliament. Anne delegated her political responsibilities to **Cardinal Jules Mazarin**, Richelieu's successor. In 1648, the regency was challenged by civil strife (called the **Fronde**) that began when parliament sought to limit the power of the monarchy and continued when the nobility rebelled against Mazarin's policies. Anne's regency ended in 1651 when Louis XIV reached the majority. However, she continued to exert her influence in government. A fervent Catholic, in 1661, Anne retired to the convent of **Val-de-Grâce**, where she lived out the rest of her days.

Anne was the patron of **François Mansart**, who in the mid-1640s provided the original design for Val-de-Grâce. She soon dismissed him, putting **Jacques Lemercier** in charge. The stucco figures and **reliefs** in the **nave** of Val-de-Grâce, executed in the 1650s, are by **Michel Anguier**. **Philippe de Champaigne** rendered a series of 12 paintings depicting the life of St. Benedict for Val-de-Grâce and he, along with **Laurent de La Hyre** and **Simon Vouet**, also created a series on the life of the **Virgin** for Anne's oratory in the Palais Royal. **Simon Guillain** created for her the royal monument on the Pont-au-Change in **Paris** (1647; now Paris, **Louvre**), La Hyre painted for her the *Allegory of the Regency of Anne of Austria* (1648; **Versailles**, Musée du Château), and **Peter Paul Rubens** rendered her portrait in 1621–1625 (Paris, Louvre). See also FRENCH ACADEMY OF PAINTING AND SCULPTURE.

ANNUNCIATION. The story of the Annunciation, told in the Gospel of St. Luke (1:26–38), is one of the most common subjects in art. It depicts the moment when the **Virgin Mary** is told by the archangel Gabriel that she will conceive the Christ Child, who will provide humankind with salvation. As he utters the words, the Holy Spirit, customarily depicted as a dove, enters the room and effects the conception. Scenes of the Annunciation had long formed part of **altarpieces** that presented

stories from the infancy of Christ, but it was always relegated to a secondary position. It was not until 1333, when Simone Martini rendered his version for the Cathedral of Siena (now Florence, Uffizi), that the scene became the main subject. The earliest examples showed the angel alighting on the left, the Virgin, with book of devotions in hand, recoiling to the right, and the Holy Dove hovering above. The angel usually held an olive branch, symbol of peace, and the lilies, symbols of the Virgin's purity, were also included. Later, artists began experimenting with more animated compositions, adding variants like a standing Virgin, an airborne angel, or an outdoor instead of the usual domestic setting.

By the Baroque era, the focus was on the drama of the moment, the story told through evocative poses, gestures, and glances. So, for example, **Orazio Gentileschi** (c. 1623; Turin, Galleria Sabauda) presented a Virgin standing by her bed, gently recoiling at the site of the kneeling angel. She bows her head in reverence, a sign of her humility, and raises her right hand in salutation. Behind her is a red drape that hangs from the ceiling, a clever substitute for the aediculae commonly used in the Renaissance to isolate her and stress her importance. The angel, who is positioned on the right and holds the lilies in his left hand, bends forward to meet the Virgin's gaze. As he explains her mission, the Holy Dove enters through an open window while directing its miraculous rays of light toward the Virgin. **Nicolas Poussin's** version (1657; London, National Gallery) is among the most unusual renditions of the scene. His Virgin is raised on a podium and sits on a cushion in a lotus position, her arms opened and eyes closed as if engaged in Asian meditation. At her side is her book of devotions, and touching her head is the dove of the Holy Spirit surrounded by a halo. The work has been viewed as Poussin's desire to present a Virgin immersed in the glory of God, being that the dove has already touched her and effected Christ's conception. Another exemplary Annunciation of the Baroque era is **Bartolomé Esteban Murillo's** (c. 1660–1665) in the Prado Museum in Madrid, a work with a celebratory mood achieved by the introduction of a bursting glory of putti into the scene. As a product of an era when Protestants criticized Catholic devotion to the Virgin's cult, Murillo's image serves to assert her eminence as the mother of God.

APOCRYPHA. The term *apocrypha* (“hidden” or “obscure”) is of Greek origin and refers to a collection of books from the Early Christian era that did not receive canonical acceptance because they were not in-

cluded in the original Hebrew Scriptures. Today, the apocrypha forms part of the Catholic Bible, yet Protestants and Jews reject its validity. In the fourth century, these books were included by **St. Jerome** in the Vulgate (his Latin translation of the Bible), though he took care to designate them as apocrypha, as they derived from the Greek Septuagint (Greek version of the Old Testament) and not the original Hebrew text. The books of the apocrypha were initially dispersed throughout the Old Testament. It was not until 1534 that they were finally brought together as a separate compendium when Martin Luther removed them from their original placements and appended them at the end of the Old Testament in his German translation of the Bible. The apocrypha became one of the sources for religious stories used by artists. Depictions of **Judith and Holofernes**, **Susanna and the Elders**, Tobit and Anna, and Daniel in the Lion's Den, for example, rely on this text. There are also apocryphal books from the Early Christian era that elaborate on the stories found in the gospels, like the infancy of Christ and life of the **Virgin Mary**, **St. Joseph**, and **St. John the Baptist**. These, however, have not received canonical acceptance by any religious denomination.

APOLLO. Apollo is the sun god and also the god of the arts, poetry, music, eloquence, and medicine. His father is **Jupiter**, his mother Letona, and his twin sister **Diana**. As the sun god, he rides daily in his chariot across the sky, which is how **Guido Reni** depicted him in his *Aurora* (1613) in the Casino Rospigliosi-Pallavicini, **Rome**. In *Apollo and the Muses on Mount Helicon* (1680; Boston, Museum of Fine Arts), **Claude Lorrain** presented him as Musagetes, the god who presides over the **muses**, and together they provide poetic inspiration. Like his father, Apollo had many affairs. He bore Aristaeus with Cyrene, Troilus with Hecuba, and Asclepius with Coronis. One of his male lovers was Hyacinthus, who died when he was struck by a discus in the head.

Apollo's first love was Daphne, his feelings for her brought on by **Cupid's** spitefulness. The god ridiculed Cupid's archery skills so, in retaliation, the boy struck him with one of his arrows, causing him to fall in love with the **nymph**. She, in turn, had committed herself to chastity and, therefore, refused his advances. As Apollo pursued Daphne, she screamed for help and the river god Peneius protected her by transforming her into a laurel tree. The frustrated Apollo adopted the laurel as his sacred plant to be woven into wreaths for the crowning of heroes. **Gian Lorenzo Bernini** chose to render the most dramatic part of this story

(1622–1625; Rome, Galleria **Borghese**), the moment when Daphne begins her transformation.

In **Andrea Sacchi**'s *Marcantonio Pasqualino Crowned by Apollo* (1641; New York, Metropolitan Museum of Art), the god is shown granting the male soprano for the choir of the Sistine Chapel the crown of laurels. Aptly, the harpsichord the singer plays is decorated with the story of **Apollo and Daphne**. On the right is the bound Marsyas, the **satyr** who challenged Apollo to a music contest and lost. For his haughtiness, Apollo flayed the creature alive, the episode rendered by **Jusepe de Ribera** in 1637 (the *Flaying of Marsyas*; Brussels, Musées Royaux des Beaux-Arts). The nymph Clytie loved Apollo, but he rejected her. For days, she sat on the ground nourishing herself only with her tears and following the god with her gaze as he rode across the firmament until she finally took root and morphed into a sunflower. This is the scene **Charles de la Fosse** rendered in 1688 (*Clytie Transformed into a Sunflower*; Versailles, Musée National du Château) for the Grand Trianon in Versailles.

APOLLO AND DAPHNE. The story of **Apollo** and Daphne is from **Ovid**'s *Metamorphoses* and represents the god's first amorous encounter, which, much to his regret, was not consummated. The event was triggered by **Cupid** when, having been ridiculed by Apollo for his inferior archery skills, he shot the god with one of his arrows, causing him to fall in love with the wood **nymph** Daphne. But Daphne had promised to guard her virginity and therefore rejected him. Tired of Apollo's repeated advances, she fled. As the god pursued her, she implored her father, the river god Peneius, to help her. Peneius saved her by transforming her into a laurel tree. At that moment, Apollo declared the laurel to be his sacred plant, to be used henceforward for the crowning of heroes.

The earliest large-scale representations of the myth date to the 15th century and signify the victory of chastity, a virtue highly valued at the time. In the 17th century, the theme took on new metaphorical significance, **Gian Lorenzo Bernini**'s (1622–1625; Rome, Galleria **Borghese**) version providing the most remarkable example. The work captures the moment of Daphne's transformation. Bark partially encloses her lower body, her toes have begun to take root, and branches and leaves have begun to sprout from her fingers. At the base of the statue is a cartouche with an inscription composed by Cardinal Maffeo **Barberini**, who in 1623 ascended the papal throne as Pope **Urban VIII**.

The inscription reads, “Whoever, loving, pursues the joys of fleeting forms fills his hands with sprays of leaves and seizes bitter fruits.” The work, then, is meant to be seen as a moralizing tale that illustrates the consequences of foolish behavior. The scene was also rendered by **Nicolas Poussin** in 1625 (Munich, Alte Pinakothek). The fact that Poussin displayed Apollo’s lyre prominently in the right foreground, that the god is crowned with a laurel wreath even though Daphne’s transformation is not yet complete, and that the crown of laurel was used commonly to honor creative achievement suggests that the work is a metaphor for Poussin’s own contributions to the field of art.

APOLLO AND THE MUSES ON MOUNT HELICON (1680). Boston, Museum of Fine Arts. This work is one of **Claude Lorrain**’s idealized landscapes that speak of the ancient era as the Golden Age. Signed and dated, the painting was commissioned by the artist’s last and most important patron, **Lorenzo Onofrio Colonna**, then viceroy of Aragon and later grand constable of Naples. **Apollo** here is presented as Musagete, or leader of the **muses**, playing his lyre on the slopes of Mount Helicon, sacred to these women who provide poetic inspiration. The building behind the figures is a Roman triclinium where dining and philosophical discourse mingled, presided by the muses. It owes its **central plan** to the fact that then it was erroneously believed that these ancient structures were circular or octagonal in form, though we now know them to have been quadrangular. Also included in Claude’s painting is Pegasus, whose kick caused the formation of the Hippocrene fountain that brings forth poetic inspiration. The body of water to the left is the Aganippe Spring, which flows near Mount Helicon, and the swans that dot its surface are Apollo’s sacred birds. More than a statement about the erudition of both artist and patron, the true subject of the work is the landscape itself. The atmospheric effects, the lushness of the trees and shrubs, and the bright lighting create scenery that is just as lyrical as the mythological story it contains.

APOSTLES. The word *Apostles* stems from the Greek *Apostellos* (to send forth) and refers to Christ’s 12 disciples who spread his word throughout the world. They are **Peter**, his brother **Andrew**, James, James’s brother John, Philip, Bartholomew, Thomas, **Matthew**, James the son of Alphaeus, Thaddaeus (also called Judas, the brother of James), Simon, and Judas Iscariot. After Judas betrayed Christ, he was replaced by Matthias,

and later Paul also joined them. Their names are known from the Gospels of Matthew (10:1–5), Mark (3:16), and Luke (6:14), as well as the Book of Acts (1:13). Each one of the Apostles, save for John, suffered death through martyrdom. Peter, Andrew, Philip, Bartholomew, Thaddeus, and Simon were crucified, James was killed by sword, Matthew by halberd, and Thomas by spear. James the son of Alphaeus and Matthias were stoned, Paul was beheaded, and Judas Iscariot inflicted his own death by hanging.

Since Protestants found martyrdom for the sake of religion to be pointless, in the Baroque era these scenes became a predominant theme in the art created for the Church and Catholic patrons who wished to cast the sacrifice of these men as a noble act. **Caravaggio** alone rendered the *Crucifixion of St. Peter* (1600; **Rome, Cerasi Chapel**), the *Crucifixion of St. Andrew* (1607; Cleveland Museum of Art), and the *Martyrdom of St. Matthew* (1599–1600; Rome, **Contarelli Chapel**). **Guido Reni** painted *St. Andrew Being Led to His Martyrdom* (1609; Rome, Oratory of St. Andrew, San Gregorio Magno), while the *Martyrdom of St. Bartholomew* is the subject of **Jusepe de Ribera**'s painting in the Palazzo Pitti, Florence (c. 1630), a scene he depicted more than once. The calling of the Apostles by Christ was also a common subject at the time, as it indicated the recognition of the true faith. Caravaggio's *Calling of St. Matthew* in the Contarelli Chapel (1599–1600) and **Hendrick Terbrugghen**'s painting of the same subject (1621; Utrecht, Centraal Museum) are two examples.

Themes of recognition of the true religion and the glorification of martyrdom also figure in images of Christ appearing to the Apostles after his death. In **Guercino**'s *Doubting Thomas* (1621; London, National Gallery) and **Gerrit van Honthorst**'s *Incredulity of St. Thomas* (c. 1620; Madrid, Prado), the Apostle who doubted the resurrection inserts his finger in Christ's side wound, an act that results in his recognition of the truth. In the *Supper at Emmaus* by Caravaggio (1600; London, National Gallery; second version 1606; Milan, Brera), **Diego Velázquez** (1622–1623; New York, Metropolitan Museum of Art), and **Rembrandt** (1648; **Paris, Louvre**) Christ breaks bread with two of his disciples (unidentified in the gospels). At that moment, the Apostles realize that he is the resurrected Savior. Finally, in **Annibale Carracci**'s *Domine Quo Vadis* (c. 1602; London, National Gallery), Christ meets up with St. Peter on the Appian Way as he flees from Rome to avoid persecution. When asked by Peter, "Master, where are you going?"

("Domine quo vadis?"), Christ responds, "To Rome to be crucified anew." With this Peter returns to Rome and endures his martyrdom. *See also* ASSUMPTION OF THE VIRGIN; LAST SUPPER; MARTYR-DOM OF ST. PAUL; PENTECOST.

APSE. An apse is a semicircular or polygonal architectural projection that is usually covered by a half-**dome**. It originates in the ancient basilicas of **Rome** where apses served as backdrops for magistrates while they presided over a court of justice. In the early years of the Church, the apse was incorporated into the design of Christian basilicas to provide a proper backdrop for the altar where the rituals of the mass take place. By the sixth century, most apses were positioned to face East, where, according to the Gospel of **St. Matthew** (24:27), the second coming of Christ will occur. It is also where the Temple of Jerusalem built by Solomon once stood. In church architecture, secondary apses can also be found at the end of the **transept** arms or in chapels. To enhance the experience of the mass, apses are at times decorated with **frescoes**. Baroque examples are **Domenichino**'s scenes from the life of **St. Andrew** in the apse of the Church of Sant'Andrea della Valle (1622–1627) and **Pietro da Cortona**'s *Assumption of the Virgin* in the apse of Santa Maria in Vallicella (1655–1660).

ARISTOTLE CONTEMPLATING THE BUST OF HOMER (1653).

New York, Metropolitan Museum of Art. **Rembrandt** painted *Aristotle Contemplating the Bust of Homer* for **Antonio Ruffo**, the nobleman from Messina who also patronized **Artemisia Gentileschi**. Rembrandt received payment of 500 guilders for the work, at the time a great deal more than an Italian master would have charged for a comparable commission. The scene unfolds in a study filled with some books and an ancient bust, then a common backdrop for the depiction of learned men. In this case, the study is also appropriate in that Aristotle, the painting's main character, is believed to have been the first to form a library. Aristotle, shown in three-quarter format, stands to the right and places his right hand on the statue, a portrait of Homer, the man he qualified in his *Poetics* (350 B.C.E.) as the master of all poetry. Rembrandt, who was a collector, based his figures on busts he owned. The bearded and long-haired Aristotle he modeled after a copy in his collection of an imagined sculpted Renaissance portrait, while Homer takes after a Hellenistic bust of which Rembrandt owned a cast. Aristotle is shown as a melancholic

figure because at the time melancholy was considered a sign of genius. His dark robe and hat allude to the dark veil of philosophy mentioned by Cesare Ripa in the *Iconologia*. The gold chain featured across his chest is the honorific chain bestowed upon him by his pupil, Alexander the Great, confirmed by the fact that Alexander's portrait is featured in the medallion that hangs from it. Supposedly Alexander kept a copy of Homer's *Iliad* edited by Aristotle under his pillow. The work, then, references the admiration master and pupil shared for the Greek poet and brings together three of the most accomplished individuals in history.

ASSUMPTION OF THE VIRGIN. According to Catholic dogma, at the end of her life, the **Virgin Mary** fell into a deep sleep (**dormition**) and was carried by angels to Heaven, where Christ crowned her as queen. The Assumption is the moment when she is raised by the angels, a vastly popular image, and more so in the era of the **Counter-Reformation**, when works of art were used to assert Catholic doctrine refuted by the Protestants. Since Protestants downplayed the Virgin's role in the story of salvation, images of her Assumption, the reward she received for effecting Christ's incarnation, served to underscore her eminence. The image commonly includes her empty tomb surrounded by the **Apostles**, who look up in awe as she ascends. This is how **El Greco** rendered the scene in his **altarpiece** commissioned for the Church of Santo Domingo El Antiguo in Toledo (1577; Chicago, Art Institute) and how **Peter Paul Rubens** portrayed the event in his painting for Antwerp Cathedral (1625). In **Annibale Carracci's** *Assumption* in the **Cerasi Chapel** (1600), the Virgin, eager to ascend to Heaven, extends her arms upward as if readying herself for the flight. **Nicolas Poussin** omitted the Apostles (c. 1626; Washington, D.C., National Gallery), instead adding three putti who throw flowers into the Virgin's tomb.

AURORA. Aurora (Eos in Greek mythology) is the daughter of the Titans Hyperion and Thea and the personification of the dawn. She rises early each morning and rides her chariot through the skies to announce the sunrise. She loved Tithonus, the mortal prince of Troy, for his beauty, and so she asked **Jupiter** to grant the man immortality. Regrettably, she failed to also ask for his eternal youth. When Tithonus aged and his life became intolerable, Aurora turned him into a grasshopper. Aurora also loved Cephalus, which caused her to abandon her duties and bring disorder to the universe. **Cupid** remedied the situation by shooting an arrow

into Cephalus so he would return Aurora's affection. In **Guercino's** *Aurora* (1621; Rome, Casino Ludovisi) she takes leave of Tithonus to cross the firmament in her chariot and dissipate the twilight clouds. In **Guido Reni's** *Aurora* (1613; Rome, Casino Rospigliosi-Pallavicini) she leads the sun god **Apollo** and the Hours in their daily trajectory. *Cephalus and Aurora* in the *Farnese Ceiling*, Rome (c. 1597–1600), is attributed to **Agostino Carracci**, a subject also rendered by **Nicolas Poussin** (1631–1633; London, National Gallery) and **Peter Paul Rubens** (1630s; lost).

AURORA (1613). Rome, Casino Rospigliosi-Pallavicini. **Guido Reni's** *Aurora* is a ceiling fresco in the Casino Rospigliosi-Pallavicini, Rome, a small structure on the grounds of the palace with the same appellation. Reni obtained the commission from **Cardinal Scipione Borghese**, who had the palace and its casino built in 1613–1617 on land granted to him by his uncle, Pope **Paul V**, located on the site of the ancient Baths of Caracalla. In rendering the fresco, Reni used a *quadro riportato* technique, the scene enclosed in an imposing gilded plaster frame. Inspired by Roman reliefs, the work speaks of the passage of time, suitable for a garden structure as it is time that determines the rhythms of nature. The work presents **Apollo** as the sun god in his chariot with the Hours dancing around him, their swirling draperies enhancing the illusion of their rhythmic fluid movement. Aurora, the dawn, is the one who guides the chariot across the firmament. In her hand are the flowers she will scatter about as the sun rises. In rendering the work, Reni paid homage to **Annibale Carracci**, whose *Triumph of Bacchus* in the *Farnese Ceiling* (c. 1597–1600; Rome, Palazzo Farnese) also features figures parading from left to right in rhythmic fashion. Reni's *Aurora* was highly praised by contemporaries and later viewers for the beauty of the figures and appealing pastel tones, earning him the soubriquet "the Divine Guido."

AURORA (1621). Rome, Casino Ludovisi. **Guercino** received the commission for his *Aurora* from **Cardinal Ludovico Ludovisi** to be frescoed on the ceiling of his garden retreat near the Porta Pinciana in Rome. In 1621, Ludovisi's uncle, **Gregory XV**, was elected to the papal throne and the cardinal took the opportunity to celebrate the event by commissioning the work from Guercino. Since Aurora is the dawn, the image was meant to symbolize the dawn of a new era under the Ludovisi pope. It uses *quadratura*, here rendered by Agostino Tassi,

who specialized in feigned architectural settings, combined with a *di sotto in sù* view. The illusionism is so effective that the ceiling seems to have disappeared to reveal the sky and the chariot of Aurora passing by. By the same token, the feigned architecture extends visually the real architecture of the room. To the left is Tithonus, Aurora's love interest, implying that she has left the bed she shares with him to perform her daily task of announcing the sunrise. Fittingly, Guercino added twilight clouds for Aurora to dissipate. In the **lunettes** at the casino's short ends are depictions of Day and Night. The first shows a winged figure with two candles in one hand and flowers in the other. The second presents the mother of sleep and death with an opened book on her lap and two sleeping putti. A bat and owl, nocturnal creatures, also figure in this last scene. The attributes of all the characters in the fresco, including Aurora, follow the prescriptions of Cesare Ripa in the *Iconologia*. It is clear that Guercino's fresco was rendered in response to **Guido Reni's** famed work of the same title in the Casino Rospigliosi-Pallavicini, also in Rome (1613). While Reni's is a model of the **classicist** style of the **Carracci** School, Guercino's is a masterpiece of illusionism and perspective. *See also AURORA* (1613).

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BABUREN, DIRCK VAN (c. 1595–1624). Dirck van Baburen is believed to have been born in Utrecht, Holland, where he trained with Paulus Moreelse, one of the founders of the local guild of painters. Having completed his apprenticeship, Baburen went to **Rome** in c. 1612, where he began painting in the Caravaggist style. His first exposure to Caravaggism may actually have taken place in the studio of Moreelse, who had visited Rome in the 1590s when **Caravaggio** was there introducing his revolutionary mode of painting. Once in Rome, Baburen shared living quarters with fellow Dutch master David de Haen near the Church of Santa Maria del Popolo, where Caravaggio's works in the **Cerasi Chapel** (1600) were available for study. Also contributing to Baburen's interest in Caravaggism was his acquaintance with **Bartolomeo Manfredi**, one of Caravaggio's closest followers. In fact, Baburen and Manfredi are recorded in 1619 as residents of the same parish.

Baburen's patrons in Rome were **Marchese Vincenzo Giustiniani**, for whom he rendered his *Christ Washing the Feet of the Apostles*

(1615; Berlin, Gemäldegalerie), and **Cardinal Scipione Borghese**, who commissioned the *Capture of Christ* (1615; Rome, Galleria Borghese). The commission that finally sealed his reputation was the decoration for the Chapel of the **Pietà** in the Spanish Church of San Pietro in Montorio (1617) for the Cussida family, Spaniards then residing in Rome. He shared the commission with de Haen, contributing *Christ in The Mount of Olives*, *Road to Calvary*, and *Entombment*.

Baburen remained in Rome until 1622 when he returned to Utrecht, where he became one of the **Utrecht Caravaggists**. To adapt to the Dutch art market, Baburen, like most of the painters in the group, almost completely abandoned religious subjects, instead favoring **genre**. His *Procuress* (1622; Boston, Museum of Fine Arts), among his best known works, is a scene of prostitution, a subject first introduced in the Netherlands in the 16th century as part of the story of the Prodigal Son. Baburen updated the scene by cutting the figures down to three-quarter length, pushing them close to the foreground, and using a marked **chiaroscuro**—elements Caravaggio had introduced in his renditions of **cardsharps** and fortune-tellers. Not only did Baburen include the central elements of the Caravaggist mode, but he based the old procuress on Abra, the servant in Caravaggio's *Judith and Holofernes* (c. 1598; Rome, Galleria Nazionale d'Arte Antica). The other figures are northern types with flushed cheeks and noses, common to Baburen's art. Also characteristic of Baburen is the application of cool colors over broad areas.

A few of Baburen's works from his Utrecht phase deal with history and mythology. Along with **Hendrick Terbrugghen**, in 1622, he executed for Prince **Frederick Henry of Orange** a series of 12 portraits of emperors, including *Titus*, now in Grünewald Castle, Berlin. In the following year he painted the *Roman Charity* (York, City Art Gallery), a work that shows Pero nourishing her imprisoned father, Cimon, with her breastmilk after he is sentenced to death by starvation—a scene of filial devotion taken from the writings of the ancient Roman historian Valerius Maximus. Baburen's *Prometheus Being Chained by Vulcan* (1623; Amsterdam, Rijksmuseum) shows the Titan Prometheus being punished for stealing fire from the gods to give to mankind. As he is shackled, the eagle that will eat away at his liver for eternity appears partially on the top portion of the painting.

Baburen died in 1624, leaving only approximately 20 works that can be attributed firmly to him. He, along with fellow Utrecht Caravaggists,

brought the new Italianate mode to Holland, putting an end to the Mannerist style that up to that moment had dominated the art scene in the region.

BACCHINO MALATO (1594). Rome, Galleria Borghese. *Bacchino Malato (Little Ill Bacchus)* is a title coined by art historian Roberto Longhi to reference the fact that the figure in this painting, rendered by **Caravaggio**, features a sickly complexion. Bacchus, dressed *all'antica*, sits behind a table with his body in profile and head turned toward the viewer. He holds a bunch of white grapes in both hands, while red grapes and two peaches sit at the right corner of the table in what can only be qualified as a phallic arrangement. The painting accords with the description provided by **Giovanni Baglione** of a self-portrait in the guise of Bacchus Caravaggio rendered with the aid of a mirror. It also coincides with an illness for which Caravaggio was treated in the Ospedale della Consolazione in **Rome**. The painting was among those taken in 1607 by Cardinal **Scipione Borghese** from the Cavaliere D'Arpino, in whose studio Caravaggio had worked.

The iconography of the painting is not completely understood, but it may relate to the interests of the individuals with whom Caravaggio associated. The Cavaliere D'Arpino belonged to the Accademia degli Insensati, an academy formed by learned men, including writers who, inspired by Cesare Ripa's *Iconologia* and **Andrea Alciato's Liber Emblemata**, often composed metaphors that provided moral lessons. Arpino introduced Caravaggio to the group, and some of its members wrote verses celebrating the artist's works. Several scholars have pointed to the *Liber Emblemata* to explain the unusual features in the *Bacchino Malato*, including the ivy wreath Bacchus wears even though customarily he is depicted with a crown of grape leaves. In the *Emblemata* the ivy is the plant Bacchus gave to the **satyr** Cissus, and from it wreaths are woven to crown poets who pale from the effort it takes to compose verses.

BACCHUS. Bacchus is the son of **Jupiter** and Semele and the god of wine and fertility. When Semele was carrying Bacchus in her womb, she asked Jupiter to show himself to her in all his majesty. This he did, appearing to her surrounded by lightning flashes that reduced her to ashes. Jupiter rescued the fetus and sewed it into his own thigh. When Bacchus was fully formed, Mercury took him to King Athamas of

Orchemenus and his wife, Ino, Semele's sister, to be raised. Mercury instructed the couple to dress the infant as a girl to protect him from the wrath of jealous Juno, Jupiter's consort. The goddess was not deceived, and she brought madness to the king and his wife. Jupiter then took the child to Mount Nysa to be reared by the local **nymphs, satyrs**, and the wise Silenus.

As an adult, Bacchus discovered how to make wine, but Juno struck him with madness, causing him to wander around the world until he arrived in Phrygia, where the goddess Cybele cured him. He then traveled through Asia teaching men the cultivation of grapes. He spent several years in India, eventually returning to Greece in a triumphant procession. On his journey back, he rescued Ariadne from the island of Naxos, where she had been abandoned by Theseus. He made her his consort and placed her marriage crown among the stars. In Thrace, Bacchus was met with opposition from King Lycurgus, but when an oracle declared that the kingdom would remain barren until Lycurgus's death, his own people chained him to four wild horses that tore him to pieces. Having established his cult throughout all corners of the world, Bacchus released his mother from the underworld and they both ascended to Mount Olympus to take their place in the pantheon of the gods.

Bacchus is a popular subject in art. In the **Farnese Ceiling** (c. 1597–1600; **Rome**, Palazzo **Farnese**), **Annibale Carracci** presented the god's triumphant return from India, his consort Ariadne at his side and nymphs and satyrs dancing around their chariots. The ***Triumph of Bacchus*** was also rendered by **Pietro da Cortona** (c. 1623–1624; **Rome**, Museo Capitolino) for the **Sacchetti family** and by **Nicolas Poussin** (1636; **Kansas City**, Nelson-Atkins Museum of Art) for Cardinal **Armand Richelieu**. **Charles de la Fosse** painted his *Bacchus and Ariadne* (1699; **Dijon**, Musée des Beaux-Arts) as part of the decoration of **Louis XIV's** Château de Marly, while **Caravaggio** painted the ***Bacchino Malato*** (1594; **Rome**, Galleria **Borghese**), a self-portrait in the guise of Bacchus. Caravaggio rendered a second *Bacchus* (1595–1596; **Florence**, Uffizi) a year or so later as a sensuous figure who offers a glass of wine to the viewer. A final example is ***Los Borrachos*** (1628; **Madrid**, Prado) by **Diego Velázquez**, where a **classicized** Bacchus crowns one of the men in a peasant group that is engaged in wine drinking.

BADALOCCHIO, SISTO (1585–after 1620). Little has been written about Sisto Badalocchio in the scholarly literature. He was a painter

and engraver from Parma who trained with **Agostino Carracci**. When Agostino died in 1602, Badalocchio's protector, Ranuccio I **Farnese**, sent him to **Rome** to complete his training with **Annibale Carracci**, who was then working for Cardinal **Odoardo Farnese**. Badalocchio assisted Annibale on various commissions, including the Herrera Chapel at San Giacomo degli Spagnoli (1605–1606). In 1607, he collaborated with **Giovanni Lanfranco** on a series of 51 engravings after Raphael's Vatican **Loggia frescoes**, a work they dedicated to Annibale. After Annibale's death in 1609, Badalocchio moved back to Parma to set up his own workshop, returning periodically to Rome.

One of Badalocchio's earliest independent works is his *Christ and the Samaritan Woman* (c. 1605; Charlotte, Mint Museums), the scene where Christ reveals himself as the Messiah by the well of Jacob and promises eternal life to those who drink from his water. His *Susanna and the Elders* (c. 1609; Sarasota, Ringling Museum) and *Holy Family* (c. 1609–1610; Hartford, Wadsworth Atheneum) show the influence of **Bartolomeo Schedoni**, also active in Parma, particularly in the treatment of light and color choices. His *Entombment* (c. 1610; Rome, Galleria **Borghese**), in turn, borrows some of its compositional elements from Raphael's painting of the same subject (1507; Rome, Galleria **Borghese**), specifically the carrying of Christ's body on a white sheet across a landscape. These works show Badalocchio's commitment to the Carraccesque method of clearly defining the various forms, using large areas of pure color, and emphasizing decorum.

BAGLIONE, GIOVANNI (c. 1566–1643). Scholarship on Giovanni Baglione's career as a painter has been tainted with prejudices because of a lawsuit for slander the artist brought against **Caravaggio**, **Orazio Longhi**, **Filippo Trisegni**, and **Orazio Gentileschi** in 1603. During the trial, Caravaggio stated that he did not know any artist who considered Baglione a talented painter, a statement that unfortunately to this day continues to overshadow his endeavors. Yet, Baglione enjoyed a successful career. He received commissions from some of the most notable patrons of **Rome**, including several popes. **Clement VIII**, in fact, bestowed a knighthood upon him in 1606 and, on several occasions, he was elected prince of the **Accademia di San Luca**.

Baglione was trained in the studio of Francesco Morelli, a painter from Florence active in Rome, from whom he adopted the Mannerist style. Morelli promoted his pupil, obtaining for him the commission

from the Santacroce family for **frescoes** in their villa at Oriolo Romano depicting scenes from the lives of Jacob, Joshua, **David**, and Elijah (c. 1585–1587). By c. 1589, Baglione was working for Pope Sixtus V, providing frescoes in the Sala Sistina at the Vatican Library; by 1590, he was working with the Cavaliere D'Arpino on scenes from the lives of Carthusian saints for the Certosa di San Martino in Naples. In 1600, Baglione painted for Cardinal Paolo Emilio Sfondrato an **altarpiece** of *Sts. Peter and Paul* for the Church of Santa **Cecilia** in Trastevere, the cardinal's titular church.

In c. 1600, Baglione also began experimenting with the Caravaggist style, introducing to his paintings dramatic **foreshortenings**, heavy contrasts of light and dark, and deeper emotional content. In c. 1603, he painted the *Divine Love* (Rome, Galleria Nazionale d'Arte Antica) as response to the *Amor Vincit Omnia* (1601–1602; Berlin, Gemäldegalerie) rendered by Caravaggio for **Vincenzo Giustiniani**. A work received with less enthusiasm than Caravaggio's painting, it nevertheless earned Baglione a gold chain from Cardinal Benedetto, Giustiniani's brother and the person to whom he had dedicated the painting. Other works by the artist rendered in the Caravaggist mode include *Judith with the Head of Holofernes* (1608: Rome, Galleria **Borghese**), *Ecce Homo* (c. 1610; Rome, Galleria Borghese), and *Joseph and the Wife of Potiphar* (c. 1622; Munich, Alte Pinakothek). The most notable commission Baglione received is the series of frescoes in the Cappella Paolina at Santa Maria Maggiore he executed for Pope **Paul V** (1611–1612). Among the scenes are the doctors of the Church, the death of iconoclastic emperors, and papal victories over heresy, each painted in an academic style instead of the Caravaggist mode Baglione had adopted previously.

Baglione is best known for his writings. In 1639, he published a guide titled *Nove chiese di Roma*, an important source that documents the major pilgrimage churches of Rome as they looked in the 17th century. His *Vite de' pittori, scultori, e architetti* (*Lives of Painters, Sculptors, and Architects*), published in 1642, is invaluable to scholars of Baroque art for its biographies of artists active in Rome from the end of the 16th century to the time of publication.

BALDACCHINO, ST. PETER'S, ROME (1624–1633). **Gian Lorenzo Bernini** received the commission for this permanent canopy above the high altar of **St. Peter's** from Pope **Urban VIII** in 1624. Its purpose was to bring visual focus to the altar and to mark the tomb of **St. Peter**

in the crypt below. The commission has a complicated history. In 1606, **Paul V** established a second altar in the basilica's **apse**, covering it with a ciborium that featured spiral columns and screens. Over the tomb of St. Peter he placed a temporary canopy composed of a tasseled cloth stretched over a wooden framework supported by four stucco standing angels—a ceremonial type used in processions to display the relics of Christ's Passion or the holy eucharist, or to call attention to the pope or other important individuals. In 1622, **Gregory XV** decided that a more permanent structure should mark the site of St. Peter's grave, and so **Carlo Maderno** erected for him a full-scale model of a baldachin that featured fluted staves held by kneeling angels and decorated with cherubs and vegetation. The intent of pope and architect was to make modifications to the model until a suitable design was achieved. Unfortunately for Maderno, Gregory XV died in 1623 and his successor, Urban VIII, took the commission away from him, passing it onto Bernini, who had already had some involvement in the project as he is the one who sculpted the kneeling angels in stucco.

The final structure by Bernini measures approximately 95 feet in height to accord with the massive scale of St. Peter's and combines the columns of a ciborium with the canopy of processional baldachins. Cast in bronze, the structure features four spiral columns that sit atop marble bases and support a tasseled canopy surmounted by an angel at each corner and scrolls that connect at the top to support the papal orb and cross. As engravings and medals that record a first project by Bernini in place in 1625 during the canonization of Queen Elizabeth of Portugal show, the master had contemplated crowning the final structure with a resurrected Christ holding the cross. In the final design, the canopy's underside displays the dove of the Holy Spirit that, together with the cross above the orb and the figure of God the Father in the basilica's **dome** directly above, references the **Holy Trinity**. The entire structure is decorated with laurel, bees, and suns—the heraldic devices of Urban VIII and his family, the **Barberini**. The spiral forms were inspired by the columns that had once stood in Old St. Peter's, believed to have been taken by Emperor Constantine the Great from the Temple of Solomon in Jerusalem. These, coupled with the fact that the bronze for the Baldachino was taken from the Pantheon, invoke the Holy City and proclaim the triumph of the Church over paganism.

The pope was severely criticized by the Roman citizenry for having authorized the removal of the bronze from the Pantheon for the casting

of the Baldacchino. This prompted the satirical comment from **Giulio Mancini**, the pope's personal physician, "Quod non fecerunt barbari, fecerunt Barberini" ("What the barbarians did not do, the Barberini did")—a jab at the pope's disregard for the historical and archaeological value of the ancient structure.

BALDINUCCI, FILIPPO (1625–1697). Filippo Baldinucci was an author, collector, and draftsman. A member of the Florentine merchant class, he received a **Jesuit** education and early on contemplated pursuing a religious life, an idea he eventually abandoned in favor of a career in art. He first trained with the sculptor and engraver Jacopo Maria Foggini, later moving to the studio of the painter Matteo Rosselli. His contacts with Florentine art patrons and connoisseurs led to his appointment in Mantua to inventory an estate inherited by Anna de' Medici of Austria, the sister of Grand Duke Ferdinand II of Tuscany. This gave Baldinucci the opportunity to study the artworks in the collection of the Mantuan dukes. In 1664, he entered the service of Cardinal Leopoldo de' Medici, Ferdinand's brother, to serve as his bookkeeper. Once Baldinucci proved himself to his patron, he was promoted to curator of the Medici drawing collection. Baldinucci catalogued the drawings by artist and date and also purchased further works to enhance the collection, items that today form the core of the Uffizi Cabinet of Prints and Drawings. As he carried out these transactions, he also amassed his own collection, which comprised at the time of his death approximately 1,200 sketches. These he arranged in four volumes chronologically (now disassembled and housed in the **Louvre in Paris**), each accompanied by a commentary and attribution, attesting to his methodical cataloguing practices and connoisseurship. Baldinucci enlarged the Medici collection of paintings as well, purchasing mainly works by schools and artists who were not well represented. Among these were a series of self-portraits, today also in the Uffizi.

Most of the works Baldinucci rendered himself are chalk portraits of his acquaintances. His son, Francesco Saverio, recounts how, while frequenting the house of Marchese Alessandro Valori in the Florentine countryside along with other learned individuals, Baldinucci would render portraits of the attendees and then leave them with his host (now, Florence, Uffizi). He also rendered duplicates for himself that he kept in a bound volume, which was disassembled and dispersed in the second half of the 18th century when they were sold in the London art market.

Baldinucci's travels throughout Italy and his evaluation of works and contacts with artists resulted in his writing several texts about art. In 1667, he published the *Cominciamento e progresso dell' arte dell' intagliare in rame*, the first history on the art of engraving and etching to have been published. This was followed by the *Vocabolario toscano dell' arte del disegno* (1681), a dictionary of art terms, and his most notable publication, the *Notizie de' professori del disegno da Cimabue in qua*, a compendium of artists' biographies in six volumes published (partially posthumously) from 1681 to 1728. This last stands out from other biographies of artists of the era in that it includes masters from all over Italy, not just one particular region, as well as northern Europe. In 1682, Baldinucci also published a separate biography of **Gian Lorenzo Bernini**, a work commissioned by Queen **Christina of Sweden**, who had lived in **Rome** since 1655 and whose palace he had frequented.

In his writings on art, Baldinucci used an archaeological approach that relates closely to the methodology used by art historians today, but was then regarded as a novel idea. It entails the examination of archival documentation such as account books, inventories, diaries, and correspondence. Also novel were Baldinucci's desire to create a collection for the Medici with a broad reach and his universal approach to the artists' biographies.

BAMBOCCIANTI. A group of Dutch painters active in **Rome** who in the 1620s developed a lowlife **genre**. Their name derives from Pieter van Laer, called Bamboccio, who was active in Rome in c. 1625–1639. Laer belonged to a group of Netherlandish masters active in the papal city called the Bentvueghels (birds of a feather) who painted mainly genre scenes and landscapes. Each time the group welcomed a new member, they would carry out a baptism of sorts to grant the person a nickname that referenced his personality or mode of painting. Laer suffered from physical deformities and was therefore nicknamed Il Bamboccio (in Italian, “the clumsy doll”). Laer developed a new kind of genre that presented Roman street scenes and the city's marginal residents. Soon other artists from among the Bentvueghels began painting these low-life subjects, including Johannes Lingelbach, Jan Miel, and Michael Sweerts, and they became known as the Bamboccianti.

The Bamboccianti were criticized heavily by the Italian theorists and masters who had received an academic training, including **Giovan Pietro Bellori**, **Francesco Albani**, and **Andrea Sacchi**. They reproached

the fact that members of this group copied directly from life instead of using their imagination and that they disregarded **classical** decorum. Albani, in fact, called the group the “gothic plague” and Bellori complained that these individuals dwelled on filth and deformities. Nevertheless, the Bamboccianti enjoyed great success among art patrons—perhaps the true reason for such criticism, as the Italians may have felt threatened that the Bamboccianti were impinging upon their art market.

BANQUET OF THE OFFICERS OF THE ST. GEORGE CIVIC GUARD COMPANY OF HAARLEM (1616). Haarlem, Frans Halsmuseum. This group portrait by **Frans Hals** depicts the officers of the oldest militia group of the city of Haarlem, the St. George Civic Guard Company, also known as the Oude Schuts. Hals was a member of the militia, serving as guardsman under the officers he depicted in this painting. The fact that he was a member of the group is probably the reason why he was given the commission. In rendering the work, Hals was following a well-established tradition for these militia portraits, usually static, overcrowded representations of figures around a table. In fact, Hals had at his disposition the examples of both Cornelis van Haarlem and Frans Pietersz. de Grebber, whose group portraits were hanging at the time in the company’s meeting hall. Hals’s portrayal differs from these earlier examples in that he infused his scene with a realism not seen previously. He arranged the figures in two diagonals and gave them naturalistic poses. Some officers are seated, others stand; they eat, drink, and engage in conversation. On the left, a colonel raises his glass as if about to give a toast, while toward the center a captain readies to carve the roast. Some of the participants in the banquet pause for a moment to acknowledge the presence of the viewer, one of the most innovative aspects of the painting. The sashes worn by the officers, the drapes that hang in the room, and banners, also placed at oblique angles, enliven the composition further. Hals would again portray the officers of the Oude Schuts in 1639 (*Officers and Sergeants of the St. George Civic Guard*; Haarlem, Frans Halsmuseum) and include himself in the painting.

BANQUETING HOUSE, WHITEHALL PALACE, LONDON (1619–1622). This structure, built by **Inigo Jones** for James I of England, was intended as a reception hall for foreign dignitaries and for the hosting of official ceremonies. Masques, short dramatic theatrical pieces rooted in mythology, were also held here twice a year. In fact, before working

for James I, Inigo was in the service of Anne of Denmark, the king's consort, designing costumes and sceneries for the masques she hosted, including the *Masque of Augurs* (1622), the first presented in Inigo's Banqueting House. This structure replaced an older building that had burned down in 1619. Extant drawings show that Inigo intended to build a structure that combined the ancient basilica type described by **Vitruvius** with the reinterpreted version of it provided by the Renaissance architect Andrea Palladio. This design was soon abandoned in favor of a Palladian townhouse type with a tall base, superimposed orders, a central bay that protrudes forward, and a **pediment** crowning the structure. In the final design, Inigo emphasized the three central bays through the use of engaged columns while the rest of the façade is articulated with pilasters, these doubled at the corners. The pediment was eliminated in favor of a balustrade that runs along the top of the building. The lower level uses the Ionic order, while the upper story features the Composite order. The frieze at the topmost portion is ornamented with masks and swags, references to the building's function. The surface was originally **rusticated** with stones of different colors at each level, replaced in the 19th century with a whitewashed surface for a more unified look. At the time, the windows were also altered. The interior is in essence a sizable open hall that can accommodate large numbers of people. Its ceiling, the *Apotheosis of James I* by **Peter Paul Rubens**, was installed in 1635 during the reign of James's son, **Charles I**, who was beheaded in front of the building in 1649.

BARBERINI FAMILY. The Barberini take their name from a small Tuscan town called Barberino, approximately 35 kilometers from Florence. Of humble origin, the family moved to Florence in the 11th century, where eventually they became involved in the wool trade, gaining a lucrative income from it. By the 15th century, several family members had served in government as magistrates and tax collectors; they also had established a silk drapery with offices in Florence, the papal states, and Ancona, the gateway to the Levant trade. The family's financial and social prominence soared in 1623 when Maffeo Barberini was elected to the papacy as Pope **Urban VIII**. One of the most nepotistic popes in history, Urban bestowed favors upon family members and close associates. He elevated his brother Antonio and nephews Francesco and Antonio to the cardinalate, and his nephew Taddeo he appointed prefect of Rome and prince of Palestrina. The benefices amassed by

these individuals enriched the family further, allowing them to spend generously on the arts. **Gian Lorenzo Bernini, Francesco Borromini, Valentin de Boulogne, Ludovico Carracci, Pietro da Cortona, Carlo Maderno, Francesco Mochi, Nicolas Poussin, Andrea Sacchi, and Claude Lorrain** are but a few on a long list of artists patronized by the pope and members of his family.

When Urban died in 1644, his successor, **Innocent X**, accused the Barberini of misappropriating public funds. He had their possessions seized and forced them into exile. The brothers Antonio, Francesco, and Taddeo went to France, where Cardinal **Jules Mazarin** offered them protection, as he felt grateful to Urban VIII for his pro-French policies. Taddeo died in France, but his brothers returned in triumph when Mazarin persuaded Innocent to recant the accusations levied against the Barberini by threatening to invade the papal states. Antonio and Francesco recovered their properties and were able to regain their prominent position in Rome. Innocent X and the Barberini's reconciliation was complete when Taddeo's son Maffeo married Olimpia Giustiniani, the pope's grandniece. *See also* WAR OF CASTRO.

BARGELLINI MADONNA (1588). Bologna, Pinacoteca Nazionale. The *Bargellini Madonna* is the earliest signed and dated work by **Ludovico Carracci**. It was commissioned by Cecilia Bargellini, widow of Boncompagno Boncompagni, whose brother was Gregory XIII, for the Boncompagni Chapel in the Church of the Monache Convertite in **Bologna**. It presents the **Virgin** and Child enthroned, Sts. **Dominic, Francis, Clare, and Mary Magdalen** surrounding them, musical angels in the background, and putti hovering above. Two of these putti hold a crown over Mary's head to identify her as the queen of heaven and to denote her central role in the story of salvation. The *Bargellini Madonna* borrows its composition from Titian's *Madonna of the Pesaro Family* (c. 1519–1526; Venice, Santa Maria dei Frari), where the enthroned Virgin and Child are also elevated and to the side, saints are at their feet, and putti soar above. The monumentality of the figures in Ludovico's painting, their closeness to the viewer, and the emotive aspect of the work, on the other hand, are new. The grand gestures of Sts. Dominic and Mary Magdalen bring the Virgin and Child to our attention, while the kneeling Francis and Clare encourage piety. In turn, the Virgin gazes at the viewer to signify her availability as the intercessor between humanity and God. The musical angels grant a celebratory mood while the portrait

of the city of Bologna in the background alludes to the blessing and protection its residents receive from the Virgin.

BAROCCI, FEDERICO (c. 1535–1612). Together with the **Carracci** and **Caravaggio**, Federico Barocci is considered the great artistic reformer whose innovations led to the development of Baroque art. A native of Urbino, Barocci worked for Duke Guidobaldo II della Rovere, whose family had amassed a magnificent collection of Renaissance art that the artist was able to study. He was particularly taken by Raphael and Titian, whose works he is known to have copied. Sometime in the mid-1550s, Barocci traveled to **Rome** to work for Guidobaldo's son, Cardinal Giulio della Rovere, coming into contact with the Zuccaro brothers and learning from them the Mannerist mode of painting. Barocci's works were not well received in Rome and, after a serious illness in 1565, believed to have been the result of attempted poisoning, he returned to Urbino, where in the 1580s he shed his Mannerist tendencies and developed his own personal style. This change resulted in appealing works that conformed to the demands of the **Council of Trent** regarding the depiction of religious subjects. His reputation sealed, Barocci began receiving commissions from all parts of Italy.

Barocci's *Visitation* (1586) in the Cappella Pozzomiglio in the Chiesa Nuova, Rome, features everyday types who evoke a sense of tenderness, typical of the master's post-Mannerist phase, as are the realistic still-life details, the diagonals that direct the viewer's gaze toward the main event, and the use of pink to soften the scene. Contemporary accounts relate how all of Rome came to view the work once it arrived from Urbino and how **St. Philip Neri**, the founder of the Oratorians to whom the Chiesa Nuova belonged, experienced ecstatic raptures in front of the painting. Barocci's success led to a second commission for the Chiesa Nuova, the *Presentation of the Virgin* (c. 1594), to be placed in the left **transept**. As in the earlier work, light enters from the right and focuses on the main protagonists. The affection they feel for each other and the empathy of the secondary figures are key components of the work. The *Madonna del Rosario* (c. 1593; Senigallia, Palazzo Vesco-vile), commissioned by the Confraternita dell'Assunta e del Rosario for the Church of San Rocco in Senigallia, features St. Dominic on his knees, holding up his vestments to catch the rosary the **Virgin** is about to drop in his direction. She is seated on clouds with the Christ Child on her lap and is surrounded by a glory of angels. The upper and lower

portions of the painting are united by light, while smiles, tilted heads, and graceful gestures again enhance the tenderness of the scene. Other notable works by Barocci are the *Circumcision* (1590; Paris, Louvre), *Nativity* (1597; Madrid, Prado), and *Aeneas Fleeing Troy* (1598; Rome, Galleria Borghese).

Barocci's influence was far-reaching. Not only did he touch Italian masters such as the **Carracci**, **Pietro da Cortona**, and **Gian Lorenzo Bernini**, but also artists from northern Europe and Spain. **Rembrandt** is known to have owned and admired some of Barocci's etchings, and **Peter Paul Rubens** studied his works while in Italy. **Anthony van Dyck** and **Bartolomé Esteban Murillo** were also impacted by his art. See also *STIGMATIZATION OF ST. FRANCIS*.

BEAN EATER (1583–1584). Rome, Galleria Colonna. When **Annibale Carracci** painted the *Bean Eater*, lowlife **genre** scenes had recently found a niche in the art market of northern Italy. Artists such as the Mannerist Bartolomeo Passerotti and Antonio Campi were rendering images of butcher shops and fruit sellers, as well as peasants eating, many of which included coarse figures engaging in rude or even licentious behavior. Annibale, who may have been in Passerotti's studio in c. 1577–1578, where his brother **Agostino** also trained, transformed these lewd scenes into sober, dignified depictions. The bean eater is a peasant enjoying a meal after a long day of work, the scene devoid of any sort of mockery or moralizing undertone. These types of images represent a revival of ancient art practices as revealed in the writings of Pliny the Elder, who discusses the painter Piraikos, famous for his depictions of lowlife **genre** and still lifes—this last theme evoked by Annibale's foodstuffs, vessels, dishes, and utensils laid out on the table in the foreground. The painting, then, becomes an exercise in the depiction of various textures and the play of light on these surfaces while, at the same time, it casts manual labor and its portrayal as respectable. See also *BUTCHER SHOP*.

BEHEADING OF ST. JOHN THE BAPTIST (1608). Valletta, Oratory of St. John. **Caravaggio** painted this work for the oratory of the Cathedral of St. John of Valletta in Malta, commissioned by the Knights Hospitaller of St. John, who honored the artist with the knighthood of the Order of Obedience. In the document drawn up for the occasion, Caravaggio was compared to Apelles, the great master from antiquity;

their praise and honorific appointment were reciprocated, according to **Giovan Pietro Bellori**, with the *Beheading of St. John the Baptist*. The work is the largest painting Caravaggio ever created and the only one he signed. It shows the beheading in a courtyard fronting a prison with two inmates peering through a window. Below an arch to the left, the jailer points toward Salome's platter, where the head of the Baptist will be placed after the decollation. The executioner has already struck the Baptist with his sword, now resting on the ground, and he pulls out his knife to complete his task. An old woman stands between Salome and the jailer and holds her head with her hands in a gesture of sheer horror. Caravaggio used mostly browns and ochers for the scene and illuminated the figures in his usual tenebristic mode—elements that enhance the painting's sense of tragedy. Also enhancing the effect is the empty space that dominates three-quarters of the painting and overwhelms the figures. Caravaggio signed his name with the blood that runs from the saint's partially severed head. Currently it reads "F Michel A," as some of the writing is damaged. Originally the signature would have read "Fra Michel Angelo," the "Fra" identifying the artist as a knight. The signature stemming from the Baptist's blood has been interpreted as a manifestation of Caravaggio's guilt for having committed murder or as a reflection of his pathologically violent personality. Months after completing the painting, Caravaggio was in fact imprisoned for attacking a nobleman, yet he was able to escape to Sicily, probably with the aid of someone of influence. No sooner had he left Malta than he was stripped of his honorific knighthood in a tribunal held by the members of the order in front of his painting.

BELLORI, GIOVAN PIETRO (1613–1696). Giovan Pietro Bellori was a theorist and antiquarian who left his mark in the cultural life of Baroque **Rome**. He was born in the papal city in 1613 to Giacomo Bellori and Artemisia Giannotti, farmers from Lombardy working in Rome in the service of Francesco Angeloni, a member of the papal curia and secretary to **Giovanni Battista Agucchi** and Cardinal Ippolito Aldobrandini, who later became **Clement VIII**. Angeloni seems to have been taken by Bellori, as he provided the boy with a solid education and named him his sole heir. From Angeloni, Bellori developed a passion for art and antiquarianism and gained contacts with some of the most important artists and connoisseurs of the period, including **Domenichino**, who may have instructed Bellori on painting, and the collector Camillo Massimo.

By the 1640s, he was also associating with **François Duquesnoy**, **Carlo Maratta**, **Giovanni Lanfranco**, **Alessandro Algardi**, Giuseppe Chiari, and Agostino Scilla, who shared his **classicist** ideology. In 1670, Bellori was appointed by Pope **Clement X** Commissario dell'Antichità (curator of antiquities), and in the following year he became the rector of the **Accademia di San Luca** in Rome. After 1680, he worked as the librarian and antiquarian to Queen **Christina of Sweden**, who had abdicated the throne in 1654 and moved to Rome in the following year. Finally, in 1689, Bellori was appointed honorary member of the **French Academy of Painting and Sculpture**.

Bellori was a prolific writer, though he is best known for his *Lives of the Modern Painters, Sculptors, and Architects* (1672), a key text to the study of Baroque art. In this, he was inspired by Giorgio Vasari's *Lives of the Most Excellent Painters, Sculptors, and Architects*, first published in 1550. In fact, Bellori's text was meant as a continuation of Vasari's, presenting the history of Baroque art as the age of restoration from the excesses of Mannerism, with **Annibale Carracci** at the forefront of the reform movement. Bellori provided the biographies of nine painters, specifically Annibale and **Agostino Carracci**, **Federico Barocci**, **Caravaggio**, **Peter Paul Rubens**, **Anthony van Dyck**, Domenichino, Lanfranco, and **Nicolas Poussin**, as well as the sculptors Duquesnoy and Algardi, and the architect Domenico Fontana. Then in 1690, he also published the biographies of **Guido Reni**, **Andrea Sacchi**, and Maratta in a volume titled *Le vite de' pittori moderni*. Other works by Bellori include the *Colonna Traiana* (1673), *Admiranda Romanarum Antiquitatum* (1693), and *Gli antichi sepolcri* (1697), all treatises on ancient remains. In these works, Bellori systematically documented Rome's ancient patrimony, elevating antiquarianism to the scholarly plane and foreshadowing the methodology used by archaeologists today.

Bellori was one of the greatest exponents of the **Neoplatonic** theory of art. His "L'Idea" (1664) is an essay he presented at the Accademia di San Luca before publishing it as the preface to his *Lives*. In it he expounded his view that artists must form in their minds an idea of greater beauty than nature since, in Neoplatonic terms, nature is a corrupt reflection of the heavens. Masters must therefore select from nature the most aesthetically pleasing parts available and combine them to create an idealized depiction—the method used by the ancient painter Zeuxis when he rendered the portrait of Helen of Troy. In this Bellori was inspired by Agucchi, who earlier in the century had expressed a similar

view. His exposition in the *Lives* regarding Annibale Carracci as the restorer of art also stems from Agucchi.

BERNINI, GIAN LORENZO (1598–1680). Gian Lorenzo Bernini, the most important sculptor and one of the most talented architects of the 17th century, was the son of the Mannerist sculptor Pietro Bernini, who trained him. Born in Naples in 1598, he and his family moved to **Rome** in c. 1606, where Pietro worked for Pope **Paul V** in the decoration of the Cappella Paolina in the Church of Santa Maria Maggiore. The pope and his nephew, Cardinal **Scipione Borghese**, recognized the young Bernini's prodigious talent and encouraged his artistic development. For three years, Bernini spent every day sketching the ancient statues and paintings at the Vatican, and especially the works of Michelangelo, Raphael, and Giulio Romano. He was also able to study the ancient pieces in the Borghese collection.

Among Bernini's earliest sculptures are the portrait bust of *Antonio Coppola* (1612; Rome, San Giovanni dei Fiorentini), a benefactor of the Confraternita della **Pietà**, the hospital for which Bernini rendered the work when he was only 14; the portrait of *Bishop Giovanni Battista Santoni* (c. 1613–1615; Rome, Santa Prassede), an aide to Pope Sixtus V; and the *Goat Amalthea with the Infant Jupiter and a Faun* (Rome, Galleria Borghese), carried out sometime before 1615, when it was listed in an inventory of Cardinal Scipione's possessions. The subject of this last work is the mythical story of the infant Jupiter being nurtured by the goat. Jupiter's mother, Rhea (Cybele), entrusted the infant to Amalthea to protect him from his father, Saturn, who had devoured his other children. The piece was long believed to be a work from the ancient era, attesting to the fact that Bernini learned well his lessons from the antique statuary he studied in the Vatican and Borghese collections. Bernini's *Martyrdom of St. Sebastian* (c. 1615–1616; Madrid, Thyssen-Bornemisza Collection) was rendered for Cardinal Maffeo **Barberini**, who later became Pope **Urban VIII**. The work shows that Bernini borrowed Michelangelo's emphasis on anatomical details and sensuous male forms.

By 1619 Bernini was experimenting with facial expressions in response to **Caravaggio's** paintings, particularly the *Boy Bitten by a Lizard* (1595–1596; London, National Gallery) and *Medusa* (c. 1596; Florence, Uffizi). This is seen in his *Anima Beata* and *Anima Dannata* (both c. 1619; Rome, Palazzo di Spagna). The first presents the blessed soul as a woman in bust form with eyes raised to the heavens as if in

religious contemplation, and the second the corrupt soul as the bust of a crazed male screaming, his eyes wide open and his hair almost flame-like to reflect his psychological state. In 1619, Bernini also rendered his first large-scale sculpture, *Aeneas, Anchises, and Ascanius Fleeing Troy*, also for Cardinal Scipione. For the cardinal he created as well the *Pluto and Proserpina* (1621–1622), *Apollo and Daphne* (1622–1625), and *David* (1623–1624; all Rome, Galleria Borghese). While the *Aeneas, Anchises, and Ascanius Fleeing Troy* shows some awkwardness, by the time of the execution of the *Pluto and Proserpina* Bernini had gained such confidence that he was manipulating the marble as if it were clay. Pluto digs his fingers into Proserpina's thighs as he tries to abduct her and her hand pushes against his face, his skin wrinkling in response. *David* is a powerhouse of theatricality. It presents the figure readying to release the sling to kill the giant Goliath. To add to the scene's verism, Bernini presented the figure biting his lower lip and gripping with his toes the base on which he stands.

In 1623, Cardinal Maffeo Barberini ascended the throne as Pope Urban VIII and appointed Bernini the official papal sculptor and architect. In the following year, the artist was charged with the renovation of the façade of the fifth-century Church of **St. Bibiana** in Rome to commemorate the recovery of the saint's body. He also carved a statue for the church's interior showing Bibiana's martyrdom (1624–1626). In the same year, Urban charged Bernini with the large bronze **Baldacchino** (1624–1633) to mark the altar of **St. Peter's**. In 1629–1630, Bernini worked on the decoration of the basilica's **crossing**. This entailed filling the niches on the four main pillars that support the **dome** with statues related to relics housed at St. Peter's. Bernini provided the figure of St. Longinus and, under his direction, **Francesco Mochi** rendered the statue of St. Veronica, Andrea Bolgi the **St. Helena**, and **François Duquesnoy** the **St. Andrew**. From 1628 to 1647, Bernini executed the **tomb of Pope Urban VIII** (Rome, St. Peter's Basilica) and, from 1648 to 1651, he also worked on the **Four Rivers Fountain** in the Piazza Navona, commissioned by Urban's successor, **Innocent X**. In these years, Bernini also created two portraits of note: *Cardinal Scipione Borghese* (1632; Rome, Galleria Borghese), an innovative work that shows the figure in the act of speaking, and *Costanza Bonarelli* (c. 1636–1637; Florence, Museo Nazionale del Bargello), a work portraying the wife of one of Bernini's assistants, with a fierce expression that demonstrates the artist's ability to capture both the appearance and psyche of his

subjects and to render innovative portraits that freeze a moment in time, thus departing from the formal examples of earlier periods.

In 1645–1652, Bernini fulfilled the **Cornaro Chapel** commission at Santa Maria della Vittoria, Rome, for Cardinal Federigo Cornaro, Patriarch of Venice, its centerpiece the *Ecstasy of St. Theresa*, on whose writings Bernini relied to represent the scene. The **Cathedra Petri** (1657–1666), the reliquary that houses St. Peter's throne, he rendered for the **apse** of St. Peter's Basilica. His **tomb of Alexander VII** (1671–1678) is also at St. Peter's, and the *Death of the Blessed Ludovica Albertoni* (1671–1674) is in the Altieri Chapel at San Francesco a Ripa. These works, from the artist's mature phase, show that he sought to appeal to the viewer's senses and emotions. He achieved theatrical effects by combining various materials of different colors and textures or, in some cases, sculpture, architecture, and painting. He often hid his light sources to enhance the religious mystery unfolding, and he allowed his figures to articulate emotions through body movements and facial expressions. Bernini is known to have been a devout Catholic who had close ties to the **Jesuits** and who attended mass daily and practiced **St. Ignatius's** *Spiritual Exercises*, which entailed meditation until one could feel the suffering of Christ. It is clear that he wanted his sculptures to encourage viewers to achieve this meditative state.

Bernini also left his mark in Rome as an architect. From 1656 to 1667, he worked on the Piazza of St. Peter's, his design inspired by Michelangelo's Piazza del Campidoglio (fin. 1564). The **Scala Regia**, the ceremonial stairs that lead from the Vatican Palace into St. Peter's, he created in 1633–1666, punctuating it with the *Vision of Constantine the Great* (1654–1670) at the landing. The Church of **Sant'Andrea al Quirinale** he built for the Jesuit Order in 1658–1670, and the churches of **Santa Maria dell'Assunzione** in Ariccia and San Tommaso di Villanova at Castel Gandolfo in 1662–1664 and 1658–1661, respectively, for Pope **Alexander VII**. In 1664, Bernini also submitted designs for the east façade of the **Louvre Palace** in **Paris** at the invitation of **Louis XIV**. These were rejected, though they exerted great influence in the development of French architecture.

All together, Bernini served eight popes, several monarchs, and a considerable number of cardinals and aristocrats. Not only was he a talented sculptor and architect, but he also left a handful of paintings that are viewed as mainly exercise pieces rather than major artworks. Another interest of Bernini's was the theater. The English writer John

Evelyn, who was in Rome in 1644, in fact noted in his diary that Bernini hosted a public opera in which he painted the scenery, sculpted the statues, invented the engines, composed the music, wrote the script, and built the theater. Upon Bernini's death in 1680, Queen **Christina of Sweden**, who had maintained a friendship with the artist for more than three decades, commissioned **Filippo Baldinucci** to write a biography (published in 1682) that celebrated his achievements, a well-earned honor as he almost single-handedly changed Rome from a Renaissance to a Baroque city. *See also* *ELEPHANT CARRYING AN OBELISK*; *LAWRENCE, SAINT*; *PONTE SANT'ANGELO ANGELS*; *RAIN-ALDI, CARLO*; *TRUTH UNVEILED BY TIME*.

BERRETINI DA CORTONA, PIETRO (1597–1669). Pietro da Cortona was a painter and architect from the town of Cortona in the Tuscan region of Italy. He was born into a family of stonemasons who may have provided him with basic building knowledge. His training as a painter took place in Florence in the studio of the Mannerist Andrea Comodi, who, in c. 1612, took Cortona to **Rome** to study the works of contemporary masters and the ancient remains. In 1614, Comodi returned to Florence, but not before placing his pupil in the workshop of his colleague and compatriot Baccio Ciampi.

In 1616, Cortona began work on scenes from the story of Solomon in the gallery ceiling of the Palazzo Mattei. However, it was not until the 1620s, when he came into contact with the **Sacchetti family**, that his career flourished. In c. 1623–1624, he rendered for them the *Triumph of Bacchus* and *Sacrifice of Polyxena*, and, in c. 1629, the *Rape of the Sabine Women* (all Rome, Museo Capitolino), works that show Cortona's interest in Venetian colorism and loose brushwork. The Sacchetti brought Cortona to the attention of Pope **Urban VIII** and his family, the **Barberini**, who also provided the artist with commissions. In 1624–1626, the pope asked him to paint **frescoes** in the Church of **St. Bibiana** depicting the saint's refusal to submit to idolatry, her martyrdom, and her death. Then, in 1633, Cortona worked in the **Palazzo Barberini**, rendering one of the grand masterpieces of the Baroque era, the *Glorification of the Reign of Urban VIII*. Also in 1633, he designed for the Barberini cartoons for a series of tapestries depicting the life of Constantine the Great. In the following year, he was elected prince of the **Accademia di San Luca**, and in 1635 he was completing the decoration of Urban VIII's private chapel at the Vatican.

In 1637, Cortona traveled with Cardinal Giulio Sacchetti to Florence, and there Ferdinand II de' Medici asked him to decorate the **Sala della Stufa** in the Palazzo Pitti with frescoes depicting the mythic ages of gold and silver. In 1641, Cortona returned to Florence to add the ages of bronze and iron, and he also began work on a series of mythological and allegorical scenes in contiguous rooms on the first story of the Palazzo Pitti dedicated to **Venus, Apollo, Mars, Jupiter, and Saturn**, hence called the **Planetary Rooms**. Back in Rome, he frescoed for the Oratorians the **dome** of the Chiesa Nuova (Santa Maria in Valicella) (beg. 1648) with the *Holy Trinity in Glory* and the gallery of the Palazzo **Pamphili** (1651–1654) with scenes from the *Aeneid* by **Virgil**, this last commissioned by Pope **Innocent X**. In 1655–1660, Cortona also frescoed the **apse** of the Chiesa Nuova with the *Assumption of the Virgin* and, in 1664–1665, he painted *The Miracle of St. Philip Neri* on the ceiling of the church's **nave**.

In spite of the fact that Cortona's training in architecture was minimal, he excelled in this field as well. His earliest major architectural commission was the Church of **Santi Luca e Martina** (1635–1664), which overlooks the ancient Roman Forum, obtained from the Barberini to commemorate the finding of the remains of St. Martina. The Villa del Pigneto (destroyed) he built in the late 1630s for the Sacchetti, a structure fronted by complex terraces and stairways inspired by the ancient Temple of Fortuna Primigenia in Rome and Donato Bramante's Belvedere Court (beg. 1505) at the Vatican. In 1656–1657, Cortona provided a new façade for **Santa Maria della Pace** and redesigned the piazza in front of the church to ease traffic congestion. He began work on the façade of **Santa Maria in Via Lata** in 1658, and ten years later he also worked on the dome and tribune of the Church of San Carlo al Corso, dying ten months into construction. Cortona once wrote to one of his patrons that for him architecture was only a pastime. Yet, his buildings are among the most innovative to have been created during the Baroque era. They are among the first to feature an organic sense of movement, achieved through the use of convex and concave forms. The details Cortona borrowed from ancient architecture and reinterpreted resulted in an idiom and visual richness not seen previously. His paintings were also inventive and he is credited with revolutionizing the field of ceiling fresco, his influence felt in Italy and other European artistic centers well into the 18th century.

Cortona never married and so, when he died in 1669, he bequeathed his wealth to St. Martina, one of the dedicatees of the Church of Santi Luca e Martina, where he is buried. The account set up in the Banca di Roma for the saint still exists today and continues to provide a modicum monthly income for the nuns of the Convent of Sant' Eufemia, who were appointed by the artist as the managers of Martina's inheritance.

BIBIANA, SAINT (4th CENTURY). St. Bibiana, or Viviana, was the daughter of Flavian, former prefect of **Rome** who, during the persecution of Christians by Julian the Apostate, was tortured and exiled to Acquapendente, where he died of his wounds. Two weeks later, his wife, Dafrosa, was beheaded. Their daughters, Bibiana and Demetria, were stripped of their possessions and arrested. Demetria dropped dead after confessing her Christian faith, and Bibiana was scourged to death. In the fifth century, a church was built in Rome above Bibiana's remains. These were found in 1624 during the renovation of the church, the event commemorated by Pope **Urban VIII** by commissioning **Gian Lorenzo Bernini** to add a new façade to the building and to sculpt a statue showing the martyrdom of the saint (both 1624–1626). The interior of the church was **frescoed** by **Pietro da Cortona** and Agostino Ciampelli with scenes from St. Bibiana's legend (1624–1626). *See also* ST. BIBIANA.

BIRTH OF THE VIRGIN (1620). Rome, San Francesco a Ripa. This is an early work by **Simon Vouet**, painted during his stay in **Rome** and believed to be his first public commission. The subject is not biblical, but taken from the Protoevangelium of James, an **apocryphal** account of the story of the **Virgin Mary**. It became popular in art in the 14th century and was commonly depicted in an upper-middle-class interior setting, with St. Anne, the Virgin's mother, laid out on a bed in the background and the newborn being washed by midwives in the foreground—the way Pietro Lorenzetti depicted the scene in 1342 (Siena, Museo dell' Opera del Duomo). Though Vouet's rendition includes the prostrate St. Anne in the background and the child and midwives in the foreground, his is a more intimate scene that deemphasizes the well-to-do setting, instead concentrating on the newborn who will grow up to become the mother of Christ. This is why one of the midwives extends her left arm and hand in a gesture of surprise, as she has just recognized

that this is a special child. The work, then, celebrates the role of the Virgin in the story of salvation, a role diminished by the Protestants, who felt that the Church had granted too much importance to her. The work also celebrates a miracle because the Virgin was conceived by her parents, Anne and Joachim, in old age.

The *Birth of the Virgin* belongs to Vouet's Caravaggist phase and possesses all of the elements of that style, including monumental figures who occupy the foreground, leaving little of the background exposed, theatrical lighting to emphasize the mystery of the event unfolding, and still-life elements with differing textures that grant visual richness. The red drapery suspended from the ceiling that brings our attention to the main scene is also borrowed from **Caravaggio**. Vouet based the midwife in the center who holds the newborn on the Virgin in Michelangelo's *Doni Tondo* (c. 1503; Florence, Uffizi), perhaps to give legitimacy to his own art in the eyes of the viewing public.

BLINDING OF SAMSON (1636). Frankfurt, Städtisches Kunstinstitut.

This painting is believed to have been the gift **Rembrandt** sent to **Constantijn Huygens** for having obtained for him the commission from **Frederick Henry of Orange** for a series depicting the Passion of Christ. In a letter dated 1639, Rembrandt instructed Huygens, who was Frederick Henry's secretary, to hang the painting in a strong light so it could be seen at its best. A work of huge proportions (10 × 8 ft.), it depicts the most climactic moment in the biblical story of Samson and Delilah (Judges 16:1–31) in a Baroque language meant to flaunt Rembrandt's ability to render dramatic large-scale history scenes that could compete with the likes of **Peter Paul Rubens**. Samson, a Nazarite, drew his strength from his long tresses that allowed him to fight off the Philistines, enemies of the Israelites. Regrettably, he fell in love with Delilah, a Philistine who, bribed by the rulers of her tribe, persuaded Samson to reveal to her the source of his strength. Having extracted the information from Samson, Delilah lulled him into a deep sleep and then called upon her servants to cut off his hair. She then roused Samson by yelling, "The Philistines are upon you!" to which he replied that he would go and crush them as he had done many times before. But his strength had left him, and so he was subdued by the Philistines and blinded with a hot poker—the moment Rembrandt chose to depict. In the painting, a Philistine guard stabs Samson in the eye, causing blood to spurt. In agony, Samson clenches his fists and curls his toes. Delilah,

who, disturbingly, is modeled after Rembrandt's wife, Saskia, is seen in the background running away with scissors in one hand and Samson's hair in the other, but not before turning her head to witness the blinding, her expression revealing both her disgust over the violence being perpetrated and her satisfaction over ridding her people of their adversary. The marked **chiaroscuro** and heavy **foreshortenings** Rembrandt used augment the scene's dramatic pitch, qualifying the work as one of his most theatrical compositions.

BODEGÓN. This is a Spanish term used for still-life subjects, as well as scenes that feature kitchen implements or where food preparation is involved. Examples of the first two categories are **Francisco de Zurbarán's** *Still Life with Lemons, Oranges, and Rose* (1633; Pasadena, Norton Simon Museum) and *Still Life with Pottery and Cup* (1635–1640; Barcelona, Museu d'Art de Catalunya). In these works, Zurbarán has taken such care to render every detail of the objects depicted that the viewer can perceive the notches and pinchings added by the potter who manufactured the clay pieces and the hammering of the pewter plates by the metalsmith—details that denote the presence of man in the paintings even though figures are not depicted. Similarly, the reflections on the metal vessels indicate a world beyond the canvas image. These works, with their simple frieze-like compositions and purity of forms, recall, as Roberto Longhi has stated, the liturgical vessels on an altar that grant the work a mystical character. In the third category is **Diego Velázquez's** *Old Woman Cooking Eggs* (1618; Edinburgh, National Gallery), a *bodegón* with a decisively Spanish flavor in that it shows the woman preparing garlic soup, a typical Spanish dish where at the end the cook adds as many eggs for poaching as the number of individuals partaking in the meal. Velázquez's mastery is evident in the depiction of the eggs about to congeal, a detail that adds to the painting's underlying theme of the transience of life.

BOLOGNA. In the sixth century B.C.E., Bologna, then called Felsina, was the economic center of Etruscan society, as its location along the Po River and at the foot of the Apennines facilitated commercial links with other civilizations. Felsina was invaded in c. 450 B.C.E. by the Gauls, who ruled the area until 189 B.C.E., when they fell to the Romans. At the time, the city was incorporated into the Roman Empire and renamed Bononia. The Romans built the Via Emilia to link the city to the network

of Roman roadways, resulting in its physical and economic expansion. With the fall of the Roman Empire, Bologna was invaded by the Visigoths, Huns, Ostrogoths, and Lombards and, by the sixth century, it came under Byzantine rule. In the eighth century, Charlemagne ceded the city to Bishop Petronius, later the city's patron saint, to whom the Church of St. Petronius is dedicated. In 1088, the University of Bologna, the first in Europe, was established, marking the city as the center of Western culture. In c. 1200, Bologna became a free commune, but rivalries between the Guelph and Ghibeline factions resulted in several ambitious noble families taking power—first the Pepoli, followed by the Visconti, and finally the Bentivoglio. In 1506, Pope Julius II took the city from Giovanni II Bentivoglio and annexed it to the papal states, with papal rule lasting until the 18th century, when Napoleon invaded the city. At the end of the 16th century, Bologna became a major artistic center mainly due to the presence of the **Carracci** in the city and the establishment of their academy, where a whole generation of masters, including **Domenichino**, **Francesco Albani**, and **Guido Reni**, were trained.

BORGHESE, CARDINAL SCIPIONE (1576–1633). Cardinal Scipione Borghese was the nephew of Pope **Paul V**, who made him a cardinal in 1605 upon his ascent to the papal throne. He also appointed Scipione archpriest of the Lateran and **St. Peter's** basilicas, prefect of the Congregation of the Council, librarian to the Roman Catholic Church, grand penitentiary, prefect of briefs, and archbishop of **Bologna**. The benefices collected from these and other appointments allowed Cardinal Scipione to amass a vast fortune. By 1609 he was collecting the exorbitant sum of 90,000 scudi per year and, by 1612, his income had increased to 140,000 scudi. This permitted his engagement in art patronage and collecting and the purchase of large estates where his works could be displayed. His Villa Borghese in **Rome** became a showcase of ancient statuary as well as contemporary art. He commissioned from **Gian Lorenzo Bernini** the *Aeneas, Anchises, and Ascanius* (1619), *Pluto and Proserpina* (1621–1622), and *Apollo and Daphne* (1622–1625). From **Domenichino** he obtained *Diana and the Hunt* (1617) and from **Francesco Albani** a series of four mythologies (c. 1618), all of which remain in the Galleria Borghese in Rome. **Guido Reni** painted for him his famed *Aurora* (1613; Rome, Casino Rospigliosi-Pallavicini). Scipione also owned **Caravaggio's** *Bacchino Malato*, *Boy with Basket of Fruits* (both 1594; Rome, Galleria Borghese), and *Boy Bitten by a Lizard* (1595–1596; London, National

Gallery). He could be quite unscrupulous when it came to enlarging his art collection. He coveted the works in the Cavaliere D'Arpino's possession that included the Caravaggio paintings just mentioned. As grand penitentiary, he accused Arpino of carrying illegal weapons and sentenced him to death. The sentence was commuted when Arpino relinquished his collection to the apostolic chamber and paid a large fine. Three months later, Paul V transferred Arpino's collection to Scipione's care. Caravaggio's *David with the Head of Goliath* (1610; Rome, Galleria Borghese) seems to have been the artist's payment to Scipione in return for his pardon for having committed murder. *See also* GENTILESCHI, ORAZIO; HONTHORST, GERRIT VAN.

BORROMEIO, SAINT CHARLES (1538–1584). St. Charles Borromeo was born in Arona on Lake Maggiore in northern Italy to Count Giberto Borromeo and Margherita de' Medici, Pope Pius IV's sister. He was tonsured at the age of 12 and educated in the local Benedictine abbey of Santi Felino e Gratiano. He received his doctoral degree in civil and canon law in 1559 from the University of Pavia. In the same year his uncle ascended the papal throne and appointed Charles secretary of state in 1560. In 1562, Charles persuaded Pius to reconvene the **Council of Trent** that had been suspended in 1552, and there he played a key role. In the following year, he was ordained and appointed bishop of Milan, where his reforms, which followed the enactments of the Council of Trent, were met with opposition. These included the founding of seminaries for the education of clerics, measures to ensure their moral behavior, and administrative changes to his diocese to increase the effectiveness of its daily operations. Charles clashed with the Milanese senate for imprisoning local individuals for their lack of morality and for excommunicating civil officials, at one point even the governor, Luis de Requesens. The canons of Santa Maria della Scala in Milan attempted to strip him of his episcopal rights, barring his entry to the church, a move condemned by King Philip II of Spain and the pope, whose support he enjoyed. By 1569, the antagonism between Charles and the Milanese had reached the point that an assassination attempt that resulted in his wounding was carried out against him for having endeavored to reform the Order of the Umiliati. In 1583, Charles visited Switzerland, where he preached against the Protestants and also fought against a supposed outbreak of sorcery. Aside from the conflicts he caused and his overzealousness, Charles was also a champion of the poor and the sick.

During the famine of 1570 that struck Milan, he secured enough food to feed 3,000 citizens a day for months. Then, in 1576, during a bout of the plague, he, unlike the governor and officials who fled the city, remained to tend to the sick and bury the dead. Charles died in Milan in 1584 and was canonized in 1610, an event commemorated with the building of **San Carlo alle Quattro Fontane** in **Rome** (1638–1641, façade 1665–1676) by **Francesco Borromini**. Charles Borromeo is important to the history of art in that in 1577 he published the *Instructiones fabricae et supellectilis Ecclesiasticae*, a guide for sacred architecture based on Tridentine stipulations. Though this text was meant as a guide for the building and furnishing of churches in Milan, it was soon adopted in other regions.

BORROMINI, FRANCESCO (1599–1667). Francesco Borromini was born in Bissone on Lake Lugano in the southernmost canton of Switzerland. In 1609, at the age of ten, he went to Milan to study with the sculptor Andrea Biffi. In 1619, he moved to **Rome**, where he began his career as architect in the workshop of his distant relative, **Carlo Maderno**, serving as a stone carver and draftsman. Borromini assisted Maderno at **St. Peter's**, rendering some of the sculptural and wrought iron decorations, and at Sant'Andrea della Valle, where he contributed the lantern to the **dome**. When Maderno died (1629), Borromini completed the decoration of Santa Lucia in Selci and worked with **Gian Lorenzo Bernini** on the completion of the **Palazzo Barberini**. He also assisted him in 1624 during the execution of the **Baldacchino** at St. Peter's. The two men eventually became rivals, and Borromini accused Bernini of exploiting him and of appropriating his inventions. Borromini, in fact, had a difficult personality. He was ill-tempered and suffered from hypochondria and bouts of melancholy. His eccentric behavior, lack of restraint, and depression were endured by his patrons only because these were then considered signs of genius. As he was able to create innovative designs at a reasonable cost, Borromini was hired mainly by religious orders that could not afford the marble structures erected by masters like Bernini. In fact, Borromini's **San Carlo alle Quattro Fontane** cost five times less to build than Bernini's **Sant'Andrea al Quirinale**, even though both churches are of approximately the same size. This is because Borromini substituted stucco for marble and used other more affordable materials.

San Carlo alle Quattro Fontane (1638–1641, façade 1665–1676), affectionately called San Carlino, is a church Borromini erected for the Spanish Discalced Trinitarians and it represents his first important independent commission. The Trinitarians were a poor order established at the end of the 12th century by John of Matha for the purpose of raising the ransoms needed to free Christians captured during the Crusades. In 1634, they asked Borromini to build their monastery, including the dormitory, cloister, and refectory, on a small site on the corner of the Via delle Quattro Fontane and Via del Quirinale. Pleased with his work, in 1638, they also commissioned the adjacent church. San Carlino is dedicated to **St. Charles Borromeo**, whose portrait sculpture by Antonio Raggi (1675) is included on the façade. It features a mathematically precise plan formed by two equilateral triangles connected at the base and stylized into organic undulations that give the interior walls a sense of movement—a characteristic feature of Borromini’s architecture. The implied motion of the church’s interior is heralded on the façade by the various rhythms in the lower and upper stories. Below, the lateral bays are concave and the central bay is convex, with the main doorway jutting out to invite the faithful into the building. Above, the bays are all concave, yet an aedicula projects outward from the center to underscore further the entrance below.

In 1637, Borromini took over the construction of the **Oratory of St. Philip Neri** (1637–1650), next to the Chiesa Nuova, from a lesser architect named Paolo Maruscelli, who had worked on the project for 13 years, yielding little results. He received the commission with the help of Father **Virgilio Spada**, who introduced the architect to the Oratorians and who later became Pope **Innocent X**’s artistic adviser. In 1650, Borromini himself was dismissed over disagreements with the Oratory’s administrative body. The façade again presents Borromini’s characteristic convex and concave forms. In fact, every surface has been curved, including the windows and the **pediment** that crowns the structure. The most innovative feature of his design is the **coffered** central niche on the second story rendered in perspective to enhance the illusion of depth. In the interior, the oratory follows an oblong plan and is ornamented by fantastic forms that do not follow any of the **classical** orders. From the pilasters that articulate the walls emerge ribs that crisscross on the ceiling to form an intricate pattern.

San Ivo della Sapienza (1642–1650) is the church Borromini built for the Archiginnasio, called the Sapienza (now part of the University

of Rome), which occupied a large palace designed by Pirro Ligorio and Giacomo della Porta in the previous century. Borromini inserted the structure into the preexisting two-story courtyard. He again used two triangles for the plan, but now superimposed to form a six-pointed star, read by some as the symbol of Solomon and, therefore, a reference to wisdom suitable to a university setting. Others see the plan as a reference to the heraldic bee of the **Barberini**, the family of Pope **Urban VIII** who granted the commission to Borromini, surprisingly, at Bernini's recommendation. Since the building was completed during the reign of **Alexander VII**, the interior is ornamented with the Chigi coat of arms as well as palm fronds, crowns, and lilies—symbols of Christian martyrdom.

For the Spada family, Borromini designed a **perspective colonnade** in their palazzo in 1653 in collaboration with the Augustinian priest and mathematician Giovanni Maria da Bitonto. Meant to connect two small courtyards, the structure grants the illusion of a long corridor even though it is only nine meters in length, a feat achieved through the slanting of the floor and walls, the coffered **vault**, the quadrangular patterns on the floor, and the differing widths of the structure at either end. In the following year, Borromini began work on the **Collegio di Propaganda Fide** (1654–1667), meant as a center for the training of missionaries. Borromini was asked to extend the existing complex of buildings where earlier Bernini had built a chapel. Borromini destroyed it, building a new chapel dedicated to the Three Wise Men, an oblong structure articulated with colossal pilasters, curvilinear niches, and recesses. As in the Oratory of **St. Philip Neri**, ribs emanate from the pilasters and form an intricate crisscross pattern on the vault. Borromini added a façade that covers the entire front of the complex and features his signature convex and concave forms, yet here applied with less vigor because the Via di Propaganda where the building stands is quite narrow and therefore prevents the viewer from stepping back far enough to take in a more complex design.

While fulfilling the Collegio commission, Borromini also worked on the **transept, choir**, dome, and campanile of the Church of Sant'Andrea delle Frate (1653–1665), an **Il Gesù** type structure under construction since 1605. He received the commission from Marchese Paolo del Bufalo, the church's benefactor. Since Borromini was limited by the already existing design, the interior is quite bland. On the exterior, however, he was able to exercise his creativity without restraint. His

dome, left unfinished, is quite unusual in that it is a square with undulating sides, buttressed by four piers, articulated with engaged columns of the Composite order, and capped by a heavy entablature that enhances further the swelling and contracting movements. The campanile is composed of a *tholos* (round Greek structure) that is capped by a balustrade and sits on a tall squared base with concave walls. Above, the entire structure is crowned with herms, flaming vases, scrolls, and a spiked crown, elements borrowed from ancient Roman funerary art. Both the dome and campanile were, in fact, inspired by late Roman mausolea, such as La Conocchia in Capua Vetere.

Other works by Borromini include the Filomarino Altar at Santi Apostoli, Naples (beg. c. 1635), commissioned by Cardinal Ascanio Filomarino, the city's archbishop; the Church of Santa Maria dei Sette Dolore, Rome (beg. 1642), founded by Camilla Savelli **Farnese** and unfortunately badly restored in the 19th century; the restoration of the interior of St. John Lateran (1646–1650), a commission Borromini received from Innocent X and Spada, who was put in charge of supervising the work; the renovation and enlargement of the Palazzo Falconieri (1646) for the nobleman Orazio Falconieri; and the renovation of the palace of the Spanish ambassador to Rome on the Piazza di Spagna (1647), only a small portion of which was carried out and for which Borromini was made a knight of the Order of Santiago de Compostela.

Borromini committed suicide in 1667 by impaling himself with a sword, but not before destroying his unexecuted designs to prevent anyone from stealing them. Twenty-four wax models of his buildings were listed in his death inventory, which demonstrate that he approached architecture like a sculptor, hence their organic, movemented forms. While he had a fruitful career, the papacy in general and the higher religious orders spurned him, as did some of the great art critics of the era. **Giovan Pietro Bellori**, for example, called him a complete ignorant and accused him of having corrupted the field of architecture, and Filippo Titi, who wrote a guide of Rome, described the architect's works as bizarre. Interestingly, Borromini held the ancients, whom he was accused of ignoring, and Michelangelo as the authorities on architecture. In fact, his *Opus Architectonicum*, a work he authored (edited by Spada), references the ancient buildings that inspired his designs. Today, Borromini is considered one of the great geniuses of the Baroque. *See also* SANT'AGNESE, ROME.

BOULOGNE, VALENTIN DE (1591–1632). The painter Valentin de Boulogne was born in Coulommiers, France, to a family of artists and artisans. His father was of Italian origin, possibly a factor in his decision to move to **Rome** in c. 1612, where he adopted the Caravaggist mode of painting and spent the rest of his life. Only the last decade of his career is well documented, making it difficult to build a proper chronology of his earlier artistic output. His *Cardsharps* (c. 1615–1618; Dresden, Gemäldegalerie) and *The Concert* (c. 1622; **Paris, Louvre**) closely relate to **Caravaggio's** paintings in subject, dramatic use of **chiaroscuro**, and use of crude figure types who wear theatrical costumes and engage in expressive gestures and glances that enhance the scene depicted.

In the mid-1620s, Valentin was encouraged by the **Sacchetti, Barberini**, and **Cassiano dal Pozzo** to try his hand at works with allegorical content. His *Four Ages of Man* (c. 1628–1629; London, National Gallery) belongs to this period and represents a *vanitas* scene that cautions the viewer on the brevity of life. A young boy holds an empty birdcage, a youth plays the lute, an adult male dressed in armor and crowned with laurel holds the plans for a fortification, and an old man sits in front of some coins and holds a glass and a bottle of wine. The actions of the figures have been read as symbols of hope, amorous desire, military achievement, and avarice, respectively. The melancholic tone suggests that they have recognized the impermanence of life and the futility of their pursuits. In 1628, Valentin painted for the Barberini the *Allegory of Rome* (Rome, Villa Lante), a work that speaks of the prosperity brought to the papal city by **Urban VIII**, the Barberini pope. The success of this commission led to Valentin's most important work, the *Martyrdom of Sts. Processus and Martinian* (1629) for one of the altars of **St. Peter's**, a **Counter-Reformatory** work that speaks of the glory of martyrdom for the sake of the faith and the triumph of the Church. Valentin died in Rome in 1632, perhaps from the plague.

BOY BITTEN BY A LIZARD (1595–1596). London, National Gallery. **Caravaggio's** *Boy Bitten by a Lizard* is a work that has generated considerable discussion, especially among those interested in queer studies, because it depicts an androgynous youth who reacts to the bite of a lizard in an effeminate way. The homoeroticism of the work is enhanced by the figure's full lips, his soft, creamy shoulder revealed by the fallen drapery, and the rose behind his ear, the flower of **Venus** and therefore the symbol of romantic enticement. The erotic implication of

the cherries on the table and the fact that the boy's middle finger is the one bitten requires no explanation. The word for *lizard* in Greek has a similar sound as *phallus*, a connection often made in poems written during Caravaggio's time. That the boy is being bitten by the reptile invites the reading that pleasure comes at a price and that unexpected risks lurk behind appealing semblances. Not by coincidence, the jasmine included in the painting is a symbol of prudence. In a less controversial reading of the painting, the various elements included have been viewed as references to the five senses. So, for example, the flowers relate to smell, the lizard's bite to touch, the cherries to taste, the boy's cry to hearing, and the reflection on the glass vase to sight.

The work was inspired by depictions of individuals reacting to animal bites that showcased the ability of artists to render sudden movement and intense facial expressions, the best-known example being Sofonisba Anguissola's drawing, *Boy Bitten by a Crayfish* of c. 1555 (Naples, Museo Nazionale di Capodimonte). Caravaggio may also have found his inspiration in the *Apollo Sauroktonos* (*Apollo the Lizard-slayer*), a Roman copy of an original by the ancient Greek sculptor Praxiteles (c. 350–340 B.C.E.; **Paris, Louvre**), then in the **Borghese** collection, that shows the adolescent Apollo about to strike a lizard with an arrow. In Caravaggio's painting, however, the roles are reversed, as it is the boy and not the animal who is submitted to pain.

BOYS EATING FRUITS (1650–1655). Munich, Alte Pinakothek. In the late 1640s and early 1650s, **Bartolomé Esteban Murillo** began rendering **genre** scenes that depicted the children he saw living in the streets, a condition caused by the fact that the riches from America enjoyed by Spain had been exhausted by then, causing tremendous inflation and poverty, particularly in Seville where the artist was active. These soon became stock scenes in Murillo's repertoire, and always with a romantic, sentimental tinge that diminishes the reality of these children's situation. In this particular work, the boys are dressed in rags and are filthy and yet they feast on melons and grapes. These romantic renditions by Murillo were revered by masters of the 18th and 19th centuries, some of whom hailed him as the greatest artist to have lived.

BRIGIDA SPINOLA DORIA, PORTRAIT OF (1606). Washington, D.C., National Gallery. Brigida Spinola Doria married Marchese Giacomo Massimiliano Doria, both of Genoese nobility, in 1605. This

portrait was rendered by **Peter Paul Rubens** in the following year during his stay in Italy. It shows the influence of Venetian art in the loose brushwork, the three-quarter turn of the figure, the shimmering fabric of her costume, and the palette choice. The portrait is more about the woman's privileged position in society than her persona, as denoted by the fact that the emphasis is on luxury items, specifically her bejeweled headdress, fan, sumptuous silk dress, and lace collar. She stands in front of an elaborate **classical** setting, and directly behind her is a red drape that sets her apart from the background and pushes her closer to the viewer. Rubens seems to have borrowed this red drape from **Caravaggio's** *Death of the Virgin* (1605–1606; **Paris, Louvre**), the work he suggested his patron, the Duke of Mantua, purchase for his collection after it was rejected by the fathers of the Church of Santa Maria della Scala, **Rome**. The portrait of *Brigida Spinola Doria* is known to have been cut. A preparatory drawing for the work in the Pierpont Morgan Library in New York shows Brigida as a full-length figure in front of a palazzo that recedes toward a garden. Also, in a sale catalogue dated 1854, the work is listed as a figure in full length, "standing on the terrace of a palace." This means that the painting was cut down sometime after 1854, perhaps due to some damage. Rubens's portrait became the standard portrait type used in northern Europe during the rest of the 17th century. In fact, **Anthony van Dyck's** *Portrait of Elena Grimaldi* (1625), also at the Washington, D.C., National Gallery, takes its composition from Rubens's painting.

BROSSE, SALOMON DE (1571–1626), French architect born in Verneuil to a Protestant family persecuted during the Wars of Religion (1562–1598). After the **Edict of Nantes** (1598) was issued, de Brosse moved to the Quartier de St.-Gervais in **Paris**, where a large Huguenot population lived. Unfortunately, little is known of his career, as documentation on him is scarce. To complicate matters further, a number of his buildings were destroyed in the 18th century and only one set of drawings can be attributed firmly to him. De Brosse was related to **Jean du Cerceau**, from whom he may have received his training. He is not known to have traveled, and yet he was familiar with the Italian architectural vocabulary, a knowledge no doubt acquired through reading and the study of engravings and drawings.

In the 1610s, de Brosse built three major palaces: the Château de Coulommiers (1613) for Catherine de Gonzague de Clèves, Duchesse

de Longueville; the Château de Blérancourt (fin. bef. 1619) for Charlotte de Vieuxpont, wife of Bernard Potier, Seigneur de Blérancourt; and the **Palais du Luxembourg** (1615) for **Marie de' Medici**, **Henry IV's** consort. The first building was abandoned before completion and demolished in 1738. The marshy site with several streams running through it, which made it difficult to build on, may have been the cause of the structure's fate. Extant engravings and plans show that it featured a pavilion and long wing at either side, with the *corps-de-logis* (main body) linked to the wings by quadrant arcades, features that were to influence the architect **François Mansart**. The second palace is also known mainly through engravings and an 18th-century watercolor, as little remains of the original structure. Here, de Brosse used double pavilions emerging from the *corps-de-logis* instead of wings, capping each with a square **dome**. The façade is articulated with the classical Doric and Ionic orders applied correctly, demonstrating de Brosse's knowledge of the Italianate architectural style. The final structure, the Luxembourg Palace, is de Brosse's most notable commission. Once Marie de' Medici decided to have the structure built, she asked her aunt, the grand duchess of Tuscany, to send her the plans for the Palazzo Pitti in Florence, where she grew up, to be used as the model for de Brosse's project. Marie circulated the plans throughout European courts for comments, but, in the end, de Brosse did not follow the Italian palace design. Instead, he built a typical French château type. The building features a *corps-de-logis* flanked by two wings that end in three-storied pavilions capped by pitched roofs, and a screen that encloses the central court. Only the heavy **rustications** on the façade recall Bartolomeo Ammannati's Mannerist rustications of the Palazzo Pitti. The rest of the structure is completely **classical**. Its massive arches, coupled with the rustications, create a masculine architecture that speaks of monarchic power. Other buildings designed by de Brosse include the **Hôtel** de Soissons (c. 1605), the Hôtel de Fresne (beg. 1608), the Hôtel de Bouillon (1612), the Church of St. Gervais (1615–1619), the public hall in the Palais de Justice (called the *Sale des Pas Perdus*; 1616–1624), the Palais du Parlement (beg. 1618) in Rennes, and the Temple at Charenton (1623).

De Brosse was also commissioned to design the new town of Henrichemont, named in honor of Henry IV (beg. 1608). The commission came from Maximilien de Béthune, Duc de Sully, who was Henry's adviser and superintendent of finance, fortifications, and buildings. In 1605, the duke purchased the land on which the town of Bourges

had stood until it was razed by the Protestants in 1562, his purpose to provide a settlement for Protestant refugees that would allow them free worship. He also wanted to create a new center of trade and industry. Unfortunately, the area was more conducive to agriculture and therefore the project failed. From an urban design standpoint, however, it had much to contribute. De Brosse carried out the design with the help of the military engineer Hugues Cosnier. The plan was completely symmetrical and logical, with eight avenues radiating from a central square, the Place Henri IV, and four smaller plazas at the corners of the outer town parameters. De Brosse's design was inspired by Henry IV's urban planning ventures in Paris and, in turn, it inspired future town developments, including the town of **Richelieu**, named after the cardinal and developed in the late 1630s.

Toward the end of his life, de Brosse suffered from gout, a condition that impeded his working on further commissions. His major contribution to French architecture is that he conceived his structures in terms of mass rather than ornament, at the time an innovative approach. He is also credited with introducing the **classicist** architectural vocabulary to France.

BROUWER, ADRIAEN (1606–1638). Flemish painter, perhaps from Oudenaarde, who specialized in **genre** scenes with a comical streak that present crude figures drinking, gambling, or engaging in rude behavior. Brouwer is believed to have received his early training from his father, who was a tapestry cartoon designer. In c. 1621 he went to Amsterdam and in c. 1626 he was in Haarlem, where he may have studied with **Frans Hals** and where he is known to have been admitted into the rhetoricians' chamber, *De Wijngaertranken*, an amateur literary society. By 1631, Brouwer had moved to Antwerp, where he became a member of the local painter's Guild of St. Luke and of the *Violieren*, the local chamber of rhetoric. In Antwerp, Brouwer was plagued by debt, which he paid off with his paintings, and in 1633 he was arrested for tax evasion. He died in 1638 at the age of 32.

In spite of his short career, Brouwer was held by his contemporaries in high esteem. **Anthony van Dyck** included him among his portraits of famous men, and both **Rembrandt** and **Peter Paul Rubens** owned his works. Scholarship on Brouwer's oeuvre is complicated by the fact that most of his paintings are not signed and none are dated. Consequently, art historians have had to rely on visual evidence to construct a

feasible chronology of his artistic output. The works that exhibit a thick **impasto** and bright local colors are usually dated to c. 1625–1626, for example his *Drunken Peasants* (Amsterdam, Rijksmuseum) and *Quarrel over a Game of Cards* (The Hague, **Mauritshuis**). By 1627–1630, Brouwer shed the thick impasto and toned down his colors. He also achieved a more logical integration of figures into the spaces depicted and he diminished the number of characters. Examples of this phase include his *Village Surgeon* and *Gambling Soldiers* (both Munich, Alte Pinakothek). By the time he arrived in Antwerp, Adriaen's figures had become larger and occupied most of the foreground, as his *Operation on The Back* (c. 1636; Frankfurt, Städelsches Kunstinstitut) demonstrates.

BURIAL OF COUNT ORGÁZ (1586). Toledo, Church of Santo Tomé. This work by **El Greco** was commissioned by Andrés Nuñez, the parish priest of the Church of Santo Tomé, to commemorate its benefactor, Gonzalo de Ruiz, count of Orgáz, who died in 1323. In his will, the count stipulated that an annual donation be made to Santo Tomé by the citizens of Orgáz, which was duly paid only until 1564. Nuñez filed a lawsuit to have the payments reinstated. He won and used the funds to refurbish the count's chapel. He commissioned the work from El Greco as part of this remodeling campaign, stipulating that it depict the miraculous moment when Sts. Augustine and **Stephen** descended from Heaven to assist in the deposition of the count's corpse as thanks for his generosity toward the nearby Augustinian Monastery of San Esteban (Stephen). In the painting, the saints lower the count's body seemingly onto the altar below where his remains are housed. The event is witnessed by the gentlemen and clergy of Toledo while a priest, perhaps Nuñez himself, reads the requiem. The bearded man in profile on the right with white hair has been identified based on other portraits as Antonio de Covarrubias y Lieva, a learned individual and close friend of El Greco. The young boy to the left is El Greco's son, Jorge Manuel, who points toward the count's body. Above, the **Virgin**, Christ, and **St. John** await the count's soul, depicted as a ghostlike child being carried up to Heaven by an angel—a mode of representation borrowed from 16th century devotional prints. To separate the earthly from the heavenly, El Greco elongated and abstracted the divine figures and deepened his palette to render this upper section of the painting. The message of the work is that one can attain salvation by engaging in charity and good deeds, a concept contested by the Protestants.

BURIAL OF ST. PETRONILLA (1623). Rome, Museo Capitolino. In apocryphal stories, St. Petronilla is erroneously called the daughter of **St. Peter**. She, however, was a saint from the third century who was martyred for refusing to sacrifice her virginity through marriage to the pagan nobleman Flaccus. Petronilla was buried in the Catacombs of Domitilla in **Rome**, above which a chapel was built in her honor in the fourth century. In 750 her body was exhumed and transferred to **St. Peter's**, where she was named protector of the Frankish kings. In 1606, her remains were placed in an altar to the right of the tribune of New St. Peter's and, in c. 1621, **Guercino** was commissioned by Pope **Gregory XV** to render the *Burial of St. Petronilla* for above the altar. A work of huge proportions, it depicts the saint's burial on the lower portion and her entry into Heaven above. There, Christ welcomes her while a putto grants her the crown of martyrdom. The work is no longer *in situ*, as it was moved to the Museo Capitolino in Rome in 1730 and replaced by a mosaic. As a result, Guercino's intended effect of making it seem as if Petronilla's body were being lowered onto the actual altar that holds her remains has been lost. Guercino borrowed this feature from **Caravaggio's** *Entombment* (1603–1604) in the Vittrici Chapel at the Chiesa Nuova, Rome, where the body of Christ also seems to be lowered onto the altar below. Guercino used a **Carracesque** zigzag composition that leads the viewer's eye from the earthly to the heavenly spheres, a movement enhanced by the loose brushwork characteristic of his Roman period and the repetition of deep blues and earth tones throughout the surface of the painting. The scene upholds the validity of martyrdom for the sake of the Christian faith, an act of self-sacrifice viewed by the Protestants as senseless.

BUTCHER SHOP (c. 1582). Oxford, Christ Church Picture Gallery. The *Butcher Shop* by **Annibale Carracci** is a work that belongs to his formative years. At the time when he painted the work, there already existed a tradition in his native **Bologna** for these types of **genre** scenes. Typically, however, they were burlesque pictures rendered by local Mannerist artists and were intended as metaphor for the sins of the flesh. Annibale removed all comical, sexual, and grotesque elements found in the Mannerist examples and instead rendered the scene objectively. He used a large-scale format normally reserved for history paintings and modeled the slaughter of the lamb in the foreground after Michelangelo's *Sacrifice of Noah* in the Sistine Ceiling, Vatican (1508–1512),

evidently to elevate the genre to a higher artistic plane. That the Carracci were a family of artisans and that Annibale's uncle Vincenzo was a butcher may have been a factor in these choices.

It is not certain who the men depicted are, though it has been suggested that Annibale's cousin **Ludovico** is standing behind the counter, his brother **Agostino** is weighing meat on the left, and Annibale himself is slaughtering the lamb in the foreground. It has also been proposed that the work is a sort of manifesto of the Carracci's artistic philosophy. These men described their painting style as *da viva carne* or "of living flesh," meaning that they rejected the artificiality of Mannerism in favor of the study of nature. In this reading of the *Butcher Shop*, the contorted halberdier on the left who reaches into his pouch to pay for the meat he has purchased symbolizes those Mannerist excesses of which the Carracci complained. That Michelangelo and his Sistine Ceiling are invoked in Annibale's painting alludes to the Carracci as the reformers who rescued art from decline and restored it to the **classicism** of the Renaissance.

Recent readings have rejected this interpretation of the *Butcher Shop*. Instead, the dignified portrayal of the butcher trade in this painting is seen as a promotion of the Bolognese guild of butchers to which Annibale's uncle belonged. The work has also been tied to the Canobi family of Bologna, who owned a number of livestock shops and for whom Annibale later rendered an **altarpiece** for their family chapel in the Church of San Gregorio. The outlandish halberdier posed in a peculiar way and dressed in an ostentatious costume with an exaggerated codpiece may be a social commentary on the Bolognese upper classes who, robbed of power when the city was annexed to the papal states (1506), hired these individuals to provide for themselves a semblance of authority. If this is the case, then the work represents a reversal in that the earlier burlesque renditions reflected how the working class was viewed by the patricians who commissioned the works. Annibale's painting mocks the upper classes and grants those in his social standing the dignity denied them in the Mannerist works.

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CALLING OF ST. MATTHEW. The Calling of **St. Matthew** is a biblical episode found in the saint's Gospel (9:9) that reads: "as Jesus went

on from there, he saw a man named Matthew sitting at the tax collector's booth. 'Follow me,' he told him, and Matthew got up and followed him." Tax collectors at the time were considered sinners because they often extorted more money than owed to keep some for themselves. Jews in particular felt disdain toward tax collectors because they considered them the agents of the Roman government that oppressed them. Therefore, the passage in St. Matthew's Gospel becomes an example of repentance and of God's forgiveness of sins. For these reasons, the subject was commonly depicted in the Baroque era. The best-known example is **Caravaggio's** *Calling of St. Matthew* in the **Contarelli Chapel** in the Church of San Luigi dei Francesi, **Rome** (1599–1600). It features Matthew at a table surrounded by other figures and counting the monies collected that day. To the right is Christ pointing to the saint as if asking him to become one of his disciples. In response, Matthew, the only one in the group to have noticed Christ's presence, points to himself with a "Who, me?" gesture. Next to Christ is **St. Peter**, a symbol of the Church, denoting that those who have strayed from the faith will be forgiven if they choose to return to it. The eyeglasses worn by the figure standing beside the saint symbolize the shortsightedness of those who engage in the sin of usury and who do not recognize the true faith. **Hendrick Terbrugghen** painted the calling in 1621 (Utrecht, Centraal Museum), a work inspired by Caravaggio that includes similar gestures, theatrical costumes and lighting, and even the spectacles, yet with a more compact arrangement of figures placed closer to the viewer. Terbrugghen had already painted the subject in 1617 (Le Havre Museum), a work that followed Caravaggio's open composition more closely.

CALLOT, JACQUES (1592–1635). Jacques Callot was one of the key figures from the school of Nancy, the capital of the Lorraine region. He was born there in 1592 to the master of ceremonies to Duke Charles III of Lorraine. In 1607, Callot was apprenticed to the local goldsmith, Demange Crocq and, the following year, he traveled to **Rome**, where he studied with the engraver Philippe Thomassin, a native of Troyes. He moved to Florence in 1612 and there he entered in the service of Grand-Duke Cosimo II de Medici of Tuscany. For the duke, he created etchings for the funeral book of Margaret of Austria, queen of Spain, and also a series on the life of Ferdinand I of Tuscany. While in Florence, Callot also produced a number of etchings that recorded the public festivities organized by the Medici grand-duke, including his famed *Two Pan-*

taloons (1616) that presents characters from the *Commedia dell'Arte* (Italian comedic theater) performing in front of a Florentine audience. These sorts of images by Callot divulge his interest in depicting the grotesque aspects of life. The figures are elongated and contorted and, in some cases, deformed. While working for the Medici, Callot also provided etchings for *La Guerra d'Amore* (*The War of Love*), *La Guerra di Bellezza* (*The War of Beauty*) (both published in 1616), *Il Solimano, Tragedia* (*Solomon, a Tragedy*; published in 1620), and a guidebook to buildings in the Holy Land. In 1621, Cosimo died, his wife canceled Callot's pension, and the artist returned to Nancy, where he became one of the leading masters in the region. There, he continued producing etchings portraying festivities and grotesque figures. He also took up painting, rendering landscapes that did not include specific themes. His most important work of this period was a series of 18 etchings he published in 1633, titled *Les Grandes Misères de la Guèrre* (*The Great Miseries of War*). He died in Nancy in 1635.

Callot introduced several innovations to the art of etching. This is a technique whereby a copper plate is covered with a hard wax, onto which the image is scratched with a burin. The plate is then immersed in acid, which eats away at scratched surfaces and leaves the areas covered in wax intact. The wax is then removed with a solvent and the plate is inked and passed through a press over a damp paper to make a print. The ink becomes trapped in the areas etched by the acid and transfers onto the damp paper. Callot experimented with applying a thick ground varnish to the plate instead of the wax, allowing for more detailed work. He also developed the *échoppe*, a cylindrical etching tool with an angled point that can create either thin or thick lines depending on the direction in which it is held and the pressure applied to it. Callot also immersed his plate in the acid repeatedly to increase the depth of lines in certain areas for a richer effect. With these innovations, etching became a medium that could imitate the clean lines of engravings.

CARAVAGGIO, MICHELANGELO MERISI DA (1571–1610).

Though Caravaggio had a remarkable career and single-handedly revolutionized art in Europe, in the 18th and 19th centuries his work was all but forgotten, only to be rescued from oblivion in 1905 when Roger Fry declared him to be the first true modern artist, “the first to proceed not by evolution but by revolution, the first to rely entirely on his temperamental attitude and to defy tradition and authority.” In

1951, a major exhibition in Milan curated by Roberto Longhi prompted the publication of a large number of writings on the artist that finally gave him his proper place in the history of art. Caravaggio continues to fascinate scholars not only because of his talent, but also because of his vicious temperament. Innumerable scholarly and non-scholarly writings on the artist have been published in the past few years, including psychoanalytical studies of his pathological personality and gay studies that examine his sexuality and its manifestation in his art.

Caravaggio was born in 1571, probably in Milan, to Fermo Merisi, the household administrator for Marchese Francesco Sforza. In 1572, he is documented in the town of Caravaggio, a farming community east of Milan where his family owned property and from which he takes his name. From 1584, he is known to have apprenticed with Simone Peterzano, a Milanese painter thought to have been a pupil of Titian. Caravaggio's father, grandfather, and uncle had died from the plague that devastated Milan in 1577–1578. His mother, Lucia, who was left to care for four small children, died in 1590 at the age of 40, only a couple of years after Caravaggio's apprenticeship ended. Left with debts, Caravaggio and his siblings had to sell off their properties. Then he and his brother, Giovan Battista, went to **Rome** and, on the way there, stopped in Venice, where the artist was able to study the works of the local masters. When they arrived in the papal city in c. 1592–1593, Caravaggio's brother entered a **Jesuit** seminary and, according to **Giulio Mancini**, the artist went to work for Monsignor Pandolfo Pucci, copying devotional works that have not been traced. Apparently Pucci treated Caravaggio poorly, forcing him to carry out the most menial of tasks and feeding him only greens, for which the artist dubbed him "Monsignor Insalata." Caravaggio soon left and entered the service of the Cavaliere D'Arpino, a Mannerist painter favored by Pope **Clement VIII**. There, his main task was to paint still-life elements. All the while, he rendered scenes on the side, among them the *Boy Peeling a Pear* (c. 1592–1593; private collection), *Boy with Basket of Fruits*, *Bacchino Malato* (both 1594; Rome, Galleria Borghese), and *Boy Bitten by a Lizard* (1595–1596; London, National Gallery).

The early works by Caravaggio were unprecedented not only in that they presented common types with all their imperfections at a time when artists were emphasizing elegance and grace, but these figures were in half-format, pushed close to the foreground, set against an undefined background, and punctuated with dramatic **chiaroscuro** effects—ele-

ments not seen previously in art. The approach had ancient precedents. Pliny the Elder left in his writings a description of a painting by Zeuxis of a boy carrying grapes that he claims was rendered with such realism that birds tried to peck the fruits. Pliny also refers to the painter Piraikos, famous for his depictions of crude types and still-life elements.

Sometime in the early to mid-1590s, Caravaggio came into contact with Cardinal **Francesco Maria del Monte**, from a Venetian aristocratic family connected to the French royal house of Bourbon, who offered him lodging in his home in c. 1594–1595. The first painting Del Monte purchased from Caravaggio was the *Cardsharps* (1595–1596; Fort Worth, Kimbell Museum of Art), its themes of cheating and gambling then new to art. Caravaggio's *Bacchus* of 1595–1596 (Florence, Uffizi), also from this stage in his career, presents an uncharacteristic rendition of the god of wine as a stocky, **unclassicized** figure with dirty fingernails and cheeks flushed from drinking. The fruits in front also present the imperfections of nature, as they are shown in various states of ripeness. As Bacchus offers a glass of wine to the viewer, he also opens his robe, a suggestive element that qualifies the work as homoerotic and reflective of the sexual inclinations of both artist and patron. Also homoerotic are Caravaggio's music-making scenes rendered for Del Monte, including the *Concert of Youths* (1595; New York, Metropolitan Museum of Art) and *Lute Player* (c. 1596; St. Petersburg, Hermitage Museum). In both, instruments and music scores are laid out in the foreground, inviting the viewer to join the sensuous young boys in their activity—a metaphor for amorous intent.

In c. 1597, Caravaggio rendered for Del Monte a ceiling painting in his casino, now Villa Ludovisi, depicting *Jupiter, Neptune, and Pluto*, who personify the elements of air, water, and earth respectively and also refer to the three prime bases of the alchemical process, one of Del Monte's interests. According to **Giovan Pietro Bellori**, the reason Caravaggio painted the work is that he was accused by his critics of having no grasp of perspective and he therefore wanted to demonstrate to them that he could in fact render scenes using the technique. The work, the only ceiling painting in Caravaggio's career, is in fact a masterpiece of **foreshortening**. Here, he may have been guided by the treatise in perspective published in 1600 by Del Monte's brother, Guidubaldo, a mathematician of note.

By now, Caravaggio was also rendering religious scenes, including the *Repentant Magdalen* (c. 1594; Rome, Galleria Doria-Pamphili),

Rest on the Flight into Egypt (c. 1594; Rome, Galleria Doria-Pamphili), *St. Francis in Ecstasy* (c. 1595; Hartford, Wadsworth Atheneum), *Judith and Holofernes* (c. 1598; Rome, Galleria Nazionale d'Arte Antica), *St. Catherine of Alexandria* (1598; Madrid, Thyssen-Bornemisza Collection), the *Conversion of the Magdalen* (c. 1598; Detroit, Institute of Arts), and *Supper at Emmaus* (1600; London, National Gallery). In the first two paintings the female figures feature a similar pose, though in the case of the Magdalen the lowered head is meant as a sign of contrition and penance, whereas in the *Flight* it is the protective and caring gesture of the **Virgin Mary** toward her son. St. Francis held by the angel as he swoons in ecstasy is borrowed from *Pietà* scenes to denote the saint's dedication to Christ. Judith and St. Catherine are depicted as heroines, the one risking her life to deliver the Israelites from the enemy and the other willing to die for the sake of the faith. Both the *Conversion of the Magdalen* and *Supper at Emmaus* are scenes of recognition of the true faith, a timely subject as this was the era of the **Counter-Reformation**, when the Church sought to curtail the spread of Protestantism and persuade the faithful to return to Catholicism.

In 1599, Caravaggio received his first public commission, the **Contarelli Chapel** in the Church of San Luigi dei Francesi, a work that sealed his reputation and gained him international fame. Caravaggio may have assisted Arpino on the commission to paint the **fresco** on the chapel's **vault**, *St. Matthew Resurrecting the Daughter of the King of Ethiopia* (1593). Now, with the help of Del Monte, it was Caravaggio who was charged with the lateral wall scenes and **altarpiece** that would provide the other key episodes in the story of St. Matthew. These were the *Calling of St. Matthew*, his martyrdom, and *St. Matthew and the Angel*. In 1600, Caravaggio also received the commission for the **Cerasi Chapel** at Santa Maria del Popolo. Here he painted the *Crucifixion of St. Peter* and *Conversion of St. Paul*, with **Annibale Carracci** charged with the *Assumption of the Virgin* for above the altar. Caravaggio carried out the work for Tiberio Cerasi, the treasurer general to Clement VIII who was advised by Marchese **Vincenzo Giustiniani** on the choice of scenes. Giustiniani became Caravaggio's most ardent supporter, commissioning from him the *Amor Vincit Omnia* (1601–1602; Berlin, Gemäldegalerie), a work that conveys the power of love over reason. Giustiniani also purchased the first version of *St. Matthew and the Angel* (destroyed) that Caravaggio painted for the Contarelli Chapel, which was rejected for lack of decorum.

Another work by Caravaggio that was rejected is the *Death of the Virgin* of 1605–1606 (**Paris, Louvre**), painted for the chapel of Laerzio Cherubini at Santa Maria della Scala, Rome. The reason for its rejection was that it presents the Virgin as a decaying and bloated corpse with bare feet instead of in **dormition**, as was customary. **Peter Paul Rubens** was then in Rome and advised his patron, the duke of Mantua, to purchase the painting for his collection, calling it Caravaggio's best work. The duke followed Rubens's advice and purchased it in 1607, but not before allowing it to be exhibited publicly for a week so the people of Rome could view Caravaggio's masterpiece.

The artist did not get to witness the sale of the altarpiece. On 28 May 1606, he murdered Ranuccio Tommasoni of Terni over a wager on a tennis match. In the process, he was badly wounded in the head. After recovering in the Roman countryside, he spent the rest of his years moving from Naples, to Malta, to Sicily. In Naples, Caravaggio painted the *Seven Acts of Mercy* (1606) for the Church of the Madonna della Misericordia and the *Flagellation of Christ* (1607; Naples, Museo di Capodimonte) for the DeFranchis family. This last shows a more spontaneous brushwork than in his Roman works and a softening of the earlier sharp diagonals. The *Crucifixion of St. Andrew* (1607; Cleveland Museum of Art) he painted for Viceroy Alfonso Pimentel de Herrera of Naples. The *Beheading of St. John the Baptist* (1608; Valetta, Oratory of St. John), *St. Jerome Writing* (1607–1608; Valetta, Cathedral Museum), and the *Portrait of Alof de Wignacourt with a Page* (1607–1608; Paris, Louvre) Caravaggio painted in Malta. There he was imprisoned for attacking a nobleman, but fled, no doubt with some assistance, to Sicily. In Sicily he rendered the *Burial of St. Lucy* (1608; Syracuse, Museo Bellomo), *Raising of Lazarus*, and *Adoration of the Shepherds* (both 1609; Messina, Museo Regionale). Among his last works is the *David with the Head of Goliath* (1610; Rome, Galleria Borghese), a painting of tremendous psychological depth and perhaps a reflection of Caravaggio's depression resulting from his constant running from the law. It is believed that Caravaggio sent the *David* to Cardinal **Scipione Borghese**, who was then grand penitentiary, to obtain his pardon for having murdered Tommasoni so he could return to Rome.

In 1610, Cardinal Ferdinando Gonzaga of Mantua petitioned Pope **Paul V** to pardon Caravaggio for the murder charges. The pope agreed and summoned the artist back to Rome. Regrettably, upon landing in the southern border of Tuscany, he was mistaken for someone else, seized,

and imprisoned for two days. In jail, he caught a fever and died a few days later, never reaching his final destination. Caravaggism remained popular in Italy only until the early 1620s. After that, the classicism of the **Carracci** became the favored style among artists and patrons. In the rest of Europe, however, Caravaggism continued to have an impact for several more decades. **Giovanni Baglione**, **Simon Vouet**, **Valentin de Boulogne**, **Rembrandt**, the **Utrecht Caravaggists**, **Frans Hals**, **Rubens**, **Georges de La Tour**, and the **Le Nain brothers** are among the many artists to have been influenced by Caravaggio and his theatrical and naturalistic mode of painting. *See also MADONNA DEI PALAFRENIERI; MADONNA DI LORETO.*

CARDINAL GUIDO BENTIVOGLIO, PORTRAIT OF (1622). Florence, Pitti Palace. **Anthony van Dyck** painted this portrait during his stay in Cardinal Bentivoglio's home in **Rome**. Bentivoglio had served as papal nuncio to Flanders from 1607 to 1616 and, while there, he acquired a particular affinity for Flemish art, hence the reason he patronized van Dyck. He was a member of the Ferrarese branch of the powerful Bentivoglio family of **Bologna**, and he received the cardinalate a year prior to the execution of the portrait. He also authored the *Storia di Fiandra (History of Flanders)* published in Cologne in 1632–1639 in 24 volumes. Though this is an official portrait, as indicated by the fact that the cardinal wears the vestments of his rank and sits at a desk in his study, van Dyck recorded an intimate moment when, having read the letter he holds in his hands, he ponders on its contents. Here, van Dyck used his usual palette of primarily reds and earth tones and enlivened the scene by applying the pigments loosely and at great speed—features he learned from **Peter Paul Rubens**. **Giovan Pietro Bellori** wrote in his biography of van Dyck that in Rome the artist also executed for the cardinal a *Crucified Christ* that remains unidentified.

CARDINAL RICHELIEU, PORTRAIT OF (c. 1635–1640). London, National Gallery. Painted by **Philippe de Champaigne**, this portrait presents the first minister of France under **Louis XIII** in full length, wearing his ecclesiastic vestments and the insignia of the Ordre de Saint-Esprit established by Henry III in 1578 and open only to 100 members of the French aristocracy, hence a symbol of great honor. The work makes a statement about **Richelieu's** religious and political power.

He stands next to his cardinal's chair, above him gold and purple draperies, all symbols of authority. Further, the format used by Champaigne is borrowed from the portraits of the French monarchs. Richelieu's ecclesiastic vestments, enlivened by the complex arrangement of heavy folds and shimmering surfaces, take center stage, as does the cardinal's biretta, which he holds away from his body to be silhouetted against the garden in the left background. This feature has been read as metaphor for the exclusion of the Church from the monarch's sovereignty and the cardinal's role as the intermediary between Church and State. The garden seen through the **classical** arch may be the garden in the cardinal's own estate at Rueil near **Paris** or at the Palais Cardinal.

Champaigne painted a number of portraits of Cardinal Richelieu, including the standing portrait in the **Louvre** Museum in Paris of c. 1639 and the triple portrait in the London National Gallery of c. 1642 meant as a model for the sculptor **Francesco Mochi** to be used in rendering a bust of the cardinal. These and the portrait of c. 1635–1640 owe a debt to **Peter Paul Rubens** and **Anthony van Dyck** in format and style.

CARDSHARPS (1595–1596). Fort Worth, Kimbell Museum of Art.

The *Cardsharps* was the first painting by **Caravaggio** that Cardinal **Francesco Maria del Monte** purchased. In fact, the painting bears the cardinal's seal on the back and is listed in his death inventory of 1627. The subject of the work was a novelty at the time. Figures playing cards had been depicted earlier, especially in the Netherlands, but mainly as derivatives of the story of the Prodigal Son who squanders his fortune on gambling, drinking, and women. Cheating, however, was not one of the themes in these images. In Caravaggio's work, three men play a game of cards called *primero*, an early version of poker. The young man dressed in deep maroon velvet is being swindled by the other two characters. The man in the center indicates with a hand gesture which cards are held by the dupe, while his partner in crime pulls a card from his trousers. This story of naiveté and deception is told primarily through emphatic gestures and glances. It is no surprise that Caravaggio chose to portray an illicit act, as he himself committed several crimes. The painting was so well received that it was copied at least 30 times, and soon Caravaggio's followers in Italy and the north were rendering their own interpretations of the work. The original painting disappeared in 1899 and did not resurface until 1987 in a private European collection.

CARDUCHO, VICENTE (VINCENZO CARDUCCI, 1576–1638).

Florentine-born painter active in the court of Philip II of Spain along with his older brother, Bartolomé. The two were involved in the decoration of the Monastery of San Lorenzo in El Escorial, Philip's pet project. Bartolomé died in 1608, and Vicente succeeded him as royal painter to Philip III in the following year. In that capacity, he rendered his *St. John the Baptist Preaching* (1610; Madrid, Museo Real Academia de Bellas Artes) for the Basilica of **St. Francis** in Madrid, a work he executed in the Mannerist style. By 1616, he began introducing greater realism in his art, as exemplified by his *Annunciation* for the Convento de la Encarnación in Madrid. In 1618, Carducho painted the **altarpiece** for the Monastery of Guadalupe in Cáceres and, from 1626 to 1632, he rendered a series of 56 canvases for the Royal Monastery of Paular near Segovia featuring scenes from the life of St. Bruno and other Carthusian saints. In 1623 **Diego Velázquez** arrived at the court in Madrid, becoming **Philip IV's** favorite painter, a situation Carducho resented.

In spite of the fact that Carducho had lived in Spain from the age of nine and remained there until his death in 1638, he maintained close ties with Florence and, in fact, became a member of the Florentine academy in 1630. In 1624, Carducho had attempted to establish an art academy in Spain. At first he had the support of **Gaspar de Guzmán y Pimentel**, count duke of Olivares, but his fellow artists felt threatened by the stringent professional standards he proposed and so the plan was abandoned. His efforts to raise the status of artists in Spain did not end there. In 1625–1633, he led a successful campaign to eliminate the tax imposed on paintings that was a major burden for artists. Carducho also had literary interests. He had contact with some of the greatest local literary figures, including the playwright and poet Lope de Vega. At the time of his death, Carducho had a collection of approximately 300 books, the largest library then owned by a Spanish artist. In 1633, Carducho himself authored a text, the *Diálogos de la Pintura*, meant as a further effort to raise the status of artists in Spain through theoretical discourse. In the text, he championed Michelangelo and the **classical** Italian tradition and condemned **Caravaggio** for his excessive realism—a veiled attack on Velázquez, who also stressed naturalism, for having overshadowed Carducho at the Spanish royal court.

CARRACCI, AGOSTINO (1557–1602). Agostino Carracci's career is not well documented. He is known to have trained briefly with the paint-

ers Prospero Fontana and Bartolomeo Passerotti in his native **Bologna** and to have moved to the workshop of Domenico Tibaldi to learn the art of engraving. The brother of **Annibale** and cousin of **Ludovico Carracci**, and the first among the three to achieve success, Agostino published a series of engravings of works by Michelangelo and other masters in 1579 that was so well received that in the following year he was invited by local publishing houses to engrave the works of Veronese and Tintoretto. For this purpose, he traveled to Venice in 1580, returning in 1582, and bringing back to his native city the Venetian artistic vocabulary. With Annibale and Ludovico, Agostino fulfilled several important commissions in Bologna, including the Fava Palace **frescoes** depicting the story of Jason and the Golden Fleece (beg. 1583), the Palazzo Magnani scenes illustrating the founding of **Rome** (c. 1589–1590), and the Palazzo Sampieri works that depict New Testament stories (c. 1593–1594). Among the independent canvases Agostino created in these years are the *Portrait of a Woman as Judith* (early 1590s; London, Matthiesen Gallery) and the *Last Communion of St. Jerome* (c. 1592–1593; Bologna, Pinacoteca Nazionale), his most celebrated work. Agostino also created in c. 1590–1595 a series of 15 small erotic engravings, called the *Lascivie*, that were condemned by Pope **Clement VIII**.

With his brother and cousin, Agostino established in 1582 the Accademia dei Desiderosi, later the Accademia degli Incamminati, with the purpose of providing a progressive learning environment for artists that offered both lessons in theory and practice. In the mid-1580s, this academy became the locus of learned discussion among artists, literati, and aristocrats, with Agostino providing the intellectual impetus. Detailed drawings by Agostino of different parts of the body became one of the teaching tools used at the academy, and they continued to be used as such for the next two centuries.

In c. 1598, Agostino joined Annibale in Rome to work in the Palazzo **Farnese**. The *Cephalus and Aurora* and *Galatea*, part of the **Farnese Ceiling** commission (c. 1597–1600), are believed to be by his hand. While in Rome, Cardinal **Odoardo Farnese** commissioned one of Agostino's most unusual paintings, the *Triple Portrait of Hairy Harry, Mad Peter, and Tiny Amon* (c. 1598–1600; Naples, Museo di Capodimonte). Disagreements with Annibale forced Agostino to leave. He moved to Parma, where he entered the service of Ranuccio Farnese. He remained there until his death in 1602. The Incamminati honored him with a stately funeral that speaks of the esteem his students felt for him

and of his nurturing and caring nature as a teacher. *See also BUTCHER SHOP; CARRACCI REFORM.*

CARRACCI, ANNIBALE (1560–1609). Annibale Carracci was the brother of **Agostino** and cousin of **Ludovico**, and together they carried out what is today called the **Carracci Reform**, a movement that rejected the contortions and ambiguities of Mannerist art in favor of the more **classicist** and idealist approach of the Renaissance masters. Of the three, Annibale was the one to achieve the highest recognition, particularly for his outstanding **frescoes** in the **Farnese Ceiling** in the Palazzo **Farnese, Rome** (c. 1597–1600). His works were invoked by 17th-century theorists **Giovanni Battista Agucchi** and **Giovan Pietro Bellori** when discussing the **Neoplatonic** concept that nature is the imperfect reflection of the divine and, therefore, the artist must improve upon it to achieve beauty. For them, Annibale was the Baroque artist who had best applied this method to painting and, in so doing, he was able to revive the classicism of the Renaissance masters, particularly Raphael.

Annibale's first dated work and also his first public commission was the *Crucifixion* of 1583 painted for the Church of Santa Maria della Carità in his native **Bologna**. This work presents a clear, sober rendition that rejects the Mannerist elements of artists such as Prospero Fontana and Bartolomeo Passerotti, who at the time were the city's leading painters. At the same time, it conforms to the demands of the **Counter-Reformation** and Archbishop **Gabriele Paleotti** of Bologna regarding the proper representation of sacred subjects. For Paleotti, painters must act like mute preachers and awaken devotion in viewers, certainly the effect Annibale was trying to achieve in the *Crucifixion*. Interestingly, Passerotti criticized Annibale's painting for its simplicity.

In 1583, Annibale, Agostino, and Ludovico collaborated on the Palazzo Fava **frescoes** that depict the story of Jason and the Golden Fleece. According to **Carlo Cesare Malvasia**, it was Annibale's father, Antonio, the tailor to Count Filippo Fava, who obtained the commission for the Carracci. Count Fava most likely agreed to hire the Carracci because they were young and inexperienced and, therefore, demanded a lower wage than well-established masters. In these years, Annibale was also rendering **genre** scenes, such as the *Boy Drinking* (c. 1582–1583; Cleveland Museum of Art), the *Bean Eater* (1583–1584; Rome, Galleria Colonna), and the *Butcher Shop* (c. 1582; Oxford, Christ Church Picture Gallery). Lowlife genre had recently found a niche in the art

market of northern Italy, with masters such as Passerotti and Antonio Campi rendering butcher shops, fruit sellers, and peasants eating, many of which included coarse figures engaging in rude or even licentious behavior. Annibale transformed these lewd scenes into dignified depictions of everyday life devoid of any sort of mockery. These types of images represented a revival of ancient art practices as revealed in the writings of Pliny the Elder, who discusses the painter Piraikos, famous for his depictions of lowlife genre and still lifes. By 1585, Annibale had completely abandoned genre scenes in favor of devotional and history paintings, save for the *Man with a Monkey* (Florence, Uffizi) rendered in 1590–1591.

From 1583 till 1588, Annibale adopted a Correggesque style, as exemplified by his *Baptism of Christ* (1585; Bologna, San Gregorio), *Mystic Marriage of St. Catherine* (1586–1587; Naples, Museo Nazionale di Capodimonte), and *San Ludovico Altarpiece* (c. 1589; Bologna, Pinacoteca Nazionale). In 1588, he is documented in Venice, where he studied the art of the local masters, particularly Titian and Veronese. He began experimenting with the Venetian mode, executing some mythologies, including the *Venus, Satyr, and Two Cupids* (c. 1588; Florence, Uffizi), *Venus and Adonis* (c. 1595; Vienna, Kunsthistorisches Museum), and *Venus Adorned by the Graces* (1594–1595; Washington, D.C., National Gallery), which feature voluptuous female nudes rendered in lush colors and bathed by a golden light. Annibale's *Madonna of St. Matthew* (1588; Dresden, Gemäldegalerie) is based on Veronese's *Mystic Marriage of St. Catherine* (c. 1575; Venice, Galleria dell' Accademia). Also belonging to his Venetian phase is the *Assumption of the Virgin* (1590s; Madrid, Prado) and *St. Roch Distributing Alms* (1595; Dresden, Gemäldegalerie). In c. 1589–1590, he, Agostino, and Ludovico again collaborated in a fresco cycle, now in the Palazzo Magnani, depicting the founding of Rome, works that demonstrate the interest by all three men in Venetian colorism. In c. 1593–1594, the three also worked in the Palazzo Sampieri, where each painted a ceiling, a chimney piece, and an overdoor scene depicting stories from the New Testament.

In 1595, Cardinal **Odoardo Farnese** summoned Annibale to Rome to decorate his recently built palazzo. Annibale first painted the *Hercules at the Crossroads* (Naples, Museo Nazionale di Capodimonte), *Hercules Bearing the Globe*, and *Hercules Resting* to be mounted on the ceiling of the cardinal's study, these surrounded by secondary scenes from the stories of Ulysses, Perseus, and the Catanian brothers—works meant to

extol the cardinal's virtues (c. 1596). Having completed these paintings, from c. 1597 to 1600 Annibale frescoed the gallery with scenes depicting the loves of the gods, the arrangement inspired by Michelangelo's *Sistine Ceiling* at the Vatican (1508–1512). Since the Farnese owned the Farnesina across the Tiber River, Annibale's frescoes were conceived as a complement to those by Raphael (1513–1518) in this villa. In these years, Annibale also carried out easel commissions for Cardinal Farnese, including the *Christ in Glory* (c. 1597; Florence, Palazzo Pitti) and *Pietà* (1599–1600; Naples, Museo Nazionale di Capodimonte). For Cardinal **Pietro Aldobrandini** he rendered the *Coronation of the Virgin* (c. 1597; New York, Metropolitan Museum of Art). Annibale's style changed after he studied the works by Raphael in Rome, and from him he adopted the emphasis on clarity and draftsmanship, as well as the use of soft pastel tones and idealization of forms.

Annibale was also an accomplished landscapist and he did much to bring this genre to the realm of high art. Examples are his *Fishing, Hunting* (both 1587; **Paris, Louvre**), *Landscape with River and Bridge* (c. 1595; Berlin, Gemäldegalerie), and *Landscape with St. Mary Magdalen* (c. 1597; Rome, Galleria Doria-Pamphili). In c. 1604, he was occupied with landscape **lunettes** for Cardinal Aldobrandini in his palace chapel, including the famed *Flight into Egypt* (Rome, Galleria Doria-Pamphili). By now, Annibale had become seriously ill and affected with bouts of depression, which meant that he had to rely on his assistants to complete the project. In 1604, he received the commission for the Herrera Chapel in San Giacomo degli Spagnoli, where he was to provide eight scenes from the life of St. Diego, nine single figures of saints, and an *Assumption of the Virgin*. These were mostly carried out by his assistants, with **Francesco Albani** directing the project. Annibale died in 1609 and was buried in the Pantheon in Rome alongside Raphael, a fitting tribute for the man who was hailed as the one to have rescued painting from the excesses of Mannerism and to have restored it to its former Renaissance glory.

CARRACCI, LUDOVICO (1555–1619). Ludovico Carracci and his cousins **Annibale** and **Agostino** were responsible for effecting the **Carracci Reform**. Ludovico was the son of a Bolognese butcher and received his training from the Mannerist painter Prospero Fontana. He traveled to Venice, Parma, and Florence to study the works of Titian, Correggio, and Raphael, returning to **Bologna** in 1578 and entering the

local guild of painters. Together with Annibale and Agostino, Ludovico fulfilled several important commissions in Bologna, including the Fava Palace **frescoes** that depict the story of Jason and the Golden Fleece (beg. 1583), the Palazzo Magnani scenes that relate the story of the founding of **Rome** (c. 1589–1590), and the Palazzo Sampieri works that depict stories from the New Testament (c. 1593–1594). Among his earliest easel paintings are the *Vision of St. Francis* (c. 1583; Amsterdam, Rijksmuseum) and the *Annunciation* (1584; Bologna, Pinacoteca Nazionale), this last painted for the Church of San Giorgio. His first dated work is the *Bargellini Madonna* (1588), rendered for the Bom-compagni Chapel in the Church of the Monache Convertite and now in the Pinacoteca Nazionale in Bologna.

When Annibale and Agostino left for Rome to work for the **Farnese**, Ludovico continued running the Carracci academy they had established in 1582. There he trained **Domenichino**, **Francesco Albani**, and **Guido Reni**. He did, however, visit Rome from May to July of 1602 and return again briefly late in life, as **Carlo Cesare Malvasia** relates. His mature works include the *Conversion of St. Paul* (1587–1588; Bologna, Pinacoteca Nazionale), the *Flagellation* (c. 1589–1591; Douai, Musée de la Chartreuse), the *Madonna degli Scalzi* (1590; Bologna, Pinacoteca Nazionale), the *Cento Madonna* (1591; Cento, Museo Civico), the *Martyrdom of St. Peter Thomas* (c. 1608; Bologna, Pinacoteca Nazionale), *Christ Served by Angels* (1608–1610; Berlin, Staatliche Museen), *St. Sebastian Thrown into the Cloaca Maxima* (c. 1613; Los Angeles, J. Paul Getty Museum), and *Susanna and the Elders* (1616; London, National Gallery).

CARRACCI REFORM. The Carracci Reform came about because of the dissatisfaction **Annibale**, **Agostino**, and **Ludovico Carracci** felt over the state of art in their native city of **Bologna**. Their wish was to restore painting from what they viewed as the excesses of Mannerism by combining the best qualities found in the works of the great masters from the past, including Raphael, Correggio, and Titian. Though Bologna at the time was not considered a major art center, the Carracci had at their disposition works by these artists in nearby towns. Raphael's *Sistine Madonna* (1513; Dresden Gemäldegalerie) was available for viewing in the Church of St. Sixtus in Piacenza, and Correggio's **frescoes** were in the Cathedral of Parma (1526–1530). The Carracci became well-acquainted with the art of Venice when Agostino traveled to the region

in 1580 and again in 1582 to engrave the works of the local masters. Annibale went there in 1588, at a time when Veronese and Tintoretto were still living, and he may well have visited their studios. The Carracci's study of these masters resulted in a synthesis of Raphael's elegant **classicism** and emphasis on draftsmanship, Correggio's softening of forms and tender figure types, and the Venetians' brilliant colorism and lively arrangements.

A copy of Giorgio Vasari's *Lives of the Most Excellent Painters, Sculptors, and Architects* of 1568 owned by the Carracci includes a series of commentaries Annibale and Agostino wrote along the margins in the early 1590s that elucidate their art preferences. Vasari deeply admired Michelangelo and the Florentine-Roman tradition. He, therefore, wrote little on Veronese and Tintoretto. In their commentaries, the Carracci complained that Vasari had slighted these two masters by writing so briefly on them, noting that their works are beautiful and therefore deserve a separate volume where their creators' talent can be recognized and praised properly. They qualified Titian as "the most divine painter," capable of outshining the artists Vasari favored, even if he painted with his feet.

The same passion revealed by these commentaries led the Carracci to establish an academy in 1582, its purpose to reform art education. They called it the *Accademia dei Desiderosi* (Academy of the Desirous) to denote that its members' greatest desire was to learn. In c. 1580, the Carracci had frequented the studio of the painter Bernardo Baldi, where an informal group gathered regularly to draw from the live model, and this is probably what inspired them to establish their own group. At first, their academy did not differ much from others in Bologna, but by 1585 it had become a laboratory for novel ideas. In the 1590s, once the Carracci became well established as painters, they changed the name of their academy to the *Accademia degli Incamminati* (from the Italian verb *incamminare* that translates to "to start off" or "to set forth"). With this they wished to denote that its members were on their way to success. They designed an emblem composed of the Ursa Major constellation, referred to in Italian as the *Carro* (car or chariot), the vehicle that would lead to fame. Not only did the academy provide a forum for the exchange of ideas, but it now also supplied anatomy lessons from trained doctors, drawing competitions that pushed students to excel, excursions to the Bolognese countryside to sketch from nature, and pictorial games that sharpened students' drawing skills, leading Anni-

bale to invent the art of caricature. This new curriculum seems to have been inspired by the Accademia del Disegno established in Florence in 1563 under the auspices of the Medici dukes. Unlike the Florentine institution, however, the Carracci academy was not meant to sustain a political agenda. The prestige the Carracci academy gained attracted poets, scholars, and aristocrats, with Agostino serving as its intellectual force. Some of the most notable artists of the 17th century were trained in this environment, including **Guido Reni**, **Domenichino**, **Alessandro Algardi**, and **Francesco Albani**.

In 1595, Annibale was called to **Rome** to work for the **Farnese** in their palace and there created his greatest masterpiece, the **Farnese Ceiling** (c. 1597–1600). Members of the Carracci School soon followed him to the papal city to work as his assistants. When Annibale died in 1609, his pupils went off on their own and dispersed the Carracci classicist ideology so effectively that, by the 1620s, this style displaced the **Caravaggist** mode that, until then, had reigned supreme in Italy. Annibale was credited with restoring art to its former Renaissance glory and honored with a final resting place alongside Raphael in the Roman Pantheon. *See also* AGUCCHI, GIOVANNI BATTISTA; BELLORI, GIOVAN PIETRO; *BUTCHER SHOP*.

CASCADE AT SAINT-CLOUD (1660–1667). Saint-Cloud, located about ten kilometers west of **Paris**, was the country estate of Philippe d'Orléans, **Louix XIV's** younger brother. In 1660, Philippe commissioned **Antoine Le Pautre** to design the monumental cascade on the grounds and also charged him with some of the château's renovations. At the same time, he charged the famed landscape architect André Le Nôtre to redesign the gardens. Unfortunately, the château was destroyed in 1870 in the Franco-Prussian War, and all that is left are Le Pautre's cascade and the gardens. Le Pautre had few precedents to work from, specifically the cascades in the Villa d'Este at Tivoli constructed in the 1560s, **Carlo Maderno's Water Theater** in the Villa **Aldobrandini** at Frascati (1602), and the Grand Cascade de Rueil by Tommaso Francini built for Cardinal **Armand Richelieu** in 1638 (demolished in the 18th century). It is clear that Le Pautre (and his patron) sought to outdo these earlier examples. His fountain is more than 90 meters high, allowing for a dramatic drop of water through a central set of curvilinear steps and a series of smaller lateral steps placed symmetrically at differing levels. The water emerges from the topmost portion of the fountain where the

rivers Seine and Marne (added in the 18th century to replace the river Loire) recline. It also gushes from the two arches below and the two basins seen through them that are capped by tritons riding dolphins set into rusticated niches. Water also jets from spouting grotesque masks, turtles, frogs, and other aquatic creatures. Not only is the water a feast for the eyes, but also for the ears, as the sounds made by its violent rush from above and the splashes all around add a playful element to the fountain. The oval pool below is an addition made in 1698–1699 by **Jules Hardouin-Mansart**. Le Pautre's cascade was hailed as a major feat of engineering, and yet when **Gian Lorenzo Bernini** visited France he dismissed it as no more than another example of inferior French taste. Le Pautre's cascade, however, inspired later fountains of this type in France, including the Grandes Cascades de Sceaux built by Le Nôtre for **Jean-Baptiste Colbert** in 1677, the Bosquet des Rocailles at **Ver-sailles** built in 1683, and the Cascades de Marly of 1687, these last two designed by Jules Hardouin-Mansart for Louis XIV.

CASTOR AND POLLUX SEIZING THE DAUGHTERS OF LEUCIPPUS (1618). Munich, Alte Pinakothek. Painted by **Peter Paul Rubens**, the work depicts the twin sons of **Jupiter** and Leda abducting Phoebe and Hilaeira, the daughters of Leucippus, King of Argos, whom they later marry. Since Castor and Pollux are associated with the Gemini constellation, the work plays up the theme of the twins. There are two males, two females, and two horses, each pair with similar features. The female figure lifted by the red drapery was modeled after Michelangelo's lost *Leda and the Swan*, appropriate because the birth of Castor and Pollux resulted from this union. Rubens used an unusual rhomboidal composition to hold together the various elements. Yet, the energetic quality of the work is not lost since the active poses and fluttering hair and draperies add to the sense of movement.

Details of the commission are unknown. Some scholars view the painting as an allegory of marriage as the women are willing participants in an abduction that ultimately results in nuptials. Others see it as a political allegory that speaks of Spain's seizure of Antwerp and Amsterdam to raise these two cities to a higher, more prosperous level. One scholar has proposed that the painting refers to an agreement signed in 1615 between France and Spain whereby King **Louis XIII** of France would marry **Anne of Austria**, the sister of the future **Philip IV** of Spain. In turn, Philip would marry Louis' sister Elizabeth of Bourbon.

The exchange of princesses actually took place in the fall of 1615. What is interesting about this choice of subject to reference a political marriage is that the mythological story of the abduction of Phoebe and Hilaieira by Castor and Pollux ends in tragedy. In revenge, Leucippus's nephews, Idas and Lynceus, kill Castor.

CATHEDRA PETRI, ST. PETER'S, ROME (1657–1666). The Cathedra Petri by **Gian Lorenzo Bernini** is located in the **apse** of **St. Peter's Basilica** and contains the chair believed by the Catholic faithful to have been used by **St. Peter**, who established the Church and served as the first Bishop of **Rome**. Now it is known that this venerated relic is in reality the coronation chair of Charles the Bald dating to 875. In fact, it includes Charles's portrait among its inlaid ivory decorations. During **Urban VIII's** reign, the chair was above an altar in one of the chapels in the basilica near the entrance, enhanced by a painted Holy Ghost placed behind it. **Alexander VII** had the chair moved to the apse and commissioned Bernini to create the Cathedra Petri. Initially, Bernini intended his work to occupy the central niche of the apse located behind the altar. The two lateral niches were already occupied by the tombs of popes Paul III and Urban VIII. In 1659–1660, a wooden model of the Cathedra was set in place, and **Andrea Sacchi** was called in to give his opinion. Before reaching the **transept**, Sacchi declared that the figures were too small and walked out of the basilica. Bernini doubled the size of the monument so that it now occupies the space from the floor to the entablature and completely conceals the niche behind. Bernini strategically lined up the Cathedra with his **Baldacchino** (1624–1633) to visually connect the saint's chair to his tomb. The Cathedra consists of four levels. The massive base in marble features the coat of arms of Alexander VII. Above it are the colossal figures in bronze of the Latin and Greek Fathers of the Church, specifically Sts. Augustine, Ambrose, Athanasius, and John Chrysostom. They carry the throne-like reliquary that contains the chair with ribbons looped around only one finger to give the impression that this precious object levitates through the grace of miraculous intercession. The back of the throne features a **relief** depicting the *Pasce Oves Meas* (Take Care of My Flock), the moment when Christ charges Peter with the establishment of the Church, a scene that asserts the pope's God-given right to rule as the saint's successor. At the sides are the *Handing Over of the Keys to St. Peter* and the *Washing of the Feet*. The throne is flanked by two angels and surmounted by

two putti who carry the papal tiara and keys. Above is a glory of angels bursting over the apse's architecture. Bernini concealed the window above the niche with an oval tinted glass that is ornamented with the image of the Holy Spirit in the form of a dove. From the window emanate bronze rods that catch the light, adding further to the supernatural effect. The Cathedra Petri is the last stop for pilgrims who visit St. Peter's Basilica and it asserts apostolic succession and the supremacy of the Catholic Church. Each year, the Church celebrates the Feast of the Chair of St. Peter's on 22 February. *See also* TOMB OF POPE URBAN VIII.

CATS, JACOB (1577–1660). Dutch poet, humorist, lawyer, and statesman born in Brouwershaven, Zeeland. Having lost his mother at a young age, Jacob Cats was raised along with his brothers by an uncle who sent him to Leiden to study law. He received his law degree from Orléans, after which he settled first in The Hague and then in Zeeland. In Zeeland he became a magistrate, and in 1636 he was appointed grand pensionary of Holland, a position he held until 1651. Cats also acted as diplomat to England in 1627 and again in 1651–1652. His poetry, written in the vernacular and illustrated with woodcuts and engravings, combines folk wisdom with **classical** and biblical elements and provides moral lessons on proper Calvinist behavior. His most famous work is the *Moral Emblems* of 1632, consisting of epigrammatic poems that offer lessons on religious, financial, and political virtue. At the end of each poem are related quotes from ancient writers and popular adages, as well as illustrations. Other works by Cats include *Portraits of Morality and Love* (1618), *Marriage* (1625), *Mirror of Old and New Times* (1632), *Wedding Ring* (1637), and *Old Age, Country Life and Garden Thoughts* (1655). As the most widely read poet of the era, Cats was affectionately called by his audience “Father Cats,” a soubriquet still used by the Dutch today.

CECILIA, SAINT. St. Cecilia was from a Roman patrician family that embraced Christianity. Betrothed against her will to Valerian, on her wedding day she sang to God in her heart, praying for the preservation of her virginity. For this reason, she is considered the patron saint of music and musicians. Cecilia convinced her husband to respect her chastity and managed to convert him to Christianity. She also converted Valerian's brother, Tiburtius. Together, Valerian and Tiburtius engaged in works of charity, including the burying of Christian mar-

tyrs, for which they were apprehended and beheaded. When Cecilia buried their bodies, she was arrested and sentenced to death by suffocation. She was miraculously saved and resentenced, this time by beheading. The executioner was unable to complete his task, severing her head only partially. She died three days later, all the while preaching and converting those around her. **Domenichino** portrayed St. Cecilia singing to God on her wedding day (c. 1617; **Paris, Louvre**) and he also rendered the **frescoes** in the **Polet Chapel** at San Luigi dei Francesi in **Rome** (1612–1615) that focus on the saint's charity and heroism. In *St. Cecilia and the Angel* (c. 1617–1618, c. 1621–1627; Washington, D.C., National Gallery) by **Orazio Gentileschi** and **Giovanni Lanfranco**, the saint plays the organ while the angel at her side holds the music score. In **Peter Paul Rubens's** version of c. 1629–1640 (Berlin, Gemäldegalerie), four putti frolic about as Cecilia plays her music to God. **Stefano Maderno** depicted Cecilia as a corpse with partially severed head (1600; Rome, Santa Cecilia in Trastevere), as she was found when her body was disinterred in 1599.

CENTO MADONNA (1591). Cento, Museo Civico. The *Cento Madonna* is one of **Ludovico Carracci's** most admired works. Signed and dated and rendered for the Capuchin Church of Cento near the artist's native **Bologna**, the painting presents the enthroned **Virgin** and Child surrounded by Sts. **Francis** and **Joseph**, two donors, and two angels. Ludovico borrowed a Venetian type to render the scene. Like the Madonna and Child representations by Titian and other Venetian Renaissance masters, these two figures in Ludovico's **altarpiece** are elevated from the other participants in the event and enhanced by the **classical** architecture seen on the right. Ludovico, however, brought the figures closer to the viewer, and his Virgin and Child lean forward to listen carefully to St. Francis's plea to bestow their favor upon the donors who provided the funds for the altarpiece. Also new is the use of emphatic gestures to relate the event. St. Francis is included because the statutes of the Franciscan Order he established served as the basis for the statutes of the Capuchin order to which the church in Cento belonged. The figure in the lower left with hands clasped in prayer is another Franciscan, possibly Brother Leo, Francis's faithful companion. St. Joseph sits to the right below the Virgin and Child and he leans his elbow on the throne. His passive gesture and lower position than that of his wife and son are meant to denote his noninvolvement in Christ's conception.

Guercino, who was a native of Cento, was greatly influenced by Ludovico's painting. He, in fact, affectionately dubbed the work *La Carraccina*, not only the diminutive for the name *Carracci*, but also a play on the term *cara zinna*, which translates to "dear nursemaid." With this, Guercino meant that it was from this painting that he suckled the milk of art, so to speak, indicating the importance of the work to his formative years.

CENTRAL PLAN. An architectural plan that is either circular, polygonal, or square. It can also take the form of a **Greek cross**, where the four arms are of equal length. Centrally planned structures have existed since antiquity, with the Roman Pantheon presenting the most notable example. In the Early Christian and medieval eras, the favored plan for church construction in the West was the **Latin cross plan**, as it was better suited for the rituals of the mass. The central plan was instead reserved for baptistries, mausolea, martyria, and spaces where important relics were displayed. In the Renaissance era, the central plan first came to be used in church construction in 1434–1437, when Filippo Brunelleschi built the Church of Santa Maria degli Angeli in Florence. Leon Battista Alberti, who was heavily influenced by Brunelleschi, stated in his architectural treatise titled *De re aedificatoria* (c. 1443) that the circle is the most perfect of shapes and therefore reflects divine reason, making it the most suitable plan for churches. This includes any shape derived from a circle, such as the hexagon, octagon, or square. As a result, by the early decades of the 16th century, the central plan was favored, with Donato Bramante's design for New **St. Peter's in Rome** (1506) providing the best-known example.

In 1577, **St. Charles Borromeo** published his *Instructiones fabricae et supellectilis Ecclesiasticae*, a guide for sacred architecture in which he advocated the use of the longitudinal plan for church construction, this based on the prescriptions of the **Council of Trent** that deemed the Latin cross to be the most proper for the rituals of the mass. Following this prescription, **Giacomo da Vignola** built **Il Gesù** in Rome (1568–1584), the first **Counter-Reformatory** church to be erected, and **Carlo Maderno** extended St. Peter's by adding a **nave** and new façade (1606–1612). By the second half of the 17th century, however, the central plan once again gained popularity. **Gian Lorenzo Bernini** used it in his **Sant'Andrea al Quirinale**, Rome (1658–1670), **Santa Maria dell'Assunzione**, Ariccia (1662–1664), and San Tommaso di

Villanova, Castel Gandolfo (1658–1661). The Church of **Sant’Agnese**, Rome (1652–1672), begun by **Carlo Rainaldi**, continued by **Francesco Borromini**, and completed by Bernini and Rainaldi, and **Guarino Guarini**’s Church of **San Lorenzo** in Turin (1666–1687) also use a central plan. The justification for this reversal had to do with the symbolic implications afforded by this type of church design. Aside from Alberti’s rationale of the circle as a reflection of divine perfection, the fact that centrally planned churches are normally capped by a **dome** allows for an emphasis on the vertical axis and a metaphoric division of the space into earthly and heavenly levels that alert the faithful to the rewards Christian devotion will bring in the afterlife.

CERASI CHAPEL, SANTA MARIA DEL POPOLO, ROME (1600–1601). In 1600, **Caravaggio** completed the lateral paintings for the **Contarelli Chapel** at San Luigi dei Francesi in **Rome**, a commission that brought him international success. In that year, Tiberio Cerasi, treasurer general to Pope **Clement VIII**, who had recently purchased a chapel in the Church of Santa Maria del Popolo, Rome, commissioned the artist to render two paintings for its decoration. He also commissioned **Annibale Carracci** to paint the **altarpiece**, undoubtedly a conscious decision to pit the two most important masters of the moment against each other. Caravaggio was to paint the *Crucifixion of St. Peter* and *Conversion of St. Paul* to be hung at either side of the altar, while Annibale was charged with the *Assumption of the Virgin*. The chapel’s **vault** was **frescoed** by Innocenzio Tacconi, one of Annibale’s followers, with three scenes: *Domine Quo Vadis*, *Coronation of the Virgin*, and *St. Paul Transported to the Third Heaven*. Cerasi was not all that well versed on matters of art; therefore, his friend and art connoisseur Marchese **Vincenzo Giustiniani** acted as artistic adviser. Judging from the fact that a precedent already existed for the juxtaposition of St. Peter’s crucifixion and St. Paul’s conversion, specifically Michelangelo’s Pauline Chapel at the Vatican (1542–1550), Giustiniani, who became Caravaggio’s patron and most ardent supporter, seems to have chosen these scenes to challenge the artist. This meant that Caravaggio was not only competing with Annibale, who had just completed the celebrated **Farnese Ceiling** (c. 1597–1600; Rome, Palazzo Farnese), but also with one of the most important and admired masters of the Renaissance.

Caravaggio lived up to the expectations of his patrons and the public at large by breaking with tradition and presenting the scenes in novel

ways. The *Crucifixion of St. Peter* was traditionally shown with the saint already on his cross, turned upside down by his own choice, as he did not feel worthy of dying in the same way as the Savior. Caravaggio instead presented the saint alive at the moment when his tormentors pull up his cross. Placed at a diagonal, he lifts his head to gaze at the chapel's altar. And though Michelangelo had been the first to depict the saint's crucifixion in this manner, Caravaggio's is a more intimate rendition in that it reduces the scene to only the essential elements and concentrates on the most brutal and mundane aspects of the story. Peter's strong, muscular body denotes the strength of the Catholic Church he founded, for he is the rock upon which it was built, as Christ indicated to him when he charged him with the care of his flock. The *Conversion of St. Paul* presented an opportunity for artists to show their skill at rendering a crowded scene in a landscape setting, with figures riding on horses, Christ emerging from the heavens, and the dramatic reaction of all those present to Paul's experience. Caravaggio instead presented an intimate conversion with only Paul laid out on the ground, his horse attended by a groom who is oblivious of the event unfolding, and a bright light—a rendition that accords with the written account in the Acts of the Apostles. Paul raises his arms in a Hebrew gesture of prayer, his eyes shut because, as the story goes, he was blinded by the light. In the painting, the direction of that light accords with the actual rays that enter the chapel in the afternoon hours from the church's transept. Caravaggio again manipulated the composition to place focus on the chapel's altar by rendering the prostrate Paul in a sharp diagonal that leads the viewer's eyes in that direction. These two paintings, with their dramatic **chiaroscuro**, theatrical gestures, crude figure types, rich color palette, and dark, undefined backgrounds, purposefully contrast with Annibale's *Assumption*, where the scene unfolds in a well-defined outdoor setting, populated by a large number of figures, with more subdued chiaroscuro. While Caravaggio depicted nature with all its imperfections and the otherworldly only as light, Annibale presented an idealized **Virgin** on a cloud being raised up to Heaven by cherubs. Her extended arms and upturned eyes denote her eagerness to take flight.

For Caravaggio, meeting the challenge of the Cerasi Chapel commission did not come easily. The contract for the paintings stipulated that he was to first present sketches for his patron's approval and then complete the works in eight months. If he did in fact submit preliminary materials to Cerasi, none have survived. He completed a first version of the

two scenes, but these were rejected either by the patron or the Fathers of the Madonna della Consolazione, who, as Cerasi's heirs, oversaw the decoration of the chapel after his death in 1601. The first version of the *Crucifixion of St. Peter* is lost and that of the *Conversion of St. Paul* is now in the Odescalchi collection in Rome. This is a rather awkward rendition that has prompted some scholars to doubt Caravaggio's authorship. It presents an aged, seminude Paul laid out on the ground and shielding his eyes; at his side a fellow soldier with shield and lance in hand points to the apparition on the upper right of a hovering Christ held by a teenaged angel and extending his arms in Paul's direction. These weaknesses did not seem to bother Cardinal Giacomo Sannesio, who immediately purchased the two works for his collection. Cerasi died before Caravaggio completed the second versions.

CERCEAU, JEAN DU (c. 1585–1650). Jean du Cerceau was a member of a French family of architects founded by his grandfather, Jacques Androuet du Cerceau. He is known mainly for two structures, the **Hôtel de Sully** and the Hôtel de Bretonvilliers, both erected in **Paris**. The first, begun in 1625, he built for the financier Mesme Gallet in the vicinity of the new **Place Royale** (now Place des Vosges), part of **Henry IV's** urban improvement and then one of the city's most aristocratic neighborhoods. Since Gallet squandered his fortune in gambling, he was forced to sell off the half-built structure to his creditors in 1627. In 1628, the building was purchased by Roland de Neufbourg, the state adviser, who had it completed. Neufbourg later (1634) sold it to Maximilien de Béthune, Duc de Sully, Henry IV's chief minister, the reason why the building is named after him. The structure is a typical French château with a *corps-de-logis* (main body) flanked by wings, faced with heavy ornamentation and textures, and featuring an alternation of **pedimented** windows and niches that are filled with allegorical sculpted figures. Save for a pavilion at one end of the garden façade added in 1660, the building has retained its original design. The second structure, the Hôtel de Bretonvilliers, was not as fortunate, as it was destroyed in the 19th century to make way for the Boulevard Henri IV. Du Cerceau designed this home for Claude Le Ragois de Bretonvilliers, secretary to the king's counsel, in 1637–1643, completing only the court's left wing. In 1638, another architect not mentioned by name in the documents but believed to be **Louis Le Vau** took over the commission. Du Cerceau was also responsible for the building of

the horseshoe staircase in the Palais de Fontainebleau, carried out in 1632–1634.

CHAMPAIGNE, PHILIPPE DE (1602–1674). Philippe de Champaigne was a native of Brussels. According to **André Félibien**, he trained with minor artists Jean Bouillon and Michel de Bourdeaux, who exposed him to the Mannerist style. In 1619, he is documented in Mons, where the works of **Peter Paul Rubens** and **Anthony van Dyck** were well represented. These would impact his career immensely, and particularly his portraits. Upon his return to Brussels, Champaigne entered the workshop of the landscape painter Jacques Fouquières, who occasionally collaborated with Rubens and who, Félibien relates, would retouch his pupil's works and pass them off as his own.

In 1621, Champaigne moved to **Paris**, entering the studio of Georges Lallemand. He remained there until 1624, when he began his solo career. In that year, he met the young **Nicolas Poussin** and together they worked on the decoration of the **Palais du Luxembourg** for **Marie de' Medici**. Champaigne's contribution consisted of 28 landscapes for the Cabinet des **Muses** that are no longer extant. In 1628, he married Charlotte, the daughter of painter Nicolas Duchesne, who was in charge of directing the decorations in the Luxembourg Palace. By the following year, he had become the favorite artist of both Marie de' Medici and Cardinal **Armand Richelieu**. To this period belongs his series of 12 paintings from the life of St. Benedict commissioned by **Anne of Austria**, daughter-in-law of Marie de' Medici and wife of **Louis XIII of France**, for **Val-de-Grâce**. Also painted for Anne was Champaigne's *Marriage of the Virgin* (1644; London, Wallace Collection) for her oratory at the Palais Royal, where **Laurent de La Hyre**, **Simon Vouet**, and other masters also contributed scenes from the life of the **Virgin**. For Anne's husband, Champaigne painted *The Vow of Louis XIII* (1637; Caen, Musée des Beaux-Arts), to be hung in the Cathedral of Notre-Dame in Paris. This work commemorated the king's placing of France under the protection of the Virgin of the **Assumption** in the previous year. For Cardinal Richelieu, Champaigne rendered works for the Galerie des Hommes Illustres in his palace in Paris, as well as a number of portraits of the cardinal, including the standing version of c. 1635–1640 and triple portrait of c. 1642, both now in the London National Gallery.

In c. 1643, Champaigne came in contact with **Jansenism**, a theological movement that takes its name from its originator, Cornelius Jansen,

bishop of Ypres, causing him to abandon his earlier Baroque style in favor of an austere mode of painting. He also developed a close relationship with the convent of Port Royal, which became the spiritual center of Jansenism and where those who favored the movement frequently went on religious retreat. It is not surprising that he would have turned to an ascetic form of religion since several tragic events had taken place in his life. His wife had died in 1638, leaving him with three young children. His only son had fractured his skull and died in 1642. Later, in 1655, his youngest daughter would also perish. The only child he had left was Catherine, a nun he portrayed in his *Two Nuns at Port Royal* (1662), now in the **Louvre** Museum.

From 1643 until 1661, Champagne received few royal commissions because Cardinal **Jules Mazarin**, who replaced Richelieu as first minister of France, disliked his style. In these years, therefore, Champagne worked mainly as a portraitist and also fulfilled a number of commissions for local convents. To this period belong his *Échevins of the City of Paris* (1648; Paris, Louvre), the *Portrait of Omer Talon* (1649; Washington, D.C., National Gallery), and the *Translation of the Relics of Sts. Gervais and Protais* (1660–1666; Paris, Louvre). In 1648, Champagne became one of the founding members of the **French Academy**, where he lectured from 1653. He died in Paris in 1674. In France, Champagne's paintings provided an alternative to the **classicized** style of Vouet and the stoic representations of Poussin. *See also* **CARDINAL RICHELIEU, PORTRAIT OF**; **CHAPELLE DE PORT ROYAL**; **LANDSCAPE WITH THE PENITENT ST. MARY HEALING THE SICK**.

CHANCELLOR PIERRE SÉGUIER, PORTRAIT OF (1660–1661).

Paris, Louvre. Chancellor Pierre Séguier, duke of Villemor, was **Charles Le Brun**'s earliest patron, who financed his travel to **Rome** to study with **Nicolas Poussin**. The details of the commission of this portrait by Le Brun are unknown. The chancellor is shown mounted on a white horse, both he and the animal bedecked in gold brocade. From his neck hangs the insignia of the Ordre de Saint-Esprit and in his hands is the gold tassel, symbol of his office. He is surrounded by eight pages, also lavishly dressed, two of whom hold parasols over his head, not only to shield him from the sun, but also to indicate his high social rank. It has been suggested that Le Brun himself is the page in the center foreground holding one of the parasols. The general consensus among art historians is that the work commemorates a specific event that some

believe to be Séguier's entry into Rouen in 1640 after he placated the revolt of the *nus-pieds* over war taxes. Most others believe that Séguier is instead shown participating in the procession held in honor of the entry into **Paris** on 26 August 1660 of the Infanta Maria Theresa, daughter of **Philip IV** of Spain and future wife of **Louis XIV** of France.

CHANTELOU, PAUL FRÉART DE (1609–1694). Paul Fréart de Chantelou was a French collector, art connoisseur, and writer who served as steward to King **Louis XIV** of France. He, along with his brother, Roland Fréart de Chambray, acted as artistic adviser to their cousin François Sublet de Noyers, the Surintendant des Bâtiments (director of the Royal Building Office). In 1665, Louis XIV negotiated with Pope **Alexander VII** to have **Gian Lorenzo Bernini** travel to **Paris** to finalize the details for the **Louvre Palace** commission. Since Chantelou had lived in **Rome** and had full command of the Italian language, the king asked him to escort Bernini during his stay. Bernini's visit lasted close to five months, and during that time Chantelou kept a diary in which he recorded every detail, including places Bernini had visited and the discussions they had on the master's working methods, commissions, and artistic philosophy. For this, the diary is a pivotal document to the history of Baroque art. Titled *Journal du voyage du Cavalier Bernin en France* and addressed to Roland, the diary remained unpublished until the 19th century.

At the time of death, Chantelou owned 45 paintings, 12 of which were by **Nicolas Poussin**, including his famed second *Seven Sacraments Series* (1644–1648). Chantelou corresponded regularly with Poussin. A letter from 1647 written by the artist to his patron is of particular interest in that in it he explained how he applied the Greek musical modes to painting in order to express different emotions. His remarks became the basis for his Theory of Modes and **Grande Maniera**.

CHAPEL OF THE HOLY SHROUD, TURIN (SANTISSIMA SINDONE; 1667–1694). The Chapel of the Holy Shroud in Turin was built to house what is considered by the faithful to be the most important relic of Christianity—the cloth used by Joseph of Arimathea to wrap Christ's body in preparation for burial. The relic, unfortunately, has been proven through carbon dating to be a 14th-century fabrication and, in fact, already in 1389 Henri de Poitiers, Bishop of Troyes, declared it to be a fake and demanded it be destroyed. In 1453, the shroud was sold

to the dukes of Savoy, who still own it today. It was in Chambéry until 1578, when Duke Emanuele Filiberto had it brought to Turin, then the capital of the Duchy of Savoy-Piedmont, and laid it out in the Church of **San Lorenzo**, later moving it to the rotunda of his royal palace. **Charles Borromeo**, bishop of Milan, wished to do a pilgrimage on foot to Chambéry to view the relic and plead for deliverance from the plague that was then devastating his city, and Emanuele Filiberto wanted to ease his burden by bringing the relic closer.

Soon plans were put in place to construct a chapel for the proper housing and display of the holy shroud. In 1607, archival materials mention the procurement of four black marble columns for the building of a chapel designed by Carlo di Castelamonte. That building eventually came to a standstill until 1657, when the Swiss architect Bernardino Quadri was called in to provide a new design. Quadri's building was partially executed when **Guarino Guarini** arrived in Turin in 1666 and began work on the Church of San Lorenzo (1666–1668). In 1667, he took over Quadri's position and, in 1668, he was appointed by Duke Carlo Emanuele II ducal engineer for the Chapel of the Holy Shroud.

Some of the particulars of Guarini's chapel were determined by Quadri's design. He had no choice but to retain Quadri's circular plan and three entrances: two that led from the Cathedral of Turin into the chapel, each through a flight of stairs, and one that led to the main story of Carlo Emanuele's royal palace to symbolically connect Church and State. An opening retained by Guarini that allowed the view of the holy shroud from the cathedral interior was also part of Quadri's design. Guarini rebuilt the stairways, curving the steps and adding fluted pilasters and shallow niches. Each of these entrances is preceded by a hall, each with three sets of three columns and flat arches between them that divide the ceiling into equilateral triangles. In the main space of the chapel are nine pilasters with gilded capitals, each featuring a crown of thorns. Guarini punctuated the three doorways by curving out the entablature above each. He used black and grey Frabosa marble throughout, a local stone from quarries in southwest Piedmont. The **vaults** are **coffered** with stars, hexagons, and crosses while an unprecedented **dome** supported by only three **pendentives** surmounts the structure. This dome is the most remarkable part of the building. It sits on a tall drum that is pierced by six arched windows and articulated by a convex niche in each pier. The dome itself consists of 36 arched ribs arranged horizontally and stacked in six rows of six, each rib framing a

pair of windows that allow for a flood of light. The dome culminates in a 12-pointed star encircling the dove of the Holy Spirit. While no other dome of this kind existed when Guarini designed it, his inspiration came from the Moorish architecture he would have seen during his stays in Sicily, Portugal, and perhaps Spain.

Guarini wrote in his treatise on architecture that the vault is the principal part of a building, which is why he placed most of his focus on all of the architectural elements above the entablature. He also wrote that Gothic architecture was worthy of praise because its apparent lightness grants the effect of a structure held by miraculous intervention. It is clear that he sought to re-create this effect in the Chapel of the Holy Shroud, where the light that enters through the windows of the dome seems to dematerialize the architecture.

Guarini's use of the circle and triangle as the basic components of his design betrays the influence of **Francesco Borromini**. **Gian Lorenzo Bernini's** influence is also felt in the structure. The viewer ascends from the cathedral to the chapel through a dark and narrow stairway and, upon arrival at the top, the space suddenly opens to reveal a larger, more luminous space. This element of surprise and the moving of the visitor from one space to the next through the use of light are also part of Bernini's design of the Piazza of **St. Peter's**, where, during the 17th century, pilgrims had to navigate the narrow, crowded streets of **Rome** and then pass through colonnades before arriving at the wide, open space of the piazza.

In the 1990s, the Chapel of the Holy Shroud was being restored since the marble had suffered some cracking and some pieces of the entablature had fallen. On 11 April 1997, the scaffolding inside the chapel caught on fire, unfortunately raging for more than two hours before it was discovered. Though the collapse of the chapel was prevented and the shroud did not suffer any damage, all of the interior architectural surfaces were devastated by the heat of the fire and the temperature changes caused by the dousing of water by firefighters. The marble changed color and its surface flaked off. Also, all of the sculptural decorations were lost. Restoration efforts are underway, though major problems have surfaced because the technical aspects of Guarini's design and his construction methods are not fully understood. This means that restorers will have to rely on their own interpretations, running the risk of re-creating Guarini's work inaccurately.

CHAPELLE DE PORT ROYAL, PARIS (1646–1648). The Chapelle de Port Royal is one of **Antoine Le Pautre**'s earliest commissions and the first church to be erected for the **Jansenists**, followers of Cornelius Jansen, bishop of Ypres. Though the Jansenists were rivals of the **Jesuits**, Le Pautre based his plan on the Jesuit Novitiate in **Paris** (1630–1642; destroyed) built by Étienne Martellange—an **Il Gesù** type structure inspired by Giacomo della Porta's Santa Maria dei Monti (1580; **Rome**). The Jansenists believed that architecture should be restrained and ascetic and, in fact, they consciously strove for unsightliness because they considered it to be a virtuous sign of poverty. As a result, Le Pautre supplied a simple design. He used a rectangular plan that ends in a semicircular **apse** from which radiate two oval chapels. This last feature he borrowed from **François Mansart**'s Church of the Visitation (1632–1634) in Paris. In turn, his main façade borrows from **Jacques Lemercier**'s **Church of the Sorbonne** (beg. 1635; Paris). As in Lemercier's structure, the building is articulated with the **classical** orders that decrease in height as they ascend, and the central doorway is capped by a **pediment** echoed by a semicircular form above. However, while Lemercier used the Corinthian order throughout and accomplished the decreasing height in a gradual and harmonious manner, Le Pautre articulated his building with Ionic pilasters in the lower story and considerably shorter Corinthian pilasters above. The abrupt change in the sizes of these articulations was a deliberate move to provide the Jansenists with the unharmonious and disproportionate design they sought. Le Pautre also added a semicircular window above the lateral entrance on the left to break the symmetry. Oval oculi surmount the lateral portals, while the pediment above the central doorway is echoed by another semicircular window in the upper story and a larger segmented pediment that caps the façade. Le Pautre, like Lemercier, included a **dome**, though in the Chapelle de Port Royal it is only visible from the interior and is disguised by a sloping roof in the exterior. In the interior, Le Pautre covered the **nave** with an outdated groin **vault**, undoubtedly one of the Jansenists' demands to stress their asceticism. The walls are whitewashed and feature a continuous entablature that is supported by Ionic pilasters of the colossal order. Surprisingly, though the structure is monochromatic and devoid of ornamentation, and features the outdated vaulting system, a hidden dome, unharmonious proportions, and an asymmetrical façade, it was highly praised by Le Pautre's contemporaries. The architect also

provided plans for the convent buildings, but these were not carried out according to his designs.

CHARLES I OF ENGLAND (1600–1649). Charles I was the son of James I of England and Anne of Denmark. In 1603, he was made duke of Albany in Scotland and, in 1605, duke of York. When his brother Henry, prince of Wales, died in 1612, probably from typhoid fever, Charles became the heir apparent to the British throne. In 1616, he was appointed prince of Wales and earl of Chester. In 1623, he traveled incognito to Spain with George Villiers, first duke of Buckingham, to negotiate his marriage to Infanta Maria Ana, daughter of Philip III of Spain. This was a move intended to prevent hostilities between Spain and England. The **Thirty Years War** had begun in Bohemia when Frederick V, the elector Palatine and husband to Charles's sister Elizabeth, had lost his hereditary lands to the **Hapsburg** Holy Roman Emperor Ferdinand II. Charles's marriage to Infanta Maria Ana was intended as part of an agreement between England and Hapsburg Spain to reinstate Frederick and Elizabeth in exchange for Catholic concessions. The negotiations fell through when the Spaniards demanded that Charles convert to Catholicism and remain in Spain for a year to ensure their demands would be met by the English crown. Outraged, Charles and Villiers returned to England and demanded that James I declare war on Spain. Instead, Charles entered into a marriage alliance with Henrietta Maria, daughter of **Henry IV of France** and **Marie de' Medici**, who was also a Catholic.

On 11 May 1625 Charles ascended the throne and immediately made clear that as king he answered to no one but to God—a statement interpreted by Parliament to mean that he intended to govern as a tyrant. From the start, his reign was punctuated by a series of political and religious conflicts that led to an unfortunate and, to a great extent, self-inflicted tragic end. In the same year that he ascended the throne, he married Henrietta Maria by proxy, promising **Louis XIII**, Henrietta's brother, to relax restrictions against Roman Catholics, a move viewed by his subjects as a threat to the official establishment of Protestantism in England. Charles was crowned in Westminster Abbey in 1626 without his consort to prevent further controversy. Yet, confrontations with the Puritans caused more problems for Charles on the religious front. He openly supported Richard Montagu, later bishop of Chichester (1628) and Norwich (1638), who had attacked the teachings of John Calvin and

therefore angered the Puritans who embraced Calvinist views. When John Pym, a Puritan member of the House of Commons, challenged Montagu's position, Charles supported the bishop by appointing him his own royal chaplain. This raised further suspicion as to Charles's religious inclinations.

Charles's attitude toward Spain also became a point of contention. Disagreements on war strategy resulted in Parliament granting Charles only a limited war subsidy. Also, the House of Commons curtailed his right to collect customs duties to only one year, even though previous sovereigns had been granted the right for life. Charles's supporters, led by the duke of Buckingham, intervened and Charles's right to collect the duties was reinstated. The duke's incompetent leadership, however, led to a series of defeats in the war against Spain, yet Charles refused to dismiss him, instead dismissing Parliament. He also levied further taxes to finance the war, provoking further discontent. In 1628, members of Parliament called upon Charles to acknowledge that taxes could not be levied without parliamentary consent. Charles insisted that the right was his and refused to comply with their demands. On 23 August, the duke of Buckingham was murdered, much to the delight of the nobility, and in the following year Charles dismissed Parliament yet again, ruling for the next 11 years as an absolutist monarch (the Eleven Years Tyranny).

In 1633, Charles appointed William Laud, who was his main political adviser, archbishop of Canterbury. Immediately, Laud closed Puritan organizations and enacted reforms that did not sit well with reformists. Those who opposed him were tortured and tried without due process. Further, when Charles tried to impose Anglicanism in Scotland and the enforcement of a new prayer book, the Scots resisted. In 1638, the General Assembly of the Church of Scotland abolished governance by bishops, replacing it instead with the governance by deacons and elders, a move Charles viewed as a rebellion against the monarchy. In 1639, the Scots refused to pay taxes to England and Charles, humiliated, had no choice but to grant them civil and religious freedom. The situation had caused further financial problems for Charles. Therefore, in 1640, he had to call Parliament to session to raise more funds to use against Scotland. To ensure that there would not be a repeat of the Eleven Years Tyranny, Parliament enacted a measure that would guarantee its relevance in government. It called for the mandatory assembly of Parliament at least every three years. It also guaranteed that Parliament could not be dissolved without its own consent. Charles was forced to agree to

Archbishop Laud's execution and to the annulment of the courts used to prosecute Scottish dissidents.

A move to impeach Henrietta Maria resulted in Charles storming into the House of Commons to arrest the conspirators, but they managed to escape. This, coupled with an uprising in Ireland in 1641 and disagreements over who should command the English army to suppress the Irish, caused Charles to flee from London and set up court in Oxford, where he assembled an army against Parliament, marking the beginning of the English Civil War. The parliamentarians, with the aid of the Scots, captured Charles in 1647. They tried him in 1649 for high treason and on 29 January they signed his death warrant. Charles was beheaded on the following day in front of the **Banqueting House** at Whitehall Palace, built for James I by **Inigo Jones**.

Charles was an important patron of the arts. **Orazio Gentileschi** became his court painter in 1625 and rendered the *Allegory of Peace and the Arts of the English Crown* on the ceiling of the Great Hall in the **Queen's House** in Greenwich (1638–1639), built by Inigo. **Peter Paul Rubens** painted for Charles the *Apotheosis of James I* (installed in 1635) in Inigo's Banqueting House. **Anthony van Dyck** became court painter to Charles in 1632 and rendered no fewer than 35 portraits of the king and as many of the queen. It was for Charles that van Dyck painted *Le Roi à la Chasse (Portrait of Charles I)* (1635; Paris, Louvre), one of the most remarkable royal portraits in history, and the *Triple Portrait of Charles I* (1636; Windsor Castle, Royal Collection), rendered to be sent to **Gian Lorenzo Bernini** in Italy so he could carve a bust portrait of the king. Also by van Dyck is the portrait of *The Children of Charles I* (1635; Windsor Castle, Royal Collection), a charming rendition of his three eldest children, including **Charles II**, who succeeded him. See also MYTENS, DANIEL; HONTHORST, GERRIT VAN.

CHARLES II OF ENGLAND (1630–1685). Charles II was the son of **Charles I of England** and Henrietta Maria, the daughter of **Henry IV of France** and **Marie de' Medici**. After his father's execution in 1649, Charles II escaped to France. In 1650, the Scottish Parliament proclaimed him their king, and so he went to Scotland to assume the throne. In 1651, he led an army of 10,000 soldiers, mostly Scottish, in the Battle of Worcester against the forces of Oliver Cromwell, only to be defeated. He again escaped to France and spent the next eight years traveling through Europe until Parliament invited him back to England

once the Commonwealth was dissolved. He arrived on 29 May 1660, his 30th birthday, and was crowned in April of the following year. Parliament, however, diminished the monarch's power considerably so it would retain a superior position to his, and Charles was forced to fund his administration through customs taxes and the sizable pension he was receiving from **Louis XIV of France**, Henrietta Maria's nephew. In 1662, Charles married Catherine of Braganza, daughter of John IV of Portugal, a Catholic who did not produce any heirs and who was unpopular in England because of her religion. Charles favored religious toleration since he himself had Catholic inclinations. Yet he had no choice but to yield to Parliament, which had enacted the Clarendon Code suppressing dissidence from the Anglican Church.

In the early years of his reign, Charles was met with several major challenges. In 1665 the plague devastated the country, with 70,000 of his subjects succumbing to it in London alone. Earlier, England had enacted the British Acts of Trade that ensured its commercial supremacy, resulting in war against Holland that cost Charles the support of his subjects. In 1666, a great fire left the city of London in ruins and, in 1667, the Dutch sank five British battleships, for which Charles was ridiculed. Charles formed an alliance with the French against the Dutch, promising that in return for France's aid he would convert to Catholicism. Though he only converted in 1685 on his deathbed, his opponents had long used his Catholic sympathies against him. They tried to unseat Charles's brother, James Stuart, a Catholic, as the heir apparent, and the queen and her favorites were accused of plotting a murder attempt against the king. Parliament passed a bill excluding Catholics from public office, including James, but then Charles came down with a fever that generated sympathy from the public. He spent the rest of his life trying to secure his brother's claim to the throne, which he was able to accomplish.

Charles was the patron of Sir **Christopher Wren**, who presented to the king plans to rebuild London after the Great Fire (1666). Though the king rejected the plans, he appointed Wren to the commission charged with rebuilding the city. In 1669, Wren was made surveyor of the king's works and charged with the rebuilding of the churches, including **St. Paul's Cathedral** (1676–1710; London). Wren also designed the new Custom House (1669–1674) and built the Chelsea Hospital (1682–1689), the royal hospital inspired by the French **Les Invalides** (1677–1691) commissioned by Louis XIV. Wren also designed for Charles the Winchester Palace (1682–1683), his hunting retreat 60 miles

from London. **Sir Godfrey Kneller** and **Peter Lely** were Charles's court painters.

CHARLES II OF SPAIN (1661–1700). Charles II was the only surviving child of **Philip IV of Spain** and Mariana of Austria. He was plagued by physical deformities and mental disabilities brought on by the insistence on the **Hapsburg's** part to intermarry in order to retain their power and lands. For this reason, Charles was an inept ruler and his reign marked the decline of the Spanish monarchy. His mother acted as regent for most of his reign. Yet, Juan de Austria, the king's half brother, exiled her from court in 1677 and she was unable to return until Juan's death in 1679. In that year, Charles married Marie Louise of Orléans, niece of **Louix XIV of France**, a union that produced no heirs. Marie died in 1689 and Charles married Maria Anna of Neuberg, daughter of Elector Palatine Philip William, who also remained childless. Therefore, when Charles died in 1700, he left his grandnephew, Philippe de Bourbon, duke of Anjou and Louis XIV's grandson, as his successor. In 1702, the War of the Spanish Succession ensued, as England, Portugal, Holland, and Austria sought to curtail French expansion. The war was to last until 1714, when it was agreed that Philippe would ascend the throne as Philip V of Spain, but would be removed from the French line of succession to ensure a balance of power in Europe.

Charles, like his father, was a patron of the arts, though not of the same caliber. Juan Carreño, **Antonio Palomino**, and **Claudio Coello** were his court painters, with Coello rendering one of the great masterpieces of the Spanish Baroque: the famed *La Sagrada Forma* (1685–1690) for the sacristy of the Church of San Lorenzo in El Escorial. Charles invited the Neapolitan master Luca Giordano to his court in 1692 to paint ceiling **frescoes** in the Monastery of San Lorenzo in El Escorial and also to augment the decorations in San Antonio de los Portugueses, Madrid.

CHÂTEAU DE BALLEROY, NEAR BAYEAUX (beg. c. 1631). The Château de Balleroy is one of the few buildings by **François Mansart** to have survived intact. Built for Jean de Choisy, chancellor to the Duc d'Orléans, it stands on an island surrounded by a moat. The date of construction is uncertain since little documentation on the commission exists. Here, Mansart developed further the ideas he had introduced in the **Château de Berny** (1623–1624; Val-de-Marne, Fresnes), specifically the rejection of the typical French château type with *corps-de-*

logis (main body), wings, and a screen that encloses the central court, in favor of a freestanding structure, independent roofing for each pavilion, and surface textures that add visual interest. At Balleroy, as in Berny, the central block is taller than the pavilions and capped by a pitched roof with dormers. The whole structure stands on a low terrace that moves at the same rhythm as the projecting and receding pavilions and is accessed by curvilinear steps that provide a welcome break from the linearity of the rest of the building. The surface of the structure is covered in brick, with quoins and window surrounds executed in stone. While domestic structures of this kind in France usually emphasize the horizontal plane, here Mansart emphasized the vertical axis. He did this because it is a rather small structure when compared to other French châteaux of the period, and he therefore wanted to make it seem more imposing. The château passed on to Choisy's relatives, the de la Cour-Balleroy, who owned the property until 1970, when it was purchased by Malcolm Forbes, who established the first museum of ballooning in its galleries.

CHÂTEAU DE BERNY, VAL-DE-MARNE, FRESNES (1623–1624).

Of this building, designed by **François Mansart** for Pierre Brûlart, son of Chancellor Nicolas Brûlart de Sillery, only part of the court façade and one of the main pavilions remain. The rest was demolished at the beginning of the 19th century. Luckily, a drawing by Mansart attached to the contract he signed when he received the commission survives, as do several 17th-century engravings that record the original appearance of the structure. When Mansart began work on this château, a building was already on the site. He had the central block destroyed and rebuilt further back. He then modified the rest of the structure to provide a uniform and coherent design. Instead of creating a typical French château type with *corps-de-logis* (main body), wings, and a screen to enclose the central court, he opted for a freestanding structure, at the time a major innovation in France. He also roofed each part of the building independently with two roof types: one pitched and the other **domed**. He curved the areas where the pavilions met the taller main block, adding a quadrant colonnade at each angle—a feature he borrowed from **Salomon de Brosse** that became one of his trademarks. The result was an elegant, flowing design—an improvement on the static rectilinear designs of the French châteaux of the past. Various textures embellished the building's surface to add visual interest. In the lower story were arched openings,

while in the second story the windows were capped with alternating triangular and segmented **pediments**. The roofline was given added movement by the inclusion of half-squared domes and dormers, while the corners of the structure were enhanced with quoins. Also, the building featured raised panels and niches between the windows. The clear definition of masses resulting from all of these features is a common characteristic of Mansart's architecture.

CHÂTEAU DE BLOIS, LOIR-ET-CHER. The Château de Blois has a complicated history. It is located on the banks of the Loire River, where in the 10th century Thibaud I, count of Blois, erected a castle. In 1391, Thibaud's descendants sold the castle to Louis d'Orléans, son of Charles V of France. In 1498, when Louis's grandson, Louis XII, became king of France, he set up his court at Blois. For this purpose, he had the castle renovated into a proper royal residence in the Gothic style (1498–1503) in all likelihood by the mason Colin Biart. Francis I, who succeeded Louis XII, added his own wing in 1515–1524 using a Renaissance vocabulary, possibly under the direction of the Italian architect Domenico da Cortona (Dominique de Cortone) who at the time was living in Blois. The design included the famed spiral staircase facing the palace's central court.

In 1634, Gaston, Duc d'Orléans, the brother of **Louis XIII of France**, returned to court in disgrace for signing a secret treaty with Spain in which he promised to support the Austrian **Hapsburgs** in case of war and for marrying Margherite of Lorraine against his brother's wishes. Louis exiled him to Blois, where Gaston decided to occupy his time with the rebuilding and expansion of the existing château. Eager to keep Gaston occupied and out of trouble, the king approved the project, even though it was a grander and costlier scheme than the building of the **Palais du Luxembourg** commissioned by their mother, **Marie de' Medici**. The château was never fully completed because in 1638 **Louis XIV** was born, displacing Gaston as the heir to the throne. The king cut Gaston's pension and therefore also the financial support he needed to complete his building project.

The commission to carry out Gaston's renovations went to **François Mansart**, who used a U-shaped layout for the main block of the building, enhanced by a quadrant colonnade on the lower level. These were elements he had already experimented with in the **Château de Berny** he built in 1623–1624. At Blois, he applied the ancient architectural orders

correctly, with the Doric in the lower level, the Ionic in the second level, and the Corinthian above. A curved staircase marks the main entrance and adds further movement to the structure. The central block protrudes forward and features the greatest amount of applied decoration. Though the plan is asymmetrical, in the exterior Mansart was able to regularize the façade.

The Château de Blois witnessed several major events in history. It is here that Joan of Arc received the blessing from the archbishop of Reims before she drove the English out of Orléans. It is also at Blois that Henry I, Duc de Guise, the enemy of King Henry III, was assassinated in 1588. Finally, it was at Blois that Marie de' Medici, widow of **Henry IV**, was exiled in 1617 by her son, Louis XIII.

CHÂTEAU DE MAISONS, YVELINES (1642–1646). Known as the Château de Maisons-Laffitte, this building, designed by **François Mansart**, was erected on an island surrounded by a dry moat. The name comes from its original owner, René de Longueil, président de Maisons, who expended the exorbitant sum of two million livres to build it. After the work was completed, Mansart was forced to demolish a portion of it because his calculations had been incorrect, causing the **vault** and vestibule to collapse. As in the **Château de Berny** (1623–1634) and **Château de Blois** (1635–1638), Mansart used a freestanding central block with protruding pavilions at either side, each with independent pitched roofs with dormers. New is the addition of single-story cubic pavilions at the end of each wing. The garden and court façades are almost identical except for the fact that Mansart added three entrances to the court façade, emphasized with broken **pediments**, whereas the garden façade has only one entrance. Mansart used the **classical** orders correctly and defined the various forms clearly and coherently, both characteristic of his style.

The Château de Maisons is the only domestic structure by Mansart to have retained the original appearance of its interior. The vestibule is articulated in the Doric order and adorned with allegorical **reliefs** on the vault and eagles on the entablature. The staircase is **domed** with two galleries. On the entablature are seated **cupids** with bows and arrows, meant to represent the arts and sciences. The balustrades are formed by complicated curved and acanthus patterns that add a playful element to an otherwise formal and classicized decorative program. While color does not play a part of the interior decorative scheme, the variety

of textures results in a sober yet elegant effect. *See also* SARAZIN, JACQUES.

CHÂTEAU RICHELIEU, POITOU (beg. 1631). Designed by **Jacques Lemercier**, the Château Richelieu is known primarily through engravings. Only two small grottos, the entrance gate, and a **domed** pavilion have survived; the rest was demolished in 1805 for its stones. Lemercier built the structure for Cardinal **Armand Richelieu** and he also designed the adjacent town of Richelieu that is currently semi-deserted. The château had a typical French design with three sides around a square court, the fourth side enclosed by a low wall. The pavilions at the ends of the wings and the central bay were capped by squared domes. In front of the low wall was a forecourt enclosed by two lines of offices. The garden façade featured a heavy central bay and turreted pavilions at the ends. The exterior was decorated with statues and busts enclosed in niches, including two of Michelangelo's famed slaves.

The town of Richelieu was built by Lemercier on an area that measures 700 by 500 meters and is accessed by three gates. It presents a symmetrical grid-like design with two plazas, the Place du Cardinal and Place Royale, serving as its centerpieces. To attract residents, Richelieu did not impose city taxes. He did, however, force those who purchased land in the town to build according to prescribed plans and to use the architects of his choice. When Richelieu died, the city was almost completely abandoned. Currently, there are approximately 2,500 residents, and the town serves mainly as an agricultural community.

CHIAROSCURO. An Italian term used to indicate the contrasts of light and dark in a painting that define and add volume to the various forms. This ancient technique was reintroduced during the Renaissance. Yet it was in the 17th century when the method was exploited to add a greater sense of drama and theatricality to works of art. The first master to do this was **Caravaggio**, who used light to place all focus on the main protagonists of his scenes while leaving his backgrounds dark. In his *Death of the Virgin* (1605–1606; **Paris, Louvre**), for example, the light enters diagonally from the upper left into the dimly lit setting and falls on the body of the **Virgin Mary** to punctuate her importance in the story of salvation. Followers of Caravaggio further exploited the use of chiaroscuro for dramatic effect, among them **Gerrit van Honthorst**, who specialized in nocturnal scenes, such as *Christ before the High Priest*

(c. 1617; London, National Gallery), where the flickering effects of a candle placed in the center of the composition are clearly seen on the faces and costumes of the main figures. **Georges de La Tour** also experimented with candlelit scenes, for example his *Christ and St. Joseph* (1645) in the Paris Louvre. **Rembrandt** was able to use chiaroscuro in such a way as to grant the illusion that the light in his paintings comes from within the figures, as his *Judas Returning the Thirty Pieces of Silver* (1629; Yorkshire, Mulgrave Castle) exemplifies. In this work, the powerful gesture of Judas that conveys his remorse for having betrayed Christ is made more poignant by the golden glow of light that surrounds him, set off against the darkness of the room he and the others occupy.

CHOIR. The choir is the part of a church that includes the **transept**, crossing (where the transept and **nave** cross), and **apse**. It is so called because in the early years of the Christian Church the space was normally reserved for a circle of singers who surrounded the altar during the mass. In medieval times, the choir was divided from the nave by a rood screen that separated physically and symbolically the clergy from the faithful. This feature was eventually eliminated to conform to changes in liturgy. The choir is often decorated with **frescoes**, with **Domenichino's** at Sant'Andrea della Valle (1622–1627) presenting a noteworthy Baroque example. Here are depicted scenes from the life of **St. Andrew**, to whom the church is dedicated.

CHRIST IN GLORY WITH SAINTS (c. 1597). Florence, Palazzo Pitti. This work was painted by **Annibale Carracci** for Cardinal **Odoardo Farnese**, who is shown kneeling in prayer in the foreground on the right. He is accompanied by Sts. **Mary Magdalen**, Hermenegild, and Edward the Confessor, this last his namesaint who presents him to Christ. The Savior sits above the clouds and looks down at the cardinal while extending his arms to display the wounds in his hands inflicted when he was crucified. A translucent sphere of light echoes the curve created by his extended arms and serves as a halo that sets him apart from the other figures. At either side of Christ is a putto who plays peekaboo with his drapery, and St. John the Evangelist with his eagle and **St. Peter** with the keys to the kingdom of Heaven. In the background is **St. Peter's Basilica** and a crippled man in tattered clothes crawling on the ground—perhaps a reference to the cardinal's empathy for the needy and his engagement in acts of charity. The work borrows

its composition from Raphael's *Madonna di Foligno* (1511–1512; Vatican, Pinacoteca), where the patron, Sigismondo de' Conti, also kneeling in prayer, is presented by St. **Jerome** and accompanied by Sts. **John the Baptist** and **Francis**, this last in a similar gesture as St. Hermenegild in Annibale's painting. Above, in Raphael's rendition, are the **Virgin** and Child who sit on a cloud in front of a massive sphere.

The choice of Sts. Hermenegild and Edward the Confessor among the saints who accompany Odoardo had political implications. St. Hermenegild is the patron saint of Seville, Spain, who was martyred for refusing to embrace Arianism, while St. Edward was king of England from 1042 till his death in 1066 and is the patron saint of the English crown. The **Farnese** had close ties to Spain since Odoardo's grandmother was the illegitimate daughter of the **Hapsburg** Emperor Charles V and half sister of Philip II of Spain. Odoardo's father, Alessandro Farnese (d. 1592), was the governor-general to the Spanish Netherlands who regained the southern provinces of the Low Countries for the Spanish crown. On the pretext that England had provided assistance to the Protestants of the United Provinces during the conflict, the Spaniards, with the blessing of Pope Sixtus V, in 1588 sent the Spanish Armada to overtake England, remove Elizabeth I from power, and reinstate Catholicism in the English monarchy. Though the Armada was defeated, efforts by the papacy to recover England to Catholicism continued. In fact, **Clement VIII** issued a bill in 1600 to prevent James I's ascent to the English throne. Once James became king of England, the pope corresponded with him and his consort, Anne of Denmark, in the hopes of persuading them to reinstate Catholicism to their kingdom.

In view of these events, a suggestion has been made that Annibale's *Christ in Glory* may have been commissioned by Odoardo to express to the pope his desire to ascend to the throne of England once it was recovered by the Catholic world, a seat he was qualified to occupy not only because he was Charles V's great-grandson and the great-nephew of Philip II of Spain, but his mother, Infanta Maria, was the granddaughter of King Manuel I of Portugal. Odoardo did not obtain the English throne. Instead, in 1600, Clement VIII appointed him the protector of the English nation.

CHRIST IN THE HOLY HOUSE AT NAZARETH (1640). The Cleveland Museum of Art. This work by **Francisco de Zurbarán** presents an unusual theme. Christ, shown as a teenager, is depicted along with

his mother, the **Virgin Mary**, in an intimate moment at their home in Nazareth. On his lap is a crown of thorns that has pricked the finger he examines intently—a prefiguration to his future suffering and death on the cross. The fact that he does not react to the pain suggests that he has accepted his fate. His mother, who is engaged in needlework, on the other hand, has paused for a moment to ponder on the future suffering of her son. As a result, a tear flows from her eye. Her engaging in needlework is a symbol of her virtuous nature, while the lilies at her side signify her purity and the roses her charity. The bowl filled with water at Christ's feet refers to the sacrament of baptism. The two doves by the Virgin are the birds she offered for sacrifice to the temple after her son was born. Here, they indicate that she is also offering her son so that humanity may attain salvation. Finally, the table placed between the two figures signifies both the altar and the sepulcher where Christ will be buried, and the cloth Mary works on refers to the shroud used in the preparation of his body for burial. The work is neither signed nor dated, and the details of the commission and identity of the patron are unknown. It has been proposed that it may have been intended for the private quarters of a prelate, as suggested by the imposing size of the painting and its complicated iconography.

CHRIST IN THE HOUSE OF MARY AND MARTHA (c. 1655). Edinburgh, National Galleries of Scotland. Painted by **Johannes Vermeer**, *Christ in the House of Mary and Martha* depicts an event from the Gospel of St. Luke (10:38–42). Christ goes to Bethany to visit the sisters Mary and Martha, and Martha complains to him that Mary is listening to his words and not carrying out her chores. Christ responds that Mary has chosen the better part. The story was often invoked to illustrate the balance one must seek between an active and contemplative life. St. Augustine, for example, wrote that Martha is the personification of the active life because she welcomed Christ into her home and accepted him as the Savior. Mary personifies contemplation because she was concerned with the word of God. In Vermeer's painting, Christ sits at the table while Martha places a bread basket in front of him, giving the work a eucharistic meaning. Mary sits at Christ's feet, her head resting on her hand, listening intently to his discourse. It is not known who commissioned the work. Scholars believe that it may have been a Catholic patron, since it speaks of the two main requirements for salvation as dictated by the Church: faith and the active engagement in charitable acts.

CHRISTINA OF SWEDEN (1626–1689). Christina of Sweden was the daughter of King Gustav Adolf, who died in the Battle of Lützen in 1632, when she was six, and Maria Eleonora, princess of Brandenburg, who suffered from mental illness. She received her education from Chancellor Axel Oxenstierna, who governed as head of the Swedish regent council until she reached maturity, and Johannes Matthiae, court chaplain, later bishop, and a tolerant theologian. Blessed with an insatiable capacity for knowledge, Christina received an education normally afforded to male monarchic heirs. She was instructed in philosophy, theology, mathematics, astronomy, and other areas of learning and, by 18, was fluent in French, German, Italian, Dutch, Latin, and Greek, and had enough knowledge of Hebrew and Arabic to read texts in these languages.

Christina ascended the throne in 1644 and immediately set out to transform her court into a new Athens. For this purpose, she invited some of the greatest minds of the era to her court, including the French philosopher René Descartes, the German philologist Johan Freinsheimus, the Dutch scholar of Latin Nicolaas Heinsius, and the Frenchman Gabriel Naudè, a physician, freethinker, and librarian to both Cardinals **Armand Richelieu** and **Jules Mazarin**. Also at her court were the prominent mathematician and geometrician Blaise Pascal; Raphael Trichet DuFresne, who published the first edition of Leonardo's treatise on painting and dedicated it to the queen; and Isaac Vossius, who specialized in Arabic, mathematics, and physics and who tutored Christina in Greek. Christina acquired precious manuscripts from the collections of Cardinal Mazarin, the French councilor Alexandre Petau, the bibliophiles Hugo Grotius and Gerard Vossius, the Dutch Rabbi Manasse ben Israel, and the orientalist Gilbert Gaulin, among others. Considered one of the most significant of Europe, her collection consisted of approximately 6,000 printed volumes and 2,000 manuscripts. Christina also purchased a number of antique pieces and acquired through war the collection of Rudolph II of Prague that included a substantial number of Venetian and northern Renaissance paintings. Christina's most important political coup as queen was the attainment of the **Peace of Westphalia** (1648) that ended the **Thirty Years War**.

On 6 June 1654, Christina abdicated the throne, leaving Karl Gustav, her cousin, as her successor. It is not completely understood why she decided on this course of action. Some believe that she wanted to avoid marriage and motherhood because she may have been a lesbian. And

though there is some evidence to suggest her homosexual inclinations, there were more pressing reasons for her refusal to marry. In the 17th century, a husband was considered the master of his wife and his household, and a wife was expected to obey and act submissively toward her husband. This was antithetical to the position of female rulers as head of their countries. How to reconcile the politically sanctioned authority of women who ruled with the authority their husbands exercised over them was a major challenge Christina seems to have wanted to avoid. Christina may also have given up the throne because she wanted to dedicate her life to the pursuit of knowledge. She decided she would move to **Rome**, at the time the center of learning and culture. Upon leaving Sweden, she took a grand tour of various northern cities, including Hamburg, Utrecht, and Brussels. She converted to Catholicism in Hofkirche at Innsbruck, and then continued on to Venice, Mantua, Ferrara, **Bologna**, Urbino, and other Italian cities. She finally entered Rome on 25 December 1655. Her abdication, conversion, and move to the papal city represented a major political coup for **Alexander VII** and the Catholic Church. Therefore, the pope commissioned **Gian Lorenzo Bernini** to refurbish the Porta del Popolo for Christina's grand entry into the city and arranged for several festivities in her honor.

In 1659, Christina set up her permanent residence in the Palazzo Riario, now Corsini, on the Lungara, where she spent the last three decades of her life. Her home became a meeting place for artists, literati, scientists, and musicians, and from these gatherings several academies evolved, including the Accademia Reale Christina established in 1674. Among its members were the naturalist Giovanni Alfonso Borelli, the astronomer Giovanni Domenico Cassini, and the poets Alessandro Guidi, Vincenzo da Filicaia, and Benedetto Menzini. Cardinal Giovanni Francesco Albani, later Pope Clement XI, was also a member. Christina immediately began augmenting the art collection she had brought from Stockholm by purchasing magnificent works by the likes of Raphael, Titian, and **Peter Paul Rubens**, as well as ancient statuary, including the famed *Dioscuri* and *Faun with a Goat*, both now in the Prado Museum in Madrid. She was the patron of Bernini, Pier Francesco Mola, **Carlo Fontana**, Giulio Cartari, Antonio Gherardi, Giovanni Bonati, Fabritio Chiari, Pietro Balestra, Gianangelo Canini, Ercole Ferrata, Domenico Guidi, Francesco Maria Nocchieri, Carlo Cesi, Giuseppe Ghezzi, Camillo Arcucci, **Jacob Jordaens**, Sébastien Bourdon, Jacob Ferdinand Voet, and David Beck. When Bernini died in 1680, Christina

commissioned **Filippo Baldinucci** to write his biography. She died in 1689 and was buried in **St. Peter's Basilica**, one of the very few women in history to have been granted such an honor.

CHURCH OF THE SORBONNE. See SORBONNE, CHURCH OF THE.

CLASSICISM. Classicism is a term used to denote an art style that borrows its visual vocabulary from the Greco-Roman era. It adheres to the Greco-Roman ideal of beauty that features harmonious proportions, simplicity of ornamentation, and emotional restraint. In the Baroque era, classicism became associated with the art of the **Carracci** and their followers. Their style embraced the aesthetic principles established by the Renaissance masters, especially Raphael, and the **Neoplatonic** concept that artists must improve upon nature by choosing its most beautiful parts and combining them to create an idealized rendition. Classicism, as reinterpreted by **Nicolas Poussin**, became the central core of the **French Academy of Painting and Sculpture**.

CLEMENT VIII (IPPOLITO ALDOBRANDINI; r. 1592–1605).

Clement VIII was born in Fano in 1536 to a noble Florentine family exiled in 1531 for opposing Medici rule. He studied law in the universities of Padua, Perugia, and **Bologna** and, in 1548, he became consistorial advocate thanks to the intervention of his protector, Cardinal Alessandro **Farnese**. In 1568, he served as auditor to the cardinal *camerlengo* who administered the properties and revenues of the Holy See and, in the following year, he was made auditor to the Rota, the ecclesiastical tribunal of the Catholic Church. He obtained the cardinalate in 1585 and, in 1586, he acted as grand penitentiary. In 1588, Pope Sixtus V sent him as legate to Poland to mediate between Sigismund III Vasa and Archduke Maximilian III, both contenders to the Polish throne. After the Battle of Byczyna (1588), Maximilian was imprisoned, but Clement was able to obtain his release in 1589 and to persuade him to waive his right to the Polish crown, putting an end to the conflict. Upon his return to **Rome** in the same year, Clement's success made him the most prominent figure among the cardinals in the papal city. Innocent IX died in December of 1591, and in January of the following year Clement was elected to the papal throne. The aging **St. Philip Neri**, who had been his confessor

for 30 years, gave over the position to Cesare Baronius, whom Clement created a cardinal.

In 1593, **Henry IV of France** converted to Catholicism and Clement absolved him of the censures imposed upon him earlier by Sixtus V, who had pronounced him unfit to assume the French throne because he was a Huguenot (French Protestant). The king's conversion and absolution eventually put an end to the French Wars of Religion (1562–1598) that had plagued the region for more than 30 years. Henry proved to be a major ally in 1597 when Alfonso d'Este, duke of Ferrara, died without an heir and Clement sought to retrieve the Ferrarese duchy for the papal states. In 1598, through Clement's mediations, Spain and France signed the peace Treaty of Vervins, which forced Philip II of Spain to withdraw his troops from French territory. Then, in 1601, Henry IV and Carlo Emanuele I, duke of Savoy, signed the peace Treaty of Lyons agreeing to cede the marquisate of Saluzzo to Savoy in exchange for Bresse, Bugey, Gex, and Valromey.

Clement was a ruthless persecutor of heretics and a champion of Catholic promulgation to all corners of the world. Between 1595 and 1605, he put to death more than 30 individuals for acts of heresy, including the philosopher and cosmologist Giordano Bruno. In 1596, he published a new *Index of Forbidden Books*. Clement also promulgated missionary work in Latin America and the Far East. He founded the ecclesiastical province of Manila in the Philippines in 1595 and was the first pope to send missionaries to Persia. It was also during Clement's reign that Beatrice Cenci was put to death, along with her brother, Giacomo, and stepmother, Lucrezia, for the murder of her father, Francesco—an event that caused quite a stir in the papal city. Supposedly, Francesco was abusive and had a criminal record, so the people of Rome, sympathetic to the Cenci, protested the death sentences imposed by the tribunals. But Clement showed no mercy and ordered that the executions take place. He also confiscated the Cenci's possessions and kept them for himself and his own family.

Clement was responsible for the renovation of the Church of San Giovanni in Laterano, Rome. He had Giacomo della Porta rebuild the **transept** and the Cavaliere D'Arpino and assistants **fresco** events from the life of Constantine the Great and from the foundation of the basilica, emphasizing scenes of reconciliation that paralleled his attainment of peace between France and Spain and France and Savoy. He also had the

dome of St. Peter's executed in mosaic by D'Arpino and the high altar below by della Porta. Clement commissioned Giovanni and Cherubino Alberti to decorate the Sala Clementina at the Vatican. Here the frescoes feature scenes from the life of Clement I, the saint who lived in the first century and who was martyred, that speak of Clement VIII as his successor. The work is a magnificent example of illusionistic painting and exerted tremendous influence on later Roman ceiling frescoes. Clement was the one who bestowed the knighthood on **Giovanni Baglione** in 1606 and condemned **Agostino Carracci's** *Lascivie*, a series of erotic engravings.

CLEMENT X (EMILIO ALTIERI; r. 1670–1676). Emilio Altieri was born in **Rome** in 1590 to Lorenzo Altieri, from the old Roman nobility, and the Venetian Vittoria Deifini. He began his career as a lawyer, but was ordained in 1624 after serving as auditor to the nunciature of Poland. Upon his return to Italy, he was made governor of Loreto and Umbria and protector of Ravenna against floods. Under **Innocent X** he served as nuncio to Naples and, under **Alexander VII**, as secretary of the Congregation of Bishops and Regulars. Having declined earlier the cardinalate in favor of his older brother, he finally received the honor in 1669 from his protector, Clement IX, whom he succeeded as pope in 1670. The conclave that elected him lasted four long months, and Altieri was chosen to occupy the throne only because the participating cardinals wished to select an older pope whose reign would be short. Since Clement's family line ended, he adopted the Paluzzi, the family into which his niece Laura Caterina, the last Altieri, had married. Cardinal Paluzzo Paluzzi degli Albertoni, the uncle of Laura's husband, he appointed cardinal nephew in charge of the administration of the papal states.

As Clement X, Altieri was confronted with two major issues. In France, **Louis XIV** disputed with the pope over revenues from vacant dioceses and abbeys. In Poland, he provided financial support to Commander John Sobiesky in his struggle against the Ottoman threat. Aside from these events, he also established the see of Quebec. Among the saints he canonized were Francis Borgia, Louis Beltran, and Rose of Lima, this last from Peru and the first saint from the American continent. Clement was the patron of **Carlo Maratta**, who rendered for him the *Triumph of Clemency* (1673–1675) in the grand salon of the Palazzo Altieri in Rome. **Gian Lorenzo Bernini** rendered for him the

altar and ciborium in the Chapel of the Holy Sacrament in **St. Peter's** (1673–1674). Clement is the one to have appointed **Giovan Pietro Beliori** Commissario dell'Antichità (curator of antiquities) in 1670.

CLERESTORY. A clerestory is a row of windows on the upper part of a wall, meant to provide natural light in the interior of a structure. Clerestories are most commonly used in churches where the differing heights of the aisles and **nave** allow for a row of windows on the upper portion of the nave wall. The oldest clerestories appear in Egyptian architecture, with those in the Great Hypostyle Hall at Karnak providing an example. The ancient Romans used clerestories mainly in their basilicas and baths, as in the Baths of Diocletian. When Christianity became the official religion of the Roman Empire and churches were built, masters looked to the Roman basilican plans for models. As a result, clerestories became a common feature of churches. In the medieval era, clerestory windows were often filled with stained glass to enhance the building's sacred character. These usually presented religious narratives meant to instruct the faithful in Christian dogma.

CLUBFOOTED BOY (1642). Paris, Louvre. The *Clubfooted Boy*, painted by **Jusepe de Ribera**, possibly for Don Ramiro Felipe de Guzmán, Viceroy of Naples, presents a sympathetic view of a deformed child. With his crutch across his shoulder, the boy smiles as he stops to greet the viewer, in his hand a paper that reads in Latin, "Give me alms for the love of God." That he is in need of alms is denoted not only by his deformity, but also by his tattered clothes and bare feet. The low horizon line used by Ribera serves to emphasize the boy's physical impairment, but it also grants him a sense of monumentality to bring across the point that the way to salvation is through good deeds and charity, one of the primary lessons offered by the Church of the **Counter-Reformation**.

CLYTIE TRANSFORMED INTO A SUNFLOWER (1688). Versailles, Musée National du Château. This painting, rendered by **Charles de la Fosse**, was part of a series of mythologies commissioned by **Louis XIV of France** for the Grand Trianon at **Versailles**, a structure used by the king as a place of refuge from the daily activities at court. Since the building was meant for leisure and surrounded by gardens, Louis chose to have its interior decorated by various masters with scenes that reflected its use and setting. The subjects chosen were mythologies from

Ovid's *Metamorphoses* that explained the origins of flowers and reflected the nurturing qualities of nature. *Clytie Transformed into a Sunflower* relates the myth of the **nymph** Clytie, daughter of Oceanus. She loved **Apollo**, but her feelings were unrequited. When Apollo ravaged Leucothoë, the jealous Clytie informed the victim's father, Orchamus, king of Persia, of the incident. Incensed, Orchamus buried Leucothoë alive. Scorned by the sun god for having caused such misfortune, Clytie sat on the ground for nine straight days, nourishing herself with only dew and her tears. Each time Apollo flew by on his chariot, she turned her face upward and followed him with her eyes. Finally, her limbs took root and she was transformed into a sunflower fated to turn in his direction for eternity. In de la Fosse's painting, not only does the myth explain the heliotropic qualities of the sunflower, but it also references the king. Apollo crossing the firmament in his chariot and causing the sun to set is a metaphor for the Sun King, as Louis was often described, retiring to the Trianon after a long day at court.

COELLO, CLAUDIO (1642–1693). Claudio Coello was born in Madrid in 1642 to a family of Portuguese origin. A relative of the royal portrait painter Alonso Sánchez Coello, Claudio was trained by Francisco Rizi, in whose studio he remained until 1660. **Antonio Palomino**, Coello's student and friend, informs that the artist befriended the court painter Juan Carreño, who gained him access to the royal art collection. There, Coello was able to copy the works of the Flemish and Venetian masters that proved to be a major influence in his artistic development. It has been suggested that Coello may have also become acquainted with the Italianate mode during a trip to Italy between 1656 and 1664, suggested by a gap in the documentation pertaining to the artist during those years.

Coello's *Triumph of St. Augustine* (1664; Madrid, Prado) illustrates the impact of both Flemish and Italian examples in his art, particularly in the lush application of vivid color, the use of sweeping diagonals, and the elegant sway of the figures. It features St. Augustine, one of the doctors of the Church, triumphing over paganism, represented by the broken idols at his feet and ancient architecture in ruins in the background. Coello's *St. Joseph and the Christ Child* (1666; Toledo, Museum of Art) is no less vibrant. It presents St. Joseph holding the infant Christ and advancing forward to place him in his cradle. Putti are seen opening the blankets to receive the child while the **Virgin Mary**, in the background, engages in sewing, a symbol of her virtuous nature.

The scene, meant to denote the love and devotion Joseph feels toward the Christ Child, is unusual in that nowhere else is the saint given such preeminence in scenes where the Holy Family is depicted. In Spain, however, the cult of St. Joseph was particularly popular, which explains the saint's predominance in Coello's work. Coello's *St. Michael and the Archangel* (1665–1670; Houston, Sarah Campbell Blaffer Foundation) also belongs to this period. It presents the scene from the Book of Revelations where St. Michael, protector of Christians against the Devil, battles the dragon and expels it from Heaven.

In the 1660s, Coello obtained several important commissions, including the *Virgin and Child Venerated by St. Louis* (1660–1666; Madrid, Prado) painted for Luis Faure, an archer of the Royal Guard, and the *Annunciation* (1668) for the Benedictine nuns of San Plácido in Madrid to be placed above their church's high altar. This last commission, a large painting measuring seven and a half meters in height, originally went to **Peter Paul Rubens**, who left a preparatory drawing that Coello considered when devising his own composition. Coello, however, simplified some of the elements in Rubens's drawing, modified some of the figure groupings, and added to the solidity of forms by enhancing the **chiaroscuro** effects.

By 1675, Coello was receiving commissions from King **Charles II of Spain**, but he did not become court painter until 1683. In 1679, he was involved in the temporary decorations for the entry of Marie Louise of Orléans, Charles's bride, to Madrid. In 1675–1680, he also painted the *Portrait of Charles II* (Barcelona, Museu Nacional d'Art de Catalunya), a work that emphasizes the king's sociopolitical standing. He wears the chain of the Order of the Golden Fleece, reserved only for royalty and the highest members of the aristocracy, and his sword, symbol of power and authority, is also displayed prominently. A second portrait (c. 1675–1680; Madrid, Prado) shows the king in bust length, with torso turning to the right and head to the left, a feature that casts the sitter as an active, vigorous figure. Here, the king again wears the symbol of the Golden Fleece, as well as armor. The *Immaculate Conception* (c. 1685; Madrid, Church of San Jerónimo), like the earlier *Triumph of St. Augustine*, presents a figure with an elegant sway of the body, here enhanced by the fluttering drapery. The Virgin is presented according to **Francisco Pacheco**'s description of the Immaculate Conception type, though the figure is older. Coello's usual putti twist and turn every which way as they push the Virgin toward Heaven.

Coello's most important work is the *Sagrada Forma* (1685–1690), painted for the sacristy of the Church of San Lorenzo in El Escorial, where the royal family worshipped. The painting commemorates the translation from the altar of the Annunciation in San Lorenzo to the sacristy in 1684 of a miraculous host that had bled when Protestants seized it in 1572. It also presents Charles II as defender of the faith and of the validity of the sacred nature of the miraculous host. The commission had originally been given to Rizi, Coello's teacher. But Rizi died, leaving Coello to complete the project. In fact, Coello's final composition closely relates to Carreño's *Foundation of the Trinitarian Order* (1666), painted for the Trinitarians of Pamplona, a work based on a preparatory drawing by Rizi. This would suggest that Coello retained the most important compositional elements provided by Rizi before his death. Palomino states that Coello, however, changed the viewpoint to place the observer among the witnesses of the solemn event depicted, resulting in a tour de force of illusionism.

Coello's last major work was the **altarpiece** in the Church of San Esteban (Stephen) in Salamanca depicting the *Martyrdom of St. Stephen* (1693). By now Luca Giordano had arrived at the Spanish court and brought with him the dynamic Italian Baroque style for which he was well known. Coello's *Martyrdom of St. Stephen* shows the influence of Giordano in the overly dramatic gestures of the figures, as well as brilliant coloring and lighting. Giordano's presence at court resulted in the overshadowing of Coello's career. He died in 1693 at the age of 51, possibly from tuberculosis, the last of the great masters of the Spanish Baroque era.

COFFER. A coffer is a sunken panel used on a ceiling or **dome** that serves both decorative and structural purposes. Structurally, it lightens the ceiling, as less concrete or other materials are needed for its construction. Coffers were revived in the 15th century by architects like Leon Battista Alberti, who used it in Sant'Andrea, Mantua (beg. 1470 on the barrel **vault** above the main entrance). This feature was borrowed from the ancient Romans, who often coffered the vaults of their structures, as exemplified by the coffered dome of the Pantheon. In the Baroque era, architects modified the quadrangular designs of coffers to give them a symbolic purpose. So, for example, **Guarino Guarini** coffered the **Chapel of the Holy Shroud** in Turin (1667–1694) with crosses and stars that spoke of Christ's sacrifice and the heavenly realm.

Others used coffers for illusionistic purposes. **Francesco Borromini** used a coffered niche in perspective for the entrance of the **Oratory of St. Philip Neri, Rome** (1637–1650) to grant a sense of depth. In the **perspective colonnade** (1653) in the Palazzo Spada, **Rome**, he coffered the vault to enhance visually the length of the structure.

COLBERT, JEAN-BAPTISTE (1619–1683). Jean-Baptiste Colbert was the minister of finance under **Louis XIV of France** from 1665 until his death in 1683. He was born in Reims to a draper who supposedly descended from a Scottish noble family. Colbert is said to have received a **Jesuit** education, and before his 20th birthday he obtained a post in the war department through one of his uncles, who was married to the daughter of Michel Le Tellier, then secretary of war. By 1649, Colbert was working as the councilor of state. In this capacity, he suppressed revolts in Normandy, Anjou, and Poitou during the **Fronde**. In 1651, Cardinal **Jules Mazarin** was exiled from **Paris**, and he appointed Colbert to look after his finances. On his deathbed (1661), Mazarin recommended Colbert to Louis XIV. This led to his appointment in 1664 as superintendent of buildings, controller-general of finances in the following year, and secretary of state for naval affairs in 1669. He also worked as minister of commerce, of the colonies, and of the palace. A partisan of mercantilism, he encouraged industry in France by providing subsidies and tariff reductions. He also regulated the pricing and quality of manufactured goods. To improve agriculture, Colbert attempted to remove the burden of taxes from the peasantry, placing it on the Church, nobility, and bourgeoisie—a policy that was bitterly resisted and ultimately unsuccessful. As secretary of state and the navy, he built new shipyards, harbors, and arsenals, and he also carried out a road-building campaign. He founded the Academy of Sciences and the Paris Observatory, built by Claude Perrault, bringing the astronomer Domenico Cassini from Italy to run it. He also established the Academy of Music and the French Academy in **Rome**, and he promoted the **French Academy of Painting and Sculpture** in Paris.

The absolutist policies of the king and his minister were carried over to every other aspect of life. The Gallican Church upheld its independence from the rule of the papacy, and **Jansenism** and every other religious faction were suppressed. The arts were also controlled by the state. Colbert believed that art should serve the glory of France. He therefore appointed **Charles Le Brun** to dictate taste. He established the Gobelins

factory to produce tapestries and furnishings for the monarchy and the Savonnerie factory to produce the carpeting. Le Brun provided all the designs, and the workmen manufactured the objects under his direction. In the French Academy, Le Brun upheld the principles established by **Nicolas Poussin** that favored historical paintings with noble subjects and characters that appealed to reason.

When Colbert died in 1683, he was succeeded by his rival, François Michel Le Tellier, marquis de Louvois, the son of Michel Le Tellier, who had given Colbert employment in the war department. By then, France's economy had declined, taxes had increased, and corruption had become widespread. The peasantry and bourgeoisie were suffering while the nobility, busy at **Versailles**, completely ignored their plight. In art, the blind adulation of **classical** art imposed by Le Brun was questioned. The nobility had grown tired of the academic style and began demanding more lighthearted subjects, paving the way to the Rococo.

COLLEGIO DI PROPAGANDA FIDE, ROME (1654–1667). The Propaganda Fide was established by **Gregory XV** in 1622 to organize foreign missions, and the Collegio served as the institution that trained the missionaries. In 1646, **Francesco Borromini** was made the official architect of the Collegio by **Innocent X**, and in the 1650s he was charged with the consolidation and amplification of an existing complex of buildings that included a chapel executed earlier by **Gian Lorenzo Bernini** (1634). Borromini rebuilt the chapel, added new dormitories, and provided a large façade that concealed and unified the various structures that formed the complex. Therefore, the façade does not reflect the interior arrangement. The attic on the façade is an 18th-century addition, which is why a massive cornice sits below it. Borromini used his characteristic convex and concave forms, though in a more subdued manner than usual, perhaps because the building is in a narrow street by the Piazza di Spagna that does not allow the viewer to step back far enough to perceive all of the details at once. Borromini here rejected the **classical** order. His pilasters are colossal, with capitals that are his invention. Some are placed at an angle for added movement and animation. The focus is on the central bay and main doorway, this last **unpedimented** and instead crowned by convex and concave forms. Above it is an aedicula that juts out toward the viewer. The windows, the most inventive parts of the building, are surmounted by alternating forms that repeat the crowning of the main doorway and aedicula.

In the interior, Borromini demolished Bernini's oval chapel, replacing it with an oblong space. Dedicated to the Three Wise Men, the new chapel is articulated with colossal pilasters and features almost no flat surfaces, as the walls are pierced by a number of niches and recesses. The capitals on the pilasters are cherubs and above the entablature are a large number of circular windows that provide a flood of light in the daytime. The most visually appealing elements of the chapel are the ribs that emanate from the pilasters to form an intricate crisscross pattern across the **vault's** surface. This building by Borromini exemplifies his approach to architecture in sculptural terms and his ability to invent new forms.

COLONNA, LORENZO ONOFRIO (1637–1689). Lorenzo Onofrio Colonna was a member of one of the oldest and noblest families of **Rome**. He was prince of Paliano and Castiglione and grand constable of Naples. At the age of 24 (1661), he married Maria Mancini, niece of Cardinal **Jules Mazarin** and the lover of **Louis XIV of France**. The marriage was not successful and Maria, who feared for her life, left Lorenzo in 1672. She fled to France with her sister Hortense, where they received asylum from Louis XIV. Louis, however, reversed his offer of protection when Lorenzo intervened. Next, the two sisters went to the court of Savoy in Chambéry and then to Flanders, where Maria was jailed by her husband's agents. She was released eventually and went to Madrid, where she entered a convent. She remained there until her husband's death in 1689, when she returned to Italy, dying in Pisa in 1715.

Prior to their breakup, the couple were among the most notable supporters of art, music, and theater in Rome, their patronage matched only by Queen **Christina of Sweden**. In fact, Maria competed with Christina in that she held salons in her home where philosophical discussions were the norm. Like Christina, she wrote her autobiography and had an interest in cosmology. She, in fact, authored astrological almanacs that demonstrate her knowledge of medieval Arabic works on the subject as well as the writings of Johannes Kepler. Lorenzo was a major art collector and the patron of **Claude Lorrain**, **Carlo Maratta**, Salvator Rosa, **Gaspard Dughet**, and Gaspar van Wittel. He had a preference for landscape painting. In fact, he was instrumental in elevating the genre to a higher plane. Lorenzo commissioned one of the most important ceiling **frescoes** of the second half of the 17th century for the great gallery in his family palace from Giovanni Coli and Filippo Gherardi (1675–1678). It

depicts the participation of his most illustrious ancestor, Marc' Antonio Colonna, in the Battle of Lepanto of 1571, where the Turks were defeated. Unfortunately, this commission has not received the attention it deserves in current scholarship.

CONCERT OF YOUTHS (1595). New York, Metropolitan Museum of Art. The *Concert of Youths* is the first commission **Caravaggio** received from one of his most important patrons, Cardinal **Francesco Maria del Monte**. Drawing from Renaissance depictions of musicians, usually females in contemporary garb by artists such as Lorenzo Lotto and Palma Vecchio, Caravaggio updated the scene by instead using three young men dressed *all'antica* who are preparing to give a concert. One figure tunes his lute, another examines the score he will be singing, and a third holds his wind instrument and stares intently at the viewer. The winged figure to the left is **Cupid**, who is plucking grapes from a bunch. The inclusion of this figure and his action have been explained by scholars: Cupid is there because, as Giorgio Vasari expressed it in discussing a painting by Paolo Veronese of female musicians accompanied by the god, he is always in the company of music. The grapes have to do with Cesare Ripa's declaration in the *Iconologia* that music, like wine, was invented "to keep spirits happy." The music sheet and violin in the foreground are there to invite the viewer to join the young men in their activity. Musical instruments are a symbol of love and also of harmony. This, coupled with the erotic appearance of the partially clad figures, enhances the theme of amorous enticement that permeates the painting. That the lutenist's eyes are welling up with tears may denote that music here is meant as a remedy for unrequited love. The figure with the wind instrument has been identified as Caravaggio himself, and the lutenist is thought by some to be Mario Minniti, the artist's Sicilian friend with whom he lived in the Palazzo Madama. The subject of the painting may have been recommended by Cardinal del Monte, who owned concert scenes by various masters. He is also known to have owned a number of musical instruments, including lutes and guitars. In a letter he wrote to a friend he in fact boasted that he played a little guitar and could sing in the Spanish mode.

CONTARELLI CHAPEL, SAN LUIGI DEI FRANCESI, ROME (1599–1600, 1602). The Contarelli Chapel is the last chapel on the left at San Luigi dei Francesi, the church of the French nationals living in

Rome, and it represents **Caravaggio's** first public commission. The church is located across the street from the site of the palace belonging to Cardinal **Francesco Maria del Monte**, one of the artist's most important patrons. The chapel belonged to the heirs of the French Cardinal Mattieu Cointrel (in Italian, *Contarelli*), who in 1585 left funds in his will for its decoration. He also allocated funds for the church's façade and high altar. **Giovanni Baglione** informs that it was del Monte, a friend of Virgilio Crescenzi, the executor of Cointrel's will, who obtained the commission for Caravaggio. While living, Cointrel had hired Girolamo Muziano (1565) to decorate the chapel with six scenes from the life of **St. Matthew**, his namesaint, but these were never executed. In 1587, after Cointrel's death, Crescenzi hired the Flemish sculptor Jacob Cobaert to render the statue of *St. Matthew and the Angel* to be placed above the altar. This work also was never completed. In 1591, Crescenzi commissioned the Cavaliere D'Arpino to **fresco** the chapel. Arpino executed the **vault** with *St. Matthew Resurrects the Daughter of the King of Ethiopia* as the central scene and prophets at either side (fin. 1593). In 1592, Crescenzi died and Arpino soon abandoned the project.

In 1597, the priests of San Luigi dei Francesi demanded that the Crescenzi complete the chapel's decoration. The family complained that they had already spent a large sum on it and blamed Arpino for the delay. **Clement VIII** became involved, temporarily charging the completion of the chapel to the Fabbrica of **St. Peter's**, the office responsible for construction and other work in the basilica. Members of the Fabbrica offered a new contract to Arpino, but at this point he was fulfilling so many commissions for the pope that he was unable to continue the works in the Contarelli Chapel. In 1599, the contract to complete the project was given to Caravaggio, who may have assisted Arpino earlier on the ceiling frescoes.

Caravaggio painted two canvases for the lateral walls, the *Calling of St. Matthew* and the *Martyrdom of St. Matthew*. In the first, Christ points to the saint in a highly dramatic gesture borrowed from Michelangelo's *Creation of Adam* in the Sistine Ceiling, Rome (1508–1512). The light that enters from the upper right parallels Christ's extended arm for further emphasis. Next to the Savior is **St. Peter**, the rock upon which the Church was built. He, like Christ, is dressed *all'antica* to stand out from the rest of the figures, who are garbed in theatrical costumes. St. Matthew, the tax collector, had been counting the money he collected for the day when Christ called to follow him. In the painting he responds by

pointing to himself in a “Who me?” gesture. He is the only figure to note Christ’s presence and the only touched by the light, denoting that this is a personal spiritual experience. The eyeglasses of the figure standing by St. Matthew have been read as symbol of the shortsightedness of those who engage in the sin of usury. A **repoussoir figure** in the foreground directs the viewer into the scene, a common element in Baroque art.

St. Matthew was martyred by sword for thwarting the Ethiopian King Hirtacus’s attainment of the virgin Ephigenia. In the *Martyrdom of St. Matthew*, Caravaggio presents the saint prostrate on the ground and his executioner grabbing him by his right arm and readying to plunge the sword into him. The drama of the moment is enhanced by the fleeing boy on the right who screams in horror. An angel in a complex twisted pose reaches down from a cloud to offer the palm of martyrdom to the saint. The artist himself is included as the bearded figure in the crowd. Some have suggested that he is meant to represent King Hirtacus, who ordered the execution of St. Matthew. This scene proved to be a major challenge for Caravaggio, as revealed by the many *pentimenti* seen through X-rays. The contract stipulated that the martyrdom be shown in the interior of a church with several steps leading to the altar and that the scene be populated by a large number of individuals. Caravaggio struggled with the scale of the figures and the details of the setting. The final scene, inspired by Tintoretto’s *St. Mark Freeing a Christian Slave* (1548; Venice, Galleria dell’Accademia), resulted in the successful rendition of a man of faith who experiences a heroic death—a timely subject for the era of the **Counter-Reformation**. Again repoussoir figures introduce the viewer to the scene, and dramatic **chiaroscuro** adds to the painting’s sense of theatricality.

In 1602, the figure of St. Matthew by Cobaert was placed in the niche above the Contarelli Chapel’s altar. The angel was never executed. Cointrel’s nephew Francesco, who was the rector of the Congregation of San Luigi, rejected the piece. The commission was then given by Cointrel and the Crecenzi to Caravaggio. The first version he rendered (destroyed in 1945) showed the saint writing his gospel guided by an angel, his crossed legs the attribute of scholars. The painting was rejected, as the saint’s perplexed expression in reaction to the angel guiding his hand was read as a sign of feeble-mindedness and his exposed limbs and dirty feet were deemed indecorous. The rejected version was purchased by Marchese **Vincenzo Giustiniani**, who appreciated Caravaggio’s intentions. Caravaggio then created a second version that seems to have

been financed by Giustiniani. This version presented St. Matthew as an ancient philosopher with a halo to denote his divinity and the angel enumerating the words of God rather than guiding the saint's hand.

The Contarelli Chapel proved to be a major success and placed Caravaggio among the most sought-after masters of his era. When the lateral paintings were revealed, all of Rome came to see them. Federico Zuccaro, who was a respected older master, also came to view the works and is said to have commented, "What is all the fuss about? This is nothing but warmed over Giorgione." With this he may have meant that, like Giorgione, Caravaggio was using heavy chiaroscuro to conceal problems of draftsmanship. In truth, however, his negative commentary may have reflected his view of Caravaggio as a major threat to his own career.

CONVERSATION À LA MODE (THE GARDEN OF LOVE; c. 1630–1633). Madrid, Prado. This painting by **Peter Paul Rubens** presents a group of elegantly garbed men and women either sitting or standing in a garden by a **classical** temple-like structure. A hesitant young woman is being coaxed by her lover to join the group while a putto pushes her in that direction. The presence of a fountain crowned by **Venus** riding a dolphin, a statue of the three Graces, and numerous putti suggests that the scene unfolds in the garden of love. This relates the painting to a literary genre of the period in which the garden of love was the locus of gallantry, proper manners, and courtship. That the putti carry objects related to marriage and that Rubens painted the picture around the time of his own nuptials to the 16-year-old Héléne Fourment (1630) suggests that the work had personal significance for the artist. The references to marriage include the torch and crown of Hymen, god of marriage, held by the putto in the center; a yoke held by two other putti for yoking a couple together to denote that marriage is a shared task; a pair of doves, the sacred birds of Venus, goddess of love; and a peacock, sacred bird of Juno, patroness of marriage. It has recently been suggested that the scene shows the progress of Héléne from maiden to wife to mother. As a maiden, she is the young woman being persuaded to join the group. As a wife, she reappears toward the middle of the composition sitting on the grass with her hand on her partner's leg. Finally as a mother, she stands next to one of the three seated women on whose lap leans a putto.

CONVERSION OF ST. PAUL (c. 1587–1588). Bologna, Pinacoteca Nazionale. The subject of the *Conversion of St. Paul* gave artists an

opportunity to demonstrate their skill in rendering a crowded scene in a landscape setting, with figures riding on horses, Christ emerging from the heavens, and the dramatic reaction of all those present to Paul's experience. This painting by **Ludovico Carracci** possesses all of these elements. The twisted poses of the figures, the sense of turmoil, and the presence of Christ in the heavens are elements that have resulted in a dramatic rendition. St. Paul, whose birth name was Saul, was a persecutor of Christians and, on his way to Damascus to arrest some of these faithful and to bring them back to Jerusalem for prosecution, he experienced a vision that caused his conversion to Christianity—the moment depicted by Ludovico. The precedent for this scene was Michelangelo's rendition in the Pauline Chapel at the Vatican (1542–1550) where the saint is shown on the ground, having fallen off his horse upon seeing the vision of Christ, who asks him, "Saul, why do you persecute me?" Ludovico also used these elements. However, he simplified the composition and made it more theatrical by opting for a vertical format, reducing the number of figures, placing the apparition to the right, and introducing a series of diagonals.

CORNARO CHAPEL, SANTA MARIA DELLA VITTORIA, ROME (1645–1652). When **Innocent X** ascended the papal throne, **Gian Lorenzo Bernini** fell temporarily out of favor. Cardinal Federigo Cornaro took the opportunity to commission from the sculptor the decoration of his private chapel in the Church of Santa Maria della Vittoria, **Rome**. As the son of Doge Giovanni Cornaro, the chief magistrate of Venice, Federigo was a member of one of the most affluent and powerful families of that city. His appointment as cardinal in 1626 had caused a major uproar since the Venetian Republic forbade the children of doges to accept papal appointments. The Venetian Senate ultimately ratified his position as cardinal, though its members refused to approve his later appointments as bishop of Vincenza and Padua. In 1632, however, they made him Patriarch of Venice, a position he held until 1644, when he moved permanently to Rome. At the time, he chose the chapel at Santa Maria della Vittoria as his final resting place.

Because the Church of Santa Maria belongs to the Order of the Discalced Carmelites established by St. **Theresa of Avila**, Federigo chose a major event in the saint's life as the centerpiece of his chapel—the *Ecstasy of St. Theresa*. Bernini was provided with a huge budget, more than the sum made available to **Francesco Borromini** for the building

of **San Carlo alle Quattro Fontane**. Therefore, Bernini was able to use the most precious materials throughout the chapel. He lined the walls up to the entablature with marble. Then, on the altar wall, he built a magnificent aedicula, also of marble, that serves as a canopy for the sculpture of St. Theresa floating amidst the clouds, experiencing a mystical moment. Next to her is a smiling angel with an arrow in his right hand gently lifting her drapery so he may pierce her heart. From the aedicula emanate bronze rods that imitate rays of light, adding to the mystery of the event. This scene is based on the writings of St. Theresa in which she described how a sublime angel appeared to her and pierced her heart with an arrow, leaving her all afire. Fittingly, Bernini's angel wears drapery with folds shaped like flames. For St. Theresa, the stabbing felt like God caressing her soul. Since in her description the saint used phrases that are quite sexual and that one would expect in a narrative of a woman's intimate encounter with a lover, Bernini depicted her in an orgasmic state, with limp arms and legs and opened mouth as if moaning.

The altar table at St. Theresa's feet features a gilded bronze **relief** of the **Last Supper**, perhaps to tie the establishment of the holy communion with the saint's mystical communion with God. On the side walls of the chapel are depictions of deceased members of the Cornaro family witnessing and discussing St. Theresa's experience, along with Federigo himself. He, in fact, is the only figure who looks directly at the viewer. Above the entablature are other scenes from the life of St. Theresa painted to look like gilded bronze reliefs. On the **vault** is a heavenly vision by Guidobaldo Abbatini of the Holy Dove surrounded by clouds and angels, these overlapping the feigned reliefs. On the floor are skeletons executed in inlaid marble which naturally represent death in juxtaposition to the Holy Dove, which promises an afterlife for those who embrace the true faith. By merging sculpture, architecture, and painting, and using materials of different colors and textures, Bernini was able to also merge the fictive with the real space to create a theatrical rendition that demands physical and emotional participation from the viewer.

CORONATION OF THE VIRGIN (c. 1597). New York, Metropolitan Museum of Art. This work by **Annibale Carracci** was rendered for Cardinal **Pietro Aldobrandini** after the artist's arrival in **Rome** in 1595. It presents the **Virgin Mary** being crowned by God the Father and Christ on a bank of clouds populated by ghostlike figures. The Holy Dove hovers directly above the Virgin while musical angels at either

side grant a celebratory mood. The real subject of the work, then, is the Virgin's coronation as queen of Heaven by the **Holy Trinity** after her **dormition** and **assumption**. The *Coronation* is not a biblical but an **apocryphal** event. It is a theme that had existed in art since the Gothic era and had been depicted in various forms. The Virgin could be shown enthroned with her son at her side placing a crown on her head, kneeling in front of Christ or God the Father to receive the crown, or with both Christ and God simultaneously crowning her, as seen in Annibale's version. This last type was uncommon in Italy, but often found in northern Europe and Spain, demonstrating that the artist wanted his work to stand out from other Italian examples. Annibale used a hemispherical composition to denote the placement of the scene in the **dome** of Heaven—an element borrowed from Raphael's *Disputà* in the Stanza della Segnatura (1510–1511) at the Vatican. The treatment of the ghostlike figures in the heavenly realm and of the musical angels surrounding the Virgin, God the Father, and Christ, on the other hand, betray the influence of Correggio. The perfectly symmetrical arrangement, the idealization of the figures, and the serenity of the scene qualify the artist as a **classicist** who embraced the principles of the High Renaissance masters, particularly those of Raphael.

CORSICA AND THE SATYR (1640s). Private collection. This work by **Artemisia Gentileschi** presents an episode from Giovanni Battista Guarini's popular *Il Pastor Fido*, published in the 16th century. The story goes that a lustful **satyr** attempted to rape the **nymp**h Corsica. The two struggled, but she managed to escape because she was wearing a wig that came off when the satyr grabbed her by the hair to try to subdue her. Artemisia shows Corsica rubbing her head where the wig was attached as she runs. Smiling, she turns her head toward the confused satyr who has fallen to the ground. The figures form two parallel diagonals that denote convincingly their actions of pursuit and flight. Corsica's billowing drapery also adds to the effect.

It is not known who the patron was for this painting, nor the details of the commission. Since the episode chosen is seldom represented in art and the few examples that do exist are from northern Europe, some scholars have stated that the choice of subject must have been the patron's. However, Artemisia had a predilection for scenes that featured female heroines or women victimized by males. That Corsica was able to defeat a physically stronger male by relying on her wits certainly

conforms to the types of subjects the artist favored. Artemisia often transformed images of women depicted by male masters as seductresses or villains into more sympathetic renditions that expressed their plight, for example **Susanna** or **Lucretia**. Commentators on Guarini's *Il Pastor Fido* considered Corsica a seductive, malevolent enchantress, and her wig a symbol of falsehood. Artemisia instead presented the nymph as a woman who refused to be victimized and who outsmarted her assailant.

CORTONA, PIETRO DA. *See* BERRETINI DA CORTONA, PIETRO.

CORTONA/SACCHI CONTROVERSY (1634–1638). From 1634 to 1638 a series of theoretical debates were held in the **Accademia di San Luca, Rome**, regarding the proper representation of histories, then considered the highest **genre** in art. These debates became known as the Cortona/Sacchi Controversy because they were carried out by two groups, one led by **Andrea Sacchi** and the other by **Pietro da Cortona**. Sacchi represented the **classicists** who professed their belief that, in rendering histories, artists should follow the Aristotelian rules of tragedy. They should use a minimal number of figures, perhaps not more than nine or ten, so each may be granted individual expression. Grandeur, clarity, simplicity, unity, and decorum are the key ingredients to a successful rendition. Members of the second group, who were partisans of a more theatrical mode of representation, were led by Cortona. They advocated instead that histories should follow the precepts of epic poetry and include a multitude of figures, settings, and subplots, all held together by a common theme.

That both Sacchi and Cortona put into practice the opposing concepts they embraced is evidenced by their works. A comparison of Sacchi's *Divine Wisdom* (1629–1633) to Cortona's *Glorification of the Reign of Pope Urban VIII* (1633–1639), both **frescoed** ceilings in the **Palazzo Barberini**, Rome, reveals that Sacchi did in fact limit the number of figures and emphasize clarity, simplicity, unity, and decorum. As a result, the work is easy to read, possesses a serene atmosphere, and is visually appealing for its soft pastel colors and idealization of forms. It pales, however, in comparison to Cortona's work in the sense that the multitude of characters weaving in and out of the fictive architecture in the *Glorification of the Reign of Pope Urban VIII* imbues the scene with a spontaneity and vibrancy lacking in Sacchi's work.

COSTANZA BONARELLI, BUST OF (c. 1636–1637). Florence, Museo Nazionale del Bargello. The bust portrait of Costanza Bonarelli was rendered by **Gian Lorenzo Bernini**. She was the wife of Matteo Bonarelli, who assisted Bernini in the execution of the monument of Countess Matilda of Tuscany in **St. Peter's** (1634–1637). She was also Bernini's mistress. The sculptor caught her in an intimate moment with disheveled hair, her blouse partially opened, and a passionate facial expression that demonstrates his ability to capture the physical appearance of his sitters as well as their psychological essence. The crumpled drapery and thick strands of hair set against her smooth skin add to the visual vibrancy of the work.

The passionate affair Bernini had with Costanza ended badly. He discovered that his brother Luigi was also having relations with her. He attacked Luigi with a crowbar and later chased him with a sword into the Church of Santa Maria Maggiore, **Rome**. Then, he sent one of his servants to slash Costanza's face with a razor and banished the bust to Florence. Charges were brought against him but, thanks to the intervention of Cardinal Francesco **Barberini**, he was not imprisoned but only fined 3,000 scudi. Bernini's mother pleaded with **Urban VIII** to intervene. The pope absolved Bernini of the crime for no other reason than his artistic talent. He did, however, order Bernini to find a wife and settle down. In 1639, Bernini heeded Urban's advice and married Caterina Tezio, a relationship that was to last 34 years and produce 11 children.

COUNCIL OF TRENT (1545–1563). The Council of Trent was the 19th ecumenical council of the Roman Catholic Church. It takes its name from the city of Trent (in Italian, *Trento*; in Latin *Tridentum*, from which the term *Tridentine* derives) in northern Italy, where its first session was held. Convoled by Pope Paul III, its purpose was to enact measures against the spread of Protestantism and reforms meant to eliminate abuses related to Church administration, including the sale of indulgences that had fueled the Protestant Reformation. With this, Paul III launched the **Counter-Reformation**. The council took 18 years to complete, though the actual sittings only lasted for four of those years. The first group of sessions took place in 1545–1547 under Pope Paul III, the second in 1551–1552 during the pontificate of Julius III, and the third in 1562–1563 under Pius IV.

In responding to the accusations and criticisms of the Protestants, the council succeeded in codifying Catholic dogma and in reaffirming the validity of priesthood, the sacraments, and transubstantiation when the host, once blessed, becomes the actual blood and body of Christ. The council also reasserted clerical celibacy and monasticism, the virtues of sainthood, the role of the **Virgin** in the story of salvation, and the efficacy of pilgrimages, indulgences, and relics. It also declared that only the Church could interpret the Bible, accusing of heresy any Christian who professed his/her own interpretation. In terms of curtailing administrative abuses, the council recognized that the Protestant Reformation had been occasioned by the avarice and ambition of bishops. Therefore, it issued decrees requiring bishops to reside in their sees and imposed limitations on the number of benefices they could receive. It also called for the reform of monastic orders and the education of the clergy through the establishment of seminaries. The council was not well attended. Only 31 prelates were present at its opening and 213 at its closing. It nevertheless inaugurated the modern Roman Catholic Church and set its tone for the next four centuries.

The council's last session is of particular interest to art historians because it was here that enactments were made regarding the proper depiction of religious subjects. The canons and decrees of this session established the differences between idolatry and veneration, specifying that the purpose of religious art was to instruct the faithful in Catholic doctrine and incite piety. The lessons to be provided to the faithful were to be on the subject of redemption, on the intercessory role of the saints and the Virgin Mary, and on the veneration of relics. Religious images were to also remind individuals of the gift of salvation attained through Christ's sacrifice and of God's miracles effected through the intercession of saints. Religious art was to inspire the faithful to live their lives in imitation of these blessed individuals. All superstitions attached to images, any quests for gain, or lasciviousness were to be removed. To ensure this, artists were to work under the scrutiny of bishops to prevent any errors of representation and to uphold decorum and coherence. These enactments are what led to the development of Baroque art, as they prompted artists to reject the ambiguities of Mannerism and create images that were easily understood by the populace and the well-educated alike and that were filled with a new sense of drama and theatricality that appealed to the senses and evoked emotional responses

from viewers. *See also* BAROCCI, FEDERICO; BORROMEIO, SAINT CHARLES; PALEOTTI, ARCHBISHOP GABRIELE.

COUNTER-REFORMATION. The Counter-Reformation was a movement initiated by the Roman Catholic Church to stop the spread of Protestantism and limit its influence. It is also called the Catholic Reformation because the Church combated this new religion that was threatening its power by enacting internal reforms that resulted in its renewal. The central component of this movement was the **Council of Trent**, convoked in 1545 by Pope Paul III to clarify Catholic dogma and eliminate abuses related to Church administration. The sale of indulgences, the fuel that prompted Martin Luther to break with the Church, was eliminated. Also, the problem of absenteeism among bishops was resolved by requiring them to reside in their respective sees. The numbers of benefices they received was also limited. Additionally, old monastic orders were reformed and new ones created, and seminaries were established in each diocese for the education of the clergy so they could guide their parishioners properly and fight heresy effectively. Finally, new dioceses were established in regions where Protestantism had gained ground.

Though the Council of Trent proved to be the greatest instrument used against the spread of Protestantism, three others became vital to the cause. In 1540, Paul confirmed the **Jesuit Order**, its main purpose to convert the heathen through missionary work and, in 1542, he revived the Inquisition to extirpate heretics from the Catholic world. In 1557, Paul IV, who had ascended the throne two years earlier, established the *Index of Forbidden Books* (*Index Librorum Prohibitorum*) to prevent the propagation of any dissenting ideas. Anyone who owned, sold, or circulated the books on the index ran the risk of excommunication. Toward the end of the 16th century, a number of reformers emerged in Italy, including Sts. **Charles Borromeo**, archbishop of Milan, and **Philip Neri**, founder of the Oratorians, who helped further the Tridentine cause.

It can be said that it was the Counter-Reformation that gave rise to Baroque art. In the last session of the Council of Trent (1563), decrees were issued that dealt with the role of art as visual medium to instruct the faithful on Catholic dogma. Art, it was decreed, should foster piety in viewers, remind them of the gifts bestowed upon them by Christ, God, and the saints, and provide models of proper Christian behavior. Artists responded by rejecting the ambiguities of Mannerism and by

rendering instead images with meanings that could be grasped easily by the faithful and that were filled with a new sense of drama that demanded an emotional response. Soon, Church authorities began writing guides based on the Tridentine stipulations to aid artists in the correct representation of religious scenes, for example **Gabriele Paleotti**, archbishop of **Bologna**, who wrote the *Discorso intorno alle imagini sacre e profane* in 1582. It advocated clarity of representation, historical accuracy, emphasis on emotional content to invoke piety, and narratives that asserted the validity of Catholic doctrines, particularly those questioned by the Protestants.

In church architecture, the council declared the **Latin cross plan** to be better suited to the rituals of the mass. A vast number of churches were erected following this prescription, the first being **Il Gesù** (1568–1584) in **Rome** by **Giacomo da Vignola**. Then, in 1606–1612, **Carlo Maderno** transformed **St. Peter's** from a **centrally planned** basilica to a longitudinal structure by adding a **nave** and new façade. To propagate the Tridentine stipulations, St. Charles Borromeo published in 1577 his *Instructiones fabricae et suppellectilis Ecclesiasticae*, a guide for sacred architecture and its furnishings.

COYPEL, ANTOINE (1661–1722). The French painter Antoine Coypel was a child prodigy. When he was 11, his father, Noël, also an artist and the director of the French Academy of **Rome**, took him to the papal city. There, Antoine was noticed by **Gian Lorenzo Bernini** and **Carlo Maratta**, who supposedly gave him advice on matters of art. Antoine eventually traveled to the north of Italy, where he studied the art of Correggio and the Venetians. By 1676, he returned to **Paris**, his native city, and, by 1681, he was a member of the **French Academy of Painting and Sculpture**. The diploma piece he submitted for admission into the academy was *Louis XIV Resting after the Peace of Nijmegen* (1681; Montpellier, Musée Fabre), a work that shows the influence of **Francesco Albani**, particularly in its use of small, sensuous figures with sweet expressions and the lush landscape setting. The king is shown at the top of the composition being crowned by Victory, with Fame at his side blowing her horn and holding a torch. On the lower left are the vanquished enemies of the kingdom while on the lower right are **Minerva**, goddess of wisdom, and Peace, who destroys the weapons and armors of war, meaning that hostilities have ended thanks to the king's wise rulership. Coypel's *Crucifixion* (1692; private collection) shows the influence

of **Peter Paul Rubens**, rediscovered in France late in the century when the **Palais du Luxembourg**, which contained his **Medici Cycle**, was reopened. Coypel's colorism and theatricality are the Rubensian elements he applied to the work. The scene is noisy and agitated, with more than just the usual elements. The centered cross of Christ, **Mary Magdalen** at his feet, mourners to his right, and tormentors to his left are all included. But Coypel also added the conversion of St. Longinus after he pierces Christ's side with his lance, the darkened skies and stars, a fissure on the ground where the Devil in the form of a serpent crawls, and figures that have fallen from the tremor that occurred upon Christ's death—elements found in the biblical account of the event. Coypel's *Bacchus and Ariadne* (1693; Philadelphia Museum of Art) is based on Venetian bacchanals. Bacchus is presented wooing Ariadne while surrounded by **nymphs** and **satyrs**. The rosy cheeks of the figures denote that they have all imbibed the wine of Bacchus. In fact, some of the figures have fallen as a result of their inebriation. Bacchus's carriage is on the right, with **Cupid** holding the reins, his presence and that of the putti frolicking above punctuating the amorous theme of the painting. The dainty figures, lush landscape setting, and lighthearted, sensuous subject all reflect the taste of the younger members of the French royalty and pave the way for the Rococo style.

At the turn of the 18th century, Coypel was involved in two major commissions, a series of scenes for Philippe, duke of Orléans, for his Galerie d'Enée in the Palais Royal and the **nave vault** of the Chapelle Royale at **Versailles**. The first (1703–1705) consisted of a ceiling representing the assembly of the gods that is no longer extant but is known from a surviving *modello* (Angers, Musée des Beaux-Arts) and seven scenes from the *Aeneid* by **Virgil** placed on the walls opposite the windows. The second commission was a collaboration with **Charles de la Fosse**, who painted the *Ascension of Christ* in the chapel's **apse**, and **Jean Jouvenet**, who created a scene of **Pentecost** in the tribune. Coypel's ceiling presents the *Glory of the Eternal Father* (1709), a scene that shows God the Father readying to receive his son into Heaven and angels around him who hold the **instruments of the Passion**. The work was inspired by **Giovanni Battista Gaulli's** *Triumph of the Name of Jesus* (1676–1679) in the Church of **Il Gesù**, Rome, for which Coypel was heavily criticized as his contemporaries felt that he had turned his back on Rubens, even though Gaulli was heavily influenced by the

Flemish master whose works he had studied in his native city of Genoa. Coype's ceiling is the foremost example of Baroque art in France.

COYSEVOX, ANTOINE (1640–1720). French sculptor from Lyons, the rival of **François Girardon**. Antoine Coysevox arrived in **Paris** in 1657. By 1679, he was working in **Versailles**, where he contributed to the decorations in the Galerie de Glaces, Escalier des Ambassadeurs, and Salon de la Guerre. In this last, his equestrian portrait of **Louis XIV** in **relief** stands out, a dynamic rendition carved in varying degrees of depth that enhances the aggressive movements of horse and sitter. Among Coysevox's freestanding sculptures, the best known is his tomb of Cardinal **Jules Mazarin**, executed in 1689–1693 (Paris, Institut de France). Unlike his competitor's **classicized** style, Coysevox's tendencies leaned toward the more dramatic baroque mode. In this work, the cardinal is shown on his knees with one hand on his chest and the other extended with a dynamic turn toward the viewer, his drapery responding to his movement. At his side is a putto and his cardinal's hat, a reminder to viewers of his high ecclesiastic rank. At the base of the tomb sit three allegorical figures: Abundance, Prudence, and France. They and the sarcophagus are in bronze while the top figures and draperies are in marble, an element borrowed from **Gian Lorenzo Bernini's tomb of Pope Urban VIII** (1628–1647) in **St. Peter's, Rome**. Coysevox was also a master portraitist. Among his works in this **genre** are the portraits of **Charles Le Brun** at the Wallace Collection, London (1676), the bust of **Louis XIV** at Versailles (c. 1680), and **Marie Serre** (1706) at the Paris **Louvre**.

CROSSING OF ST. PETER'S, ROME (1629–1640). In church architecture, the crossing is where the **nave** and **transept** meet. At **St. Peter's**, the crossing features four large piers that support the **dome**. These house relics of great significance to the Catholic faith. They are the lance St. Longinus used to pierce the side of Christ, the head of **St. Andrew**, the cloth (the *sudario*) of St. Veronica used by Christ to wipe his face on the way to Golgotha, and a piece from the cross of Christ brought to **Rome** by **St. Helena**, the mother of Constantine the Great. **Gian Lorenzo Bernini**, then official architect to St. Peter's, was charged with the decoration of the crossing. He was to render a statue of *St. Longinus* for one of the pier niches and relegate the execution of three statues for the remaining niches to other sculptors. **François**

Duquesnoy was charged with the execution of *St. Andrew*, **Francesco Mochi** with *St. Veronica*, and Andrea Bolgi, Bernini's assistant and pupil, with *St. Helena*. Bernini was also charged with the decoration of the upper niches that hold the relics. Here, ancient columns from Old St. Peter's were reused to support concave segmented **pediments** that are surmounted by stucco clouds and marble putti who hold inscriptions. The openings of these upper niches are closed off with **reliefs** of angels and putti displaying the relics contained therein. Bernini also directed the decoration of the grotto chapels directly below the crossing. Here, between 1630 and 1631, **Andrea Sacchi** painted the **frescoes** the *Road to Calvary*, the *Testing of the True Cross*, the *Martyrdom of St. Andrew*, and the *Beheading of St. Longinus*. These have since been replaced with mosaic copies.

Bernini's St. Longinus is shown at the moment when, having pierced Christ with his lance, he recognizes that the man truly is the son of God and is converted to Christianity. His astonished look, upward gaze, extended arms, and movemented drapery clearly relate the story of religious revelation in the theatrical terms expected of a Baroque work of art. Duquesnoy chose to present St. Andrew in front of his X-shaped cross, the *crux decussata*, a powerful, muscular figure that speaks of the nobility of martyrdom for the sake of the faith. His stance relates to that of St. Longinus, as do his dynamism and emotional gesture. Mochi's St. Veronica is based on a **classical** Niobid figure, her features that of the ancient prototype. The saint holds in her hand the *sudario* used by Christ while she runs in excitement to show the world the imprint of his face. Of the four figures, Bolgi's St. Helena is the least animated. She stands and holds the true cross, her stance more subdued and less movemented than that of the other figures.

In 1636, a rumor spread that Bernini had damaged further the crack that already existed in the dome of St. Peter's by weakening the piers when he hollowed them out to provide the niches for the statues. The cardinals of the Fabbrica, the office responsible for construction in the basilica, immediately took measures to correct the situation. Bernini, who also had an interest in the theater, responded to the criticism by writing a comedy on the subject in which he defended himself from the slander.

CUPID. The Greek counterpart of Cupid is Eros. He is the god of love, who causes those he pierces with his arrows to fall in love, and the son

of **Venus** and Mercury. **Apollo** ridiculed Cupid's archery skills so, in retaliation, the boy struck him with one of his arrows, causing him to fall in love with the **nymph** Daphne. She had committed herself to chastity and, therefore, refused his advances. As Apollo pursued Daphne, she screamed for help and the river god, Peneius, protected her by transforming her into a laurel tree. The frustrated Apollo adopted the laurel as his sacred plant, to be woven into wreaths for the crowning of heroes. In another myth, **Aurora**, the dawn, fell in love with Cephalus and abandoned her duties of announcing the coming of the day, bringing chaos to the universe. Cupid shot an arrow into Cephalus, who loved Procris, so he would return Aurora's affection. This remedied her love-sickness and she was able to return to her daily routine.

Cupid himself succumbed to love when he met Psyche. She possessed such beauty that the jealous Venus sent her son to shoot her with one of his arrows and make her fall in love with the most hideous man she could find. But Cupid himself fell in love with Psyche and asked Zephyrus, the West wind, to bring her to his chamber at night. Psyche wanted to see her mysterious lover. She lit a lamp, spilling hot oil on the sleeping Cupid, thus waking him. Angry, Cupid left her. Psyche searched for him high and low, without success. Venus complained to Psyche that she was worried about her son, which was causing her to lose her good looks. She instructed Psyche to go to the underworld and fetch the box where her beauty was kept. Psyche did as she was told. Upon her return from the underworld, she decided to open the box and take some of Venus's beauty for herself. When she lifted the lid, sleep came out and overtook her. Cupid found her, wiped the sleep off her face, and forgave her. He then went to Mount Olympus and pleaded with **Jupiter** for her immortality, which he granted.

The *Birth of Cupid* is the subject of **Eustache Le Sueur's** painting (c. 1646–1647; **Paris, Louvre**) rendered for the Cabinet d'Amour in the **Hôtel Lambert**, Paris. Cupid is also depicted in **Caravaggio's** *Amor Vincit Omnia* (1601–1602; Berlin, Gemäldegalerie), surrounded by various objects related to learning that denote the power of love over reason. Cupid accompanies the men who are about to perform a musical concert in Caravaggio's *Concert of Youths* (1595; New York, Metropolitan Museum of Art). In **Bartolomeo Manfredi's** *Cupid Punished by Mars* (1605–1610; Chicago, Art Institute), the god of love is chastised for causing the illicit affair between Venus and Mars. In Coyvel's *Bacchus and Ariadne* (1693), he holds the reins of the couple's carriage to punctuate

the amorous theme of the painting. **Anthony van Dyck** rendered the moment when Cupid encounters the sleeping Psyche (1638; Windsor, Royal Collection) after she opened Venus's box. **Orazio Gentileschi** instead painted the scene in which Psyche lights the lamp to learn Cupid's identity (1628–1630; St. Petersburg, Hermitage Museum). *See also* APOLLO AND DAPHNE.

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DAVID. The story of David, the second king of Israel, is in the biblical books of Samuel and Chronicles. Born in Bethlehem, David was the son of Jesse from the tribe of Judah. He first appears in the Bible as a young shepherd boy who is anointed by the prophet Samuel, marking him as the successor to King Saul. Tormented by an evil spirit, the troubled Saul sends for David, who soothes the king by playing his harp. His musical and poetic abilities are the reason he is traditionally credited with the authorship of the biblical psalms. When Goliath, the leader of the Philistines, threatened the Israelites, the young David volunteered to rid his people of the giant. With stone and sling he knocked over Goliath and then severed his head with a sword. His victory resulted in accolades from the populace. This raised Saul's jealousy to the point that he made a number of attempts on David's life. David fled into the wilderness and, with a band of followers, he fought the Philistines. Saul and his son Jonathan were slain in the battle on Mount Gelboe and, upon receiving the news, David rent his clothes and delivered a eulogy in their honor. Then he went to Hebron to claim the throne. The people of Judah accepted him as their king, but a group led by Abner professed their loyalty to Saul's son, Isboseth. Abner was defeated at the battle of Gabaon and Isboseth was murdered. David's position of power over all of the Israelites was sealed. He established Jerusalem as the capital of his kingdom and moved the Ark of the Covenant from Cariathiarim to the new capital city. He proposed the building of a temple to house the Ark, but the prophet Nathan informed him that the honor was reserved for his successor. David became infatuated with Bathsheba and, to rid himself of any obstacles to obtain her affections, he sent her husband, Uriah, into battle to die. He then married Bathsheba, who was carrying his child. The Lord was displeased and punished David by effecting the death

of his newborn son. David died after a 33-year reign. He was buried at Mount Sion and succeeded by his son Solomon.

In art, images of David had become quite popular during the Renaissance, particularly in Florence. Sculpted examples by Donatello (c. 1446–1460), Andrea del Verrocchio (1470s) (both Florence, Museo Nazionale del Bargello), and Michelangelo (1501–1504; Florence, Accademia) became symbols of the strength of Florence, the small city-state, in the face of adversity. Following these precedents, **Gian Lorenzo Bernini** rendered his *David* (1623–1624), now in the Galleria Borghese in Rome. Michelangelo's version had showed David tensing his muscles in anticipation of the confrontation with Goliath. Bernini took the idea one step further by presenting David in the process of pulling his sling to knock down the giant. The subject of *David with the Head of Goliath* became quite popular during the Baroque era, a scene that could be used to denote Catholic triumph over heresy. The two versions by **Caravaggio** (1600; Madrid, Prado and 1610; Rome, Galleria Borghese), one by **Guido Reni** (1605–1606; Paris, Louvre), and another by **Orazio Gentileschi** (c. 1610; Rome, Galleria Spada) provide noteworthy examples. **Rembrandt** rendered *Saul and David* (1655–1660; The Hague, Mauritshuis), a work that shows David playing his harp to soothe Saul's troubled soul. **Guercino**, on the other hand, painted *Saul Attacking David* (1646; Rome, Galleria Nazionale d'Arte Antica) with a spear in a fit of jealousy.

DAVID WITH THE HEAD OF GOLIATH (1610). Rome; Galleria Borghese. *David with the Head of Goliath* is a work by **Caravaggio** of great psychological depth. It presents a three-quarter figure of a youthful David holding up the severed head of Goliath and positioning his sword across his thighs. This is not the heroic David who rids his people of the Philistine giant, but a David who is overcome by sadness over the death of his enemy. The image is made more poignant by the fact that Goliath is a self-portrait, as noted in the guidebook written by Giacomo Manilli dating to 1650. Some scholars have even suggested that David is also a self-depiction, yet reflecting Caravaggio as a youth. The work was painted at a time when running from the law was proving to be a great burden for Caravaggio. For this reason, it is normally read by scholars as a visual expression of repentance and plea for pardon. On 28 May 1606, Caravaggio murdered Ranuccio Tommasoni of Terni over a wager on a tennis match, forcing him to flee from Rome to avoid prosecution. In

1610, when Caravaggio is believed to have rendered the work, Cardinal **Scipione Borghese** was the papal city's grand penitentiary and the artist may have sent the painting to him from Naples to persuade him to grant a pardon and safe passage back to Rome. The work is in fact documented in the cardinal's collection by 1613. Aptly, one scholar sees David's pose as akin to representations of Justice, with sword in one hand and scales in the other. Here, the scales are supplanted by the severed head that David seems to be weighing. David's sword is inscribed with the letters H-AS O S, an abbreviation for *Humilitas Occidit Superbiam* (humility slays pride). These are the words St. Augustine used to conclude his observations on the biblical account of the story of David and Goliath. In the same discussion, the saint compared David, who killed the giant, to Christ, who smote the Devil. This means that Caravaggio presented David as a prefiguration of Christ and symbol of Christian humility. David's sadness parallels Christ's recognition of his future sacrifice on the cross.

DE LA FOSSE, CHARLES (1636–1716). The French painter Charles de la Fosse was the pupil of **Charles Le Brun**. In 1658, he traveled to **Rome**, where he remained until 1660. In that year, he went to Venice, Modena, and Parma, returning to **Paris** in 1663. His study of **Pietro da Cortona** in the papal city and Veronese and Correggio in northern Italy had a major impact on the development of his own style. For acceptance into the **French Academy of Painting and Sculpture**, de la Fosse presented the *Rape of Proserpina* (1673; Paris, École des Beaux-Arts) as his diploma piece. Since Pluto, the god who perpetrates the rape, is the ruler of the dark underworld, the scene unfolds in a crepuscular landscape. Proserpina's nude form and the lushness of the outdoors show the influence of Venetian art, as well as the works of **Francesco Albani**, then revered in France. The figures' calculated, rhetorical poses also recall the works of **Nicolas Poussin**.

By the 1680s, de la Fosse became a partisan of Rubenism, favoring color over draftsmanship; this was due to the influence of his good friend **Roger de Piles**. In these years, **Louis XIV** decided to decorate his retreat at **Versailles**, the Grand Trianon, with mythological paintings based on **Ovid's** *Metamorphoses* that explained the origins of flowers and reflected the nurturing qualities of nature. Several artists were involved in the commission, with de la Fosse contributing his *Clytie Transformed into a Sunflower* (1688; Versailles, Musée

National du Château). The work shows **Apollo**, the sun god, ending his daily trajectory across the firmament while Clytie, who loves him, metamorphosizes into a sunflower fated to turn each day in the sun's direction.

In 1699, de la Fosse again contributed to decorations commissioned by the king. **Jules Hardouin-Mansart** had just completed the Pavilion du Roi at Château Marly (destroyed), and Louis sought to embellish its grand salon with four mythologies that referenced the seasons. This pavilion, like the Trianon, was meant as a garden retreat for the king and, therefore, the seasons and their establishment of the rhythms of nature were an appropriate theme. De la Fosse's painting for this commission was *Bacchus and Ariadne* (Dijon, Musée des Beaux-Arts) a representation of autumn rendered in the lush brushwork and shimmering effects he borrowed from **Peter Paul Rubens** and Veronese. The figure types and sensuousness of the subject are also Rubensian. A figure of Justice is included in the background, meant to refer to one of the king's supposed virtues.

De la Fosse did not limit his repertoire to mythologies. His *Finding of Moses* (1680; Paris, **Louvre**) and *Presentation of the Virgin* (1682; Toulouse, Musée des Augustins) are two examples of his religious scenes. The first includes an obelisk to situate the event in Egypt and the Golden Calf the Jews were worshipping when Moses returned from Mt. Sinai with the tablets inscribed with the ten commandments. The scene again demonstrates the impact of Venetian art and Rubens on de la Fosse's own style. These influences also figure in the *Presentation*, a work based on Titian's painting of the same subject (1539; Venice, Galleria dell' Accademia).

From 1689 to 1692, de la Fosse was working in London for Duke Ralph Montagu, decorating his palace, when he was called back to Paris to render his most notable commission, the decoration of the **dome** and **pendentives** of the newly constructed Church of **Les Invalides** (1677–1691; by Jules Hardouin-Mansart). In the dome is *St. Louis Presenting to Christ the Sword He Used to Vanquish the Enemies of the Church* (1691–1706). Christ, at the apex, sits amidst the clouds and holds a scepter, the **Virgin Mary** at his side. At his feet are St. Louis, a portrait of the king, and Charlemagne, his predecessor, who sports a shield with the heraldic fleurs-de-lis. At the base of the dome are angels displaying the **instruments of the Passion** and angels playing musical instruments that enhance the sense of triumph. The pendentives feature

the four Evangelists who wrote the gospels in which the episodes that led to the salvation of humanity are narrated.

De la Fosse was one of the 17th-century artists to introduce to France a less stoic and more graceful mode of representation that opened the doors to the development of the Rococo style of the 18th century.

DEATH OF THE BLESSED LUDOVICA ALBERTONI, ALTIERI CHAPEL, SAN FRANCESCO A RIPÀ, ROME (1671–1674). The *Death of the Blessed Ludovica Albertoni* by **Gian Lorenzo Bernini** relates to his earlier *Ecstasy of St. Theresa* in the **Cornaro Chapel** at Santa Maria della Vittoria, **Rome** (1645–1652), in that here too a saintly figure is shown experiencing an intense mystical event. The nun Ludovica Albertoni (d. 1533), who took the Franciscan habit after the death of her husband, Giacomo della Cetera (1506), was declared a *beata* by the Church in 1671 for devoting herself to a life of piety and acts of charity. She died of a fever while tending to the sick. Bernini's sculpture presents her receiving her reward at the moment of death for having led such a selfless existence: the union with God and eternal glory. The work, therefore, speaks of the triumph over death and promise of salvation. Ludovica lies on intricate drapery, holds her hands to her chest, and throws her head back—her pose inspired by **Stefano Maderno's** recumbent *St. Cecilia* (1600; Rome, S. Cecilia in Trastevere). Her lips are slightly parted as she takes in the moment of her union with the otherworldly. To enhance the effect, Bernini made good use of the window on the right side of the chapel, now almost completely blocked, that allowed a diagonal light to enter, thus becoming the vision the blessed Ludovica is experiencing. Above Bernini's sculpture is a painting by **Giovanni Battista Gaulli, Virgin, Child, and St. Anne** (fin. 1675), enclosed in an elaborate gilded frame that features pomegranates at the base to symbolize the immortality of the soul. Cherub heads are attached to either side of the frame and a Holy Dove hovers above, ready to receive Ludovica's soul into Heaven. The entrance to the chapel features an arch in perspective that serves to frame the *beata* and enhance the viewer's experience of visualizing the woman's rapture. The visual impact of the ensemble is enhanced by the use of materials of different textures and colors, characteristic of Bernini's style.

Bernini received the commission from Cardinal Paluzzo Paluzzi degli Albertoni Altieri, a descendant of Ludovica and the adopted nephew of **Clement X**. Ludovica, who died in 1533, was already buried in the

Altieri Chapel. When Clement X beatified her, Paluzzo commemorated the event by refurbishing the sacred space. Perhaps his intention was to promote Ludovica's candidacy for canonization. The chapel had been restored in 1622 by Paluzzo's relative, the marquis Baldassare Paluzzi Albertoni, who charged Pier Francesco Mola with the project, and he also commissioned Gaspare Celio to provide **frescoes** for its decoration. Celio portrayed Ludovica wearing the Franciscan habit and Sts. **Charles Borromeo**, Cecilia, Agnes, Francesca Romana, and Clare, these last two on either side of the altar. Celio also provided an **altarpiece** featuring the Virgin, Child, and St. Anne, removed by Bernini when he worked on the chapel and replaced with Gaulli's painting of the same subject. Not only was Ludovica's beatification commemorated with the refurbishing of her chapel, but two texts were written in her honor. In 1672, Friar Giovanni Paolo published her biography and, in the following year, Bernardino Santino published a eulogistic poem dedicated to Paluzzo that lauds Ludovica's gift of contemplation and compares her in this regard to St. Theresa of Avila. This explains the correlation between Bernini's *Death of the Blessed Ludovica Albertoni* and his earlier *Ecstasy of St. Theresa*.

Bernini did not request any payment for his work in the Altieri Chapel. His brother Luigi had been banished from Rome for sodomy, and it is possible that the sculptor was trying to obtain a pardon from the pope, which he did in fact receive.

DEATH OF THE VIRGIN (c. 1605–1606). Paris, Louvre. The *Death of the Virgin* marked a pivotal moment in **Caravaggio's** career. When the artist obtained the commission from the papal lawyer and legal historian Laerzio Cherubini in 1601, he was at the height of his career. Cherubini was one of the custodians of the newly built Church of Santa Maria della Scala in Trastevere and had been granted the largest chapel in the building. He dedicated it to the transit of the Virgin to Heaven and, aptly, he commissioned Caravaggio to render an **altarpiece** for its decoration that depicted the event. The contract does not specify the amount disbursed to Caravaggio for rendering the work. Instead, it names Marchese **Vincento Giustiniani** as the arbiter in assigning the final payment. Though the contract specified that the work be delivered by 1602, Caravaggio completed it much later because at this point he was busy fulfilling the large number of public and private commissions he was receiving. Also, in 1602, Cherubini's chapel may not have been fully completed or ready for the painting's installation.

The transit of the Virgin to Heaven refers to her **dormition**. Christian doctrine asserts that the Virgin Mary fell into a deep sleep and was taken up to Heaven to reign as queen alongside her son. Renaissance versions of this theme were common, Fra Angelico (c. 1432; Boston, Isabella Stewart Gardner Museum) and Hugo van der Goes (c. 1481; Bruges, Groeningemuseum) providing two well-known renditions. In these images, the Virgin, in the last moments on earth, is presented lying on her bed peacefully. She is surrounded by the **Apostles** who lament her eminent departure. Caravaggio broke with convention by presenting a deceased Virgin in rigor mortis. She is a bloated, decomposing corpse, modeled, according to **Giulio Mancini**, after the body of a prostitute found floating in the Tiber River. Mancini also stated that she was Caravaggio's mistress. That the Virgin is barefoot, as are the Apostles (among them Cherubini himself) who mourn her, has to do with the fact that Santa Maria della Scala is a church that belonged to the Discalced (barefoot) Carmelites. The presence in the right foreground of **St. Mary Magdalen**, who was not at the dormition, references one of the charitable works the Discalced Carmelites performed: the taking in and reforming of prostitutes.

The *Death of the Virgin* was rejected by the fathers of Santa Maria della Scala as they felt that the work fell short on decorum. Both **Giovan Pietro Bellori** and **Giovanni Baglione** asserted that the reason for the rejection had to do with the fact that the Virgin looked too corpse-like. Baglione particularly criticized the inappropriateness of showing her bare legs and feet. By presenting the Virgin's death as that of a common individual, Caravaggio was seen to have diminished the scene's spiritual import. Most probably, his goal was to bring the saintly characters from the story of salvation to a more human plane that made their suffering and sacrifices palpable to the faithful.

When Caravaggio's painting was rejected, **Peter Paul Rubens** was in **Rome** rendering the **altarpiece** for the high altar of the Church of Santa Maria in Vallicella. He immediately advised his patron and protector, Vincenzo I, duke of Mantua, to purchase the work, calling it Caravaggio's best painting. The correspondence between Rubens and the duke reveals that the work was greatly admired in Rome's artistic circles. The sale took place in 1607 but, prior to its shipping to Mantua, it was exhibited for a week and the people of Rome stood in line for hours to see it. Regrettably, Caravaggio witnessed neither the sale nor the adulation. A year earlier, he had murdered Ranuccio Tommasoni of

Terni in a scuffle over a wager on a tennis match and had been forced to flee the city.

DEL MONTE, CARDINAL FRANCESCO MARIA (1549–1627).

Cardinal Francesco Maria del Monte was one of **Caravaggio's** most important patrons. A native of Venice, educated in the court of Urbino, and distantly related to the French royal House of Bourbon, del Monte arrived in **Rome** in the 1570s and, in 1581, he entered in the service of the Florentine Cardinal Ferdinando de' Medici. When Ferdinando was called back to Florence to assume the post of grand duke of Tuscany, he helped del Monte obtain the cardinalate (1588) from Pope Sixtus V and appointed him his representative in the papal court. Having obtained the position, del Monte moved into the Palazzo Madama, where he dedicated much of his time to intellectual and artistic pursuits. He also became a prominent member of the Fabbrica of **Saint Peter's**, responsible for regulating building activity in the basilica, and one of the protectors of the **Accademia di San Luca**. Del Monte served as the prefect of the Congregation of the Tridentine Council from 1606 till 1616, when he became the prefect of the Congregation of Rites. In the 1621 conclave, he was a contender to the papal throne, but his pro-French sympathies prompted Spain to veto his election.

Caravaggio lived in del Monte's household for several years, creating a number of paintings for his patron. Among the works del Monte owned by the artist were the *Cardsharps* (1595–1596; Fort Worth, Kimbell Museum of Art), *Concert of Youths* (1595; New York, Metropolitan Museum of Art), and *St. Catherine of Alexandria* (1598; Madrid, Museo Thyssen-Bornemisza). He also commissioned Caravaggio in c. 1597 to paint *Jupiter, Neptune, and Pluto* on the **vault** of the casino in his villa near the Porta Pinciana, now called the Villa Ludovisi. Del Monte was instrumental in obtaining for the artist the **Contarelli Chapel** commission (1599–1600) in the Church of San Luigi dei Francesi. He was also the patron of **Andrea Sacchi**, Antiveduto Grammatica, **Gerrit van Honthorst**, and **Simon Vouet**.

Del Monte's death inventory (1627) reveals the extent of his collection, which comprised more than 600 works, including some by **Anni-
bale Carracci**, **Guido Reni**, and the Cavaliere D'Arpino. He was also keenly interested in music and owned a large number of instruments. In a letter he wrote to a friend he in fact boasted that he played a little guitar and could sing in the Spanish mode. He was the protector of the

Sistine Chapel choir and of the Congregazione dei Musici that later became the Accademia di Santa **Cecilia**, an academy of musicians. He and his brother Guidobaldo, a mathematician of note, were the protectors of Galileo Galilei and helped him secure a professorship in the University of Pisa. The cardinal was among the first individuals to obtain Galileo's telescope and, when Galileo got into trouble for expounding the Copernican heliocentric theory, he came to his defense.

DEPOSITION. *See* DESCENT FROM THE CROSS.

DESCENT FROM THE CROSS. The Bible relates that after the crucifixion of Christ, Joseph of Arimathea requested permission from Pontius Pilate to remove the body for burial (John 19:38–39). The Descent from the Cross refers to the moment when he and Nicodemus, his companion, carry out their task. In art, the episode normally includes the **Virgin Mary**, at times shown fainting, St. John the Evangelist, and the weeping **Mary Magdalen**. The image was first popularized in Byzantium in the ninth century and brought to the west by the tenth century, appearing primarily in manuscript illuminations. During the Renaissance, the Descent from the Cross became a common subject for **altarpieces** and presented a challenge for artists for the complexity of poses and emotive content. In the 17th century, these images continued, particularly in the north, where both **Peter Paul Rubens** and **Rembrandt** rendered the subject more than once. Rubens's *Descent* in Antwerp Cathedral (1612–1614) shows a complex cascade of figures lowering the limp, grayish body of Christ with the aid of a white sheet that sets the Savior apart from the rest, the sense of sorrow punctuated by the crepuscular landscape. Rembrandt's *Descent*, c. 1633 (Munich, Alte Pinakotek), was inspired by Rubens's rendition, yet his features a more theatrical use of lighting. Also, his *Descent* is more about silent suffering than the actions carried out by the figures.

DESCENT FROM THE CROSS, ANTWERP CATHEDRAL (1612–1614). This **altarpiece** by **Peter Paul Rubens** is a triptych, with the left wing representing the *Visitation* and the right the *Presentation in the Temple*. Rubens received the commission from the Guild of Harquebusiers (Civic Guards) of Antwerp through the influence of Nicolas Rockox, guild president and the city's burgomaster. The altarpiece was intended for above the altar belonging to the Harquebusiers in the Ca-

thedral of Antwerp. Since St. Christopher was their patron, the saint is presented on the left when the wings of the **altarpiece** are closed with the Christ Child on his shoulder, while a hermit on the right lights his way. This is the hermit who instructed the saint in Christianity and baptized him, giving him the task of taking people across a dangerous river to please Christ. One day, a child asked to be taken across. The saint did as he was told, but encountered great difficulty when midway the child became exceedingly heavy. Afterward, the boy revealed himself as Christ, who was bearing the weight of the world on his own shoulders. In its open state, the altarpiece shows on its lateral panels other bearers of the Christ Child: the pregnant Mary in the *Visitation* carries him in her womb, while in the *Presentation* the prophet Simeon holds the infant in his arms and recognizes him as the Messiah. In the central scene, the adult Christ is also carried, here by his mourners.

The focus of the central scene is the lifeless, grayish body of Christ being lowered with the aid of a white cloth that sets him apart from the rest of the figures. By the ladder used to remove his body from the cross is a gold plate holding his blood, the crown of thorns, and one of the nails of the crucifixion. The inscription that had been nailed to the cross is here presented on the ground next to the plate with a loaf of bread above it. The inscription reads: "Jesus of Nazareth, King of the Jews" in Hebrew, Greek, and Latin. These elements proclaim the triumph over death, but they also assert the validity of transubstantiation, when the host becomes the body and blood of Christ after its blessing by the priest during mass. This was a hotly contested issue at the time, with Protestants doubting its validity. Therefore, Rubens's painting seeks to emphasize that transubstantiation is in fact valid and shows the wine and bread of Catholic communion literally transforming into the blood and body of Christ.

To render the various scenes and give the altarpiece a humanistic undertone, Rubens looked to ancient statuary. The Savior's lifeless body is based on a reversed version of the *Laocoön* in the Vatican, then considered the ultimate expression of suffering and known to have been sketched by the artist during his stay in Italy. The muscular St. Christopher recalls the Farnese **Hercules** (Naples, Museo Archeologico Nazionale) from the fourth century B.C.E., at the time also in **Rome**.

Roger de Piles, who was a champion of Rubenism in late 17th-century France, wrote in 1677 of Rubens's modello for the *Descent from the Cross* in Cardinal **Armand Richelieu**'s collection (now London,

Courtauld Institute of Art) that the artist had done a superb job in using a large cloth for the lowering of the body of Christ. He also praised the effects of lighting that place all focus in that portion of the painting and Rubens's ability to render a work that can touch even the most hardened souls and evoke from viewers empathy over the suffering that Christ endured to provide them with redemption.

DI SOTTO IN SÙ. The literal translation of the Italian term *di sotto in sù* is “from below upwards,” referring to a ceiling painting technique whereby figures are heavily **foreshortened** to appear to be standing or floating directly above the viewer. The technique was first introduced in Italy in the 15th century by Andrea Mantegna, who foreshortened the figures on the ceiling of the Camera Picta in the Ducal Palace in Mantua (1465–1474) to such a degree that they seem to be standing on a parapet above the viewer. In Renaissance Venice and Parma artists elaborated further on the *di sotto in sù* technique. In Paolo Veronese's *Triumph of Mordecai* (1556; Venice, San Sebastiano), parading horses pass above the viewer, their undersides clearly visible. In Correggio's *Assumption of the Virgin* (1526–1530; Parma Cathedral **dome**), foreshortened figures sitting on clouds witness Mary's ascent to the heavens, granting the illusion that the architecture has dissolved to reveal the miraculous apparition. The veracity and energy of Correggio's work paved the way for the illusionistic ceilings of the Baroque era. **Giovanni Lanfranco's** *Virgin in Glory* (1625–1627; Rome, Sant'Andrea della Valle), in fact, borrows heavily from Correggio's *Assumption* in composition and technique. With this work, he introduced the Correggesque illusionistic vocabulary to **Rome**, opening the doors for more vibrant and energetic representations. **Pietro da Cortona's** *Glorification of the Reign of Pope Urban VIII* (1633–1639; Rome, **Palazzo Barberini**), **Giovanni Battista Gaulli's** *Triumph of the Name of Jesus* (1676–1679; Rome, Church of **Il Gesù**), and **Andrea Pozzo's** *St. Ignatius in Glory* (1691–1694; Rome, Church of San Ignazio) are three masterful illustrations of how Baroque artists exploited the *di sotto in sù* technique to the fullest.

DIANA. Diana is the goddess of the hunt. Born in Delos to **Jupiter** and Latona, she is **Apollo's** twin sister. The Romans identified her with Selene, the Greek moon goddess. For this reason, a crescent moon normally adorns her head, while **nymphs** and hunting dogs are her usual companions. All of these elements are present in **Domenichino's**

Diana and Her Nymphs (c. 1618; Rome, Galleria Borghese) and **Johannes Vermeer's** *Diana and Her Companions* (1653; The Hague, Mauritshuis). In one tradition, Diana's main trait is that she values her chastity and defends it at all cost. **Francesco Albani's** *Triumph of Diana* (c. 1618; Rome, Galleria Borghese) shows the goddess in her chariot amidst the clouds observing her nymphs approvingly as they take the bows and arrows from sleeping **Cupids** and destroy them to ensure the preservation of their chastity. One day, as Diana bathed with her nymphs in a grotto, the hunter Actaeon unintentionally saw her in the nude. In retaliation, the goddess transformed him into a stag and he was mauled by his own dogs. This is the subject of Albani's *Diana and Actaeon* (1625–1630) and **Jacob Jordaens's** painting of the same title (c. 1640), both in the Dresden Gemäldegalerie. A second tradition questions Diana's chastity and tells the story of her loves. Diana fell for the giant hunter Orion, who was blinded by Oenopion, king of Chios, for attempting to take his daughter Merope by force. Vulcan took pity on Orion and appointed Cedalion as his guide. Cedalion took Orion to the rising sun, where he was cured of his blindness. He then joined Diana, who, smitten, agreed to marry him. But the jealous Apollo tricked the goddess by challenging her to hit a distant target at sea with one of her arrows. Unbeknownst to Diana, the target she so expertly hit was Orion, who had gone for a swim. When Orion's dead body came ashore, the distraught Diana placed it among the stars to form the constellation that bears his name. In **Nicolas Poussin's** *Blind Orion Searching for the Rising Sun* (1658; New York, Metropolitan Museum of Art), Diana stands amidst the clouds as Cedalion guides the giant toward the healing sun. In **Annibale Carracci's** **Farnese Ceiling** (c. 1597–1600; Rome, Palazzo Farnese) two more stories of how Diana succumbs to love are included. In *Pan and Diana*, the **satyr** lures the goddess down from the heavens and seduces her by offering her a shining lamb's fleece. In *Diana and Endymion*, she watches over the sleeping shepherd whose surpassing beauty caused her to fall in love with him. Jupiter had banished Endymion from Mt. Olympus for 30 years for offending Juno, but he was allowed to sleep through his exile in Mount Latmos. Diana saw him, fell in love, and visited him every night until she bore 50 daughters by him.

DISSOLUTE HOUSEHOLD (1668). London, Wellington Museum. While **Johannes Vermeer** and **Pieter de Hooch** painted interior scenes

that reflect the cleanliness and order expected of the Dutch domestic setting, **Jan Steen**, who rendered the *Dissolute Household*, created images that represent the complete opposite. He had lived in Delft, where Vermeer and de Hooch were active, and borrowed their figures, but his engage in unabashed self-indulgence while his contemporaries preferred to disguise their characters' inappropriate behavior. In this work, Steen himself is shown seated in the center and smoking a pipe. With his back to the viewer, he turns his head in the viewer's direction and rests his leg on the thigh of a seductive woman with bosoms partially exposed who offers him a glass of wine. The inebriated woman slumped over a table is his wife, who has neglected her duties. The consequences of her irresponsibility are that her husband is lusting after a bawdy woman and her children are running amuck. One child, in fact, steals the money from her pocket. In the left background, a maidservant steals a necklace while a male playing the viola courts her. In the right background is a canopied bed upon which stands a monkey, symbol of foolishness, who pulls the chain on the wall clock. On the floor in the foreground are playing cards, a scoreboard (inscribed with the painting's title), and foodstuffs, with a dog feasting upon the slab of meat left on a large serving plate. Shells from eaten oysters, then considered aphrodisiacs, are strewn all about. These items reference gambling, lust, and gluttony. Objects that denote poverty and punishment are piled in a basket suspended from the ceiling in the right background. These include an empty purse, a crutch, a clapper to warn others of the proximity of contagious diseases, a sword, and a rod. The painting, then, illustrates the weaknesses of humankind and their consequences. At the same time, it also makes reference to the five senses, a common subject in Baroque art. The smoking pipe stands for smell, the pets and pickpocketing refer to touch, the food and wine to taste, the music and bell ringer on the clock to hearing, and the neighbor peering through the window across the street and the painting hanging on the wall stand for sight. A third layer of meaning has to do with the transience of life, indicated by the juxtaposition of fleeting earthly pleasures and the clock.

DIVINE WISDOM, PALAZZO BARBERINI, ROME (1629–1633).

This ceiling fresco by **Andrea Sacchi** was painted for the **Barberini** family at a time when one of their own, **Urban VIII**, occupied the papal throne. It was commissioned to exalt the family and its political achievement. The ceiling is in a room that serves as the antechamber to

the chapel of the **Palazzo Barberini** in **Rome**. Because it is broad and low, Sacchi was forced to use a modified *di sotto in sù* technique that allowed viewers to perceive the nuances of his composition in spite of its short distance from the ground. The scene is based on the **apocryphal** Wisdom of Solomon. Divine Wisdom sits on the lion-throne of King Solomon in the center of the composition and is surrounded by 11 of her virtues with their respective attributes, specifically Nobility (with the crown of Ariadne), Eternity (with a snake), Justice (with her scales), Strength (with a club), Suavity (with a lyre), Divinity (with a triangle), Beneficence (with an ear of wheat and a breast swollen with milk), Holiness (with a flaming altar), Purity (with a swan), Perspicacity (with an eagle), and Beauty (with the lock of Berenice). Airborne are the allegorical figures of Love, who rides a lion, and Fear, accompanied by a hare. These reference Urban VIII's qualifications for occupying the papal throne. The fresco in general inspires the pope to seek divine wisdom when making decisions, thusly ensuring his wise rulership. The ceiling also references the constellations and planets, reflecting the Barberini's interest in astrology and current astronomical debates. In Sacchi's fresco, the Sun, Leo, and **Jupiter** (represented by his sacred eagle) are strategically aligned to invoke the position of the stars at the time of Urban VIII's election to the throne. The fact that the Sun takes central stage and the Earth is relegated to the side speaks of the Barberini's knowledge of Galileo Galilei's recent defense of the Copernican heliocentric theory that maintains that the sun is stationary and the earth and other planets revolve around it. Ironically, Galileo was forced to recant his support of this theory in 1633, the year of the fresco's completion, when he was submitted to the Inquisition for heresy.

DOBSON, WILLIAM (c. 1610–1646). A native of London, William Dobson came from a family of high social standing that had run into financial hardship. For this reason, he had no choice but to take up painting so he could earn a living. He is known to have trained with William Peake, painter to **Charles I**, and perhaps also with the German artist Francis Cleyn, who was active in England as the official designer to the Mortlake tapestry works patronized by the king. In such capacities, both masters would have been able to provide Dobson with access to the royal collection for study. A contemporary source states that **Anthony van Dyck** saw one of Dobson's paintings and, pleased with the work, introduced the artist to the king. Some believe, however, that it was

Endymion Porter, Charles's gentleman of the bedchamber and someone knowledgeable in matters of art, who brought Dobson to the king's attention. Regardless, in 1641 van Dyck died and Dobson succeeded him as court painter.

During the civil war in England, Dobson was in Oxford, where Charles had set up a temporary court. The approximately 60 paintings left by the artist, all portraits dating to the last four years of his life, belong to this moment in English history. Dobson's style is closely linked to that of van Dyck, but it also shows an awareness of Titian, whose works in the royal collection he is known to have copied. Among his best paintings are *Endymion Porter* (c. 1643; London, Tate Gallery), *Charles II, Prince of Wales* (1643; Edinburgh, National Galleries of Scotland), and *The Painter with Sirs Charles Cotterell and Balthasar Gerbier* (c. 1645; Guildford, Albury Park). These works feature the same loose brushwork, shimmering fabrics, and lively compositions as the works by van Dyck and Titian. The first portrait shows Endymion in hunting attire surrounded by references to art and poetry, two of his great interests. The second painting presents the future king of England as a boy soldier accompanied by a page and holding a baton of command. In the background, a battle takes place, while next to the child are military trophies, as well as the head of Medusa, symbol of strife. The work is believed to commemorate the prince's presence in the Battle of Edgehill of 1643, the first major conflict of the English civil war. The third painting, a group portrait, shows the artist in the center being embraced by Charles Cotterell, master of ceremonies to the king, with Balthasar Gerbier, a diplomat and art connoisseur, standing on the left, holding a drawing and leaning on an ancient bust. Some have identified this third figure as Nicholas Lanier, duke of Northumberland, also an art connoisseur, who acted as Charles I's agent in purchasing works of art from Italy. Regardless of the true identity of this last individual, the painting shows that Dobson, like van Dyck, had forged close personal relationships with his sitters.

In 1646, Oxford fell to the Parliamentarians and Dobson returned to London, where, having lost his patronage, he incurred debts and was imprisoned for it. He died in poverty in that same year, at the age of 36.

DOCTOR'S VISIT (1665). Philadelphia Museum of Art. This work by **Jan Steen** is one of at least 18 versions he rendered of the subject. In these works, the patient is usually an elegantly dressed woman from the

upper middle class. She normally rests her head on her hand in a traditional gesture of melancholy, then believed to be brought on by lovesickness, the woman's ailment in these works. Her pale complexion also speaks of her condition. Objects in the room are included to underscore her situation, for example, a foot warmer filled with burning coals that speaks of her being consumed by the flames of love. Her need for sexual satisfaction is represented by objects or foodstuffs with erotic connotations, such as paintings within the painting depicting amorous subjects such as **Venus** and Adonis embracing or the presence of onions, then believed to have aphrodisiac properties. In some cases, the doctor seeks to determine whether the woman has become pregnant. A prominently displayed ribbon burning on a brazier refers to the then popular belief that the smell caused nausea in pregnant patients. The doctor examining a urine sample in a flask is also a common prop in these paintings.

In the Philadelphia Museum version, the doctor takes the woman's pulse, which has seemingly risen due to the presence of her suitor—the man at the door greeted by a maidservant. At the patient's feet are a love letter, the burnt ribbon that will determine her pregnancy, and a foot warmer. A woman plays the virginals, included because musical instruments in art are a traditional symbol of love, and music was a common form of medical therapy. Finally, Steen himself holds a herring and two onions over the woman's head while smirking. The fish in this case takes on phallic significance, and the onions connote sexual desire.

Interest in this subject coincided with new developments in gynecological medicine. In 17th-century medical treatises, lovesickness was blamed on an imbalance of the humors, resulting in melancholy, irregular pulse, pallor, and loss of appetite—all of the symptoms manifested in the woman in the *Doctor's Visit*. These treatises recommended marriage as the cure. Though the condition was taken seriously in the 17th century, Steen treated the subject as a parody where the doctor is depicted as a quack and the woman as frail and mentally imbalanced.

DOME. The word *dome* comes from the Latin *domus* or “house.” It is a hemispherical **vault** that can also take on a polygonal or elliptical form. The earliest domes were composed of a series of horizontal rings that diminished in size as they rose, as in the Mycenaean Treasury of Atreus. The Romans perfected the dome when they began using concrete for their construction. By the Augustan era, domes had become a common feature of Roman architecture, but were used only to cap either circular

or polygonal structures. The Pantheon in **Rome** is the largest dome to have survived from the Roman era, its span reaching 142 feet. Byzantine architects were able to enclose a square opening with a circular dome by pioneering the use of **pendentives** that transfer its weight to the piers below. Hagia Sophia in Constantinople, today's Istanbul, provides one of the most remarkable examples of Byzantine dome construction. The greatest technical heights were achieved in the Renaissance when Filippo Brunelleschi devised the double-shelled dome of the Cathedral of Florence (1420–1436). This became the prototype for the dome of Michelangelo's New **St. Peter's** (1564) in Rome, becoming also a common feature of church architecture. As in St. Peter's, the church dome is normally present above the altar, its piercings along the base and lantern providing a flood of light and therefore bringing the visitor's attention to the most sacred place in the building's interior. In the Baroque era, **Francesco Borromini** and **Guarino Guarini** devised some of the most inventive designs that broke from the **classicism** of the Renaissance. Borromini's dome in **San Ivo della Sapienza** (1642–1650) in Rome echoes the shape of the building's plan—a six-pointed star with alternating concave and convex forms. Guarini's dome in the **Chapel of the Holy Shroud** (1667–1694) in Turin consists of 36 arched ribs arranged horizontally and stacked in six rows of six, each rib framing a pair of windows that allow for a flood of light. It culminates in a 12-pointed star that encircles the dove of the Holy Spirit. While Guarini's design was unique, he took his inspiration from the Moorish architecture he was able to study while in Sicily, Portugal, and perhaps Spain.

Oftentimes, domes are **coffered** to provide visual richness, but also to lighten the structure. Borromini's dome in **San Carlo alle Quattro Fontane** in Rome (1638–1641; façade 1665–1676) intermingles polygonal with cruciform coffers, these last included to reference the symbol of the Trinitarian order, which patronized the building of the church. When not coffered, domes provide a continuous surface that can be decorated with either mosaics or **frescoes**. In church domes, the scenes depicted serve to enhance the religious experience of the mass and to invite meditation. Mosaics were no longer popular during the Baroque era. Examples of Baroque frescoed domes are **Giovanni Lanfranco's** *Virgin in Glory* at Sant'Andrea della Valle (1625–1627), **Pietro da Cortona's** *Holy Trinity in Glory* at Santa Maria in Valicella (beg. 1648) (both in Rome), and **Charles de la Fosse's** *St. Louis Presenting to Christ the Sword He Used to Vanquish the Enemies of the Church* in the Church of **Les Invalides**

(1691–1706; **Paris**). This last commingles religion and politics to present **Louis XIV of France** as pious monarch and defender of the faith.

DOMENICHINO (DOMENICO ZAMPIERI; 1581–1641). Domenichino was the son of a shoemaker from **Bologna**. Early on he trained with the Flemish artist Denis Calvaert, but, clashing with his master, he transferred to the Carracci Academy in c. 1595, where he studied with **Ludovico** and **Agostino Carracci**. There, he became good friends with **Francesco Albani** and **Guido Reni**; later the three would become instrumental in proliferating the **classicist** mode of painting. Domenichino is known to have traveled to Parma, Modena, and Reggio Emilia to study the works of Correggio and Parmigianino. In 1602, at the age of 21, he went to **Rome**, where he became one of **Annibale Carracci**'s most important assistants, contributing the *Perseus and Andromeda* and *Virgin with a Unicorn* to the gallery of the Palazzo **Farnese** (c. 1602), where Annibale had rendered the **Farnese Ceiling** (c. 1597–1600). Cardinal Paolo Emilio Sfondrato became one of Domenichino's protectors and found lodging for him in the Monastery of Santa Prassede, where he lived alongside Albani and Reni. At this time, he continued working for the Farnese and also began receiving commissions from the Aldobrandini and Agucchi, moving into Monsignor **Giovanni Battista Agucchi**'s household in 1603. Some of his works from these early years are the **frescoes** in the Palazzo Farnese's **Loggia del Giardino** that include the *Death of Adonis*, **Apollo and Hyacinthus**, and *Narcissus* (1603–1604); the *Landscape with the Sacrifice of Isaac* (1602; Fort Worth, Kimbell Museum of Art), painted for Cardinal **Pietro Aldobrandini**; and the *Liberation of St. Peter from Prison* (1604; Rome, San Pietro in Vincoli), rendered for Monsignor Agucchi. This last work was such a success that Cardinal Girolamo Agucchi, Giovanni Battista's brother, granted Domenichino his first public commission: the frescoes in the portico of Sant'Onofrio, the cardinal's titular church, depicting the life of **St. Jerome** (1604–1605).

In 1608, Domenichino moved out of Monsignor Agucchi's home and, at the recommendation of Annibale, Cardinal **Odoardo Farnese** granted him the decoration of the Cappella dei Fondatori in the Abbey of Grottaferrata that related the story of the founding of the monastery by Sts. Nilus and Bartholomew. Then, in 1609, Domenichino worked alongside Reni in the Oratory of Sant'Andrea at San Gregorio Magno for Cardinal **Scipione Borghese**, painting the *Martyrdom of St. Andrew*.

Reni's contribution was *St. Andrew Being Led to His Martyrdom*. When the works were revealed, the connoisseurs of Rome commented on the grace with which Reni had rendered his scene and praised Domenichino for having conveyed emotions more effectively. Domenichino would later paint *Diana at the Hunt* (1617; Rome, Galleria Borghese), also for Cardinal Scipione.

Domenichino's first signed **altarpiece** was the *Last Communion of St. Jerome* (1614; Vatican, Pinacoteca), painted for the Congregation of San Girolamo (Jerome) della Carità, an image based on Agostino Carracci's famed painting of the same subject that Domenichino must have seen in 1612 when he returned briefly to Bologna. Having completed his own version, **Giovanni Lanfranco** accused him of plagiarism. In these same years, Domenichino also decorated the **Polet Chapel** in the Church of San Luigi dei Francesi (1612–1615) with scenes from the life of **St. Cecilia** for Pierre Polet. Cecilia was also the subject of his painting, now in the **Paris Louvre**, of c. 1617 that shows the saint playing a viola and singing to God while a putto holds her music score. Also in 1617, Domenichino painted mythical landscapes for the Stanza di Apollo in the Villa Aldobrandini that included the *Flaying of Marsyas*, *Apollo Slaying Python*, *Apollo and Daphne*, and the *Judgment of Midas*.

Domenichino returned to Bologna in 1617 and, in 1621, he was summoned back to Rome to work as papal architect. It was at this time that he painted the portraits of *Monsignor Giovanni Battista Agucchi* (early 1620s; York, Art Gallery), his protector, and *Pope Gregory XV and Cardinal Ludovico Ludovisi* (1621–1623; Béziers, Musée des Beaux-Arts), the Bolognese pope and his nephew who promoted the masters from their homeland. In 1622, Domenichino began the decoration of the **choir** of Sant'Andrea della Valle, completing it in 1627. The scenes here tell the story of St. Andrew, to whom the church is dedicated, among them the *Flagellation of St. Andrew*, *St. Andrew Adoring the Cross*, and *St. Andrew in Glory*. In 1631, Domenichino settled in Naples. He worked on the Cappella del Tesoro in the Church of San Genaro, but local artists made every effort to block him from obtaining further commissions, even threatening his life. This forced Domenichino to flee. He returned to Naples in 1635 when his safety was assured, although he died there of poisoning in 1641.

Domenichino is believed to have had some involvement in Monsignor Agucchi's *Trattato della Pittura*, written in c. 1607–1615. Some scholars assert that Domenichino was Agucchi's collaborator in the

project, while others contend that his involvement was limited to discussions about art that would have influenced Agucchi's theoretical formulations.

DOMINE QUO VADIS (CHRIST APPEARING TO ST. PETER ON THE APPIAN WAY; c. 1602). London, National Gallery. This painting by **Annibale Carracci** was created for Cardinal **Pietro Aldobrandini**, the nephew of **Clement VIII**. The scene is quite uncommon and stems from the **apocryphal** Acts of **Peter**, the cardinal's namesaint. According to this source, Peter fled from **Rome** to avoid Christian persecution under Emperor Nero. On the Appian Way, he encountered the Resurrected Christ, who was carrying his cross. Peter asked the Savior, "Master, where are you going?" ("Domine quo vadis?"), and Christ replied, "To Rome to be crucified anew." With this, Peter, ashamed at his own weakness, returned to Rome to endure his martyrdom. The grand gestures of both figures and the perplexed look on Peter's face as he confronts the vision of Christ and his own impending death relate the story persuasively. The composition is perfectly balanced with the figures standing parallel to one another, each flanked by architecture and foliage, while the cross forms a diagonal that lends animation to the scene. These elements reflect Annibale's **classicism** and his mastery at rendering images that convey the narrative with grace and dignity.

DORMITION. Christian doctrine asserts that, in her last moments on earth, the **Virgin Mary**, as the word *dormition* indicates, fell asleep peacefully in the presence of the **Apostles** and was carried up to Heaven in bodily form by angels (the **Assumption**) to be crowned queen. The end of Mary's earthly life is not recounted in the Bible. Instead, the story is **apocryphal**. The earliest account of the event is the anonymous *Liber Requiei Mariae* that has survived in a fourth-century translation into Ethiopic, an ancient Semitic language. The earliest Latin version is believed to be the *De Transitu Virginis* from the fifth century attributed to St. Meliton, bishop of Sardis. A Greek narrative is the *De Obitu S. Dominae* by St. John the Theologian, believed to date to around the fifth century. Other narratives of the dormition are provided by Dionysus the Areopagite, St. Gregory of Tours, and St. John Damascene, among others. Most accounts place the event in Jerusalem at Mary's tomb, while some believe it to have taken place in Ephesus, where Mary's house is located.

The Feast of the Dormition is celebrated on August 15 by the Orthodox Church; its equivalent in the Roman Catholic tradition is the Assumption, celebrated on the same day. The feast seems to have originated at the time of the Ecumenical Council of Ephesus that took place in 431 C.E. While the Greek Church believes that Mary experienced death and was later resurrected to be taken up to Heaven, the Catholic stance is less definitive. In 1950, Pope Pius XII issued the *Munificentissimus Deus*, an apostolic constitution that officially defined the Assumption as Catholic dogma and, yet, it left the question open as to whether the Virgin experienced bodily death or simply fell asleep.

In art, the earliest dormition scene is found in the *Receptio Anime* sarcophagus in the crypt of the Church of Santa Engracia in Zaragoza, Spain (c. 330), followed by the mosaic versions in the Church of the Dormition in Daphne, Greece (c. 1080–1100), and the Church of the Martorana in Palermo, Sicily (12th century). Jacopo Torriti's *Dormition* of c. 1294 in the Church of Santa Maria Maggiore, **Rome**, is another mosaic example. Painted versions include Fra Angelico's *Dormition and Assumption* of c. 1432 (Boston, Isabella Stewart Gardner Museum), Hugo van der Goes's *Dormition of the Virgin* of c. 1481 (Bruges, Groeningemuseum), Hans Holbein the Elder's *Death of the Virgin* of c. 1490 (Budapest, Szépművészeti Múzeum), and Joos van Cleve's version of 1520 (Munich, Alte Pinakothek). In the Baroque era, **Rembrandt** rendered the scene in an etching dated 1639. **Caravaggio** caused a major stir when he painted his *Death of the Virgin* (1605–1606; **Paris, Louvre**). Instead of rendering Mary falling into a peaceful sleep and her son awaiting her in Heaven, as was customary, he presented her as a decaying corpse in rigor mortis with her legs and feet exposed. That he used a prostitute found floating in the Tiber River as his model did not sit well with the custodians of Santa Maria della Scala, Rome, the church for which the **altarpiece** was intended. The painting was therefore rejected.

DOU, GERARD (GERRIT DOU; 1613–1675). Gerard Dou is considered the most important **genre** painter from the Leiden School. He was the son of a glazier and studied engraving with Bartholomeus Dolendo and glass painting with Pieter Couwenhorn. In their studios, Dou learned the necessary skills to engage in the production of church windows, a profession that required the ability to work on a small scale and to give meticulous attention to detail. In 1628, at age 15, Dou en-

tered **Rembrandt's** studio in Leiden and, though he adopted many of his master's devices, he applied to painting the methods he had learned from his training as a glazier. He is said to have ground his own pigments and to have manufactured his own very thin brushes that allowed him to work on the minutest of details. To maintain the purity of his colors and prevent any dust from settling on his work surfaces, he kept his studio almost completely airtight. His painstaking method resulted in highly finished works that required many hours to complete.

Dou's *Violinist in the Studio* (1653; Vaduz, Collection of the Prince of Liechtenstein) argues for the primacy of the painter's profession. This is one among the 40 or so pictures Dou rendered of a figure enclosed in a niche, a format he invented and popularized. Here, the violinist leans out of a stone archway and plays for the bird perched in a cage that hangs from the left jamb. On the sill is his music sheet and a Persian carpet that partially conceals a frieze depicting putti teasing a goat, known to be based on an actual relief rendered by **François Duquesnoy** that Dou included in no fewer than nine of his paintings. In the background, a curtain is pulled back to reveal two men seated in front of an easel, one grinding pigments and the other contemplating as he smokes a pipe. Music in the context of the artist's studio refers to pictorial harmony, while the two men in the background express the technical and intellectual aspects of artistic creation. The relief in front qualifies painting as a higher art than sculpture for its ability to fool the eye, an issue reiterated by the violinist who fools the bird into singing by playing music.

Not all of Dou's pictures argue for painting as the superior art. Often-times he provided moralizing everyday subjects, such as the *Kitchenmaid with a Boy in a Window* (1652; Karlsruhe, Staatliche Kunsthalle), another one of his niche paintings. In this work, a maidservant with rolled-up sleeves and a smile is shown handling food, a young boy at her side offering a hare as he gazes at her with wanting eyes. The bird hanging from the jamb, the fish she places on the platter, and the vegetables resting on the sill all provide references to genitalia and copulation. These accompanied by the frieze on the stone depicting **Venus** and putti indicate that the kitchenmaid is a loose woman. In *The Young Mother* (1658; The Hague, **Mauritshuis**) Dou offered a more positive view of women. Sent as a gift to **Charles II of England** in 1660 by the States General to commemorate the restoration of the English crown, the work shows a housewife with her children tending to her domestic duties. She engages in needlework, a sign of her virtuosity, and is surrounded by

items used to maintain the household, including cooking utensils and cleaning implements.

Dou became the founder of the *fijnschilder* (fine painters) School of Leiden, composed of artists who continued his highly polished style of painting, among them Frans van Mieris the Elder, Godfried Schalcken, Abraham de Pape, and Carel de Moor. His paintings became high commodities sought by collectors not only in the Netherlands, but also the rest of Europe, among them Queen **Christina of Sweden**, Archduke Leopold Wilhelm of Austria, and Cosimo III de' Medici, archduke of Florence. Charles II of England offered Dou the post of court painter, which he refused. Dou was highly praised by the theorists of the day, including Philips Angel, who in his *Lof der Schilderkonst (Praise of Painting, 1642)* wrote that the artist deserved the same honor as that accorded to the ancient painters Zeuxis and Parrhasius.

DUGHET, GASPARD (1615–1675). Though Gaspard Dughet is considered a French painter, he was born in **Rome**, where he lived for most of his life, and not once did he travel to France. Dughet is an artist who has not been sufficiently studied. He is known to have been a student of **Nicolas Poussin** from 1631 to 1635. Poussin had married Dughet's sister Anne Marie in 1630 and, Dughet, who was then 15, went to live with the couple and began his apprenticeship in the following year. While he called himself Gaspard Poussin, he did not adopt his master's stoic mode of painting. Instead, he chose to specialize in evocative landscapes of the Italian countryside that emphasize the wild, unspoiled character of nature. In this, his works recall the landscapes of Adam Elsheimer, Salvator Rosa, and Paul Bril that Dughet must have studied. Examples of his own easel paintings include his *Landscape with a Hermit Preaching to the Animals* (c. 1637–1638; Madrid, Prado), *Landscape with St. Jerome in the Desert* (c. 1640; Boston, Museum of Fine Arts), and the *Cascatelle at Tivoli* (c. 1665; London, Wallace Collection). Dughet's **frescoes** include the landscapes that grace the aisle walls of the Church of San Martino ai Monti, Rome, rendered in collaboration with Giovanni Francesco Grimaldi in the late 1640s and depicting scenes from the lives of Elijah, Elisha, and St. Simon Stock. In the 1650s, he frescoed landscape friezes in the Palazzo Colonna and, in c. 1657–1661, he was also involved in the fresco decorations of the Palazzo Doria-**Pamphili** in Valmontone, along with Mattia Pretti, Pier Francesco Mola, Francesco Cozza, and Guglielmo Cortese, that depict

allegories of the four elements and four continents (America, Asia, Europe, and Africa). Dughet's landscapes were particularly sought by British collectors. Their presence in England inspired the picturesque aesthetics of the English gardens.

DUQUESNOY, FRANÇOIS (1597–1643). François Duquesnoy was a Flemish sculptor born in Brussels who trained with his father, Jerome, court sculptor to the archdukes of Flanders. He arrived in **Rome** in 1618, sent by Archduke Albert to study art, and there he became close friends with **Nicolas Poussin**, with whom he lived for a while, and **Andrea Sacchi**. Together, these three masters became champions of the **classicist** mode. Archduke Albert died in 1621 and, having lost his patronage, Duquesnoy earned his keep as a woodcarver. In 1629, he received his first major commission, the statue of *St. Susanna* (fin. 1633) for the Church of Santa Maria di Loreto, Rome. In rendering this figure, Duquesnoy was inspired by **Gian Lorenzo Bernini's** *St. Bibiana* (1624–1626; Rome, Church of St. Bibiana) and an ancient statue of *Urania* then in the Capitol. The figure's stance, draperies, and countenance are classical. The soft downward tilt of the head, the empty gaze, and arms close to the body distinguish her from Bernini's *St. Bibiana*, who looks upward toward Heaven while extending her right arm. **Giovan Pietro Bellori** declared *St. Susanna* to be the canon every artist must follow in depicting draped saints. Also in 1629, Duquesnoy received the commission to render the figure of *St. Andrew* (fin. 1633) for one of the niches in the **crossing of St. Peter's**, executed under Bernini's direction. Leaning on his X-shaped cross of martyrdom (the *crux decussata*), the saint extends his left arm as he gazes up to Heaven, where the rewards for his sacrifice await him. While the saint's gesture is dramatic, there is an emotive restraint to the figure that defines it as distinctly classicist. In 1639, Duquesnoy worked on his *Concert of Angels* for the Filomarino altar in the Church of Ss. Apostoli, Naples, his most celebrated **relief**. Duquesnoy specialized in these depictions of infant putti with pudgy bodies and playful demeanors. An earlier example is his *Bacchanal with Putti* from 1626, a relief inspired by Donatello's *Cantoria* (1430s–1440s; Florence, Museo dell' Opera del Duomo), particularly in the frenzied movements of the figures and their overstated facial expressions. Duquesnoy was also an accomplished portraitist. His bust of *Cardinal Maurizio di Savoia* (1635) is in the Galleria Sabauda in Turin and was inspired by Bernini's bust of *Cardinal Scipione*

Borghese (1632; Rome, Galleria Borghese). In 1639, Duquesnoy was offered the post of sculptor to King **Louis XIII of France**, an offer he refused at first, but finally accepted in 1641. He died in Leghorn in 1643 on his way to France.

DYCK, ANTHONY VAN (1599–1641). Anthony van Dyck was born in Antwerp to a cloth merchant whose trade took him to **Paris**, London, and Cologne. At the age of ten, van Dyck was apprenticed to Hendrick van Balen, in whose workshop he studied alongside Jan Bruegel the Younger. By 15, he seems to have been established as an independent master. Save for a self-portrait he is known to have executed in c. 1615 (Vienna, Akademie der Kunst), his earliest paintings are tied to the workshop of **Peter Paul Rubens**, where he worked for a while. The eight cartoons (Vienna, Liechtenstein collection) for a series of tapestries relating the story of the Roman consul Decius Mus, believed to have been commissioned from Rubens in 1616 by the Genoese nobleman Nicolò Pallavicini, are thought by some to have been executed by van Dyck and then retouched by Rubens. Van Dyck also assisted Rubens in the decoration of the **Jesuit** Church in Antwerp in 1618–1620. While working with Rubens, van Dyck was receiving his own commissions, including *Christ Carrying the Cross* (1617–1618) for the Church of the Dominicans in Antwerp, now St. Paul's, and *St. Martin Dividing His Cloak* (1620–1621), painted for the Church of Saventhem and now in Windsor Castle. Both works show the influence of Rubens, particularly in the figure types, palette, and vibrant application of paint.

In 1620, van Dyck visited England, where he came into contact with **Thomas Howard**, earl of Arundel, a Catholic knowledgeable in art and the owner of a collection that included approximately 600 paintings, mostly Venetian, but also Leonardos, Raphaels, and Correggios. Van Dyck painted the earl's portrait (1620–1621; Los Angeles, J. Paul Getty Museum), showing him with the insignia of the Order of St. George, a silk curtain behind him, and a landscape setting to the right—a portrait formula often used by Titian. At this time, he also rendered the *Continence of Scipio* (1620–1621; Oxford, Christ Church), which relates the story of a woman who was captured when Rome seized part of Spain from Carthage in 209 B.C.E. and was later returned by General Scipio Africanus to her betrothed. This work is believed to have been commissioned by George Villiers, first duke of Buckingham, to celebrate his

marriage to Lady Katherine Manners. The woman and her betrothed, depicted holding hands, may in fact feature the likenesses of Villiers and his new bride.

In 1621, van Dyck returned briefly to Antwerp. There he painted the portrait of *Isabella Brant* (Washington, D.C., National Gallery), Rubens's wife, as a parting gift for the couple before leaving for Italy. He first arrived in Genoa, traveling to **Rome** and Venice in 1622. In this last city, van Dyck joined Lady Arundel and together they visited Mantua, where the artist was able to study the Gonzaga collection. Then, he went to Turin, Florence, back to Rome, and Sicily, all the while keeping a sketchbook, now in the British Museum in London, where he recorded the paintings of Veronese, Titian, Tintoretto, and many others. To this period in his career belong the portraits of *Sir Robert Shirley* and his Circassian wife, *Lady Shirley* (both 1622; Petworth House), both in Persian court dress since the former was in the service of the Shah of Persia and had stopped with his wife in Rome on a diplomatic mission. In Italy, van Dyck also painted the portraits of *Cardinal Guido Bentivoglio* (1622; Florence, Palazzo Pitti), rendered in Rome to celebrate the sitter's attainment of the cardinalate in the previous year; *Elena Grimaldi* (1625; Washington, D.C., National Gallery), a member of the Genoese nobility; and *George Gage Examining a Statuette* (1622–1623; London, National Gallery), a portrayal of one of **Charles I's** agents who had traveled to Rome to purchase works of art for the king's collection. Aside from these portraits, van Dyck also rendered histories, including the series he was commissioned in Sicily in 1624 for the Oratory of the Rosary in Palermo to commemorate the recovery of the remains of St. Rosalie, the city's patron saint in that same year. The group includes the *Madonna of the Rosary*, *St. Rosalie Interceding on Behalf of the People of Palermo*, and *St. Rosalie Borne Up to Heaven*. In Italy, van Dyck was called the *pittore cavalieresco* (the cavalier painter) because of his large number of servants, expensive mode of dress, and refusal to associate with anyone below his social rank.

In 1627, van Dyck returned to Antwerp. There he painted the *Mystic Marriage of the Blessed Herman Joseph* (1630) and the *Virgin and Child with Sts. Rosalie, Peter, and Paul* (1629) (both Vienna, Kunsthistorisches Museum), both for the Chapel of the Confraternity of the Bachelors in the Jesuit Church of Antwerp. The confraternity had recently acquired some of the relics of St. Rosalie from Palermo and placed them in the

chapel, hence her presence in this last painting. By now, van Dyck was court painter to Archduchess Isabella, whose portrait he painted in 1628 in the habit of the Poor Clares she wore after becoming a widow (Vienna, Kunsthistorisches Museum). In 1631, he began a project composed of engraved portraits of distinguished individuals from his own era, called *The Iconography*. These included military figures, statesmen, philosophers, artists, and collectors. Van Dyck himself is depicted on the title page in Roman imperial bust format.

In 1632, van Dyck moved to England, becoming Charles I's court painter. The appointment was prompted by Charles's purchase in 1629 of van Dyck's *Rinaldo and Armida* (1629; Baltimore, Museum of Art), a work commissioned by Endymion Porter, the king's gentleman of the bedchamber and a person knowledgeable in matters of art. The work had caused a major sensation at court, compelling Charles to invite the painter to England and to grant him a knighthood. Van Dyck's works from this period include *Lady Digby as Prudence* (1633; London, National Portrait Gallery), a posthumous portrait of the wife of the naval commander and natural philosopher Sir Kenelm Digby. In 1633, he also painted his *Self-Portrait with a Sunflower* (Duke of Westminster Collection), where he holds a gold chain given to him by Charles. The sunflower in this work is believed to symbolize the relationship between the painter and the king. Just as the flower turns toward the sun, so does the artist receive his light from the monarch. Van Dyck's famed *Le Roi à la Chasse (Portrait of Charles I)* (1635; Paris, Louvre) belongs to his last years at court, as do his *Cupid and Psyche* (1638; Windsor, Royal Collection), the only mythology he painted while in England, and the *Triple Portrait of Charles I* (1636; Windsor, Royal Collection), intended to be sent to **Gian Lorenzo Bernini** to render a bust of the king. In 1641, van Dyck went to Paris in the hopes of receiving the Louvre Gallery commission. He died there in the same year. It is believed that his habits of entertaining frequently and lavishly and engaging in excesses are what hastened his death.

Van Dyck is particularly important to the history of portraiture in England. Before his arrival at court, miniaturist Elizabethan portraiture was still popular. Paul van Somer, also from Antwerp, and the Dutch **Daniel Mytens** were in London in the second decade of the 17th century and introduced a more realistic mode of representation to England. Yet it was not until van Dyck entered the scene that English portraiture was finally suffused with vibrancy.

DYING SENECA (1611). Munich, Alte Pinakothek. The *Dying Seneca* is a painting by **Peter Paul Rubens** that relates an episode from Tacitus's *Annals* (Book 15). In 65 C.E., the Emperor Nero sentenced his former tutor Seneca to death by suicide for participating in a conspiracy against him. In the painting, Seneca, having opened his veins, slowly bleeds to death as his pupil writes down his last words. He stands on a basin with his right arm extended in the pose of an ancient orator. On the right is a physician who regulates the flow of blood, and on the left two of Nero's soldiers who ensure that the suicide is accomplished. Rubens used an ancient marble statue in the **Borghese** collection, now in the **Louvre**, as the model for the central figure in his painting. It was then believed to represent the Stoic philosopher but is now known to depict simply an old fisherman. When Rubens rendered the work, the writings of Seneca were being read in northern humanistic circles, mainly because the Stoicist **Justus Lipsius** had recently edited the ancient philosopher's works. Because Seneca is standing, his strength in the face of death is clearly implied. The scribe who jots down his last words has already formed the letters *VIR* that might be part of the word *Virtus*, a reference to Seneca's moral virtue. This mode of depicting Seneca accords with Tacitus's description of the philosopher's conduct during his final hours as an exemplar of dignity and fortitude.

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EASY COME, EASY GO (1661). Rotterdam, Museum Boijmans van Beuningen. This painting by **Jan Steen** illustrates the popular adage used to this day: "Easy come, easy go." A drinking party is seen, with a woman offering a glass to a seated gentleman who bears the painter's own features. In the foreground, a young boy fills a decanter with wine while a dog sniffs the rind of a lemon left on a chair beside some oyster shells, symbols of sexual indulgence. A man shucks more oysters to give to the gentleman, clearly to increase his sexual desire, the discarded shells seen on the ground. An elaborate mantle on the right features **re-liefs** that reference adversity and prosperity. The first is indicated by a weeping putto with a crutch and a beggar's bowl. The second is denoted by a smiling putto, money bags, and a cornucopia. Above the mantle is a painting of Fortuna, who determines fate, standing on a die. Gambling takes place in an adjacent room seen in the background, where two

men are playing a game of trictrac. The message of the painting is that wealth, virtue, and achievement are easily gained, and just as easily lost.

ÉCHEVINS OF THE CITY OF PARIS (1648). Paris, Louvre. Painted by **Philippe de Champaigne**, this is an official group portrait of the mayor and magistrates of the city of **Paris** kneeling in prayer at either side of a crucifix installed on a base that bears the figure of St. Geneviève, the city's patron saint. Two large **classical** columns at either side serve to frame the figures, while a cloth of honor behind the crucifix displays the French monarchic insignia of the fleur-de-lis. Two coats of arms are included on the steps that lead to the crucifix. The one on the right belongs to Jérôme le Féron, who served as *prévôt des marchands* (provost of the merchants) from 1642 till 1650, and the one on the left is that of Jean de Bourges, elected *échevin* (alderman) in 1646. The rigid poses of the men, their serious demeanor, and the perfectly symmetrical composition are in keeping with the dignity of the offices they held. These portrait types had existed since the 16th century and were meant to commemorate the tenure of office of the individuals depicted. Champaigne was to render two more of these portraits, one in 1652 during the tenure of provost Antoine Le Fèvre, and the other in 1656, under provost Alexandre de Sève (both now lost).

ECSTASY OF ST. MARGARET OF CORTONA (1622). Florence, Palazzo Pitti. **Giovanni Lanfranco** painted this **altarpiece** for the high altar of the Church of Santa Maria Nuova in Cortona. The coat of arms on the lower left belongs to Nicolò Gerolamo Venuti, who commissioned the work. St. Margaret (1247–1297) came from a family of farmers from Laviano, Tuscany. Her mother died when she was seven, and her father was soon remarried to a woman who expelled her from her home. Margaret took refuge with a young nobleman from Montepulciano. They lived as lovers for nine years, and she bore him a son. One night, the nobleman did not return home and the next day Margaret's dog led her to his murdered body. Margaret saw this as punishment for having lived with the man in sin. She entered the Franciscan convent in Cortona, became a Tertiary nun, and spent her time engaging in penance, meditation, and charity work. Her son eventually also joined the Franciscan Order. She experienced several mystical events, including the time when Christ appeared to her and called her "my beloved daughter," the scene represented by Lanfranco. The painting shows Christ hovering

on a cloud supported by three putti and showing his wounds to the saint. As Margaret witnesses the apparition, she swoons in ecstasy while two smiling angels support her body. At her feet is the dog that found her murdered lover, her identifying attribute. Lanfranco's painting borrows from **Caravaggio's** *St. Francis in Ecstasy* (c. 1596; Hartford, Wadsworth Atheneum). In turn, the *Ecstasy of St. Margaret of Cortona* was one of the prototypes used by **Gian Lorenzo Bernini** in rendering his *Ecstasy of St. Theresa* in the **Cornaro Chapel** (1645–1652).

EDICT OF NANTES (1598). The Edict of Nantes was issued by **Henry IV of France** to grant the Huguenots (French Protestants) amnesty and civil rights. The document is revolutionary in that it is the first to decree religious tolerance in the history of modern Europe. With this, Henry ended the Wars of Religion (1562–1598) that had plagued the monarchy for more than three decades. Pope **Clement VIII**, who had scored a major coup for the Church when Henry converted to Catholicism (1593), resented the signing of the edict, as did the clergy in France. In 1629, at the Peace of Alès, Cardinal **Armand Richelieu**, **Louis XIII's** first minister, annulled the edict's clauses that granted the Protestants political and military independence. Then, in 1685, **Louis XIV** signed the Edict of Fontainebleau (known as the Revocation of the Edict of Nantes), which ordered the destruction of Huguenot churches and the closing of Protestant schools in France. The Huguenots were stripped of their civil and religious liberties and severely persecuted. This caused the emigration of approximately 400,000 Huguenots to other countries, including England, the Netherlands, and Denmark. Since these individuals were mostly from the commercial class, their emigration devastated France's economy.

EDUCATION OF THE VIRGIN (1700). Florence, Uffizi. This painting by **Jean Jouvenet** is one of two versions he rendered of the subject. In the Uffizi painting, St. Anne, the **Virgin's** mother, sits in a throne-like chair and with her finger points to the Hebrew writing on the scroll that rests on her lap. The young Mary, at her side, kneels in prayer, while her husband, Joachim, stands behind. In the background, women engage in sewing, considered a sign of domestic virtue, and above is a burst of light where cherubs are seen hovering. The Virgin's sewing basket is displayed prominently on the left. The work shows Mary as pious and obedient. The virtues of Joachim and Anne are also emphasized in that

they are presented as the good parents who provide their daughter with religious instruction in preparation for her role as the mother of Christ.

EFFIGY. The word *effigy* stems from the Latin *effingere* (*to form*) and refers to a likeness created as substitute for an individual. Most often, an effigy is linked to death and serves a commemorative function, for example the profile portraits in medals or the figures represented in tombs. Tomb effigies have existed since the ancient era and can either show the deceased alive or as a corpse. The figure can be shown in full length, as a half figure, or in bust form. Early examples are the Etruscan sarcophagus from Cerveteri (c. 520 B.C.E.; **Rome**, Museo Nazionale di Villa Giulia) that shows a couple engaged in their own funerary banquet and the canopic urn from Chiusi (7th century B.C.E.; Chiusi, Museo Etrusco) where the lid is the portrait head of the deceased. In the Baroque era, the live effigy became the most common type, with the tombs of popes **Urban VIII** (1628–1647) and **Alexander VII** (1671–1678), both by **Gian Lorenzo Bernini**, and that of Pope Leo XI (1634–1652; all **Rome**, **St. Peter's**) by **Alessandro Algardi** providing three of the most impressive examples. In these, Urban and Leo are enthroned and they bless the viewer, while Alexander is shown on his knees in prayer. Also kneeling is Cardinal **Jules Mazarin** on his sarcophagus at the Institut de France in Paris, executed by **Antoine Coysevox** in 1689–1693. **Michel Anguier** presented the reclining effigies of Duke Henry II of Montmorency and his wife in his tomb in the Chapel of the Lycée (fin. 1652) at the convent of the Religieuses de Ste. Marie in Moulins. Bernini's figure representing the Portuguese Gabrielle Fonseca, **Innocent X's** personal physician, emerging from a niche in the Fonseca Chapel at San Lorenzo in Lucina (1668–1675) is an example of a half-figured effigy. Fonseca is shown clutching rosary beads and engaged in prayer, as if pleading for his soul. Bernini's tomb of Maria Raggi (1643; Rome, Santa Maria Sopra Minerva) presents the deceased's effigy as a half-frontal figure in a medallion in **relief**. See also TOMB OF ALEXANDER VII; TOMB OF POPE LEO XI; TOMB OF POPE URBAN VIII.

EL GRECO (DOMENIKOS THEOTOKOPOULOS; 1541–1614). El Greco was an artist with a unique style and, for this reason, he is hard to categorize. Many place him among the Mannerist painters of the 16th century because of his elongated figures and images that do not follow the natural world in all its details, but rather present an abstracted, yet

expressive version of reality. Others call El Greco proto-Baroque because his religious paintings fulfilled the needs of the **Counter-Reformation**. El Greco was born in Candia, today's Heraklion, the capital of the Greek island of Crete that at the time was ruled by Venice. Little is known of his life there, except that he was from a middle-class Catholic family and that he trained as an icon painter in the Byzantine tradition. An example of this phase in his career was only recently discovered: a signed *Dormition of the Virgin* (Syros, Church of the Dormition) dating to sometime before 1567. In the following year, El Greco traveled to Venice, where he discovered the art of Tintoretto that influenced him deeply. There, he painted the *Purification of the Temple* (c. 1570; Washington, D.C., National Gallery), a complete departure from his earlier work in that it uses the perspective technique and naturalistic forms of the Italian masters, and it particularly borrows elements from the Venetians, including the arch that enframes the figures with a cityscape seen through it, a view of an adjoining space in the right background, and a rich palette that includes the deep reds darkened with black that Tintoretto often used. El Greco moved to **Rome** in 1570, entering the service of the **Farnese**. His *Christ Healing the Blind* (c. 1576; New York, Metropolitan Museum of Art) belongs to his Roman period and continues the Venetianizing elements he learned earlier. The colors, however, have deepened and the artist used black more liberally to render the anatomical details and darken the folds of his draperies. The themes of these two paintings are Counter-Reformatory. The *Purification in the Temple* is a metaphor for the eradication by the Church of the Protestant threat, and *Christ Healing the Blind* speaks of salvation attained through the recognition of the true (i.e., Catholic) faith.

El Greco did not achieve success in Rome, as his works only appealed to a small group of patrons. He did, however, make the acquaintance of Fulvio Orsini, librarian to Cardinal Alessandro Farnese, who purchased some of his paintings. The Spanish priest Luis de Castilla was part of Orsini's circle. He recommended El Greco to his father, Don Diego de Castilla, dean of the Cathedral of Toledo, Spain. Don Diego invited El Greco to Toledo, and in 1576 the artist set off to that city to render works for the Church of Santo Domingo el Antiguo that memorialized Castilla, his mistress (Maria de Silva), and their child, Luis. These included the *Assumption* (1577; Chicago, Institute of Art), *Adoration of the Shepherds* (1577–1579; Santander, Emilio Botin Collection), *Resurrection* (1577–1579; Toledo, Santo Domingo el Antiguo), and *Holy*

Trinity (Madrid, Prado). This last was inspired by Albrecht Dürer's work of the same subject (1511; Vienna, Kunsthistorisches Museum). It shows God the Father as the "throne of mercy," as he is described in the Book of Exodus. He supports the dead body of Christ, who is based on Michelangelo's in the Vatican *Pietà*.

In 1577, El Greco was asked to paint the *Disrobing of Christ* for the sacristy of the Cathedral of Toledo, a commission arranged by Castilla. The painting shows Christ being disrobed by his tormentors, an appropriate theme for its location since the sacristy is where priests don their vestments before the mass. In the foreground, a man prepares the cross as the three Marys witness with deep sorrow. Sinful humanity is denoted by the crudeness of the figures who crowd around Christ. By contrast, Christ, dressed in a deep red robe, holding his right hand to his chest, and gazing toward Heaven, is the epitome of holiness. Once the painting was completed, the fathers of the Cathedral objected to the presence of the three Marys and the fact that Christ's head was lower than that of the crowd around him. El Greco sued for payment and two and a half years later received only about a third of the amount he originally sought. In spite of the objections, the painting was hung in the sacristy, where it remains to this day. El Greco's refusal to compromise is viewed as the earliest attempt by an artist in Spain to elevate the profession from craft to one of the liberal arts.

The issue did not seem to affect El Greco's career because in 1580, he received from King Philip II of Spain the commission to paint the *Martyrdom of St. Maurice and the Theban Legion* for one of the altars in El Escorial. Little is known of the details of the commission, except that here again there was a dispute regarding the price. Philip paid for the work, but then stored it in the monastery basement and asked Romulo Cincinnato to render a replacement. It has been suggested that Philip's action had to do with the fact that the martyrdom in El Greco's painting is relegated to the background, instead of front and center, and St. Maurice and his officers in the foreground seem to be debating the merits of martyrdom instead of accepting their fate with grace. This work was followed by El Greco's famed *Burial of Count Orgáz* (1586), painted for the Church of Santo Tomé, Toledo, and *St. Martin and the Beggar* (1596–1599; Washington, D.C., National Gallery) for the city's Chapel of San José. The first speaks of the rewards the count will receive after death for having devoted his life to charity. The second, commissioned by Martín Ramírez, whose patron saint was Martin of Tours, also speaks

of good deeds as the way to salvation. The saint was a soldier in Roman France who divided his cloak, giving half to a man in need, the subject of El Greco's painting. That night, Christ appeared to Martin in his dreams and said to him, "What you did for the poor man, you did for me." With this, Martin converted to Christianity and devoted himself to charitable and apostolic work. Though the event took place in Amiens, France, El Greco placed the scene in Toledo and he dressed the saint in contemporary armor. These elements were included to encourage Toledan viewers to emulate the saint's actions.

In 1600, El Greco painted the *View of Toledo* (New York, Metropolitan Museum of Art), his only landscape to have survived. He created the painting without a patron in mind; it was still in his possession when he died. It presents a cataclysmic view of the city that some have read as a commentary on the Inquisition carried out in Toledo, then the second major Catholic center in the world and the leader of the Spanish Counter-Reformation. El Greco took some liberties in that he moved the cathedral next to the Alcázar palace to denote that monarchy and Church rule together. The portrait of *Cardinal Fernando Niño de Guevara* (1605; New York, Metropolitan Museum of Art) shows the archbishop of Toledo who headed the Spanish Inquisition. He is seated, wearing glasses, his wind-swept drapery adding to his threatening demeanor. The positions of his hands, one relaxed and the other tensed, are read as symbols of persuasion, of giving those submitted to the Inquisition the choice to either convert or die, while the turbulent arrangement of his draperies is seen as a symbol of the heretic storms attacking the true faith.

The *Laocoön* (c. 1610) is the only mythology El Greco is known to have painted. It relates the story of the priest of **Apollo** who suspected that the Trojan horse was a trap. Athena prevented him from warning the Trojans by sending a serpent to kill him and his sons. The painting was never finished and, like the *View of Toledo*, remained in El Greco's studio at the time of death. Here again the scene is situated in Toledo, in this case because residents claim that the city was founded by the descendants of the Trojans.

El Greco died in 1614. He did not have many followers and the critics of the period, including **Antonio Palomino**, were not kind to him. It was not until the 19th and early 20th centuries that his abstracted and at times distorted forms, expressive lines, and emotive color bursts were admired. He particularly inspired the German Expressionists.

ELENA GRIMALDI, PORTRAIT OF (1625). Washington, D.C., National Gallery. Elena Grimaldi was the wife of Marquis Nicola Cattaneo of Genoa. This portrait by **Anthony van Dyck** stresses her high social status. Elegantly dressed, she has stepped onto a terrace while an African slave boy holds a parasol over her that serves as a quasi-halo around her head. The boy's presence in the picture is visual testimony to Genoa's involvement in the slave trade. Elena turns slightly to gaze at the viewer, in her hand a sprig of orange blossom, the attribute of brides. This would suggest that the portrait was meant to commemorate her marriage to Nicola, though the date of the event is unknown. The work borrows its composition from the portrait of *Brigida Spinola Doria* (1606; Washington, D.C., National Gallery), also a woman of Genoese nobility, rendered by **Peter Paul Rubens**.

ELEPHANT CARRYING AN OBELISK, PIAZZA SANTA MARIA SOPRA MINERVA, ROME (1666–1667). In 1665, a small Egyptian obelisk from the sixth century B.C.E. was found in the garden of the Church of Santa Maria Sopra Minerva, the ancient site of the Temple of Isis Campensis. The church itself was built on the remains of an ancient temple dedicated to **Minerva**. The **Jesuit** scholar, scientist, and Egyptologist Athanasius Kircher was called in to decipher its hieroglyphs. Kircher published his translation in 1666, the same year Pope **Alexander VII** decided that the obelisk would be placed in the piazza in front of the church. The Dominicans of Santa Maria proposed some designs for a pedestal, but Alexander rejected them, instead giving the commission to **Gian Lorenzo Bernini**. Inspired by Francesco Colonna's *Hypnerotomachia Polifili* of 1499, Bernini rendered an elephant with the obelisk on its back, surmounted by the emblem of the Chigi, the pope's family, and the cross of Christ. In the *Hypnerotomachia*, the hero Polifilo wanders into a garden and comes across a hollow elephant, carrying the obelisk on its back and containing the personifications of Matter and Form. The animal in Colonna's text becomes the bearer of wisdom. Bernini's sculpture was to assign this wisdom to the pope. A contemporary poem expressed the meaning of the work succinctly: "The Egyptian obelisk, symbol of the rays of Sol, is brought by the elephant to the Seventh Alexander as a gift. Is not the animal wise? Wisdom hath given to the World solely thee, O Seventh Alexander, consequently thou hast the gifts of Sol." The inscription at the base of the monument adds

a second layer of meaning. It reads in Latin: “In the year of Salvation 1667, Alexander VII dedicated to Divine Wisdom this ancient Egyptian obelisk, a monument of Egyptian Pallas [Isis], torn from the earth and erected in what was formerly the forum of Minerva, and is now that of the **Virgin** who gave birth to God.” The elephant and the obelisk erected on the site of a pagan temple denotes, as the inscription alludes, the triumph of Christianity, made possible by the pope’s wise rulership. The monument interplays with the church’s façade in that its rose window provides a halo-like element behind the obelisk, bringing its symbolism across more effectively. The jealous Dominicans had caused such difficulties for Bernini as he worked on the monument that, in retaliation, he oriented the elephant’s rump toward the Santa Maria monastery where they lived. The animal is shown tensing its hind muscles and lifting its tail as if to empty its bowels.

ELEVATION OF THE CROSS (1610–1611). Antwerp Cathedral. In 1609, the fathers of the Church of St. Walburga in Antwerp decided to commission a new **altarpiece** for their high altar. **Peter Paul Rubens** was given the charge by Cornelis van der Geest, a wealthy merchant and art collector who also served as one of the church’s wardens. The work is a triptych that originally included a predella (base), a figure of God the Father and carved angels crowning the main scene, and above that a pelican tearing its chest open to feed its young—symbol of Christ’s sacrifice. The subsidiary scenes were removed by the French when in 1794 they took the altarpiece to **Paris**, and these have since been lost. The work was returned to Antwerp in the 19th century and placed in the north **transept** of the local cathedral since, by then, the Church of St. Walburga had been torn down (1817). At St. Walburga, 20 steps led to the altar where Rubens’s work was placed. This meant that the faithful saw it from a considerably low point of view, which explains its huge dimensions (central panel, 15 ft. 2 in. × 11 ft. 2 in.; lateral panels, 15 ft. 2 in. × 4 ft. 11 in.).

Rubens had just returned from Italy when he obtained the commission for the *Elevation* and he had already tackled the subject in 1601 at Santa Croce in Gerusalemme, **Rome**. The innovative idea of rendering the cross of Christ being raised, instead of the usual upright image, came from Tintoretto’s *Crucifixion* (1564; Venice, Scuola di San Rocco) where one of the thieves crucified along with the Savior is shown in

this manner. Also at Rubens's disposition were examples of raisings of crucified personages in ancient Roman sarcophagi. The figure of Christ, with his arms stretched above his head instead of the usual position of arms stretched slightly above shoulder level, comes from the ancient *Laocoön* in the Vatican, then considered the ultimate expression of suffering and known to have been sketched by Rubens during his stay in Italy. The use of ancient statuary as prototype was intended to grant the work a humanistic undertone, a practice Rubens was soon to repeat in his *Descent from the Cross* painted in 1612–1614 for the Guild of Harquebusiers of Antwerp.

When opened, Rubens's triptych presents a continuous scene along its three panels. In the center, crude, muscular men pull up the cross with great effort. They contrast markedly with the **classicized** semi-nude Christ, who gazes upward toward the God the Father image that once occupied the upper portion of the altarpiece. The barking dog adds to the turmoil of the event while the anguished face of the centurion dressed in armor who participates in the raising adds to the notion of Christ's suffering. This figure has been identified by some scholars as St. Longinus, who, upon piercing the side of Christ, recognized him as the Savior and converted to Christianity. Aside from the contrast between crude and classicized figures, Rubens's work also counters passivity with action, perhaps to denote the **Neoplatonic** concept of the balance one must seek between contemplative and active lives—another effort by Rubens to grant a humanistic undertone to his work. The left panel shows the **Virgin Mary** and St. John as two introspective figures. On the other hand, the women and children at their feet are writhing in agony. The female in the foreground holding an infant to her bare breast is Charity, there to denote the **Counter-Reformatory** notion that good deeds lead to salvation. On the right panel, centurions carry out the execution of the thieves who were crucified alongside Christ. When closed, the altarpiece shows Sts. Amandus and Walburga on the left panel and Eligius and **Catherine of Alexandria** on the right. The scenes on the predella (base), now lost, are known to have presented the *Crucifixion* in the center, the *Translation of the Body of St. Catherine by Angels* on the right, and the *Miracle of St. Walburga* on the left. The saints are silhouetted against a dark, undefined background in the manner of **Caravaggio**. Also Caravaggist are the marked contrasts of light and dark in both the altarpiece's secondary and principal scenes, the use of crude types, and the diagonal projection of the cross toward the viewer.

EMBARKATION OF ST. URSULA (1641). London, National Gallery.

This work by **Claude Lorrain** shows St. Ursula and her companions about to embark on their pilgrimage to **Rome**. The story is told by Jacobus da Voragine in the *Golden Legend*. St. Ursula, the daughter of the king of Brittany and betrothed to the pagan prince of Britain, asked her father for a postponement of the wedding to travel to Rome on pilgrimage. Her goal was to effect her future husband's conversion to Christianity. The king agreed and Ursula, her betrothed, and ten of her ladies in waiting, each accompanied by 1,000 maidens, departed. On their return from Rome, they were captured by the Huns in Cologne and, when Ursula refused to marry their king, she and her companions were submitted to martyrdom.

Lorrain's painting was commissioned by Fausto Poli, **Urban VIII's** private secretary and a person knowledgeable in matters of art. The religious theme of the work is enhanced by the presence of the building on the left that is based on Donato Bramante's Tempietto at San Pietro in Montorio, Rome (c. 1502–1512), erected on the site of **St. Peter's** martyrdom. The building serves to prefigure the martyrdom of St. Ursula and her companions to locate the scene in the papal city. Lorrain rendered every detail of the structure, including the liturgical objects of the mass that fill the metopes (panels on the frieze). As in most of his works, the true subject is the natural environment, in this case a seascape. The buildings and trees are placed diagonally, allowing a view of the sun rising on the horizon. Pilgrimage, the nobility of martyrdom for the sake of the faith, and the hope of salvation are the themes evoked by the painting's figures and the poetic setting in which the scene unfolds.

ENTOMBMENT. After the crucifixion, Joseph of Arimathea received permission from Pontius Pilate to retrieve the body of Christ (John 19:38–39). He and Nicodemus removed the Savior from the cross and carried him to his tomb, where, keeping with Jewish funerary customs, they anointed his body, wrapped it in a white shroud, and gave it proper burial. The scene is quite common in art. It was depicted by **Caravaggio** in 1603–1604 (**Rome**, Pinacoteca Vaticana), **Sisto Badalocchio** in c. 1610 (**Rome**, Galleria **Borghese**), **Peter Paul Rubens** in c. 1612 (Los Angeles, J. Paul Getty Museum), **Bartolomeo Schedoni** in c. 1613 (Parma, Galleria Nazionale), **Rembrandt** in 1639 (Munich, Alte Pinakothek), and **Guercino** in 1656 (Chicago, Art Institute). Badalocchio's shows the body of Christ being carried to his tomb with the help of a

white shroud, while the other examples present the body in the process of being lowered into the tomb. Caravaggio's composition is unique in that the figures form a cascade that moves from upper right to lower left, and the corner of the tomb juts toward the viewers' space to demand their emotional response to Christ's suffering. In its original location at the Vittrici Chapel in the Chiesa Nuova (Santa Maria in Vallicella), Rome, the body of Christ seemed to be lowered onto the actual altar below, granting the scene a eucharistic significance. When mass was held in the chapel, the painting served as the visual image that explained the transubstantiation of the host into the actual blood and body of Christ when blessed by the priest. Rubens's version is the most heartrending of the examples mentioned. The limp body of Christ is pushed to the foreground so that viewers are confronted with his bloodied wounds and pathetic facial expression. Only the edge of the sepulcher is shown, giving the impression that the body sits on the altar as a sacrificial offering. The wheat sheaf upon which it rests makes clear that he is presented as the eucharistic wine and bread after they are transformed into the blood and body of Christ. Rembrandt's *Entombment* is a silent nocturnal scene with the dead Christ illuminated by candlelight, a treatment that effectively brings across the somberness of the tragic event.

EQUESTRIAN PORTRAIT OF THE DUKE OF LERMA (1603).

Madrid, Prado. In 1603, **Peter Paul Rubens** was sent by Vincenzo Gonzaga, duke of Mantua, his patron in Italy, on a diplomatic mission to Spain. While there, he had the opportunity to study the works in the royal collection. Rubens was particularly taken by the paintings rendered by Titian. When Francisco Gómez de Sandoval y Rojas, duke of Lerma and King Philip III's first minister, commissioned Rubens to paint his equestrian portrait, the artist based it on *Charles V on Horseback* (1548; Madrid, Prado), one of the works by Titian he had studied at court. But Rubens was not content to simply imitate the Italian master. So, while Titian showed Charles and the horse in profile view, Rubens presented his rider and horse frontally, at the time a novel departure from earlier equestrian portraits. The view from below grants the duke a sense of grandeur. He rides confidently, pressing his feet on the stirrups to push himself up, and firmly grasps his baton of command—the image of a man of virtue and valor. The stormy sky with lightning flashes that surrounds him augments his heroic quality, as do the fluttering of the horse's mane, its flaring nostrils, and its bulging muscles and veins.

In the distance is a battle scene, referencing the war between Spain and England that would end in 1604 when the duke would negotiate a peace agreement between the two powers. Rubens also painted for the duke of Lerma a series of 12 **Apostles** and Christ, each figure rendered in independent easel paintings. The Christ is lost and the Apostles are also in the Prado Museum in Madrid. The duke of Lerma was an avid art collector, amassing close to 1,500 paintings between 1599 and 1611, making him one of the most important non-monarchic collectors of his era.

ET IN ARCADIA EGO. Arcadia is the mythical land of milk and honey where shepherds and shepherdesses live in harmony with nature. This imaginary land first developed as a poetic theme in **Virgil's** *Eclogues*. The concept of idyllic Arcadia was revived in the Renaissance. In the 15th century, Lorenzo “the Magnificent” de’ Medici spoke of the countryside surrounding his villa in Careggi, where the Platonic Academy was held, as Arcadia, and those who attended he called shepherds. In 1502, the Neapolitan humanist Jacopo Sannazaro penned the *Arcadia*, a mixture of verses and prose that tell the story of Sincero, who, disappointed by love, retires to the idyllic countryside. In 1590, Sir Philip Sidney’s pastoral romance, *The Countess of Pembroke’s Arcadia*, was published, exerting tremendous influence for more than a century.

Et in Arcadia Ego is the title of a painting by Guercino (c. 1618; **Rome**, Galleria Nazionale d’Arte Antica) and two by **Nicolas Poussin** (1627; Chatsworth, Devonshire Collection and 1637–1638; **Paris, Louvre**) that show the inhabitants of Arcadia being faced with the inevitability of death. In Guercino’s version, two shepherds come across a skull that sits on a stone inscribed with the painting’s title—the presence of a fly, a worm, and mouse denoting decay. In Poussin’s versions a larger group comes across a tomb with the same inscription. The earlier version includes a skull, now given less prominence, a seductive shepherdess, and Alpheus, who personifies the river that flows through Arcadia. In the later version the skull is no longer present, and instead death is embodied by the female figure who stands in the foreground in profile. The Latin phrase has been translated either as “also in Arcadia I am” or as “I too lived in Arcadia.” The first translation would imply that it is Death who is speaking, while the second suggests that the voice is that of a resident of Arcadia who has died—Daphnis, according to **Virgil's** fifth *Eclogue*, whose tomb was inscribed with an epitaph that praised him as the “guardian once of a fair flock” (*Eclogue* 5: 55). The

Latin phrase, then, serves as a **memento mori**. The second version by Poussin not only reminds viewers of the inevitability of death, but it also references the origins of painting. In the *Natural History* (XXXV: 5, 15), Pliny the Elder explained that painting began with the outlining of a man's shadow. In Poussin's work, one of the shepherds has noticed his shadow on the tomb, which some scholars see as taking on the form of Death's scythe, and is tracing it with his index finger.

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FABLE OF ARACHNE (1656). Madrid, Prado. The *Fable of Arachne*, also called *The Spinners* or *Las Hilanderas*, is a mythological scene from **Ovid's** *Metamorphoses* rendered by **Diego Velázquez**. The weaver Arachne challenged the goddess **Minerva** to a contest to see who could weave the most beautiful tapestry. Arachne wove a tapestry that depicted the loves of the gods and won. For her haughtiness, Minerva turned her into a spider doomed to weave webs for the rest of her existence. In the background of Velázquez's painting, Arachne's tapestry, modeled after Titian's *Rape of Europa* (Boston, Isabella Stewart Gardner Museum) then in **Philip IV's** collection, hangs on the wall and is being inspected by Minerva and three Spanish ladies. One turns to bring the scene to our attention. In the foreground are women in the act of spinning and carding wool in preparation for weaving. That Velázquez used Titian as his model is important. The Venetian master had painted the work for Philip II, who awarded him a pension for his services. Philip's father, Charles V, had granted Titian the knighthood of the Golden Spur. With this, Velázquez proclaimed to be the new Titian, now working for Philip II's successor. Here, weaving tapestries becomes a metaphor for painting. The goddess Minerva took a common material (wool) to create her tapestry in the same way that the artist uses paint to render a masterpiece. In this way, the *Fable of Arachne* argues for the nobility of painting and casts the artist as erudite and gifted.

FABRITIUS, CAREL (1622–1654). Little is known of Carel Fabritius's life. He was born in Midden-Beemster to a schoolteacher who was also an amateur painter. Fabritius is known to have worked as a carpenter before moving to nearby Amsterdam sometime around 1641. In that year, he married and entered **Rembrandt's** studio, where he remained until c.

1643, when his wife and the two children she bore for him died. After this, he returned to Midden-Beemster and seven years later he remarried and moved to Delft, where he entered the Guild of St. Luke in 1652. He only paid one installment of his admittance fee, never again submitting another payment. He died in 1654 in an explosion at the local arsenal that destroyed a large portion of the city. Most of the paintings in his studio were lost to the catastrophic event; only about a dozen works by him are known and only eight of those can be authenticated as by his hand. Fabritius is said to have painted murals in the home of Theodore Vallensis, the dean of the Surgeon's Guild. His fellow student at Rembrandt's studio, Samuel van Hoogstraten, mentions in his *Inlyeding tot de Hooge Schoole der schilderkonst (Introduction to the High School of the Art of Painting)*; published in 1678), that these were "miracles of perspective," comparable to the **frescoes** by Giulio Romano in the Palazzo del Tè in Mantua (1530–1532). Fabritius also painted murals in the brewery of Nicolaes Dichter. Both of these commissions are no longer extant.

Fabritius's *Raising of Lazarus* (1643; Warsaw, National Museum) is his earliest known painting, and it shows the influence of Rembrandt in its rhetorical gestures and marked **chiaroscuro**. The painting, in fact, is based on Rembrandt's etching of the same subject (1642). Fabritius's *Portrait of a Man* (1648; Rotterdam, Museum Boymans-van Beuningen) is believed to be a self-representation. He wears workclothes in the painting as a reference to the name *Fabritius*; the Latin *faber* translates to "workman." Though the application of paint in this work, the color palette, and the expressive quality of the figure stem from Rembrandt, Fabritius's painting differs in that he places the sitter against a light background. That he showed himself as a worker is a major departure from the usual self-portraits from the Netherlands where artists portray themselves either as gentlemen or as engaged in the creation of art. Fabritius's *View of Delft* (1652; London, National Gallery) is believed to have been rendered through the use of a camera obscura with a double concave lens, hence the image's distortion. Some have suggested that the work was originally part of a perspective or peep box. It shows a man on the left in a stall selling musical instruments. To the right is the city, including Nieuwe Kerk. *The Goldfinch* (1654; The Hague, **Mauritshuis**) is believed to have been part of a shop sign or an insert to a piece of furniture.

Fabritius greatly influenced both **Pieter de Hooch** and **Johannes Vermeer**, two residents of Delft. In fact, in a poem by Arnold Bon

written at the time of Fabritius's death, Vermeer is described as the phoenix who rose from the fire that consumed Fabritius.

FARNESE, CARDINAL ODOARDO (1573–1626). Odoardo Farnese was the son of Alessandro Farnese, duke of Parma and Piacenza, and Princess Maria of Portugal. He was also the great-grandson of Pope Paul III. He resigned the duchy in favor of his brother Ranuccio to pursue an ecclesiastic career. In 1580, he went to **Rome** to study with the humanist and antiquarian Fulvio Orsini. In 1589, he became abbot of Grottaferata and, in 1591, he obtained the cardinalate from Pope Gregory XIV. Cardinal Odoardo was a major patron of the arts. He was responsible for having granted **Annibale Carracci** the **Farnese Ceiling** commission (c. 1597–1600). Earlier, Annibale also decorated his Camerino in the Palazzo Farnese, with *Hercules at the Crossroads* (1596; Naples, Museo Nazionale di Capodimonte) serving as its centerpiece. Annibale's *Christ in Glory* (c. 1597; Florence, Palazzo Pitti) and *Pietà* (1599–1600; Naples, Museo Nazionale di Capodimonte) were also painted for Cardinal Odoardo. In 1608, the cardinal granted **Domenichino** the commission to decorate the Cappella dei Fondatori in the Abbey of Grottaferrata with scenes from the lives of Sts. Nilus and Bartholomew. Domenichino had already worked for the cardinal in the Palazzo Farnese, painting *Perseus and Andromeda* and the *Virgin with the Unicorn* in 1603 on the walls of the same gallery where Annibale's ceiling is located. **Agostino Carracci**, who briefly assisted Annibale on the Farnese Ceiling, painted for Cardinal Odoardo his *Triple Portrait of Hairy Harry, Mad Peter, and Tiny Amon* (c. 1598–1600; Naples, Museo Nazionale di Capodimonte). Finally, **Giovanni Lanfranco** decorated for him the Camerino degli Eremiti in c. 1604–1605. *See also* FARNESE FAMILY.

FARNESE CEILING, PALAZZO FARNESE, ROME (c. 1597–1600).

The **Farnese Ceiling** is one of the most important masterpieces of the Baroque era, and it has generated a large number of writings from scholars intent on deciphering its meaning. The work was commissioned by Cardinal **Odoardo Farnese** from **Annibale Carracci** for his recently built palazzo in **Rome**, perhaps for the wedding in 1600 of Ranuccio Farnese to Margherita Aldobrandini, niece of **Clement VIII**. Since Cardinal Odoardo and his family also owned the Villa Farnesina across the Tiber River (at one point, the building of a bridge to connect the two properties was intended), Annibale's work was to serve as a sort

of pendant to the mythological **frescoes** by Raphael painted there in 1513–1518 for Agostino Chigi, its previous owner. Raphael's **Loggia di Psiche** represented the love of **Cupid** and Psyche. Annibale's frescoes in the gallery of the Palazzo Farnese expanded on the theme by depicting the loves of the gods based primarily on **Ovid's** *Metamorphoses*. For the ceiling's overall arrangement, Annibale looked to Michelangelo's *Sistine Ceiling* (1508–1512; Vatican). As in Michelangelo's work, the Farnese Ceiling consists of a **quadratura** framework that divides the scenes into three bands and includes nude figures (herms in Annibale's case) and medallions. The treatment of figures, draperies, and backdrops is also reminiscent of the works of both Renaissance masters, as is the palette choice. By looking to Raphael and Michelangelo for his prototypes and stylistic elements Annibale could claim to be the heir of these two beloved masters.

Using a **quadro riportato** technique, Annibale placed the *Triumph of Bacchus* in the center of the ceiling. This scene presents the god of wine and his consort, Ariadne, in their chariots, participating in the procession that brought them back from India. Bacchantes and **satyrs** lead the way while Cupids hover above. One of these holds Ariadne's marriage crown that Bacchus will later place among the stars. The reclining nude on the lower right has been identified as earthly **Venus**, and her gaze toward Silenus riding on his donkey refers to the correspondence between drunkenness and lust. That the mortal Ariadne is deified after she becomes Bacchus's consort suggests to some that the scene offers a **Neoplatonic** reference to the return of the soul to the highest level after having descended into the material world. One scholar viewed the scene as an allegory of the triumph of Alessandro Farnese, Odoardo's father, when he captured the city of Antwerp for Philip II of Spain in 1585 and then celebrated with his troops by donning grape and ivy vines.

The other scenes, also presented as *quadri riportati*, include *Thetis and Peleus*, *Aurora and Cephalus* (attributed to **Agostino Carracci**), *Pan and Diana*, *Mercury and Paris*, *Polyphemus and Galatea*, *Polyphemus and Acis*, *Jupiter and Juno*, *Diana and Endymion*, *Hercules and Iole*, and *Venus and Anchises*. This last includes an inscription on Venus's footstool that reads *Genus unde Latinum*, "Whence the Latin race," referring to the birth of Aeneas, founder of the Latin peoples, from their union. The scene is eroticized by Anchises's removal of the goddess's sandal and her *Venus Pudica* pose (a Venus who covers her nudity with her arms) that indicates her hesitancy as to whether she

should give in to the advances of a mere mortal. In *Jupiter and Juno*, the goddess wears the girdle of Venus to arouse her consort, her intention to distract him so the Trojans can destroy the fleet of their enemies, the Greeks, who enjoy Jupiter's protection. In *Polyphemus and Galatea* the theme is unrequited love as the **nymph** ridicules the hideous cyclops for trying to woo her. As she loves Acis, Polyphemus kills him with a rock, the subject of the *Polyphemus and Acis* fresco. The soffits feature *Apollo and Hyacinth* and *Ganymede and Jupiter*, two scenes of homosexual love, while the medallions, made to look like bronze, depict *Apollo and Marsyas*, *Boreas and Orithyia*, *Orpheus and Eurydice*, **Rape of Europa**, *Jason and the Golden Fleece*, *Hero and Leander*, *Pan and Syrinx*, *Salmacis and Hermaphroditus*, *Cupid and Pan*, *Paris, Pan*, and another unidentified abduction scene.

Not only has the *Triumph of Bacchus* been interpreted along Neoplatonic lines, but so has the ceiling as a whole. For **Giovan Pietro Bellori**, the key to the ceiling's meaning is the pair of putti at each corner that represent the struggle between terrestrial and celestial love and their reconciliation. In modern scholarship, Bellori's Neoplatonic reading is still considered valid. One scholar attempted to give the scenes a Christian reading based on the anonymous *Ovid Moralisé*, a French 14th-century text that explains the sensuous fables written by Ovid in Christian terms. So, for example, *Salmacis and Hermaphroditus* is the story of two mythical characters who love each other so much that the gods merge them together so they may be united forever, resulting in a hermaphrodite. In the *Ovide Moralisé*, the story is interpreted as an allegory of the Incarnation of Christ. Similarly, in the *Rape of Europa*, Jupiter is a symbol of Christ who has descended to earth in the form of a bull to take Europa to Heaven, where she will enjoy everlasting bliss. Regardless of the work's meaning, it exerted tremendous influence in art. Both **Auro-ras** by **Guido Reni** (1613; Rome, Casino Rospigliosi-Pallavicini) and **Guercino** (1621; Rome, Casino Ludovisi) were inspired by Annibale's central scene in the Farnese Ceiling.

FARNESE FAMILY. Farnese ancestry can be traced back to the 12th century, when the family owned several fiefs in and around **Rome**. They gained prestige in 1493 when Alexander VI (1492–1503), whose lover was Giulia Farnese, appointed her brother, Alessandro, cardinal. The family's fortune was sealed in 1534 when Alessandro ascended to the papal throne as Pope Paul III. In 1545, the pope separated Parma and

Piacenza from the papal states, converting them into dukedoms, and he appointed his illegitimate son, Pierluigi, duke of these two territories. His intention was to connect Farnese land holdings from the Tyrrhenian Sea to Lake Bolsena. Already in 1537, the pope had granted Pierluigi the Duchy of Castro and had also appointed him captain general of the Church. In that same year, Pierluigi was accused of sodomizing the young Bishop Cosimo Gheri of Fano, who died a few weeks later, supposedly from injuries incurred during the attack. Two years earlier, the pope had sent Pierluigi a letter reprimanding him for keeping the company of young boys for sexual purposes. His lack of morals and fiscal and judicial abuses caused the resentment of the nobility. In 1547, he was assassinated and his body hurled out the window of his own ducal palace. Parma reverted back to the papal states and Piacenza was taken by the Gonzaga of Mantua. Pierluigi's son, Ottavio, who had married Margaret of Parma, the illegitimate daughter of Charles V, in 1538, was able to recover Parma from Julius III in 1550 and Piacenza in 1556 with the help of Henry II of France. Ottavio's son, Alessandro, was the one who would recover the southern provinces of the Low Countries for the Spanish monarchy in 1585, a major coup for the Catholic Church. Alessandro's son, Cardinal **Odoardo Farnese**, resigned the duchy in favor of his brother Ranuccio so he could pursue an ecclesiastic career, receiving the cardinalate in 1591. He is best remembered for having commissioned **Annibale Carracci** to paint the **Farnese Ceiling** (c. 1597–1600) in the family palace in Rome.

The Farnese ruled Parma and Piacenza until 1731, when Isabella Farnese, wife of Philip V of Spain, inherited the two duchies, bringing them into the Bourbon monarchic line. The Duchy of Castro remained in the family's possession until 1649, when Pope **Innocent X** razed the city and reannexed it to the papal states. The Farnese are closely tied to the history of Renaissance and Baroque art. The names **Titian**, **El Greco**, **Annibale** and **Agostino Carracci**, **Domenichino**, **Sisto Badalocchio**, **Giovanni Lanfranco**, **Francesco Mochi**, and **Bartolomeo Schedoni** are linked to the history of their patronage. *See also* URBAN VIII; WAR OF CASTRO.

FÉLIBIEN, ANDRÉ (1619–1695). André Félibien was born in Chartres and went to **Paris** at the age of 14 to complete his studies. In 1647, he traveled to **Rome** as secretary to the French Ambassador François Duval, marquis of Fontenay-Mareuil, where he had the opportunity to study

the city's ancient remains and to make the acquaintance of **Giovanni Lanfranco**, **Pietro da Cortona**, **Claude Lorrain**, and **Nicolas Poussin**. Upon his return to Paris in 1649, he began composing the *Entretiens sur les vies et les ouvrages des plus excellents peintres anciens et moderne* (*Conversations on the Lives and Works of the Most Excellent Ancient and Modern Painters*), published in 1666–1688 as a multivolume compendium of biographies of the most notable artists from antiquity to his own day. Deeply influenced by his discussions with Poussin while in Italy, the text is written in conversation form. His 1660 essay, *De l'origine de la peinture* (*On the Origin of the Art of Painting*), he incorporated into the introduction of the first volume. In 1666, **Jean-Baptiste Colbert** appointed Félibien court historian and, in 1671, Félibien became secretary of the French Academy of Architecture. From 1663 till 1667, he compiled the *Recueil des descriptions de peintures et d'autres ouvrages faits pour le Roy* (*A Collection of Descriptions of Paintings and Other Works Made for the King*). Then, in 1668, he published the preface to lectures held at the **French Academy of Painting and Sculpture** in the previous year, the *Conférences de l'Académie Royale de Peinture et de Sculpture pendant l'année 1667* (*Conferences of the Royal Academy of Painting and Sculpture from the Year 1667*). In his text, he expounded the official views of the academy and its hierarchic categorization of the **genres**, with history considered the noblest art subject and still life the lowest. His *Principes de l'architecture, de la sculpture, de la peinture et des autres arts* (*Principles of Architecture, Sculpture, Painting, and Other Arts*), published in 1676, codified what Félibien considered the most important principles of art. Félibien is credited with having been the one to establish a discourse on the theoretical and practical aspects of art in France.

FEUILLANTS, CHURCH OF THE, PARIS (1623–1624). The façade of the Church of the Feuillants in **Paris** is **François Mansart's** first recorded architectural commission. Unfortunately, it was destroyed and is now known only through engravings. The Feuillants were a reformed branch of the Cistercian Order established in 1577 by Jean de la Barrière, the abbot of Notre-Dame-des-Feuillants near Toulouse. In 1587, Henry III of France requested that the abbot establish a Feuillant community in Paris. Construction of the Church of the Feuillants began in 1601, patronized by **Henry IV**, and its consecration took place in 1608, when it was dedicated to the Cistercian St. Bernard of Clairvaux.

Mansart received the commission to build the façade in 1623. He was inspired in his design by the Church of St. Gervais built by **Salomon de Brosse** in that he copied its last two stories, with some modifications. Mansart's façade consisted of a triple-bay lower level articulated with doubled Ionic pilasters. The second level had only one bay centered above the main portal, again articulated by double pilasters, in this case of the Corinthian order, and capped by a segmented **pediment**. Scrolls and a rusticated pyramid surmounted by an orb and crown at either side served to connect the two levels visually. From the pediment protruded a screen with an arch in the center, breaking its rectilinear form, and an urn at each corner. The Feuillants proved to be influential into the 18th century when Jules-Robert de Cotte designed the façade of the Church of St. Roch in Paris (fin. c. 1738) based on Mansart's façade.

FLAGELLATION. The Flagellation of Christ was ordered by Pontius Pilate, governor of Judea, before the Savior was taken to be crucified. The writers of the Gospels do not provide all the details of the event. Therefore, depictions of the scene had to rely on a visual rather than literary tradition. In **Caravaggio's** version in the Museo Nazionale di Capodimonte, Naples (1607), Christ wears the crown of thorns and is being tied to the column. One of his tormentors pulls his hair, the other kicks him on the back of his right leg, and a third crouches as he prepares the reeds he will use to carry out the whipping. The scene is dark and the mood somber to emphasize the brutality of the event. In both **Guercino's** (1657; Rome, Galleria Nazionale d'Arte Antica) and **Peter Paul Rubens's** *Flagellation* (c. 1617; Antwerp, Church of St. Paul), Christ is shown in profile. In Guercino's, he is being tied by one of his tormentors while the other pulls his hair. In Rubens's, the whipping has already begun and Christ's back is covered in blood. Finally, **Diego Velázquez** painted *Christ after the Flagellation Contemplated by the Christian Soul* (c. 1628–1629; London, National Gallery), representing the Christian soul as a small child on his knees praying in front of Christ, who sits on the ground while still tied to the column, his facial expression clearly indicating his suffering.

FLIGHT INTO EGYPT. The Gospel of **St. Matthew** relates that, when the Three Magi came to Herod the Great, king of Judea, to inquire about the newborn king of the Jews, Herod felt his position of power threatened. He, therefore, ordered the killing of all the male children under the

age of two who lived in his kingdom (the **massacre of the innocents**). An angel warned **Joseph** of the impending danger and instructed him to take the **Virgin** and Christ Child to safety in Egypt. **Apocryphal** accounts of the event embellish the story by adding details such as the wheatfield that grew to full height to prevent Herod's soldiers from pursuing the Holy Family, idols that toppled over as the latter passed by, and trees that bent at Christ's command so Joseph could pick the fruits.

In art, the depiction of the flight into Egypt granted the opportunity for artists to paint the landscape. **Bartolomé Esteban Murillo** chose to depict the event in a traditional manner (1650; Budapest, Szépművészeti Múzeum), with Mary and Christ sitting on a donkey led by Joseph. **Annibale Carracci's** version of c. 1604 (**Rome**, Galleria Doria-Pamphili) shows the Holy Family and their donkey having stepped off the barge that took them across the Nile River. Both **Caravaggio** and **Guercino** painted the *Rest on the Flight into Egypt* (c. 1594; Rome, Galleria Doria-Pamphili and 1624; Cleveland Museum of Art, respectively) with an angel playing music to soothe the Christ Child into sleep. In **Orazio Gentileschi's** version of the *Rest on the Flight* (1628; **Paris**, Louvre), Mary sits on the ground and nurses the Christ Child while Joseph sleeps. **Nicolas Poussin** placed the *Rest* in Egypt itself (1655–1657; St. Petersburg, Hermitage Museum), as denoted by the obelisk and procession in the background that **André Félibien** identified as in honor of the Egyptian deity Serapis. Finally, **Jacob Jordaens** showed the *Return of the Holy Family from Egypt* (c. 1616; Berlin, Staatliche Museen) after Herod's death.

FLIGHT INTO EGYPT (c. 1604). Rome, Galleria Doria-Pamphili. **Annibale Carracci** rendered this work as part of a larger program meant to decorate the chapel of Cardinal **Pietro Aldobrandini** in his palace on the Corso in **Rome**. The commission consisted of six landscape **lunettes** depicting New Testament events. The other scenes were the *Visitation*, *Adoration of the Shepherds*, *Adoration of the Magi*, *Entombment*, and *Assumption*, all now in the Galleria Doria-Pamphili in Rome. By now, Annibale had become seriously ill and was affected with bouts of depression, forcing him to rely on his assistants to fulfill the commission. It was **Francesco Albani** who brought the project to completion in c. 1610. This particular scene and the *Entombment* are the only two believed to have been painted by Annibale himself. The episode is biblical, stemming from the Gospel of **St. Matthew**. Upon hearing of the

newborn king of the Jews, King Herod the Great of Judea felt his political position threatened and ordered the killing of all the male children in his kingdom who were under the age of two (the **massacre of the innocents**). An angel warned St. **Joseph** of the impending danger and instructed him to take the **Virgin** and Christ Child to safety in Egypt. In Annibale's painting, the Holy Family is shown disembarking from the barge that took them across the Nile River. The architecture in the background frames the main characters of the story to bring them to the viewer's attention, while the trees at either side provide a balancing element to the composition. Annibale depicted a nature that has been tamed by man. Alternating areas of land and water establish the recession into space effectively. This work, and Annibale's landscapes in general, did much to elevate the status of landscape painting to high art.

FONTANA, CARLO (1638–1714). The architect Carlo Fontana was from the northern Italian town of Bruciato, near Como. He arrived in **Rome** in the early 1650s, where, for a decade, he served as **Gian Lorenzo Bernini**'s assistant. His earliest known work is the façade of the Church of San Biagio in Campitelli (now Santa Rita da Cascia, 1665), a structure that originally stood at the foot of the Capitoline Hill. It was dismantled in 1928 and rebuilt in the Via Montanara near the Theater of Marcellus. Here, the upper and lower stories are of the same width, with the outer bays of the second level placed at an angle and given concave forms. Not only do these features add visual interest to the façade, but they also enhance its three-dimensionality. The perspective arched windows derive from Bernini's architectural vocabulary. Fontana's most notable work is the façade of San Marcello al Corso (1682–1683), where every surface is curved. Here, the upper story is narrower than the lower story, the two levels connected visually not by volutes as was typical of Baroque churches, but by palms of martyrdom. In the lower story, engaged pilasters articulate the outer bays and intermingle with columns as the eye moves toward the centered doorway. In the upper level the sequence is reversed. The entrance is accentuated not only by the columns, but also by the segmented **pediment** above it that is broken by an opened quadrangular form (also pedimented), an arched niche centered in the upper story, and the large triangular pediment that crowns the structure.

Fontana served as director of the **Accademia di San Luca** for nine terms. He also authored several texts, including the *Templum Vaticanum et ipsius origo*, commissioned by Innocent XI, published in 1694, and

meant to provide the official history of **St. Peter's**. A large number of his drawings have survived and are now housed in bound volumes in the Royal Library at Windsor. Fontana was also a teacher. Among his most notable pupils was Filippo Juvara.

FORESHORTENING. Foreshortening is a technique that allows artists to render compositional elements on a flat surface in such a way that they seem to project or recede into space. It entails reducing the dimensions of an object or parts of the figure to conform to the proper spatial relationship. Unlike perspective, which is an exact mathematical method, foreshortening relies on what the eye perceives. So, for instance, if one thinks of the palm of a hand as a circle, when the artist depicts it head on, it retains its circular form. However, as the hand moves down and away from the viewer, the circle is reduced to a horizontal oval, meaning that the size of the palm has decreased. By the same token, the length of the fingers also must decrease as they move away from the viewer.

The technique had already existed in antiquity, but it was not perfected until the Renaissance era. Andrea Mantegna's *Lamentation over the Dead Christ* (c. 1490; Milan, Brera) offers one of the most remarkable Renaissance examples. In this work, the artist shortened the length of Christ's legs, arms, and thorax to place the viewer at his feet as one of the mourners. Then, in his ceiling in the Camera Picta (1465–1474; Mantua, Palazzo Ducale), he used the technique to grant the illusion of figures standing on a parapet above the viewer. Foreshortening achieved its ultimate glory during the Baroque era. **Giovanni Battista Gaulli** painted his *Triumph of the Name of Jesus* (1676–1679) in the Church of **Il Gesù, Rome**, a magnificent ceiling **fresco** where the foreshortenings give the impression of an apparition unfolding in the heavens above. On one side, the damned are being cast from hell and appear to be falling into the viewer's space, a feat that Gaulli would have been unable to accomplish were it not for the foreshortening technique. Similarly, **Andrea Pozzo** rendered his *St. Ignatius in Glory* (1691–1694) in the Church of San Ignazio, also in Rome, not only a tour de force of foreshortening, but also of *quadratura* and perspective. *See also DI SOTTO IN SÙ.*

FORTUNE-TELLER. The theme of the fortune-teller was quite common in Baroque art. In these images, a gypsy woman reads the palm of a gentleman as one of her companions steals the client's purse. This

is how **Georges de La Tour** (1632–1635; New York, Metropolitan Museum of Art) and **Simon Vouet** (1617; Rome, Galleria Nazionale d'Arte Antica) depicted the scene. **Valentin de Boulogne** (c. 1628; Paris, Louvre) instead presented the gypsy herself being robbed as she reads a man's fortune. Depictions of gypsies reading palms had already existed in the north since the 16th century. Pieter Brueghel the Elder, for example, included a male gypsy engaging in the activity in his *Sermon of St. John the Baptist* (1566; Budapest, Szépművészeti Múzeum). In the south, it was **Caravaggio** who popularized the subject. His *Fortune Teller* (1596–1597; Rome, Museo Capitolino; another version in Paris, Louvre) shows a gypsy woman slipping the ring off a young male's finger as she reads his palm. These characters stem from the *Commedia dell'Arte*, an Italian theater type based on improvisation and performed outdoors in local piazzas in front of the general public. In these events, gypsies were normally represented as deceitful individuals. The reason for this unfavorable view was that, according to legend, they refused to assist the Holy Family during their **flight into Egypt**, the region from where they were then believed to originate.

FOSSE, CHARLES DE LA. See DE LA FOSSE, CHARLES.

FOUR RIVERS FOUNTAIN, PIAZZA NAVONA, ROME (1648–1651). The Four Rivers Fountain is in front of the Church of **Sant'Agnese, Rome**, and a few feet from the family palace of Pope **Innocent X Pamphili**. An Egyptian obelisk brought to Rome by Emperor Caracalla lay on the ground in fragments in the Circus of Maxentius built along the Appian Way, less than three kilometers from Rome's Porta di San Sebastiano. To commemorate his papacy, Innocent decided to have the obelisk inserted into a fountain to be placed on the Piazza Navona, where his family palace was built. He requested proposals from several artists, including **Francesco Borromini** and **Alessandro Algardi**. At the time, the pope viewed **Gian Lorenzo Bernini** unfavorably for having served **Urban VIII** and his family, the **Barberini**, whose members he had exiled from Rome. Therefore, Bernini was not asked to submit a proposal for the fountain. Niccolò Ludovisi, prince of Piombino, who was married to Costanza Pamphili, the pope's niece, persuaded Bernini to submit his model and then positioned it in a conspicuous place for the pope to see it. Innocent was so impressed that he immediately summoned Bernini and gave him the commission.

The fountain represents a major feat of engineering. The obelisk, meant to represent the pagan world, is only held at the corners by feigned rock formations, the rest floating in midair, an element Bernini would later apply to his **Cathedra Petri** (1657–1666) at the Vatican, the reliquary that holds the throne of **St. Peter**. Allegorical figures representing the rivers Plata (with arms raised and an armadillo and coins at his side to represent America's riches), Nile (next to a palm tree to represent Africa, his head covered because the river's water source was then unknown), Danube (with a lion at his side, he stands for Europe and is shown straightening the papal coat of arms), and Ganges (represents Asia and holds an oar to symbolize the river's navigability across India) are seated around the obelisk to speak of the spread of Christianity to the four corners of the world and its triumph over paganism. The dove that surmounts the obelisk, one of the pope's emblematic symbols, signifies that triumph is achieved through his wise leadership. Some read the fountain as an updating of the medieval motif of the four rivers of Paradise gushing out from the foot of the mountain where the cross of Christ stood.

When the fountain was near completion, Innocent came to see it and asked Bernini to turn on the water. Bernini replied that it would be impossible to do so on such short notice, but, as the pope turned to leave, he gave the signal to let the water run. Innocent was so delighted that he told Bernini that the unexpected joy he felt had added ten years to his life.

FRANCART, JACOB (1583–1651). Along with **Pieter Huysens** and **Willem Hesius**, Jacob Francart was the most important architect of Baroque Flanders. Francart was the son of a painter, also called Jacob. In 1617, he published the *Premier livre d'architecture*, a book of architectural engravings. Later, he became court architect to Archduchess Isabella of Flanders. His most notable building is the Béguinage Church in Mechelen (Malines), begun in 1629, a structure that combines Gothic and Baroque elements. It features a longitudinal plan with a **nave**, aisles, and a medieval ribbed **vaulting** system, yet the nave arcade is articulated with **classical** Corinthian pilasters. The exterior of the building is buttressed in the Gothic manner while the façade is an **Il Gesù** type.

FRANCIS, SAINT (c. 1181–1226). St. Francis was the son of a wealthy silk merchant from Assisi who disowned him for renouncing his wealth

and devoting himself to the care of the ill and the needy. Francis was persuaded to follow this path by two mystical events. In 1205, he had a dream where God called on him. Then, in the following year, Christ appeared to him in a vision and asked him to repair his Church. Francis's father imprisoned him to try to persuade him to abandon the ascetic life, but to no avail. In front of the local bishop, Francis renounced his father and his possessions and began preaching. He soon attracted a following, and hence the Franciscan Order was established. It received the approval of Pope Innocent III in 1209. Francis and his companions traveled through central Italy, imparting their message of love toward all of God's creations. In 1219, the saint joined the crusaders and with them traveled to Egypt for the purpose of converting Mohammedans to Christianity. There, he met Sultan Malek al-Kamil, who questioned his faith, resulting in a failed mission. In 1223, St. Francis built a crèche at Grechia, establishing a custom still carried out at Christmastime today. In 1224, while praying in Mount Alverna, a six-winged seraph on a cross appeared to him and he received the stigmata (the wounds of Christ). St. Francis died in 1226 in Assisi and was canonized two years later.

St. Francis impacted religious life in great measure in that, while most monks of his era lived in seclusion, he and his followers went out into the streets and preached love and compassion for the downtrodden. This also changed the subjects of religious art. Before him, damnation was the dominant theme. His preachings resulted in a switch to the more tender aspects of the story of salvation, including Christ's infancy and the affection shared between him and his mother, the **Virgin Mary**. Two major examples that were affected by St. Francis's ideology are the **frescoes** in the Arena Chapel, Padua (1305) by Giotto and Duccio's *Maestà Altarpiece* (1308–1311; Siena, Museo dell'Opera del Duomo). In the Baroque era, St. Francis became a favorite subject because of his mystical experiences. Depictions of St. Francis served to validate sainthood and visions, both qualified as senseless by Protestants. Examples include **Caravaggio's** *St. Francis in Ecstasy* (c. 1595; Hartford, Wadsworth Atheneum), **Orazio Gentileschi's** *St. Francis Supported by an Angel* (c. 1603; Madrid, Prado), **Vicente Carducho's** *Vision of St. Francis* (1631; Budapest, Szépművészeti Múzeum), and **Ludovico Carracci's** painting of the same title (c. 1590; Amsterdam, Rijksmuseum). The first two show the swooning saint supported by an angel after receiving the stigmata. The others present St. Francis experiencing a vision of the Virgin, who rewarded the saint's devotion by placing

the Christ Child in his arms. Francis is often shown meditating while holding a skull, a **memento mori** that warns viewers of the temporality of life and elucidates the importance of prayer in the attainment of salvation. Examples of this type include **Jusepe de Ribera's** *St. Francis* (1643; Florence, Palazzo Pitti) and **Francisco de Zurbarán's** *St. Francis Meditating* (1635–1639; London, National Gallery).

FREDERICK HENRY OF ORANGE (1584–1647). Frederick Henry's father was William "the Silent" of Orange, who was murdered a few months before his son's birth. His mother was Louise de Coligny, daughter of Admiral Gaspard de Coligny, who led the French Huguenots during the Wars of Religion. Frederick Henry was born in Delft and was trained in the military arts by his older brother, Maurice of Nassau, and, when Maurice died in 1625, Frederick Henry succeeded him as stadtholder and captain-general of the United Dutch Provinces. Also in 1625, Frederick Henry married the German countess Amalia van Solms, who bore him four daughters and a son, William of Orange, who succeeded him. In 1627, Frederick Henry managed to capture from Spain the regions of s-Hertogenbosch (1629), Maastricht (1632), Breda (1637), Sas van Gent (1644), and Hulst (1645). That he was beloved by the people he served is attested by the fact that, in 1631, the United Dutch Provinces declared the office of the stadtholder to be a hereditary office to be filled by Frederick's descendants. In the last years of his life, Frederick Henry negotiated peace with Spain. The treaty that recognized the independence of the Dutch Republic was signed a year after his death.

Frederick Henry was the patron of **Dirck van Baburen** and **Hendrick Terbrugghen**, who in 1622 painted for him a series of 12 portraits of emperors, as well as **Rembrandt**, who rendered for him a series of paintings depicting the Passion of Christ. In 1638, **Gerrit van Honthorst** decorated Frederick Henry's gallery in the Huis Ter Nieuburch. He rendered a portrait of the prince and his wife to be placed above the fireplace. For the ceiling, he painted flying putti and garlands against an illusionistic sky and feigned balustrades along the sides. The commission was destroyed and is only known through an engraving. After Frederick Henry's death, his wife commissioned from **Jacob Jordaens** the *Triumph of Frederick Henry* (1652; The Hague, Huis ten Bosch) to commemorate his achievements.

FRENCH ACADEMY OF PAINTING AND SCULPTURE. The French Academy of Painting and Sculpture was established in **Paris** in 1648 to prevent the city's guild from placing restrictions on artists. It was also meant to elevate the status of painting and sculpture from manual labor (governed by guilds) to liberal art. For this reason, artists expected the newly formed academy to provide instruction that included not only the practical, but also the theoretical aspects of art production. Live models were to be provided, and the lectures were to be given by specialists. Previously, these types of classes had been held only in private houses around Paris. The founding members of the French Academy included the **Le Nain brothers**, **Laurent de La Hyre**, and **Charles Le Brun**. They petitioned King **Louis XIV**, then a child, for permission to establish the academy, its statutes based on those of the *Accademia del Disegno* in Florence and the *Accademia di San Luca* in **Rome**. **Anne of Austria**, the king's mother and regent, favored the suppression of guilds, so permission was granted. The artists' guild responded by establishing its own Academy of St. Luke, **Simon Vouet** becoming one of its members. In 1651, the French Academy absorbed the latter and, in the following year, obtained parliamentary registration. At first, the fiscal well-being of the academy depended on students' fees and donations. In 1655, the king allocated a stipend of 1,000 livres per year for its upkeep and gave its members the use of the Collège Royal de L'Université as headquarters. In the following year, the headquarters were moved into the **Louvre Palace**, and in 1661 minister **Jean-Baptiste Colbert** was appointed vice-protector of the academy. He, in turn, appointed Le Brun chief painter to the king and the academy's chancellor. The two men established a dictatorship, prohibiting drawing classes from taking place anywhere else and forcing all artists in the king's service to join the academy or lose their posts. The king's tastes were imposed upon them, in essence creating absolutism in art that paralleled the absolutist political policies of the monarchy. Now the basis for the academy's teachings depended on **Nicolas Poussin's** art philosophy. Art was to appeal to reason, only noble subjects were to be rendered, and nature was to be improved upon by idealizing the various forms. The original purpose of the academy as a place that granted artistic freedom from the impositions of the guild was unfortunately lost. In 1666, the French Academy in Rome was also established and the painter Charles Errard was appointed its founding director, a position he held

almost continuously until 1684. The most capable students from the academy in Paris were given a scholarship to travel to Rome and remain for four years. Aside from receiving instruction in the French Academy in Rome, they were expected to study the local art and render copies to send back to France.

By the late 17th century, artists and patrons had grown tired of the stoic representations that reflected the policies established by Colbert and Le Brun and they began to focus on Rubenism instead of the Poussinist mode. This was due in large part to the efforts of the art critic **Roger de Piles**, who in the 1670s and 1680s published a series of theoretical writings on art, including the *Dialogue sur le coloris* (*Dialogue on colors*) that cast **Peter Paul Rubens** as an artistic hero. With this, de Piles revived the Italian Renaissance debate of *colore* versus *disegno* (color versus draftsmanship) and opened the doors for the development of Rococo art.

FRESCO. This is a painting technique that has existed since antiquity, when it was used to decorate the walls or ceilings of private and public buildings. Examples include the Minoan frescoes from the Palace of King Minos in Knossos of c. 1500 B.C.E., rendered in the wet fresco technique, and the frescoes from the tomb of Nebamun in Thebes dating to c. 1400 B.C.E., rendered using the *fresco secco* (dry fresco) method. Of these two, the wet fresco technique is the most durable, though dry fresco works well in Egypt, where humidity, one of the greatest enemies of art conservation, is not an issue. The wet fresco technique entails coating the pictorial surface with a layer of coarse lime plaster (*arriccio*) on which the intended scene is drawn using red earth pigment (*sinopia*), unless transfers are made with cartoons. These are full-scale drawings that are perforated with a needle tool and then placed on the wall and pounced with charcoal dust to transfer the image onto the plaster. The outlines of the drawing can also be scored into the plaster with a stylus. The transfer is carried out after a layer of smooth plaster (*intonaco*) has been applied to the wall surface. The artist then uses pigments diluted in water, applied while the plaster surface is still wet. Once the plaster dries, the paint becomes a part of the wall, the reason why it is so durable. If changes need to be made to the composition, the artist must physically chisel out the portion in need of correcting and start the process anew. Once the fresco is completed, touch-ups can

be made using the *fresco secco* technique, in which pigment is applied directly to the dried wall. In time, the paint applied *al secco* can flake off, particularly when humidity is present. The painting is carried out in sections (*giornate*), with the *intonaco* applied only to the areas to be painted each day. Otherwise, if the *intonaco* dries before the artist applies the paint, that section must also be chiseled out and the *intonaco* reapplied. Fresco is one of the most difficult techniques in art in that it is in essence a race against time. Often, the task is carried out while the artist is standing on a high scaffold, and the various processes involved are physically demanding.

FRONDE (1648–1653). La Fronde was a civil war that broke out in France when the parliamentarians attempted to curtail the power of the monarchy. The word *fronde* translates to “sling,” the weapons used by the Parisian mob to break the windows in Cardinal **Jules Mazarin’s** palace during the disturbances. Parliament objected to the fact that **Anne of Austria**, regent to **Louis XIV**, and Cardinal Mazarin sought to raise funds by requiring the magistrates of the high court to give up four years’ salaries. The latter retaliated by limiting royal privileges. The monarchy arrested Pierre Broussel, councilor of the Parliament, and others, causing the Parisians to riot in the streets. In 1648, the **Peace of Westphalia** was effected and, no longer occupied with the **Thirty Years War**, the French army was able to intervene in the unrest at home while Anne, Louis XIV, and Mazarin secretly left **Paris**. A compromise was finally reached with members of Parliament in 1649. In 1650, there was a second outbreak of hostilities. Louis II of Bourbon, prince of Condè, who led the opposition against the monarchy, was imprisoned, causing the nobility to rise up. His sister, Madame de Lonqueville, sought the help of Marshal Henri de la Tour d’Auvergne, viscount of Turenne, who gathered his Spanish allies. The French army defeated the viscount and the Spanish troops, though Mazarin had no choice but to release Louis II when a group of nobles demanded he do so. Then, in 1651, Mazarin fled to Germany and Louis II engaged in war against the monarchy in an attempt to overthrow it. When Louis XIV came of age (1651) and assumed the throne, d’Auvergne switched sides and defeated Louis II. Hostilities ended in 1653 and Mazarin was able to return to Paris in triumph. The Fronde resulted in the strengthening of monarchic power in France.

FUNERAL OF PHOCION (1648). Paris, Louvre. The *Funeral of Phocion* is a pendant to the *Gathering of the Ashes of Phocion* (1648; Liverpool, Walker Art Gallery), both painted by **Nicolas Poussin** for a merchant from Lyons named Paul Cèrisier (or Sèrizier). Both are based on Plutarch's last chapter of the *Life of Phocion* and had never been rendered before. Plutarch relates that Phocion was an Athenian general who fought against Philip of Macedon. Against the wishes of the Athenians, he worked out a truce with the Macedonians and, as a result, was forced to poison himself with hemlock, his corpse banished from the city and denied a proper funeral. A noncitizen was paid to take his corpse to Megara for burning. After this was accomplished, his ashes were simply left on the pyre. His wife went to Megara to gather his remains for proper burial to prevent his soul from wandering for eternity. Phocion was later vindicated and given the burial of a hero within the city walls. A statue was also built in his honor.

Poussin's paintings depict two of the most crucial events of the story. In the *Funeral of Phocion*, two men carry his body out of the city of Athens in a bier. That life continues in Athens in spite of the event is Poussin's way to denote the indifference of the Athenians toward the man's death. In the *Gathering of the Ashes of Phocion*, his wife, described by Plutarch as the epitome of virtue, collects the remains in Megara. Her female companion keeps watch, as the two are worried that they will be discovered. The paintings were created the year that the **Fronde** broke out. It has been suggested that the patron, a wealthy silk merchant, may have felt threatened and this is why the paintings speak of the fate of a virtuous man who was treated unjustly by an ungrateful citizenry that later recognized its error and vindicated him.

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GALLANT OFFICER (MAN OFFERING A WOMAN COINS) (c. 1662). Paris, Louvre. Painted by **Gerard Terborch**, this work presents an upper-class interior occupied by a portly officer and a woman dressed in satin and fur. Though refinement is stressed, in reality the painting is a brothel scene. The officer offers money to the woman, and the oysters on the table, then considered an aphrodisiac, and bed in the background clearly elucidate the real theme of the painting. The fruits refer to the adage that when a man is satiated he will be filled with lust.

This scene of prostitution differs markedly from those rendered by the **Utrecht Caravaggists** in that the woman is not bawdy but rather demure, a common element in Terborch's art.

GAULLI, GIOVANNI BATTISTA (IL BACICCIO; 1639–1709).

Giovanni Battista Gaulli was born in Genoa and arrived in **Rome** in 1657, having left his native city after losing his entire family to the plague. He came under the protection of **Gian Lorenzo Bernini**, who nurtured his career and helped him obtain commissions. In 1662, Gaulli became a member of the **Accademia di San Luca** and in the following year he received his first commission, an **altarpiece** for the Church of San Rocco a Ripetta depicting the *Madonna and Child with Sts. Roch and Anthony Abbot*, completed in 1666. This work shows the influence of Flemish art that was well represented in Genoa, where both **Peter Paul Rubens** and **Anthony van Dyck** had worked. Having completed the painting, Gaulli was recommended by Bernini to the **Pamphili**, the family of **Innocent X**, for the rendering on the **pendentive frescoes** in the Church of **Sant'Agnese**, Rome. While working on this commission, Gaulli traveled to Parma to study the frescoes rendered there by Correggio, and also to Modena to view the collection of Francesco I d'Este. Bernini was the one who suggested the trip and gave Gaulli a letter of recommendation. The knowledge Gaulli gained resulted in a successful rendering of the pendentives that glorified the rulership of the already deceased Innocent X by presenting personifications of his virtues. So, for example, one pendentive features Prudence with a mirror and snake, her usual attributes, and fruits that refer to the rich fruits born from the pope's good sense when making decisions. Next to her is Economia, with a tiller and crown made of grains, to denote the pope's sound fiscal management. Imprudence, the enemy of wise rulership, lies at their feet. The pendentive figures burst out of the frame and are twisted in complex and animated poses that are decidedly Baroque. In this, they foreshadow the magnificent *Triumph of the Name of Jesus* in the **Jesuit Church of Il Gesù** that Gaulli would render in 1676–1679.

In 1667, the Chigi, **Alexander VII's** family, commissioned a *Pietà* (Rome, Palazzo **Barberini**) that shows the influence of **Annibale Carracci** and a *Diana and Endymion*, executed in 1668 as the centerpiece to the ceiling of the Sala d'Oro in the Palazzo Chigi, Gaulli's first mythology. In c. 1671, Gaulli painted *St. Louis Beltran* for one of the chapels in the Church of Santa Maria Sopra Minerva to commemorate the saint's

canonization. Beltran did missionary work in the New World and ended up converting thousands of indigenous people to Catholicism. In the painting, he holds a crucifix that ends in a pistol. The reason for this is that a Spanish noble was offended by a sermon Beltran gave and decided to shoot him. When he confronted Beltran, his pistol transformed into a crucifix. A year after completing the altarpiece, Gaulli rendered scenes from the life of **St. Martha** and Virtues in the Church of Santa Marta al Collegio Romano. In 1672, he painted the *Adoration of the Shepherds*, a work influenced by Correggio's *La Notte* (1522; Dresden, Gemäldegalerie), and, in 1675, he completed the altarpiece for the Altieri Chapel at San Francesco a Ripa, a *Madonna and Child with St. Anne*. His *Death of St. Francis Xavier* he executed in 1676 to serve as the altarpiece for the Church of **Sant'Andrea al Quirinale**, and he painted the *Immaculate Conception* in c. 1685 for the Church of Santa Margherita in Trastevere.

Gaulli's most notable commission was the *Triumph of the Name of Jesus*. Gian Paolo Oliva, the father-general of the Society of Jesus, had seen Gaulli's frescos at Santa Marta al Collegio Romano and this, coupled with Bernini's recommendation, is why Gaulli received the commission. Bernini, in fact, personally guaranteed the success of the fresco. Not only was Gaulli charged with painting the *Triumph* on the **nave vault**, but he also frescoed the **dome**, its pendentives, the **transept vault**, and the **apse**. The dome (1672–1675) presents a heavenly vision that includes God the Father, Christ holding his cross, the **Virgin** stepping on the serpent of heresy, angels, and saints. This last group includes the most notable **Jesuits**, among them **St. Ignatius of Loyola**, the founder of the order, **St. Francis Xavier**, and **St. Francis Borgia**. On the pendentives (1672–1675) are the four Evangelists, the four Doctors of the Church, prophets, and leaders of Israel. As in the Sant'Agnese pendentives, here the figures burst out of the architecture for added drama. The *Triumph* shows Jesus's IHS monogram surrounded by the blessed on clouds. The damned, Vices, and Heresy are being cast out of Heaven and seem to be falling into the viewer's space. Gaulli was able to create this effect by building up some of the areas with stucco and then painting over them, a technique he learned from Bernini. The transept fresco (1685), above the altar of **St. Ignatius**, depicts the saint being taken up to Heaven to be rewarded for his work on earth, and the apse fresco (1680–1683) shows the *Adoration of the Lamb* based on the Book of Revelations. The illusionism of the works by Gaulli in Il Gesù is so convincing that it is hard for viewers to differentiate between the real

and the fictive. These works brought the art of ceiling painting to new heights and opened the doors to the development of the Rococo style.

GENRE. The word *genre* stems from the Latin *genus* (“type,” or “kind”) and is used in art to classify the different subjects, specifically history, portraiture, landscape, and still life. The word *genre* also denotes a specific category of painting that presents scenes from everyday life rooted not in written sources, but rather in the daily activities of simple folk and the bourgeoisie. A French term, it is thought to have been coined in the 18th century by the philosopher and writer Denis Diderot to classify the paintings of French masters who depicted these images of the ordinary. Genre scenes were particularly popular in the Netherlands, where Protestant iconoclasm had eliminated the need for devotional imagery. These works are usually filled with symbolic content that offers proper moral examples to viewers. Though genre scenes capture the mundane and were therefore ranked lower than history painting, they represented a revival of ancient art practices. Pliny the Elder wrote of Piraikos, the painter from antiquity who rendered these types of scenes and who enjoyed great success. The ancient precedent served to legitimize genre painting as a worthy art category.

GENTILESCHI, ARTEMISIA (1593–1652). The Italian painter Artemisia Gentileschi was born in **Rome** to the artist **Orazio Gentileschi**, who trained her. That she was able to attain international success in an era when women were confined to the home marks her as one of the most remarkable females of Early Modern Europe and also as proto-feminist. Her determination is attested to by the following words she penned in a letter to one of her patrons: “And I will show Your Lordship what a woman can do!” The few women who practiced art during this period normally chose portraiture and still life as their subject of specialization, the reason being that women were not allowed to draw from the nude in the academies and were therefore prevented from acquiring the necessary skills to render histories successfully. But Artemisia did not settle for the lower **genres**, instead insisting on rendering themes that were then viewed as nobler. The subject that figures most prominently in her body of works is the female heroine, such as Judith or **Lucretia**.

Life for Artemisia was anything but easy. She lost her mother at an early age (1605), a circumstance that, aside from marring her psychologically, burdened her with the care of her younger brothers and their

household. Then, in 1612, she was brutally raped by Agostino Tassi, a painter who had collaborated with her father and who was hired to provide her with some training. A trial ensued that lasted seven months. Tassi served a short jail sentence and was ultimately acquitted. In the meantime, to save Artemisia's reputation, she was married off to the Florentine artist Pietro Antonio di Vincenzo Strattesi, the relative of a key witness who testified on her behalf. The couple moved to Florence to avoid the gossip caused by the rape and trial. But their marriage did not last, a fact known because some time later Artemisia was documented living alone with her daughter Prudentia.

Artemisia was already rendering works of quality in her teenage years. At the time, she was painting in the Caravaggist mode, as the *Woman Playing a Lute* (c. 1610–1612; Rome, Palazzo Spada) attests. After the rape, she abandoned genre altogether and began rendering complex histories, such as *Judith Slaying Holofernes* (1612–1613; Naples, Museo Nazionale di Capodimonte), a subject she would tackle on several occasions. This particular work seems to have been a sort of manifesto where Artemisia declared her abilities to be as good as if not greater than **Caravaggio's**, one of her father's acquaintances. The painting, in fact, features a tighter composition than Caravaggio's *Judith and Holofernes* (c. 1598; Rome, Galleria Nazionale d'Arte Antica), rendered a few years earlier. Since Artemisia's painting presents a Judith severing the head of Holofernes—after he tried to seduce her—in order to deliver the Israelites from their Assyrian enemies, some read Artemisia's work as her imagined revenge against her assailant.

In Florence, Artemisia had worked for Grand Duke Cosimo II de' Medici. By 1620, she was back in Rome and was receiving commissions from both local and foreign patrons. Among her local clients were the **Barberini** and **Cassiano dal Pozzo**. Among her foreign patrons was the nobleman Pietro Gentile, who commissioned from her the *Lucretia* (c. 1621; Genoa, Palazzo Cattaneo-Adorno), like Artemisia a victim of rape. This rendition differs from versions by other (male) masters in that Lucretia has not yet plunged the knife into her chest, but rather is engaged in a psychological struggle as to whether she should in fact commit suicide or live in shame.

Sometime before 1630, Artemisia moved to Naples. There, she was able to study the works of **Domenichino** and **Giovanni Lanfranco** in the region. These two masters had been responsible for popularizing the **classical** mode of painting in Naples, a mode that Artemisia had already

seen while living in Rome. To adapt to the Neapolitan art market, she changed her style, as seen in her *Lot and His Daughters* (1640s; Toledo Museum of Art) and *Corsica and the Satyr* (1640s; private collection). In these works, Artemisia used slimmer and more graceful figures. She also pushed them further into the pictorial plane to reveal a fully developed background. *Lot and His Daughters* had been depicted traditionally as an erotic story of incest. But Artemisia presented the scene as an act carried out not for personal pleasure, but out of a sense of duty to ensure the survival of the Israelites. Likewise, *Corsica and the Satyr*, a scene seldom represented in art, normally showed the **nymph** Corsica as a malevolent enchantress who tricks the satyr with falsehoods. Artemisia instead presented her as a woman who outsmarts her assailant and refuses to be victimized.

Artemisia's most remarkable work is her *Self-Portrait as the Allegory of Painting* (1630; Windsor, Royal Collection). Here, she presented herself as if caught in the frenzy of creation with palette and brush in hand, leaning over to catch her reflection in a mirror outside the painting. Her hair is disheveled and from her neck hangs a gold chain with pendant mask, two elements that indicate that Artemisia portrayed herself as Pittura, the allegorical figure of Painting in accordance with Cesare Ripa's *Iconologia*. Only a woman could have rendered herself in this manner since Pittura is always a female. In portraying herself as the embodiment of the art of painting, Artemisia integrated into the scene the practical as well as theoretical concepts of her profession.

Artemisia left Naples for a three-year stay in the court of **Charles I** of England, where her father was working. Though she became an international celebrity, after her death in 1652 she fell into oblivion. Interest in her was not resurrected until 1989 when Mary Garrard published a monograph on the artist. Since then, she has become one of the icons of feminist art history, and deservedly so, because her talents were on par with those of her most notable male contemporaries.

GENTILESCHI, ORAZIO (1563–1639). The Italian painter Orazio Gentileschi was the father and teacher of **Artemisia Gentileschi**. He was born in Pisa to a Florentine goldsmith. The details of his training are unknown. He arrived in **Rome** in c. 1576–1578, when he was involved in the decoration of the Biblioteca Sistina at the Vatican, along with a large number of other artists. It is not known what his contribution to this commission was. His first known work, which he executed at the

age of 30, is a **fresco** of the *Presentation of the Virgin* in the **nave** of Santa Maria Maggiore, Rome, rendered in the Mannerist style. In c. 1600, Orazio abandoned Mannerism in favor of the Caravaggist mode. He knew **Caravaggio** personally, as the suit for libel brought on by **Giovanni Baglione** against him, Caravaggio, and others attests. Orazio's *St. Francis Supported by the Angel* (c. 1605; Madrid, Prado), *Crowning of Thorns* (c. 1610; Braunschweig, Herzog Anton Ulrich-Museum), *St. Cecilia and an Angel* (c. 1610; Washington, D.C., National Gallery), and the *Lute Player* (c. 1612; Washington, D.C., National Gallery) are examples of his Caravaggist phase. They present everyday figures who occupy most of the pictorial space and are rendered through the use of dramatic **chiaroscuro** effects, all elements popularized by Caravaggio. In 1611–1612, Orazio painted, along with Agostino Tassi, the frescoes on the **vault** of the Casino delle **Muse** in the Palazzo Rospigliosi-Pallavicini, then owned by Cardinal **Scipione Borghese**. Appropriately, the subject of the ceiling is the *Musical Concert Sponsored by Apollo and the Muses*. As work on the ceiling was ending, Tassi brutally raped Orazio's daughter, Artemisia. After a seven-month trial, Tassi served a short jail sentence and was ultimately acquitted. Artemisia had to be married off quickly to a relative of one of the witnesses at the trial who testified in her favor, and the couple moved to Florence to avoid the rumors occasioned by the event.

By the 1620s, Orazio again changed his painting style. His decision was based on the fact that Caravaggio's popularity in Rome had waned and the **Bolognese** painters had taken the forefront. Orazio relocated to Genoa, where he rendered his famed *Annunciation* (c. 1623; Turin, Galleria Sabauda) that takes place in a fully developed domestic interior and grants greater delicacy and elegance to the figures. To this period in his career also belong *Lot and His Daughters* (c. 1622; Los Angeles, J. Paul Getty Museum) and *Danaë* (c. 1621; Cleveland Museum of Art), painted for the Genoese nobleman Giovan Antonio Sauli and featuring figures and colors that are more refined, fully developed backgrounds, and more subdued contrasts of light and dark. In 1624, Orazio worked in the French court of **Marie de' Medici**, where he rendered his *Public Felicity Triumphant over Dangers* (1625; **Paris, Louvre**) for the **Palais du Luxembourg**, an elegant figure holding the symbols of the French royal office and the caduceus, her own attribute as dictated by Cesare Ripa in the *Iconologia*.

In 1625, with Marie de' Medici's permission, Orazio went to England to serve as court painter to **Charles I**. There, he created for Queen Henrietta Maria, Charles's consort, the *Allegory of Peace and the Arts of the English Crown* on the ceiling of the Great Hall in the **Queen's House** at Greenwich (1638–1639; now Marlborough House, London), the most extensive commission he ever tackled. Here, Orazio worked under the direction of **Inigo Jones**, painting the figure of Peace surrounded by the muses, an allegory meant to glorify the reign of Charles and Henrietta Maria. Gentileschi died in England in 1639. His legacy can be felt in the works of his daughter, the Dutch masters **Gerrit van Honthorst** and **Hendrick Terbrugghen**, and the French **Le Nain** brothers and **Laurent de La Hyre**.

GERUSALEMME LIBERATA. The *Gerusalemme liberata* (*Jerusalem Delivered*) is an epic poem written in 20 cantos by the Italian poet Torquato Tasso between 1559 and 1575, while he was in the service of the d'Este dukes of Ferrara. Since one of its main characters, the Christian knight Rinaldo, is the son of Bertoldo, who established the d'Este clan, the poem was meant as celebration of the Ferrarese ducal family's ancestry. In 1580, Tasso read the poem to his patrons, resulting in the publication of an unauthorized and incomplete version in Venice. In the following year, a sanctioned and complete version was published in Parma. Influenced by Ludovico Ariosto's *Orlando Furioso* and the ancient epics of Homer and **Virgil**, the *Gerusalemme liberata* relates the recovery of Jerusalem from the Turks in 1099 during the First Crusade by Christian knights under the command of Godfrey of Bouillon. Its main characters are the heroes Rinaldo and Tancredi, who are torn between fulfilling their duties as Christian knights and indulging in their love for the sorceress Armida and the Saracen female warrior Clorinda, respectively. Tancredi is involved in a love triangle. While he seeks the affections of Clorinda, the Saracen Princess Erminia of Antioch pursues him. Erminia betrays the Muslims in order to help Tancredi, but becomes disillusioned when she finds out that he loves Clorinda. Discovering that he has been wounded in battle, she steals Clorinda's armor and, dressed like her, goes to his side to care for him. *Tancredi and Erminia* by **Guercino** (1618–1619; **Rome**, Galleria Doria-Pamphili) shows the princess at Tancredi's side as his servant reveals to her the wounds. In **Nicolas Poussin's** paintings of the same subject (1630; St. Petersburg,

Hermitage Museum; second version, 1634; Birmingham, Barber Institute of Fine Arts) she is shown cutting her hair with a sword to use as dressings. Erminia is discovered and pursued by Christian soldiers. As she flees, she gets lost in the woods and is found by an old shepherd and his three sons. This is the subject of **Domenichino's** *Erminia and the Shepherds* (c. 1620) in the **Paris Louvre**, Guercino's painting of the same subject (1649) in the Minneapolis Institute of Arts, and **Claude Lorrain's** version (1666) in a private collection. Tancredi mistakenly kills Clorinda during a battle, but he is able to persuade her to convert to Christianity at the moment of death. The sorceress Armida is sent by her uncle, the king of Damascus, to destroy the Christian knights. She turns them into animals of different species, rendering them useless in their quest to reconquer Jerusalem. She then seeks out Rinaldo to kill him, but, upon laying her eyes on him, she falls in love, casts a spell on him, and takes him to a hidden fortress. Two of Rinaldo's fellow knights find him and show him his reflection in a mirror, causing him to wake from the spell and to return to the task at hand. The poem ends with victory in the Battle of Ascalon, and Godfrey leading the triumphant crusaders to the Holy Sepulcher.

Tasso's poem was tremendously influential, so much so that it inspired operas, theatrical productions, and ballets for the next two centuries. It also became a popular source for art. Aside from the examples already mentioned, there is also **Anthony van Dyck's** (1629; Baltimore Art Museum) and Poussin's (1629; London, Dulwich Picture Gallery) *Rinaldo and Armida*, where the hero is shown falling under the sorceress's spell. Tasso's epic poem also had a number of critics who found its magical aspects and complex plots disturbing. In 1593, Tasso published the *Gerusalemme Conquistata* (*Jerusalem Conquered*), a reworked version of his earlier poem. Unfortunately, it was not well received. He had removed all of the references to love and magic that had made his work so appealing to his audience, instead concentrating on the religious aspects of the work.

GIRARDON, FRANÇOIS (1628–1715). Born in Troyes on the Seine River, François Girardon was the pupil of the sculptor Claude Baudesson. **Chancellor Pierre Séguier**, duke of Villemor, who was also **Charles Le Brun's** patron, recognized his talent and placed him in the studio of **Michel Anguier**. In c. 1647, he also financed Girardon's trip

to **Rome** to study the local art. Girardon returned to **Paris** in c. 1651 and, by 1657, he was accepted into the **French Academy of Painting and Sculpture**, where he would eventually serve as chancellor (1695). Under the direction of Le Brun, Girardon became involved in the decoration of the gardens of **Versailles**. His best-known work for this site is the *Apollo Tended by the Nymphs of Thetis* (1666). It betrays Girardon's intimate knowledge of ancient art, particularly the Apollo Belvedere at the Vatican. As the sun god, Girardon's Apollo served to promulgate the idea of **Louis XIV** as the "Sun King." Also for Versailles was his *Rape of Proserpina* (1677–1699), its serpentine composition borrowed from **Gian Lorenzo Bernini's** *Pluto and Proserpina* (1621–1622; Rome, Galleria **Borghese**) and Giovanni da Bologna's *Rape of the Sabine Woman* (1581–1582; Florence, Loggia dei Lanzi). His **tomb of Cardinal Armand Richelieu** (1675–1694) is in the **Church of the Sorbonne**, where the deceased is shown focusing on the altar as he is supported by the allegorical figure of Piety, at his feet a draped figure who mourns his death. Girardon was instrumental in establishing the French **classical** style of sculpture. He was also known as a collector. At the time of his death, he owned approximately 800 sculptures.

GIRL AND HER DUEÑA (TWO WOMEN AT A WINDOW) (1655–1660). Washington, D.C., National Gallery. This painting by **Bar-tolomé Esteban Murillo** shows two women at a window, one who smiles unabashedly at the viewer as she leans on the sill and one who covers her laugh with her *mantilla* (a light shawl worn over the head and shoulders by Spanish women). Clearly, they are flirting with someone outside the picture. Spanish moralists of the day wrote on the inappropriateness of women standing in front of a window to be seen by the outside world. Therefore, the action of these two women in Murillo's painting suggests that they are prostitutes soliciting passersby. In fact, at one time the painting was titled *Las Gallegas (The Galicians)*, and many prostitutes in Madrid came from Galicia, where poverty forced them to choose such a life. The subject was inspired by Dutch **genre** paintings of the **procuress**, but Murillo gave it a distinctly Spanish flavor. The overt references to prostitution and brothels in northern examples, like drinking, music, a customer, or money exchange, were omitted from this painting, instead presenting a charming rendition that at first glance seems quite innocent.

GIRL WITH A TAMBOURINE (1637). London, private collection.

Painted by **Jusepe de Ribera**, the *Girl with a Tambourine* is believed to be part of a series of the five senses, each depicted as a **genre** scene. This particular painting would represent the sense of hearing, as the woman is engaged in music making. The girl is a gypsy with dirty fingernails, discolored teeth, disheveled hair, and glistening skin. As such, she belongs to the same group as the half-figures who play musical instruments in the paintings by **Caravaggio** and particularly in those of his Dutch followers. *See also* UTRECHT CARAVAGGISTS.

GIUSTINIANI, MARCHESE VINCENZO (1564–1637). Marchese Vincenzo Giustiniani was one of **Caravaggio's** patrons and his most ardent supporter. He was an art collector, connoisseur, and critic of Genoese descent whose father, Giuseppe Giustiniani, had been the sovereign of Chios until 1566, when the island was taken by the Turks. In that year, Giuseppe took his family to **Rome**, becoming a banker and establishing the family palace across the street from the Church of San Luigi dei Francesi, where the **Contarelli Chapel**, decorated by Caravaggio, is located. Vincenzo followed in his father's footsteps, taking up banking as his profession and eventually becoming treasurer to the papacy—a lucrative and prestigious position. In 1600, when Caravaggio was given the **Cerasi Chapel** commission at Santa Maria del Popolo, Vincenzo acted as adviser to the project, choosing the scenes to be rendered. In 1601, he commissioned from the artist the *Amor Vincit Omnia* (1601–1602; Berlin, Gemäldegalerie) and, in the following year, he purchased the rejected version of Caravaggio's *St. Matthew and the Angel* (1602; destroyed in 1945), painted for the Contarelli Chapel. A few years later, Vincenzo acted as arbiter in assigning the final payment for Caravaggio's *Death of the Virgin* (c. 1605–1606; **Paris, Louvre**). Vincenzo was also the patron of **Francesco Albani**, who in 1609–1610 rendered the *Fall of Phaeton* and *Council of the Gods* in the ceiling of the large hall of the marchese's country estate at Bassano di Sutri. Albani also rendered the scenes on the walls that show the consequences of Phaeton's fall. In 1615, **Dirck van Baburen** painted for Vincenzo his *Christ Washing the Feet of the Apostles*, now in the Berlin Gemäldegalerie. This is only a small sampling of Vincenzo's patronage activities. By the early decades of the 17th century, he and his brother Benedetto, who became a cardinal in 1586, had amassed a vast art collection that included approximately 600 paintings and 1,200 ancient sculptures.

The above list shows that Vincenzo had eclectic taste, reflected in his written exposition on painting. While Caravaggio and van Baburen painted in the naturalistic mode, Albani was a partisan of the **classical** style of the **Carracci**. Yet Vincenzo, unlike **Giovan Pietro Bellori**, did not discriminate between them. Instead, he recognized the merits of each. He wrote this exposition in the form of a letter (undated) to his friend Teodoro Amayden, outlining 12 methods of painting and giving praise to the artists who engaged in them, including the Mannerists, the naturalists, and the classicists, as well as members of the Italian, Dutch, Flemish, and Spanish schools. Vincenzo also composed essays on sculpture, architecture, music, travel, and other topics that proved to be quite influential. *See also* HONTHORST, GERRIT VAN.

GLORIFICATION OF THE REIGN OF POPE URBAN VIII, PALAZZO BARBERINI, ROME (1633–1639). Commissioned by the **Barberini** from **Pietro da Cortona** and based on a poem by Francesco Bracciolini, the subject of the *Glorification of the Reign of Pope Urban VIII* is the triumph of the pope's rule as guided by Divine Providence. This allegorical figure is seated on clouds in the central field and she commands Immortality to crown the Barberini escutcheon, composed of bees contained in a laurel wreath held by Faith, Charity, and Hope. Above the escutcheon, **Rome** and Religion set the papal tiara and keys, respectively. At Divine Providence's feet are Saturn, who devours his children, symbol of the passage of time, and three Fates who spin the pope's future. This main scene is enclosed in an illusionistic *quadratura* framework, partially concealed by fictive garlands, shells, masks, and other decorative elements, as well as more allegorical figures, who ascend on clouds along the long sides of the framework toward the central scene. These are Prudence, Dignity, Power, and Fame on the left and Chastity, Divine Assistance, Moral Knowledge, and Piety on the right—all references to the pope's qualities that result in wise rulership. The scenes on the outer parameters of the **fresco** are mythological representations that refer to the pope's deeds: *Minerva Destroying Insolence and Pride* for his courageous fight against heresy, *Silenus and the Satyrs* for his ability to overcome lust and intemperance, *Hercules Driving out the Harpies* for his sense of justice, and *The Temple of Janus* for his prudence. The evil characters in these scenes are shown falling into the viewer's space, made possible through the use of heavy **foreshortening**. The scene graces the ceiling of the Barberini Palace's grand salon and

was meant to awe visitors and impart upon them its propagandist message. However, since the allegorical content of the scene is so complex that only a learned few could grasp its meaning, a pamphlet was published and provided to visitors to aid in its deciphering.

While Cortona was working on this fresco, he traveled to Venice (1637), where he had the opportunity to study the ceiling paintings by Veronese in the Doge's Palace. Upon his return to Rome, he repainted a large portion of his fresco. The result was a dynamic scene that inaugurated a new phase in the field of ceiling fresco painting. *See also* DIVINE WISDOM; PALAZZO BARBERINI, ROME.

GOLDEN LEGEND (LEGENDA AUREA). The *Golden Legend* is a collection of biographies of the saints that provides a glimpse into popular medieval religious culture. It was compiled in c. 1260 by the Dominican priest Jacobus da Voragine, later archbishop of Genoa, who consulted such writings as **St. Jerome's** *Lives of the Fathers* and Eusebius's *Ecclesiastical History* while composing it. The text was originally titled *Legenda Sanctorum (Legends of the Saints)* but, due to the tremendous popularity it enjoyed, it soon became known for its current title. Approximately 900 manuscripts of the *Golden Legend* have survived, attesting to its popularity. In fact, it became the most widely read book after the Bible. When the printing press was introduced in the 15th century, the *Golden Legend* became the most often printed book in Europe until the following century. Some have argued that the *Golden Legend* contributed to the Protestant Reformation because the formulaic narrations revealed that many of the saints included in the text may not have existed but were rather invented. For artists, the text provided a source for the depiction of saints, their stories, and their attributes. For art historians, the *Golden Legend* is invaluable in that it aids in the identification of these saints depicted in paintings and sculptures.

GOYEN, JAN VAN (1596–1656). The Dutch landscapist Jan van Goyen did not attain fame until centuries after his death. Originally a Catholic from Leiden, he studied with Coenraet van Schilperoort and Isaack Nicolai. In 1615, he traveled through France for a year and then moved to Haarlem to study with Esaias van de Velde. By 1618, he was back in Leiden and, by 1631, he had settled permanently in The Hague. Among his works are the *View of Dordrecht* (1644; Liverpool, Walker Art Gallery), *Winter Scene near the Hague* (1645; St. Petersburg, Hermitage

Museum), and *View of the Castle of Wijk at Duurstede* (1649; Los Angeles, J. Paul Getty Museum). Van Goyen's landscapes are characterized by the use of a limited palette, skies that occupy two-thirds of the pictorial plane, and masterful renditions of atmosphere and reflections on water. Van Goyen died in 1656 in debt, having lost his money in the tulip market.

GRANDE MANIERA (MANIERA MAGNIFICA). The Grande Maniera (“grand manner”) was a term used by **Nicolas Poussin** to refer to the painting method he developed in the 1640s. For him, paintings were to appeal to the intellect and to present the noblest of human actions based on the principles of reason and order. His views reflect Neo-Stoicism, a philosophy first articulated by Justus Lipsius in his *De Constantia* (1584) and *Politicorum sive civilis doctrinae* (1589), which sought to revive the ancient Stoicism of Seneca, Tacitus, and others in a manner that would be congruent with Christianity. Neo-Stoic philosophy stressed the mastery of emotions and the value of choosing virtue over pleasure, ideas that parallel the themes in Poussin's paintings of the 1640s and 1650s. In the 1640s, Poussin also developed the Theory of Modes. In a letter he wrote to **Paul Fréart de Chantelou** he explained that he based this theory on the **classical** Greek modes of music to express different moods. For him, the Phrygian mode was well suited for violent scenes like battles, the Lydian for tragedies, the Ionic for joyous renditions such as festivals and bacchanals, and the Hypolydian for religious subjects. In choosing the poses that were to represent each one of these modes, Poussin availed himself of Cicero and Quintilian, the rhetorical writers from antiquity who described the appropriate oratorical gestures. His idea may also derive from Leonardo's *Trattato della Pittura*, a version of which he illustrated (published in 1651), where the Renaissance master advocated the depiction of emotions through physical movement. In systematizing the portrayal of human emotions through facial expressions and body movement, Poussin lost the expressiveness of his earlier renditions.

GRANDES MISÈRES DE LA GUÈRRE (1633). In 1633, Cardinal **Armand Richelieu** invaded the Lorraine region of France, capturing its capital, Nancy. Although **Jacques Callot** began his series of 18 etchings, called *Les Grandes Misères de la Guerre* (*The Great Miseries of War*) before this event, some of the scenes may have been prompted

by it. The images, accompanied by captions written by the print collector Abbé Michel de Marolles, depict poignantly the horrors of war. The main theme is the ruin of those who do not behave morally on the battlefield. It begins with soldiers being recruited. They are then shown pillaging churches, convents, and villages and torturing individuals for their possessions. For this, they are brought to justice by firing squad or hanging. Some soldiers, who have been crippled by war, are shown begging in the streets from the peasantry they had abused. In the end, virtuous soldiers are rewarded. One of the scenes, called the *Pillaging of a Large Farmhouse*, shows the horrid crimes committed by soldiers against peasants, including torture, rape, and murder. In the *Revenge of the Peasants*, those who were victimized ambush their assailants with muskets, clubs, and pitchforks. In the *Gallows Tree*, soldiers are hung for the crimes they committed. A priest climbs on a ladder to give absolution to the next victim, and another soldier, soon to be executed as well, is also absolved of his sins as he kneels in front of the tree while awaiting his turn. Callot published *Les Grandes Misères de la Guerre* in 1633 and then a smaller version of the series (*Les Petites Misères de la Guerre*) in 1636.

GREEK CROSS PLAN. This is a **central plan** type shaped like a cross with four arms of equal length that radiate from a central square. Instead of representing the crucifixion of Christ, the Greek cross (*crux quadrata*) is meant to signify the spreading of the gospels to the four corners of the world. The Greek cross plan was commonly used in Byzantine architecture, including the Church of the Holy **Apostles** in Constantinople, originally erected by Constantine the Great as his mausoleum, rebuilt by Emperor Justinian in 536–550, and destroyed in 1469 to make way for the building of a mosque. Renaissance architects began experimenting with the Greek cross plan because, in their view, its pure geometric form and mathematical perfection reflected the perfection of God and his creations. The first Greek cross building of the Renaissance was Leon Battista Alberti's *San Sebastiano* in Mantua (1460), built for Duke Ludovico Gonzaga. It was followed by Giuliano da Sangallo's Santa Maria delle Carceri, Prato (1484–1492) and Antonio da Sangallo the Elder's Church of the Madonna di San Biagio, Montepulciano (1518–1534). The ultimate Greek cross structure of the Renaissance was New **St. Peter's, Rome**, completed by Michelangelo in 1564 and inspired by Donato Bramante's plan of 1506. In the Baroque era, the

Greek plan continued to be used, with San Tommaso di Villanova at Castel Gandolfo (1658–1661) by **Gian Lorenzo Bernini**, **Sant'Agnese in Rome** (1652–1672) by **Carlo Rainaldi**, **Francesco Borromini**, and Bernini, and the Church of **Les Invalides** (1677–1691) in **Paris** by **Jules Hardouin-Mansart** providing notable examples.

GREGORY XV (ALESSANDRO LUDOVISI; r. 1621–1623). Gregory XV was born in **Bologna** in 1554 to a noble family. Having received his education from the **Jesuits** at the German and Roman colleges in **Rome**, he returned to his native city to study jurisprudence, receiving his doctorate in canon and civil law from the University of Bologna in 1575. He immediately returned to Rome, where he was appointed judge of the Capitol by Gregory XIII. In 1612, **Paul V** gave him the archbishopric of Bologna and nunciature of Savoy, where he negotiated peace between Carlo Emanuele I of Savoy and Philip III of Spain over the Duchy of Monferrato. For his success in this affair, he was rewarded in 1616 with the cardinalate. When he ascended to the papal throne in 1621 as Paul's successor, Gregory immediately appointed his nephew, **Ludovico Ludovisi**, to the cardinalate, and charged him with assisting in the governing of the Church. With this, the interests of the family were advanced and their wealth increased.

In an effort to prevent external political pressures from influencing the outcome of future papal elections, on 15 November 1621, Gregory instituted new regulations in a bull titled *Aeterni Patris*, these confirmed on 12 March of the following year in a second bull, the *Decret Romanum Pontificem*. The new regulations stipulated that voting would take place through secret written ballots, each individual would vote for one candidate only, and voting for oneself was strictly prohibited. In 1622, Gregory established the Sacred Congregation of the Propaganda Fide, responsible for propagating the faith through missionary work to all corners of the world. As an individual who held religious orders in high esteem, in 1622 he canonized St. **Theresa of Avila**, the founder the Order of the Discalced Carmelites; **Ignatius of Loyola**, the founder of the Jesuit Order; and **Philip Neri**, the founder of the Oratorians. He also canonized Francis Xavier, disciple of Ignatius and ardent Christian missionary, and Isidore, the Spanish patron saint of farmers. He beatified the Dominican theologian Albertus Magnus and the Franciscan priest Peter of Alcantara. In 1623, Gregory issued the *Omnipotentis Dei*, a constitution against magic and witchcraft, the last papal ordinance on

the subject. The *Omnipotentis Dei* reduced penalties for those engaged in these activities and applied the death sentence only to those who could be proven to have made a pact with the Devil or to have committed murder with his help. On the international front, Gregory provided financial assistance to Emperor Ferdinand II in his efforts to recover Bohemia and the hereditary dominions of Austria and in his fight against the spread of Protestantism. Gregory influenced the transfer of the Palatinate Electorate to the Catholic Maximilian of Bavaria, previously held by the Protestant Frederick V. In gratitude, Maximilian presented the pope with approximately 3,500 manuscripts from the Palatinate library of Heidelberg.

In art, Gregory was largely responsible for bringing the members of the Bolognese school to the forefront, unfortunately at the expense of **Caravaggism**. In 1621, he and his family commissioned from **Guercino** the famed *Aurora* in the Casino Ludovisi, Rome (1621), a work that promised the dawn of a new era under the new pope's rulership. Also in c. 1621, Gregory commissioned from Guercino the *Burial of St. Petronilla* (1623; Rome, Museo Capitolino) for the altar dedicated to the saint at **St. Peter's**. **Domenichino's** portrait of *Pope Gregory XV and Cardinal Ludovico Ludovisi* of 1621–1623 (Béziers, Musée des Beaux-Arts) was commissioned to commemorate the family's good fortune effected by the pope's ascent to the throne. It was also Gregory who commissioned **Carlo Maderno** in 1622 to build the **Baldacchino** of St. Peter's. Unfortunately, Gregory died in the following year and his successor, **Urban VIII**, passed the commission to **Gian Lorenzo Bernini**.

GUARINI, GUARINO (1624–1683). The Italian architect Guarino Guarini was born in Modena in 1624. For eight years he attended a theological seminary in **Rome**, taking the vows of the Theatine Order in 1647. While in Rome, he had the opportunity to study the works of Baroque architects working in the papal city, including **Gian Lorenzo Bernini**, **Francesco Borromini**, and **Pietro da Cortona**, who would later impact his own work. Not only was Guarini an architect, but he also had an interest in mathematics, philosophy, and astronomy. He would eventually pen treatises on these subjects, as well as architecture, and compose musical plays. As an architect, his order sent him all over Europe to build Theatine churches. He is known to have been in Prague, Lisbon, Munich, Paris, and Nice for this purpose. Unfortunately, none

of the churches he built outside of Italy have survived, so they are only known through engravings. In 1666, Guarini moved to Turin and became the official engineer and mathematician to Duke Carlo Emanuele II of Savoy, building for him some of the most splendid monuments of the Baroque era.

Guarini went to Turin because the fathers of the Theatine Order had sent him there to build the Theatine Church of **San Lorenzo** (1666–1687), begun in 1634 by another architect and progressing very slowly. In spite of the limitations of building upon an already existing foundation and outside walls, Guarini was able to provide a remarkable interior that reflects little of the simplicity of the circular exterior design. Inspired by Borromini's complex geometry and Cortona's curvilinear forms, Guarini transformed the interior into an octagon with walls that swell and contract. For the **dome**, he looked to the Moorish examples he may have seen in Portugal and perhaps Spain and created a complex design that incorporates 48 windows aligned with mathematical precision. In 1680, Guarini himself celebrated the first mass at San Lorenzo.

In 1667, Carlo Emanuele commissioned the **Chapel of the Holy Shroud** (1667–1694) from Guarini, the crowning glory of his career. Meant to house the shroud supposedly used to wrap Christ's body in preparation for burial, the chapel is connected to the Cathedral of Turin, revealed through an opening that is now covered with glass. Here again, Guarini was limited by work begun by another architect and again he provided a magnificent design in spite of the challenge. He had no choice but to retain the preexisting circular plan and three entrances: two that led from the cathedral into the chapel and one that led to the main story of Carlo Emanuele's royal palace to symbolically connect Church and State. Once more, Guarini used curvilinear forms to animate the space and **coffered the vault** with Borrominian stars, hexagons, and crosses that grant texture to his design. The dome is the most remarkable part of the building. It consists of 36 arched ribs arranged horizontally and stacked in six rows of six, each rib framing a pair of windows that allow for a flood of light. It again betrays the Moorish influence in his designs. Much of the architecture here reveals the impact of the architects Guarini studied in Rome. The element of surprise, achieved by darkening the narrow stairways leading to the larger and well-lit space of the chapel, is a Bernini element, while the curvilinear forms are from Cortona. Guarini also availed himself of triangular forms and their symbolism in the entrances, features borrowed from Borromini.

The final work by Guarini in Turin is the **Palazzo Carignano**, begun in 1679 and commissioned by Emanuele Filiberto Amadeo, prince of Carignano and cousin to Carlo Emanuele II. Here, Guarino incorporated his usual undulating motifs and emphasized the main entrance with applied ornamentation. The window surrounds feature illusionistic drapery hanging from broken curvilinear **pediments**; at the apex of each is a stylized head of an American Indian with feathered headdress and striped cheeks. These figures reference Emanuele Filiberto's victory against the Iroquois Indians in Canada while he commanded the Regiment of Carignano, the forerunner of the French Legion.

In the *Architettura Civile*, the treatise Guarini wrote on architecture, he included a project for an unidentified church that is a longitudinal plan composed with three bays for the **nave**, a **transept**, **apse**, side aisles, and side chapels, all composed of ovals and circles. The sequence of the aisle bays and transept arms is different on either side, providing different rhythms for each. While influenced by Borromini, the plan shows Guarini's inventiveness in creating a design based on geometric forms with varying movements that can be related to the movements of music. His works affected the course of architecture, paving the way for the German Rococo that found its greatest expression in churches such as Balathazar Neumann's *Vierzehnheiligen* in Staffelstein of 1743–1772. *See also* **SAINTE ANNE-LA-ROYALE, PARIS.**

GUERCINO (GIOVANNI FRANCESCO BARBIERI; 1591–1666).

Guercino (“squinter”) was the nickname of the Italian painter Giovanni Francesco Barbieri, whose slight strabismus caused him to squint. He is considered the youngest member of the **Carracci** School, even though he was essentially self-taught. Born in Cento, part of the Emilia-Romagna and not far from **Bologna**, its capital, he is known to have admired **Ludovico Carracci's** *Cento Madonna* (1591; Cento, Museo Civico), the work that exposed him early in his career to the **classicized** style of the Carracci. He also may have traveled to Bologna, where he would have seen other examples rendered by these masters. Guercino was discovered by Canon Antonio Mirandola, who in 1613 commissioned from the artist an **altarpiece** for the Church of Santo Spirito in Cento, now lost. After this, Guercino began receiving commissions regularly from local patrons and, in 1616–1617, he established his own academy, held in two rooms placed at his disposition by Bartolomeo

Fabri, one of his patrons, who commissioned from him the *Incredulity of St. Thomas* (1621; London, National Gallery) and *Betrayal of Christ* (1621; Cambridge, Fitzwilliam Museum) as companion pieces. From 1629 until 1649, Guercino's brother Paolo Antonio Barbieri, also a painter, kept an account book of Guercino's artistic output that has proven invaluable in the scholarship on the artist.

In spite of the fact that Guercino was exposed early on to the Carracci's style, his early works denote a Caravaggist naturalism, as his *Et in Arcadia Ego* (c. 1618; Rome, Galleria Nazionale d'Arte Antica), *Angels Weeping over the Dead Christ* (1618; London, National Gallery), *Tancredi and Erminia* (1618–1619; Rome, Galleria Doria-Pamphili), *Samson Arrested by the Philistines* (1619; New York, Metropolitan Museum of Art), and *Raising of Lazarus* (1619; Paris, Louvre) exemplify. The figures in these early paintings by Guercino include common types that often occupy most of the pictorial space and engage in dramatic and, at times, violent movements. Different from Caravaggio, however, are the palette and application of paint. While Caravaggio emphasized reds, creams, and ochers and applied them meticulously onto the canvas, Guercino favored blues, grays, and earth tones, as well as spontaneous brushwork.

In 1621, the Bolognese Gregory XV ascended the papal throne and summoned the artists from the Emilia-Romagna to Rome, including Guercino. For Gregory and his family, the Ludovisi, the artist rendered his famed *Aurora* (1621; Rome, Casino Ludovisi), a vault fresco in a *di sotto in sù* technique and *quadratura* framework devised as a metaphorical promise for the dawning of a new era under the rule of the Ludovisi pope. In 1623, Guercino also received from the pope the commission to paint the *Burial of St. Petronilla* (Rome, Museo Capitolino) for the altar dedicated to this saint at St. Peter's. To this phase in his career also belongs the *Mary Magdalen at the Sepulcher with Two Angels* (1622; Vatican, Pinacoteca), painted for the Church of Santa Maria Maddalena delle Convertite in Rome. A few months after the completion of the St. Petronilla altarpiece, the pope died and, having lost his patronage, Guercino returned to Cento.

Upon arrival in his native city, Guercino changed his style, perhaps to adjust to the tastes of local patrons, abandoning all vestiges of Caravaggism and instead adopting the classicized vocabulary of the Carracci he had studied in his youth. The result was a less spontaneous application

of paint, greater intensity of colors, particularly blues and reds, and greater idealization of figures. His *Presentation in the Temple* (1623; London, National Gallery), *Flight into Egypt* (1624; Cleveland Museum of Art), *Christ Appearing to the Virgin* (1628–1630; Cento, Pinacoteca Comunale), and *St. Romuald* (1640–1641; Ravenna, Pinacoteca Comunale) belong to this phase in his career.

In 1642, **Guido Reni**, the leading artist in Bologna, died and Guercino moved there in the hopes of taking his place. In this he was successful and he once again adjusted his style to suit the local art market. His art became even more idealized and permeated with a stillness that evokes meditation and devotion from the viewer. Among the works from this period are his *Circumcision* (1646; Lyon, Musée des Beaux-Arts), *Marriage of the Virgin* (1649; Fano, Fondazione Cassa di Risparmio), *Virgin and Child with Four Saints* (c. 1651; Paris, Louvre), and *St. Luke Painting a Portrait of the Virgin* (1652–1653; Kansas City, Nelson-Atkins Museum). Guercino died in Bologna in 1666 after a long and fruitful career.

GUILLAIN, SIMON (1589–1658). The French sculptor Simon Guillain was born in **Paris** and trained with his father, Nicolas Guillain, a wood-carver and native of Cambrai. Simon is known to have visited Italy, where he remained until 1612, when he returned to Paris. Only a handful of his works have survived, the most notable being the royal monument he rendered in 1647 for the Pont-au-Change, commissioned by **Anne of Austria**, wife of **Louis XIII of France** and regent to **Louis XIV**. Now dismantled and its principal figures housed in the **Louvre**, the work was conceived as a statement of French monarchic succession. It depicted the deceased Louis XIII ceding the regency to his consort while their young son, the dauphin (heir to the French throne), stood between them and was crowned by an allegorical figure of Fame. Guillain's *Charlotte Catherine de la Tremoille, Princess of Condé* of 1629 was part of her funerary monument in the Church of Sainte-Claire-de-l'Ave Maria (now Paris, Louvre), commissioned by her husband Henri II de Bourbon, prince of Condé, upon her untimely death. Charlotte is presented as a pious woman kneeling in prayer, with lips slightly parted, and the folds of her gown cascade to the ground while forming an intricate pattern, common to Guillain's art. Guillain is one of the artists responsible for introducing the **classicist** vocabulary to French art. He was the teacher of **Michel Anguier**, who continued his classicist mode of sculpture.

GUZMÁN Y PIMENTEL, GASPAR DE (1587–1645). Gaspar de Guzmán y Pimentel was first minister to **Philip IV of Spain**. He was born in **Rome** while his father, Enrique de Guzmán, count of Olivares, served as ambassador to the Holy See. Later, his father also served as viceroy of Sicily and Naples, so that Gaspar lived in Italy until the age of 12. Soon after the family's return to Spain, he was sent to the University of Salamanca to study canon law in preparation for an ecclesiastic life. When his two older brothers died, he became the next in line to obtain the title of count of Olivares. Therefore, he had no choice but to abandon plans to follow the religious path. In 1615, he obtained the post of gentleman of the chamber of the future King Philip IV. When Philip ascended to the throne in 1621, the count duke became the *valido*, which meant that he would be governing in the king's name. Philip also granted him the title of duke of Sanlúcar la Mayor. For this reason, Gaspar is normally referred to as count duke of Olivares. In his new capacity, he expiated the court of corruption, severely punishing those who had abused power, and in the process he filled the vacant posts left by these individuals with his own friends and relatives. He also obtained for himself territories with rents and titles attached to them. He sought to reassert the power of Spain by becoming more actively involved in the **Thirty Years War**. He also resumed war with the Netherlands and became involved in the Mantuan War of Succession, prompted by the death of Duke Vincenzo II Gonzaga, who left no heir. To raise funds for these campaigns, the count duke of Olivares resorted to oppressive measures that resulted in the revolt of Catalonia and the secession of Portugal in 1640. These problems led to his fall from grace in 1643. In that year, he was exiled to Toro, where he died two years later.

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HALS, FRANS (c. 1582–1666). The Dutch painter Frans Hals specialized in portraiture. Little is known of his life, and particularly of his formative years and training. He was born in Antwerp to a Protestant cloth-worker from Mechelen named Franchois Hals who relocated the family to Holland when the Spaniards recaptured Flanders (1585). Hals spent most of his life in Haarlem, where the family is first documented in 1591 when the artist's younger brother Dirck, also a painter, was baptized. There he is believed to have trained with Karel van Mander,

as a biography of the latter penned by an unknown author informs. By 1610, Hals was a member of the Guild of St. Luke, where he would later serve as warden (1644). At around that time, he married Anneke Harmensdr, who bore him three children; only one son, Harmen, survived, and he would follow in his father's footsteps and also pursue a career in art. His wife died in 1615 and, two years later, Hals remarried; his new wife, Lysbeth Reyniersdr, was the daughter of a local glass painter, and together the couple had 11 children, four of whom also became artists. In 1616, Hals took a short trip to Antwerp and sometime in the mid-1630s he was also in Amsterdam. From 1616 to 1625, he was a member of the local rhetoricians' society, called *De Wijngaardranken*. He is also known to have worked as a picture dealer and restorer. Hals was sued on several occasions for not meeting his financial obligations. He declared bankruptcy in 1652, received financial support from the city of Haarlem for the last four years of his life, and died in poverty in 1666.

Hals's earliest known dated work is the portrait of *Jacobus Zaffius* (1611; Haarlem, Frans Halsmuseum), archdeacon of the diocese of Haarlem, discovered only in 1919. It presents a bust-length male set against a dark, undefined background, his coat of arms prominently displayed on the upper left. The loose treatment of his fur collar is characteristic of Hals's spontaneous brushwork, which becomes more pronounced in the later years of his career. Hals's *Shrovetide Revellers* (c. 1615; New York, Metropolitan Museum of Art) presents a comical rendition of colorful theater characters from Dutch farces who celebrate Mardi Gras by indulging in food and drink, among them Pickle Herring, sporting a garland of sausages. The three-quarter figures compressed into the foreground, their gesticulations, and the still-life elements on the table betray Hals's knowledge of the **Caravaggist** vocabulary, no doubt learned through the **Utrecht Caravaggists**. Hals used a worm's-eye perspective, common to his art, harsh colors he would later shed, and his characteristic choppy strokes.

The *Banquet of the Officers of the St. George Civic Guard Company of Haarlem* (1616; Haarlem, Frans Halsmuseum) was Hals's first major commission. This group portrait depicts the officers of the oldest militia group of the city of Haarlem, the St. George Civic Guard Company, also known as the *Oude Schuts*. Hals was a member of the militia from 1612 to 1624, serving as guardsman under the officers he depicted in this painting. Here, he was following a well-established tradition for these militia portraits, usually static, overcrowded representations

of figures around a table. Hal's version stands out in that the scene is infused with a dynamism and realism not seen in earlier portraits of this kind. His figures are arranged in two diagonals and posed in a naturalistic manner. Some sit, others stand, and they eat, drink, and engage in conversation. Some of the participants in the banquet pause for a moment to acknowledge the presence of the viewer, one of the most innovative aspects of the painting. The sashes worn by the officers, the drapes that hang in the room, and banners, also placed at oblique angles, enliven the composition further.

Hals's *Married Couple* (1622; Amsterdam, Rijksmuseum) is thought to depict the artist himself and his second wife, though some have suggested it depicts his brother Dirck or his patron Isaac Massa and their respective brides. Based on **Peter Paul Rubens's** *Honeysuckle Bower* (1609–1610; Munich, Alte Pinakothek), which Hals may have studied while visiting Antwerp in 1616, the painting shows the couple in the garden of love, where peacocks, the sacred birds of Juno, patroness of marriage, are seen in the background. The vine around the tree behind the couple is a reference to marital love and dependence, while the ivy and thistle symbolize fidelity, this last also a symbol of love. **Jonker Ramp and His Sweetheart** (1623; New York, Metropolitan Museum of Art) also belongs to this period in Hals's career. The title of the work is an 18th-century invention and is probably inaccurate. Instead of a portrait of Ramp, a member of the St. Hadrian Civic Guard Company, the work is now believed to be a moralizing episode from the story of the Prodigal Son, who squandered his inheritance on women, drink, and other excesses. The *Laughing Cavalier* (1624; London, Wallace Collection) depicts an unidentified individual wearing an elaborate costume adorned with emblems mostly taken from **Andrea Alciato's** *Liber Emblemata* that speak of love and fortune. Hals's *Gypsy Girl* (1628–1630; **Paris, Louvre**) is believed to have hung in a brothel at one time. In Holland, it was customary to hang portraits of prostitutes in the doorways of the rooms they used to provide their services so that customers could choose the one they wished to have for themselves. The gypsy girl's provocative facial expression and revealing décolleté certainly mark her as a loose woman. While Hals retained the worm's-eye view in these works, he used a more subdued palette, and the choppiness of his brushwork increased considerably.

The *Officers and Sergeants of the St. Hadrian Civic Guard Company of Haarlem* (1633; Haarlem, Frans Halsmuseum) marks Hals's high

point in his career as portraitist. As in his earlier militia portrait, the figures have been interrupted by the presence of the viewer. Yet, the vibrancy of the scene has increased, mainly due to the loose brushwork, the complex draperies, and the repetition of color to unify the composition. By the time Hals rendered this work, he was one of the most sought after portraitists in the Netherlands. A large number of paintings recording the likeness of members of the Dutch bourgeoisie by Hals have survived, among them *Nicolas Hasselaer* (1630–1635; Amsterdam, Rijksmuseum), *Nicolas Woutersz van der Meer* (1631; Haarlem, Frans Halsmuseum), *Pieter van den Broecke* (c. 1633; London, Kenwood House), and *Isabella Coymans* (1650–1652; private collection). The *Regents of the Old Men's Almshouse* (c. 1664; Haarlem, Frans Halsmuseum) depicts the individuals charged with the operation of the establishment that later became the Frans Halsmuseum.

When Hals died in 1666, his popularity declined and was not resurrected until the 19th century, when Impressionist painters rediscovered him and were inspired by his application of paint onto the canvas in short, choppy strokes.

HAPSBURG, HOUSE OF. The Hapsburgs were one of the major ruling houses of Europe, their history traceable to the 11th century. Their name derives from the Habichtsburg Castle (the German *Habichtsburg* translates to “Hawk’s Castle”) in the former Duchy of Swabia, now Switzerland, built in c. 1020 along the banks of the Aare River. In 1273, the Hapsburgs attained imperial power when Rudolf I, son of Albert IV, count of Hapsburg, was elected king of Germany. His election prompted war against King Otakar II of Bohemia, whose defeat in 1278 confirmed Hapsburg possession of Austria, Styria, and Carniola. In 1282, Rudolf declared these lands to be hereditary in the Hapsburg line. In 1335, Carinthia was added to the Hapsburg dominion, Tyrol in 1363, Istria in 1374, and Trieste in 1382. Albert V of Austria, who married the daughter of Holy Roman Emperor Sigismund, succeeded his father-in-law as king of Bohemia and Hungary, and he was elected German king in 1438, assuming the throne as Albert II. From this point in history, every German king and Holy Roman emperor, with one exception, came from the house of Hapsburg. Albert’s successor, Holy Roman Emperor Frederick III, raised Austria to an archduchy in 1453 and, in 1471, acquired Fiume. His son, Maximilian I, married Mary of Burgundy and, through her, obtained most of the Low Countries. Their son, Philip I, married

Juana of Castile, and Spain was brought into Hapsburg dominion when Philip's son, Charles V, inherited the Spanish throne. In 1521, Charles V split the Hapsburg empire between his brother Ferdinand I, who succeeded him as Holy Roman emperor, and his own son, King Philip II of Spain. After the split, the Austrian Hapsburgs ruled over Austria, Bohemia, and Hungary, this last taken by the Turks in 1526 and recovered in 1699. Not only did the Spanish Hapsburgs rule over Spain and its colonies in the New World, but also the Netherlands, and their possessions in Italy, and Portugal, this last from 1580 to 1640. Hapsburg decline began at the end of the 17th century when they lost Alsace, Franche-Comté, Artois, and part of Flanders and Hainaut to **Louis XIV of France** during the Third Dutch War (1672–1678). The Spanish Hapsburg line became extinct in 1700 with the death of **Charles II**. The War of the Spanish Succession ensued and the family lost Spain to the French Bourbons. The Austrian male line became extinct in 1740, giving rise to the War of the Austrian Succession. Francis Stephan, duke of Lorraine, married Maria Theresa, daughter of the last Hapsburg Emperor Charles VI, establishing the Austrian Hapsburg-Lorraine dynasty.

The Hapsburgs were major patrons of the arts, as expected of individuals of their social and political rank. Names like Titian, Pieter Coecke, Bernard van Orley, **El Greco**, Juan Fernández de Navarrete, Alonso Sánchez Coello, Eugenio Cajés, Juan Pantoja de la Cruz, Pellegrino Tibaldi, Luca Cambiaso, Juan Bautista Maino, **Juan Martínez Montañés**, Anthonis Mor van Dashorst, **Jusepe de Ribera**, **Vicente Carducho**, **Diego Velázquez**, **Peter Paul Rubens**, **Claudio Coello**, and **Gerard Terborch** are associated with their patronage. *See also* PHILIP IV OF SPAIN.

HARDOUIN-MANSART, JULES. *See* MANSART, JULES HARDOUIN.

HELENA, SAINT (c. 250–c. 330). Saint Helena is believed to have been born in Drepanum in Asia Minor, later renamed Helenopolis in her honor. In spite of her humble background, she married Constantius Chlorus, later co-regent of the Western Roman Empire. In 274, she gave birth to their only son, the future Emperor Constantine the Great, who in 313 would issue the Edict of Milan that would allow Christians to practice their faith freely. In 292, her husband divorced her for political reasons, marrying Theodora, the stepdaughter of Emperor Maximianus.

After Constantine's victory over Maxentius, he named Helena *Augusta* (empress) and persuaded her to convert to Christianity. She became so devoted that she built a number of churches in **Rome**, Trier, and Palestine, this last the place where she discovered the true cross on which Christ was crucified. The relic was placed in the Church of Santa Croce in Gerusalemme, Rome. Helena also gave generously to the needy. She died an octogenarian in the presence of her son. Her sarcophagus is in the Museo Pio-Clementino at the Vatican. In 1601–1602, **Peter Paul Rubens** painted for the Chapel of St. Helena at Santa Croce in Gerusalemme three scenes that included the *Ecstasy of St. Helen*, shown with the true cross. Andrea Bolgi in his sculpture for the **crossing of St. Peter's** (1629–1630) shows her with arms extended as she presents the cross to the viewer. In the chapel below the crossing, **Andrea Sacchi** painted a **fresco** depicting the *Testing of the True Cross* (1630–1631), when St. Helen touched an ill individual with the relic, effecting an immediate cure. This work has since been replaced by a mosaic copy.

HELENA VAN DER SCHALKE AS A CHILD (c. 1644). Amsterdam, Rijksmuseum. This portrait of the daughter of a Protestant pastor was painted by **Gerard Terborch** upon his return from Madrid, Spain. There he had become acquainted with the work of **Diego Velázquez**, who often represented the children at the Spanish royal court. Like Velázquez's portraits, Terborch's shows a full figure standing in front of a setting that has no horizon line or any other sort of spatial definition. The child forms a stable pyramid that gives her a solidity and monumentality in spite of her young age. Terborch was responsible for introducing to the Dutch art world this type of portraiture, in which a single full figure, or at times two or three, fashionably dressed and poised, is rendered in a small-scale canvas.

HENRY IV OF FRANCE (1553–1610). Henry IV was the first French monarch from the Bourbon dynasty. His father was Antoine de Bourbon, duc de Vendôme, a descendant of Louis IX of France, and his mother was Jeanne d'Albret, queen of Navarre, niece of King Francis I of France, and a Huguenot (French Protestant). Raised as a Protestant by his mother, Henry assumed the throne of Navarre as Henry III upon her death in 1572. In the same year, he married Marguerite of Valois, sister of Charles IX of France. With the death of François, duke of Alençon, heir to King Henry III of France, in 1584, Henry became

the next in line to the French throne. King Henry III of France died in 1589, but the Catholics, aided by Spain, forced Henry to the south and proclaimed his Catholic uncle, Cardinal Charles of Bourbon, the new king. Charles, however, was imprisoned at the time and unable to assume the charge. He died in 1590 and, in 1593, Henry converted to Catholicism, thusly securing the support of the Catholics who, in the following year, crowned him king of France. In 1598, Henry ended the Wars of Religion when he signed the **Edict of Nantes** that guaranteed religious freedom to the Protestant Huguenots in France. Since Marguerite of Valois had not provided Henry with an heir to the throne, in 1599 their marriage was annulled and, in the following year, Henry married **Marie de' Medici**, who bore him six children, including **Louis XIII**, his successor.

To improve the economy, Henry drained swamps to create more lands for cultivation. He encouraged education by establishing the **Jesuit** College Royal Henri-Le-Grand in La Flèche, where his parents had once resided. He also placed great emphasis on improving the city of **Paris**. He widened and paved its streets, built new quarters, and renovated old ones. The **Pont Neuf** and Place Dauphine (both beg. 1598), projects begun by Henry III and interrupted by civil strife, were completed under Henry IV's reign. Henry conceived the **Place Royale** (1605; now Place des Vosges) as the locus for Parisians to gather during feasts and as suitable housing for the aristocracy. The Place's urban planning became the prototype for later urban projects, including Covent Garden in London (c. 1630), designed by **Inigo Jones**. On 14 May 1610, Henry was assassinated by François Ravaillac, a Catholic fanatic who jumped into the king's stagecoach and stabbed him to death. For this, Ravaillac was quartered.

HERCULES. Hercules is the son of **Jupiter** and the mortal Alcmena. Endowed with great strength, when the jealous Juno, Jupiter's consort, sent two serpents to kill the infant hero, he strangled them to death with his bare hands. As a youth, Hercules was tending the cattle of his stepfather, Amphitryon, when Virtue and Pleasure appeared to him. The first offered him an arduous path to glory while the second offered a life of pleasure. Hercules chose what Virtue promised. He married Megara, daughter of King Creon of Thebes. Juno struck him with a fit of madness, causing him to kill his three children. To atone for his actions, he accomplished 12 labors set by Eurystheus, King of Tiryns.

These were killing the Nemean lion, Lernean Hydra, and man-eating Stymphalian birds; capturing the Cerynean stag, Erymanthian boar, man-eating mares of Diomedes, and Cretan bull; cleaning of the stables of Augeas; obtaining the girdle of Hippolyta, queen of the Amazons, and the three apples from the Garden of Hesperides; fetching the cattle of Geryon; and bringing Cerberus from the underworld to earth. These labors branded him as the symbol of courage and strength. The skin of the Nemean lion and the club became his attributes.

When Hercules killed Iphitus by throwing him over the walls of Tyrins in yet another fit of madness and stole the Delphic tripod, an oracle informed him that he would be able to expiate his actions only if he became slave to Omphale, queen of Lydia, for three years. The queen made him wear women's clothes and engage in women's work while she donned his lion skin and club. Eventually, Hercules became her lover and fathered her son. Hercules later married Dejanira, daughter of King Oeneus of Calydon. The river god, Achelous, who had the ability to transform himself as he pleased, fought Hercules for her love in the form of a bull. Hercules ripped off one of its horns and gave it to the **nymphs**, who hollowed it and filled it with flowers and fruits, explaining the origins of the horn of plenty. Dejanira was kidnapped by the centaur Nessus, and Hercules rescued her by shooting him with an arrow poisoned by the blood of the Lernean Hydra. As Nessus lay in the throes of death, he lied to Dejanira, telling her to collect his blood and semen and apply it on Hercules's clothes to ensure his faithfulness. This she did, and Hercules's skin immediately began to burn since these fluids were tainted by the hydra's poison. Hercules committed suicide to end his suffering by throwing himself onto a pyre. The fire consumed his humanity and allowed his divinity to emerge. He ascended to Mount Olympus to join the other gods who there presided. He reconciled with Juno and married her daughter Hebe.

Hercules is a favored mythological subject in art. **Peter Paul Rubens** painted *Hercules Fighting the Nemean Lion* (1608; Bucharest, Muzeul National), and **Francisco de Zurbarán** rendered *Hercules and the Cretan Bull* and *Hercules and the Lernean Hydra* (both 1634; Madrid, Prado), these last two part of a series of the story of Hercules rendered for **Philip IV of Spain** for the decoration of the Hall of Realms in his Palace of El Buen Retiro in Madrid. **Laurent de La Hyre** depicted *Hercules and Omphale* (c. 1626; Heidelberg, Kurpfälzisches Museum), **Annibale Carracci** presented *Hercules at the Crossroads* (c. 1596;

Naples, Museo Nazionale di Capodimonte), where the hero is made to choose between virtue and vice, and **Guido Reni** painted *Nessus and Dejanira* (1621; **Paris, Louvre**).

HERCULES AND OMPHALE (c. 1626). Heidelberg, Kurpfälzisches Museum. Painted by **Laurent de La Hyre**, this work was influenced by Francesco Primaticcio's Mannerist version of the same subject at the Palace of Fontainebleau. Omphale was the queen of Lydia in Asia Minor. Having killed Iphitus and stolen the Delphic tripod, **Hercules** was informed by an oracle that the only way he would be able to expiate his actions was to become a slave to Omphale for three years. The queen made him wear women's clothes and engage in women's work while she donned his lion skin and carried his club. Eventually, Hercules became her lover and fathered her son. In La Hyre's painting, Hercules, sprawled on a chair, holds the distaff, while Omphale, with her back to the viewer, leans on his lion skin. Her maidens, who in the story spin as Hercules holds the wool, stand in the middleground and gesture in his direction to bring his effeminacy to the viewer's attention. The forms are elongated and the poses and proportions are odd, elements that the artist would eventually shed in favor of a more **classicist** approach to painting. The scene warns of the power of a lascivious woman over even the strongest of men.

HERCULES AT THE CROSSROADS (c. 1596). Naples, Museo Nazionale di Capodimonte. This is the first major work **Annibale Carracci** created for Cardinal **Odoardo Farnese** after being summoned by him to **Rome** in c. 1595 to decorate his newly built Palazzo Farnese. The scene, painted on canvas, was mounted on the ceiling of the cardinal's *camerino* or studio and shows the young **Hercules** pondering on the proper path to take—a story by Prodicus, the fifth century B.C.E. Sophist philosopher, recorded in Xenophon's *Memorabilia*. In the story, Hercules chooses virtue over vice. In the painting, the allegorical figure of Virtue is on the left and points to a trail up a mountain, while a poet next to her prepares to sing Hercules's praises should he accept the virtuous path. On the right, Pleasure entices the hero to a life of vice by presenting him with playing cards, theater masks, and musical instruments. This was a popular art theme in the Renaissance and Baroque eras that was meant to extol the merits of choosing a righteous existence. In the case of Annibale's *Hercules at the Crossroads*, the image speaks of Cardinal

Odoardo having made the appropriate choice by taking the religious path. In the *camerino*, the scene was flanked by *Hercules Bearing the Globe of Atlas* and *Hercules Resting* after his 12 labors, metaphors for the active and contemplative lives and the balance one must find between the two. Scenes from the stories of Ulysses, Perseus, and the Catanian brothers **frescoed** in the room's **lunettes** extolled the cardinal's chastity, wisdom, filial piety, and prudence. This elaborate program was devised by the humanist and antiquarian Fulvio Orsini, who had served as Cardinal Alessandro Farnese's librarian and as Odoardo's tutor.

HESIOUS, WILLEM (1601–1690). Willem Hesius was a **Jesuit** priest from Antwerp and the leading architect of Flanders in the second half of the 17th century. His chief masterpiece is the Jesuit Church of St. Michael in Louvain (1650–1671). The interior of this structure owes a debt to the designs by **Jacob Francart** in that it combines Gothic with Baroque elements. The ribbed **vaults**, **nave** arcade, and aisles are part of the Gothic vocabulary, while the applied ornamentation is Baroque, as is the façade—an **Il Gesù** type. Different from Francart's architecture is Hesius's use of a high **dome** above the crossing.

HIEROGLYPHS OF OUR LAST DAYS, HOSPITAL DE LA CARIDAD, SEVILLE (1672). This is the most important commission carried out by **Juan de Valdés Leal**. It includes two paintings: the *Finis Gloriam Mundi* and the *In Ictu Oculi*. Located at either side of the entrance to the chapel of the Hospital de la Caridad, they served to remind patients and their families of the temporality of life. In the *Finis Gloriam Mundi* (*The End of Worldly Glory*), decomposing corpses, including that of a bishop, are in the foreground with insects crawling over them. Above is the balance that weighs the souls held by the hand of Christ, recognized by the wound from the nails of the cross. One side of the scale features an inscription that reads *ni mas* and the other *ni menos* (neither more nor less). In the last is the sacred heart with Christ's monogram, IHS, as well as objects relating to penance and mortification, including a nail-studded cross and scourges. *Ni mas* holds a ram, here symbol of the Devil, and the Seven Deadly Sins. On the ground are piles of bones and skulls, a snake that references the sins of mankind, and an owl, symbol of death. *In Ictu Oculi* translates to "in the blink of an eye." Here, a skeleton with a scythe holds a coffin under its arm, places its foot on a celestial globe, symbol of Heaven, and extinguishes the candle

of life. On the left is a papal cross and tiara and objects of luxury meant to represent the riches of the world. Other *vanitas* objects are on the ground, including an opened book that displays the *Pompa Introitus Ferdinandi* (1634) designed by **Peter Paul Rubens** on the occasion of the entry of Cardinal Infante Ferdinand of Spain, governor of the Netherlands, to Antwerp. Also on the ground is a symbol of the Order of the Golden Fleece, to which the Spanish monarchs belonged. These objects were meant to refer to the futility of earthly accomplishments. One of the most poignant **memento mori** ever created in the history of art, the *Hieroglyphs of Our Last Days* reflects Valdés Leal's interest in the macabre in his late phase. The work was commissioned by Don Miguel de Maraña, a benefactor of the Brotherhood of the Caridad that managed the hospital. Maraña also commissioned the same chapel paintings depicting acts of charity from **Bartolomé Esteban Murillo**. The overall intended message was that pursuing riches and glory is futile. Only good deeds can lead to salvation.

HOLY FAMILY WITH A CURTAIN (1646). Kassel, Staatliche Museen.

This work by **Rembrandt** is a quiet, intimate representation of Christ's family life. The **Virgin Mary** sits on a canopied bed and plays with her son, his cradle seen in the foreground. To the right is St. **Joseph** engaged in carpentry work, and in the center is an open fire where a cat eyes a bowl of food being warmed. The viewer is introduced into the scene by the parted red curtains painted in the foreground, a reference to the Dutch custom of covering paintings with real drapes that were pulled open from time to time to reveal the image. This is one of about eight or nine paintings Rembrandt created of the Holy Family, all featuring a content child, a doting mother, and a father who provides well for his family through honest labor. Domestic intimacy and well-being are the real subjects of these paintings. With this, Rembrandt humanized the religious theme, making the protagonists more accessible to viewers.

HOLY TRINITY. The Holy Trinity is a doctrine that states that God encapsulates three beings: God the Father, the Son, and the Holy Ghost. In art, Masaccio painted the *Holy Trinity* (1427) at Santa Maria Novella in Florence, opening the doors for realistic renditions of the subject. Here, God the Father holds up the crucified Christ while between them hovers the Holy Ghost in the form of a dove. When **El Greco** depicted the scene (1577–1579; Madrid, Prado), his version inspired by Albrecht

Dürer's *Adoration of the Holy Trinity* (1508–1511; Vienna, Kunsthistorisches Museum), he rejected the rigidity of Masaccio's forms and the formality of Dürer's composition, instead opting for a beaten, bloodied corpse of Christ and angels weeping in agony. Instead of placing Christ on the cross, his body is supported by a seated God the Father. With this, El Greco transformed an iconic image of the Holy Trinity into an emotional scene of suffering. In the **Baldacchino of St. Peter's**, rendered by **Gian Lorenzo Bernini**, the Holy Trinity is invoked by the strategic positioning of the dove of the Holy Ghost on the underside of the canopy and the cross of Christ in its upper part, both aligned with the figure of God the Father in the basilica's **dome**. Finally, **Pietro da Cortona** painted the *Holy Trinity in Glory* (beg. 1648) in the dome of the Chiesa Nuova (Santa Maria in Valicella), a dramatic rendition with figures seated on clouds and ascending to Heaven, and **Annibale Carracci** showed Mary in his *Coronation of the Virgin* (c. 1597; New York, Metropolitan Museum of Art) being crowned by the Holy Trinity.

HONEYSUCKLE BOWER (1609–1610). Munich, Alte Pinakothek. The *Honeysuckle Bower* is a work **Peter Paul Rubens** painted to celebrate his marriage in 1609 to **Isabella Brant**. The first life-size self-portrait of an artist accompanied by his wife, the subject of the *Honeysuckle Bower* is rooted in the medieval iconography and emblematic tradition of love and marriage. It particularly borrows from **Andrea Alciato's** emblem of marital fidelity in the *Liber Emblemata*. Rubens also looked to Jan van Eyck's *Arnolfini Wedding Portrait* (1434; London, National Gallery), though he shed all the formalities of the Early Netherlandish example, choosing instead to portray himself and his new bride caught in an intimate moment in the garden of love. She sits on the ground, her skirt draping over Rubens's foot, and her hat touching his arm. That they hold hands symbolizes concord in marriage, while the honeysuckle behind them references faithfulness. In the same year of their wedding, Rubens was appointed official court painter to Albert and Isabella, archdukes of Flanders. In the painting, he presents himself clutching the hilt of a jeweled sword, symbol of noble status. Clearly, Rubens included this detail to refer to his new appointment and to present himself as the gentleman artist.

HONTHORST, GERRIT VAN (1590–1656). Born in Utrecht to a textile painter, Gerrit van Honthorst was a member of the **Utrecht**

Caravaggist group. He studied with Abraham Bloemaert, the leading master in his natal city and, in c. 1610–1612, he went to **Rome**, where he entered in the service of Marchese **Vincenzo Giustiniani**, in whose household he lived for a number of years. His first commissions in the papal city were the *Flagellation*, *Lamentation*, and *Crowning of Thorns* (1612–1616) for the Passion Chapel in the Church of Santa Maria in Aquiro, Rome, and his *Christ Before the High Priest* (1617; London, National Gallery), a work created for Giustiniani that was copied on a number of occasions, attesting to its popularity. These paintings show that Honthorst was well aware of the style of **Caravaggio** and his followers, particularly **Bartolomeo Manfredi**. However, he also painted some works in the **classicist** mode, for example the *Madonna and Child with Saints and Princess Colonna-Gonzaga* (1618) for the Church of the Capuchins in Albano, betraying his awareness of the latest trends in art. In these years, Honthorst painted for Cardinal **Scipione Borghese** the *Christ as a Child and St. Joseph* (1617) for the Convent of San Silvestro in Montecompatri and *St. Paul Caught Up into the Third Heaven* (1618) for Santa Maria della Vittoria, Rome. For the Medici grand dukes of Tuscany he rendered the *Merry Company* (1620; Florence, Uffizi). Since some of the works from his Roman period are nocturnal scenes, in Italy he was called Gherardo della Notte (Gerrit of the Night).

While Honthorst created mainly religious subjects in Rome, once he returned to Utrecht in 1620, he changed to **genre** painting, as did most of the Utrecht Caravaggists. The reason for this is that Protestantism in the north had almost completely eliminated the need for religious imagery. The Utrecht Caravaggists, including Honthorst, were the ones to have popularized in the Netherlands the single musician dressed in theatrical costume, these derived from Caravaggio's single male figures. Honthorst's *Merry Fiddler* (1623; Amsterdam, Rijksmuseum) is one such example. Since the figure offers the viewer a drink, the image is believed to have been part of a series that depicted the five senses. To this period also belong the *Woman Examining a Coin* (1620; The Krammer Collection), the *Procuress* (1625; Utrecht, Centraal Museum), and the *Concert* (1626–1630; Rome, Galleria Borghese). In 1622, Honthorst also painted the *Musical Ceiling* (private collection), originally part of the decoration of a private home in Utrecht and rendered in a *di sotto in sù* technique in the manner of Veronese.

In 1628, Honthorst went to England to work for **Charles I**. There he rendered his *Apollo and Diana* for the **Banqueting House** at Whitehall

Palace (now Hampton Court, Royal Collection). Among the mythological figures are Charles and his consort sitting amidst the clouds. George Villiers, duke of Buckingham, takes on the guise of Mercury and presents to the royal couple the seven liberal arts. On the left, Envy and Hate are destroyed by Virtue and Love, revealing that the painting refers to Charles and his queen as protectors of the arts and destroyers of evil through their virtuous deeds. For this, Honthorst was awarded a lifetime pension by the king. He returned to Utrecht in the same year, and there he painted a portrait for Charles depicting the *King and Queen of Bohemia and their Children*, now lost. Then, in the 1630s, Honthorst received from King Christian IV of Denmark the commission to render for his royal residence a series of paintings based on Heliodorus's *Aethiopica*, written in the third century. These were damaged by fire. Christian also commissioned a series depicting the heroic deeds of his ancestors (1637).

In 1638, Honthorst worked for stadtholder **Frederick Henry**, prince of Orange, who commissioned the decoration of the gallery of his newly acquired palace, the Huis Ter Nieuburch. Here, Honthorst rendered a portrait of the prince and his wife, Amalia van Solms, to be placed above the fireplace, and on the ceiling he painted putti and garlands floating amidst the clouds and feigned balustrades along the sides. The palace was destroyed in 1785, and the work by Honthorst is therefore only known through an engraving. In 1650, he rendered the *Allegory of the Marriage of Frederick Henry and Amalia van Solms* for the Oranjezaal at Huis ten Bosch, a room decorated by various masters to celebrate the life and achievements of Frederick Henry, who was murdered in 1647.

HOOCH, PIETER DE (1629–1684). There are very few documents related to the Dutch painter Pieter de Hooch, and he is not mentioned in the writings of his day. He was born in Rotterdam to a midwife and master bricklayer and is believed to have been trained by the landscapist Nicolaes Berchem of Haarlem. In 1650, de Hooch worked for Justus de la Grange, an art dealer and linen merchant with whom he traveled to various Dutch cities. From 1652 till 1655, de Hooch was in The Hague, Leiden, and Delft, this last where he married in 1654 and entered the painter's guild in the following year. In 1661, he moved to Amsterdam. There he spent the rest of his life, save for a short visit to Delft. He died in Amsterdam in an insane asylum at the age of 55. De Hooch is known



Frans Hals, Shrovetide Revelers, c. 1615, New York, The Metropolitan Museum of Art, Bequest of Benjamin Altman, 1913, 14.40.605.



Guercino, Samson Arrested by the Philistines, 1619, New York, The Metropolitan Museum of Art, Gift of Mr. and Mrs. Charles Wrightsman, 1984, 1984.459.2.



Diego Velázquez, Supper at Emmaus, c. 1620, New York, The Metropolitan Museum of Art, Bequest of Benjamin Altman, 1913, 14.40.631.



Frans Hals, Jonker Ramp and His Sweetheart, 1623, New York, The Metropolitan Museum of Art, Bequest of Benjamin Altman, 1913, 14.40.602.



Francisco de Zurbarán, The Young Virgin, 1632–1633, New York, The Metropolitan Museum of Art, Fletcher Fund, 1927, 27.137.



Georges de la Tour, Fortune Teller, 1632–1635, New York, The Metropolitan Museum of Art, Rogers Fund, 1960, 60.30.



Georges de la Tour, Repentant Mary Magdalen, 1638–1643, New York, The Metropolitan Museum of Art, Gift of Mr. and Mrs. Charles Wrightsman, 1978, 1978.517.



Peter Paul Rubens, Rubens, His Wife Helena Fourment, and Their Son Peter Paul, c. 1639, New York, The Metropolitan Museum of Art, Gift of Mr. and Mrs. Charles Wrightsman, 1981, 1981.238.



Nicolas Poussin, Rape of the Sabine Women, c. 1635, New York, The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1946, 46.160.



Jusepe de Ribera, Mystic Marriage of St. Catherine, 1648, New York, The Metropolitan Museum of Art, Samuel D. Lee Fund, 1934, 34.73.



Laurent de La Hyre, Allegory of Music, 1649–1650, New York, The Metropolitan Museum of Art, Charles B. Curtis Fund, 1950, 50.189.



Diego Velázquez, Juan de Pareja, 1648, New York, The Metropolitan Museum of Art, Bequest of Miss Adelaide Milton de Groot by exchange, supplemented by gifts from friends of the museum, 1971, 1971.86.



Rembrandt, Aristotle Contemplating the Bust of Homer, 1653, New York, The Metropolitan Museum of Art, purchase, special contributions and funds given or bequeathed by friends of the museum, 1961, 61.198.



Johannes Vermeer, Woman with a Water Jug, c. 1662, New York, The Metropolitan Museum of Art, Marquand Collection, gift of Henry G. Marquand, 1889, 89.15.21.



Johannes Vermeer, Allegory of Faith, c. 1673, New York, The Metropolitan Museum of Art, The Friedsam Collection, Bequest of Michael Friedsam, 1931, 32.100.18.



Gian Lorenzo Bernini, Faun Teased by Children, c. 1616–1617, New York, The Metropolitan Museum of Art, purchase, The Annenberg Fund Inc. gift, Fletcher, Rogers, and Louis V. Bell Funds, and gift of J. Pierpont Morgan, by exchange, 1976, 1976.92.



Francesco Maria Ricchino, Church of San Giuseppe, Milan, 1607–1630, exterior view, photo by author.



Guarino Guarini, Church of San Lorenzo, Turin, 1666–1687, exterior view of the main dome, photo by author.



Guarino Guarini, Church of San Lorenzo, Turin, 1666–1687, interior view of the main dome, photo by author.



Guarino Guarini, Palazzo Carignano, Turin, beg. 1679, exterior view, photo by author.

to have had contact with the painter Emanuel de Witte, who specialized in depictions of church interiors and who was active in both Delft and Amsterdam. De Hooch, in fact, testified in 1670 against de Witte in a lawsuit. He also was well aware of the art of **Gerard Terborch**, who was in Delft in 1653, and **Johannes Vermeer**, a native of that city.

De Hooch's early paintings are **genre** depictions of tavern scenes in a vertical format, among them *The Empty Glass* (1653–1654; Rotterdam, Museum Boijmans van Beuningen). In these works, de Hooch used a palette composed mainly of ocher tones and placed his figures in dark settings. The characters he depicted were mostly soldiers engaging in excessive drinking and gambling. Once de Hooch moved to Delft, his compositions became more orderly, no doubt due to the influence of de Witte's architectural paintings. His interest in showing various consecutive rooms that move into the distance also developed from his exposure to the master's works. De Hooch's lighting became more pronounced and his colors brighter, in response to Vermeer's paintings. He also adopted Vermeer's use of geometric elements, such as tiled floors, to emphasize depth and the repetition of horizontal planes that recede logically into space. De Hooch's settings also changed from the tavern to the middle-class domestic interior. Among the works from de Hooch's Delft period are *Maid and Child in a Courtyard of Delft* (1658; London, National Gallery), *A Woman with a Baby on Her Lap and a Small Child* (1658; private collection), and *Boy Handing a Woman a Basket in a Doorway* (1660; London, Wallace Collection). These works speak of the domestic life of the Dutch bourgeoisie and the Protestant notion of the virtues of maintaining a clean and orderly household.

In response to the art of Terborch, de Hooch's paintings in Amsterdam became more elegant. In his *Musical Party in a Hall* (1668; Leipzig, Museum der Bildenden Künste), he used the architectural features of the Amsterdam **Town Hall** as his backdrop and included Raphael's *School of Athens* (1510–1511; Vatican, Stanza della Segnatura) as part of the décor. In spite of the elegance of his paintings of this period, de Hooch lived in one of the poorest neighborhoods in the city. By the mid-1670s, his paintings began to exhibit a certain unevenness, perhaps due to the fact that he was struck with mental illness. An example is the *Musical Party in a Courtyard* (1677; London, National Gallery), a work that lacks the careful detailing and polish of his mature works. *See also* **WOMEN BESIDE A LINEN CHEST**.

HÔTEL. In Early Modern France, an *hôtel* was a townhouse, also referred to as *hôtel particulier*. These structures usually consisted of a main block or *corps-de-logis* covered in stone and accentuated at the corners. The block contained the main apartments on the second story. It ran parallel to the street but was set back to accommodate a front court. The court was normally flanked by lower wings and closed by a single-story entrance screen with an imposing centered doorway. To the side was a second courtyard that served as a stable and permitted entry to servants and deliveries via a side door. The two courts were linked by a passageway where carriages could be taken to the stables after passengers were dropped off at the front entrance. Behind the *hôtel* was a garden along which a wing was at times included that featured an orangery in the lower story and a gallery above. This basic design emphasized order, symmetry, and regularity, even when built on uneven terrains. *See also* HÔTEL DE BEAUVAIS, PARIS; HÔTEL DE LA VRILLIÈRE, PARIS; HÔTEL DE LIANCOURT, PARIS; HÔTEL LAMBERT, PARIS.

HÔTEL DE BEAUVAIS, PARIS (1657–1660). Built by **Antoine Le Pautre**, this *hôtel* was commissioned by Catherine Henriette Bellier, first chambermaid to **Anne of Austria**, wife of the merchant Pierre de Beauvais, and **Louis XIV's** mistress. When Le Pautre received the commission, there were three medieval structures on the property. These were demolished, save for their foundations. An unusual feature of Le Pautre's new structure is that the *corps-de-logis* is placed directly along the street, instead of behind a courtyard, as was customary in French *hôtel* construction. Also unusual is the incorporation of four shops in the lower story. The idea of giving a structure the dual function of residence and business came from the ancient Roman *insula* type also found in Renaissance Tuscany and **Rome**. Le Pautre did not articulate his main façade with the **classical** orders, but only with vertical strips of **rustication** close to the entrance and the outer edges of the façade. For emphasis, he placed a curved balcony above the entryway and he also included dormer windows along the attic. By alternating the shapes of the windows, Le Pautre gave his design a rhythmic quality. Originally, the building was decorated with sculptures that glorified Anne of Austria, one featuring putti who held a medallion with her portrait above the main doorway. Le Pautre's courtyard, in this case behind the *corps-de-logis* and accessed by a covered passageway centered in the front of the

building, ends in an apsidal form that constitutes a Doric portico. The second portico on the opposite side uses the Ionic order. The play of concave on convex forms in Le Pautre's design adds an organic quality, not found in the *hôtels* built by his contemporaries. Unfortunately, all that is left of Le Pautre's interior design is the grand staircase that is richly adorned with applied sculpture executed by the Flemish sculptor Martin Desjardins. During his visit to **Paris** in 1665, **Gian Lorenzo Bernini**, who was very critical of French art, found Le Pautre's building to be quite appealing.

HÔTEL DE LA VRILLIÈRE, PARIS (1635–1638). This structure by **François Mansart** was his first documented commission for an *hôtel* in **Paris**, obtained from Louis Phélypeaux de la Vrillière, secretary of state to **Louis XIII of France**. The building was remodeled beyond recognition in the 18th and 19th centuries and, therefore, Mansart's design is known only through engravings. Here, the central bay of the *corps-de-logis* (main body) recalled Mansart's **Château de Balleroy**, begun in c. 1631. It featured a three-story elevation, a pitched roof, and dormers. It also had a central bay that protruded forward. The lateral wings were two stories high while the entrance screen was shorter. This decrease in height and the variations of forms granted visual interest and represented a departure from the more rigid structures of this kind built previously in France. The perfectly symmetrical façade concealed the irregularity of the terrain upon which the structure was built. Mansart also included a long wing along the garden that contained an orangery on the lower level and a gallery on the upper story where Phélypeaux kept a magnificent collection of art that included paintings by **Guerino**, **Guido Reni**, and **Nicolas Poussin**.

HÔTEL DE LIANCOURT, PARIS (beg. 1623). When **Jacques Lemercier** received the commission to build the **Hôtel de Liancourt** from Roger du Plessis, duc de Liancourt, a structure already existed on the site—the **Hôtel de Bouillon**, built by **Salomon de Brosse** in 1613. Liancourt wished to double the size of the building. Lemercier accomplished this by adding a small court and garden on the left in front of the *corps-de-logis* or main block, while the larger court that provided access to coaches he placed on the right. This last featured quadrant wings at either side. The entrance to the main block was relegated to the corner of the left wing in the larger court where a vestibule led to the garden,

affording a pleasing view of the outdoors to visitors as they entered the building. The main block, composed of 15 bays, was extended to run along the width of the two courtyards. On the garden façade, a centered portico with three openings led to the garden while pavilions were added at either end. The building no longer stands and is only known through engravings. Lemercier's design became the prototype for future architects to follow when building these private town residences.

HÔTEL LAMBERT, PARIS (c. 1640–1644). Built by **Louis Le Vau**, the **Hôtel Lambert** was commissioned by the financier Jean Baptiste Lambert, who purchased the property in 1639. The design follows the typical French townhouse design, with a *corps-de-logis* or main body, two long lateral wings, and a low screen enclosure that runs parallel to the street. The main façade, however, is curved, a feature inspired by the buildings of **François Mansart**. It is articulated with the Doric order below and the Ionic above, the entrance capped by a **pediment**. Le Vau used this **classical** vocabulary incorrectly, in that his Doric columns sit on high bases. Also anticlassical are the uneven spaces between these supports. For the garden façade, Le Vau purposely used the Ionic order in a colossal scale so the details could be viewed from across the Seine River that passes along the side of the property. The interior is quite imposing. A complicated staircase leads from dark and narrow into well-lit and open spaces, granting moments of surprise as the viewer ascends or descends. On the upper floor, the staircase leads to an octagonal vestibule on the left and an oval one on the right, this last offering a view through the gallery and onto the river. Due to the irregularity of the terrain, Le Vau was unable to place the gallery in its customary location (behind the building, running along the side of the garden). Instead, the gallery here becomes an extension of the *corps-de-logis*, precisely to take advantage of the view afforded by the river. Some of the interior décor has survived, though not completely intact. The Cabinet de L'Amour (Room of Love), decorated in c. 1646–1647, was stripped of its paintings. These are now in the **Louvre in Paris**, yet an engraving by Bernard Picart records how they hung in the room. The wall was divided horizontally to accommodate landscapes by Jan Asselijn, Pierre Patel, and Herman van Swanevelt below and a frieze with mythological images by François Perrier, Giovanni Francesco Romanelli, and **Eustache Le Sueur** above. Le Sueur was also responsible for the ceiling decoration, a representation of the *Birth of Cupid*. The

gallery, its decorations begun in 1650, features stucco **reliefs** in bronze and gold by Gerard van Obstal that represent the 12 labors of **Hercules**, the room's dedicatee, alternating with landscapes by Jacques Rousseau. **Charles Le Brun** executed the ceiling that depicts the *Apotheosis of Hercules*.

HOWARD, THOMAS, EARL OF ARUNDEL (1585–1646). Thomas Howard was the son of Philip Howard, 20th earl of Arundel, and Anne Dacre, daughter of Thomas Dacre, fourth baron of Gilsland. Thomas did not know his father, who at the time of his birth was imprisoned in the Tower of London for professing Catholicism. He died there ten years later and, for his sacrifice, was granted canonization by Pope Paul VI in 1970. Thomas was educated in Trinity College. Under James I, in 1604, his titles and most of his properties confiscated at the time of his father's imprisonment were restored. In 1605 he married Alethea Talbot, daughter of Gilbert Talbot, seventh earl of Shrewsbury and heir to a vast estate. Under **Charles I**, James's successor, Thomas was appointed privy counselor in 1616 and earl marshal of England in 1621. In 1642, he escorted Charles's daughter, Maria Henrietta, to Holland on the occasion of her marriage to Prince William II of Orange. The civil war in England discouraged his return. Instead, he first settled in Antwerp and later Padua, where he died in 1646.

Thomas was so passionate about art that at the time of his death he owned approximately 600 paintings. He also had a vast collection of antiquities, sculptures, medals, gems, drawings, and books. Among the artists he patronized were **Peter Paul Rubens**, **Anthony van Dyck**, and **Daniel Mytens**. A portrait of Thomas by Rubens is in the National Gallery of London (1629–1630) and another by Mytens is in the London National Portrait Gallery (c. 1618).

HUNDRED-GUILDER PRINT (c. 1649). The *Hundred-Guilder Print* is one of **Rembrandt's** most famous etchings, its appellation deriving from the high price an art dealer presumably paid for it. It shows Christ in the center in a blessing gesture summoning a mother and child to approach. To the right, the sick and the needy kneel before him, while, on the left, a group of Pharisees observes contemptuously. The scene is taken from chapter 19 in the Gospel according to **St. Matthew** that speaks of Christ's activities after he arrived in Judea, specifically the healing of the sick, his debate with the Pharisees, and his calling the

children to come unto him. The camel on the far right refers to Christ's pronouncement that it is easier for this animal to go through the eye of a needle than for a rich man to enter the kingdom of Heaven. Rembrandt originally did not intend the print to be sold, but rather to be given to his acquaintances as a gift. One of the impressions of this etching in the Rijksmuseum in Amsterdam includes an inscription on the verso that states that Rembrandt presented it as a gift to his friend the collector Jan Pietersz Zoomer in exchange for a print executed by Marcantonio Raimondi.

HUYGENS, CONSTANTIJN (1596–1687). The Dutch poet, musician, statesman, and amateur architect Constantijn Huygens was from The Hague. His father, Christiaan, had close ties to the House of Orange, as he was secretary to Prince William the Silent and, after William's death in 1584, he served as secretary to the Council of State in The Hague. After receiving a proper education that prepared him for life at court, in 1616 Constantijn was sent to Leiden to study law. In 1618, he traveled to England, where King James I knighted him (1622) for his musical talents, an honor he would later receive from **Louis XIII of France** as well (1632). He is also known to have traveled to Venice in 1619. In 1622, Huygens published his *Batava Tempe*, a pastoral poem on the Voorhout in The Hague, and *T Kostelick Mal*, a satire on contemporary fashion dedicated to **Jacob Cats**. In 1625, he was appointed secretary to Stadtholder **Frederick Henry**, prince of Orange, serving as his artistic adviser as well. In the year of his appointment, he published an anthology of his poems written in Latin, French, Italian, and Dutch, titled *Otiorum libri sex*. This was followed by a second anthology of Latin poems, the *Momenta Desultoria*, published in 1644. In 1639, Huygens moved outside The Hague to Hofwijck, a house he built for himself as refuge from the exigencies of court life. When Frederick Henry died in 1647, Huygens became the secretary to William II, the stadtholder's successor. Also in 1647, Huygens published his *Pathodia Sacra et Profana*, a collection of his musical compositions, and the *Ooghentroost*, a consoling poem dedicated to Lucretia van Trello, who was losing her sight. Then, in 1657, Huygens published the *Koren-Bloemen*, yet another collection of poems (second edition published in 1672). It was Huygens who sought out the young **Rembrandt** in 1629. In his autobiography, penned in c. 1631, he praised the master's *Judas Returning the Thirty Pieces of Silver* (1629; Yorkshire, Mulgrave Castle) for its effective

conveyance of deep emotion. He also predicted that the artist would soon surpass the famed masters of his era. Huygens was responsible for obtaining for Rembrandt the Passion Series commission from Frederick Henry in 1633. *See also* MAURITSHUIS, THE HAGUE.

HUYSENS, PIETER (1577–1637). Along with **Jacob Francart** and **Willem Hesius**, Pieter Huysens was the most important Baroque architect of Flanders. He was a member of the **Jesuit Order** and is known to have traveled to **Rome** in 1626 to study the local art, returning to Flanders in the following year. In 1615, Huysens designed the façade of the Jesuit Church of St. **Charles Borromeo** in Antwerp (fin. 1623), originally dedicated to St. **Ignatius**. This is an **Il Gesù** type façade with a three-story elevation, broader proportions than the Italian prototype, and a profusion of applied decorations. In 1621, he began the Jesuit Church of St. Lupus in Namur that was completed in 1645, after his death. Again an **Il Gesù** type, the building is richly ornamented with marbles of different colors and veinings, as well as applied decorations, elements that categorize his works as Flemish reinterpretations of the Italian Baroque vocabulary.

HYPNEROTOMACHIA POLIFILI (1499). The English title of the *Hypnerotomachia Polifili* is *Polyphilus' Strife of Love in a Dream*. It is believed to have been written by the Dominican friar Francesco Colonna, though some have speculated that the author may have been the Renaissance architect and humanist Leon Battista Alberti. Colonna's name is, however, revealed in the text. By taking the first letter of each chapter, the reader can spell out Poliam frater Franciscus Columna peramavit (Brother Francesco Colonna greatly loved Polia). Published in Venice in 1499 and amply illustrated with woodcuts by an unidentified artist, the *Hypnerotomachia Polifili* could be classified as an architectural romance. It is written in both Latin and the vernacular, with some passages in Hebrew and Greek. The hero in the story is Polyphilus, who falls asleep and dreams of a journey through fantastic places as he searches for his love, the **nymph** Polia. Along the way, he comes across ancient ruins that are described in great detail, most embellished with inscriptions in Latin, Greek, or Arabic. Hieroglyphs are also included, at the time considered a sacred language. As Polyphilus wanders through these sceneries, he measures the structures and studies their inscriptions, hoping to learn the mysteries of the ancient past. Nymphs lead

Polyphilus to Polia, whom he marries, and the two end up in front of the fountain of **Venus**, where they pay homage to the goddess of love. The second part of the story takes place in Treviso and focuses on the couple's love story, including its rough moments. The book is of particular interest to architectural historians, as the woodcuts included illustrate monuments from antiquity and reveal 15th-century attitudes toward these remains. The woodcut of the Island of Cythera, for example, includes a colosseum similar to that in **Rome**, and the temple of Venus is based on the Early Christian Santa Costanza, also in the papal city. The temple of the sun is a replica of the Greek Mausoleum of Halicarnassus, and the Polyandron necropolis for dejected lovers relies on a survey of the Greek ruins in Delos composed by Ciriaco d'Ancona in 1445. The *Hypnerotomachia* gained great popularity at the end of the 16th century, as attested by the fact that it was translated into various languages.

Gian Lorenzo Bernini's *Elephant Carrying an Obelisk* (1666–1667; Rome, Piazza Santa Maria Sopra Minerva) was inspired by one of the woodcuts in the *Hypnerotomachia Polifili* where an elephant similarly carries an obelisk on its back. **Eustache Le Sueur's** *Sea Gods Paying Homage to Love* (1636–1638; Los Angeles, J. Paul Getty Museum) shows Polyphilus and Polia being ferried to Cythera, Venus's sacred island. This was part of a series of eight canvases with scenes taken from the *Hypnerotomachia* that were used as models for tapestries to be woven in the Gobelins factory.

HYRE, LAURENT DE LA (1606–1656). The French painter Laurent de La Hyre was the rival of **Eustache Le Sueur** and one of the founding members of the **French Academy of Painting and Sculpture** (1648). A cultivated individual with interests in music and mathematics, La Hyre trained briefly with Georges Lallemand. Both **André Félibien** and **Roger de Piles** qualified his art as insipid, though today La Hyre is considered one of the great French masters of the Baroque era. La Hyre's early works were influenced by Francesco Primaticcio and the Fontainebleau School, as denoted by his *Hercules and Omphale* (c. 1626; Heidelberg, Kurpfälzisches Museum) and *La Tuile* (bef. 1630; **Paris, Louvre**), which include elongated figures in unusual poses. In this last, based on one of the emblems in **Andrea Alciato's** *Liber Emblemata*, three women play a game of dice to determine who will navigate the River Styx that leads to the underworld. One of the women is struck by a tile (*tuile*, in French) and dies. In these years, La Hyre

also experimented with the Caravaggist mode. His *Pope Nicholas V before St. Francis* (1630; Paris, Louvre), painted for the Capuchins of Marais, uses the dramatic **chiaroscuro** typical of **Caravaggio's** style, as well as the Italian master's use of a tall, dark architectural space that overwhelms the figures. La Hyre's painting relates the story of how Nicholas V went to Assisi to inspect the body of **St. Francis** and found his wounds of the stigmata (the wounds of Christ) still bleeding. La Hyre included himself in the painting, directly behind the pope.

In the mid- to late 1630s, La Hyre adopted a more **classicized** style to compete with the works of **Nicolas Poussin** and Le Sueur. His subjects also became more heroic. Examples include *Theseus and Aethra* (1634; Budapest, Szépművészeti Múzeum) and *Cyrus Announcing to Araspas That Panthea Has Obtained His Pardon* (c. 1639; Chicago, Art Institute). The first is a scene from Plutarch where Theseus, Aethra's son, moves a rock to recover the arms of King Aegeus of Athens. Aethra divulges to Theseus that Aegeus is his father and she sends him to Athens to claim his birthright. *Cyrus Announcing to Araspas That Panthea Has Obtained His Pardon* is based on *Pantheé*, written by François Tristan L'Hermite and published in 1639. Panthea is the wife of King Abradatas of Susa. She is taken prisoner by Cyrus, king of Persia, and entrusted to the care of Araspas. Araspas falls in love with her and she, offended, complains to Cyrus, who is outraged by the man's behavior. Panthea obtains Araspas's pardon, the subject of the painting, and negotiates an alliance between Cyrus and her husband. Her husband is killed in battle and, rather than marry Araspas, she takes her own life.

In the 1640s, La Hyre's blues, reds, and golds became more intense, as seen in his *Allegory of the Regency of Anne of Austria* (1648; Versailles, Musée du Château), an allegory of the **Peace of Westphalia** that ended the **Thirty Years War**, and *Cornelia Refusing the Crown of Ptolemy* (1646; Budapest, Szépművészeti Múzeum), a scene from Plutarch showing Cornelia, widow of Tiberius, mother of the Gracchi, and exemplar of virtue, refusing the marriage proposal of the king of Egypt. La Hyre's *Job Restored to Prosperity* (1648; Norfolk, Chrysler Museum) is a biblical scene relating the restitution granted to Job by God after losing his children and his wealth. At this time, La Hyre also rendered a number of poetic landscapes, among them *Diana and Her Nymphs* (1644; Los Angeles, J. Paul Getty Museum) and *Laban Searching Jacob's Baggage for the Stolen Idols* (1647; Paris, Louvre).

These works were created at a time when landscape was becoming as important as other **genres**, and La Hyre did much to contribute to its rise. In 1649–1650, La Hyre painted a series of seven canvases for the home of the writer Gédéon Tallemant. These three-quarter figures, now in various museums around the world, represent Grammar, Rhetoric, Arithmetic, Music, Geometry, Astronomy, and Dialectic (the seven liberal arts). This led to further decorative commissions for private palaces, most of which were destroyed. Since 1644, La Hyre's health had been on the decline. According to his son Philippe, who wrote about his father in a memoir, La Hyre suffered from colic and partial paralysis that at times prevented him from raising his arm to his mouth. His illness became progressively worse and he died from it in 1656 at the age of 50.

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ICONOGRAPHY, THE. See *THE ICONOGRAPHY*.

ICONOLOGIA. This emblem book, written by the Perugian Cesare Ripa, the superintendent of the household of Cardinal Antonio Maria Salviati, was first published in 1593. Its popularity is attested to by the fact that nine Italian editions were published between 1593 and 1767 and eight translations in various languages between 1644 and 1779, specifically Dutch, French, English, and German. The *Iconologia* provides prescriptions for the rendering of allegorical figures, organized in alphabetical order, the text for each entry usually disclosing a moralistic content. The first two editions did not include illustrations, but, after the third edition, published in 1603, woodcuts accompanied the text. Ripa added more personifications with each edition, ultimately treating approximately 1,250 figures. Ripa used various mythological, emblematic, and archaeological manuals to compose his text, including Vincenzo Cartari's *Le imagini de i dei* and Piero Valeriano's *Hieroglyphica*. He also used **classical** sculptures, coins, and medals. The *Iconologia* became the standard text consulted by artists when rendering allegorical figures and scenes. Examples of artworks that rely on Ripa's text include **Guercino's** *Aurora* in the Casino Ludovisi, **Rome** (1621), **Orazio Gentileschi's** *Felicity Triumphant over Dangers* (1625; **Paris, Louvre**), **Valentin de Boulogne's** *Allegory of Rome* (1628; Rome, Villa Lante), **Artemisia Gentileschi's** *Self-Portrait as the Allegory of Painting* (1630; Wind-

sor, Royal Collection), **Rembrandt's** *Aristotle Contemplating the Bust of Homer* (1653; New York, Metropolitan Museum of Art), and **Johannes Vermeer's** *Allegory of Faith* (c. 1673; New York, Metropolitan Museum of Art). *See also* *CONCERT OF YOUTHS*.

IGNATIUS OF LOYOLA, SAINT. *See* LOYOLA, SAINT IGNATIUS OF.

IL GESÙ, ROME (1568–1584). Il Gesù is the first Counter-Reformation church to have been built in Italy, its purpose to function as the mother church of the **Jesuit Order**. Its construction was financed by Cardinal Alessandro **Farnese**, who gave the commission to **Giacomo da Vignola**. Cardinal Farnese specifically requested a longitudinal plan, in accordance with the *Instructiones fabricae et supellectilis Ecclesiasticae* written by **St. Charles Borromeo** (published in 1577) that viewed the type as more suitable to the rituals of the mass than the **central plan**. Vignola modeled his design after Leon Battista Alberti's Sant'Andrea in Mantua, begun in 1470. As in Alberti's structure, Il Gesù is an aisleless, barrel-vaulted church with a broad **nave**, granting an unobstructed view of the altar where the rituals of the mass take place. In Il Gesù, the side chapels are lower than the nave and the piers framing it are narrower. Also different from Alberti's church is the more effective fenestration. Cardinal Farnese rejected Vignola's design for the façade, instead passing on the commission to Giacomo della Porta, Michelangelo's pupil. Executed in 1575–1584, the façade retains some of Vignola's ideas, including the Corinthian articulations, emphasis on the main entrance, and transitional elements that visually connect the upper and lower stories. Della Porta doubled the engaged pilasters to define the bays of the lower story. These step forward as they move closer to the entrance. The doorway is marked by a triangular and segmented **pediment**, as well as the pedimented window of the second story. Scrolls provide a rhythmic transition from the narrower upper level to the lower, an amplification of Alberti's idea in the Santa Maria Novella, Florence façade (c. 1456–1470). Il Gesù became the standard for Jesuit churches built around the world, including the Church of St. Michael in Louvain (1650–1671) by **Willem Hesius** and the churches of St. Charles Borromeo in Antwerp (fin. 1623; formerly **St. Ignatius**) and St. Lupus in Namur (1621–1645) by **Pieter Huysens**. In Italy, **Carlo Maderno's** façade of the Church of Santa Susanna

(1597–1603) and **Carlo Rainaldi**'s façade of Santa Maria in Campitelli (1662–1675), both in **Rome**, are Il Gesù types.

IMMACULATE CONCEPTION. The theological doctrine of the Immaculate Conception that asserts that the **Virgin Mary** was conceived without sin was a subject of great dispute between the Dominicans, who rejected it, and the Franciscans, who embraced it. Several popes, including Sixtus IV, **Paul V**, and **Gregory XV**, attempted to suppress the arguments by forbidding public discussions on the subject. Sixtus IV, who was deeply dedicated to the Virgin, however, gave official approval to the Feast Day of the Immaculate Conception (8 December) in 1476, granting indulgences to those who participated in masses and other religious functions carried out for its celebration. The Spanish monarchs Philip III and **Philip IV** were staunch defenders of the doctrine and made several attempts to convince the papacy to adopt it as official Church dogma. In 1661, Pope **Alexander VII**, pressured by Philip IV, promulgated his constitution *Sollicitudo omnium Ecclesiarum*, where he defined the term *conceptio* and declared that the feast celebrated the exemption of the Virgin from original sin at the moment when her soul was created and infused into her body. He also declared any opposing views as heresy. The doctrine was finally declared official Church dogma in 1854 when Pope Pius IX, who also felt a deep veneration for the Virgin, defined the Immaculate Conception as an article of faith in his constitution titled *Ineffabilis Deus*.

Spanish defense of the doctrine resulted in a large number of images depicting the Virgin of the Immaculate Conception. **Francisco Pacheco**, **Diego Velázquez**'s father-in-law, wrote in his treatise on art that the Immaculate Conception should be depicted as a youthful and beautiful Mary with long blond hair, a white tunic, a blue mantle, and rays of light emanating from her head that culminate in 12 stars. She is to stand on the moon, with its upper part forming a crescent, while symbols of her purity, taken from Marian litanies (liturgical prayers where a series of petitions are recited), should surround her, including the flawless mirror, the gate of Heaven, Jacob's ladder, the star of the sea, and the enclosed garden. Pacheco's prescription accords with St. John's account in the Book of Revelation of the woman of the Apocalypse and is a prototype that had already been adopted by artists before the publication of his treatise in 1649. Examples by **El Greco** (1605–1610; Madrid, Thyssen-Bornemisza Collection), Velázquez (1619; London, National

Gallery), **Francisco de Zurbarán** (1630–1635; Madrid, Prado), Alonso Cano (1648; Vitoria, Museo Provincial), **Bartolomé Esteban Murillo** (1665–1670; Madrid, Prado), and **Claudio Coello** (c. 1685; Madrid, Church of San Jerónimo) present the Virgin in this manner, with some minor variants. In Italy, images of the Immaculate Conception were not as common as in Spain, though some splendid examples do exist, including **Guido Reni**'s version of 1627, now at the Metropolitan Museum in New York.

IMPASTO. The word *impasto* is an Italian term that translates to “dough” or “paste” and is used to refer to the thick application of paint onto the surface of a panel or canvas. This technique usually leaves the marks from the brush or palette knife used to apply the paint clearly visible, creating a highly textured surface that adds to the visual richness of the work. By raising certain areas with impasto, the artist is able to manipulate the light as it hits the painting's surface and to add depth. The technique lends itself to working *alla prima* because of the spontaneity it offers. Impasto became a common feature of Baroque art, with **Rembrandt** and **Frans Hals** rendering some of the most outstanding examples.

INNOCENT X (GIAMBATTISTA PAMPHILI; r. 1644–1655). Born in **Rome** in 1574, Giambattista **Pamphili** studied law at the Roman College. In 1604–1621 he acted as judge of the Rota, the ecclesiastical tribunal of the Catholic Church. In 1625, he accompanied Francesco **Barberini**, **Urban VIII**'s nephew, on a legation to France and Spain. In the following year, the pope gave him the nunciature of Spain and, in 1629, he granted him the cardinalate. When Urban died in 1644, Pamphili ascended to the throne, taking on the name of Innocent X. Innocent turned against the Barberini, accusing them of misappropriating public funds. He had their possessions seized and forced them into exile. He eventually had to recant the accusations and restore their properties when Mazarin threatened to invade the papal states. Unlike Urban, Innocent did not give the position of secretary of state to a relative. Instead, he appointed Fabio Chigi, later **Alexander VII**, to the post. He did, however, consult with his sister-in-law, Donna Olimpia Maidalchini, before making any decisions. In 1649, the **War of Castro** broke out yet again when Ranuccio II **Farnese** failed to pay monies owed to Rome and to recognize the new bishop of Castro, Cristoforo Giarda, appointed by the

pope. When Giarda was murdered on his way to Castro, Innocent retaliated by razing the city and reannexing it to the papal states. In 1653, Innocent issued a bull titled *Cum occasione* that condemned **Jansenism**. Innocent X was the patron of **Alessandro Algardi**, **Gian Lorenzo Bernini**, **Pietro da Cortona**, and **Francesco Borromini**. See also FOUR RIVERS FOUNTAIN; MEETING OF ATILA AND POPE LEO THE GREAT; SANT'AGNESE IN AGONE, ROME.

INSPIRATION OF A POET (1628–1629). Paris, Louvre. This painting by **Nicolas Poussin**, listed in the 1661 inventory of Cardinal **Jules Mazarin**'s possessions, belongs to his early Venetianizing phase, when he was rendering mythologies set in lush landscapes. The work shows the poet standing on the right and seeking inspiration from the heavens. As he gazes upward, he jots down the words dictated by **Apollo**, god of poetry, who is seated in the center of the composition, holding his lyre, and pointing to the man's tablet. To the left is Calliope, **muse** of epic poetry, who provides further inspiration, her pose based on ancient prototypes. A putto stands in front of Calliope, in his hands a wreath and a copy of the *Aeneid* by **Virgil**, one of the most outstanding epic poems in history. Two more books in the same genre and of equal importance are included at Apollo's feet, the *Iliad* and *Odyssey* by Homer. A second putto hovers above the poet and holds a crown of laurels over him and another toward Apollo. Some have suggested that the man depicted is **Virgil** and that the work commemorates a poet who was active when Poussin rendered the work, or who had recently died.

INSTRUMENTS OF THE PASSION. The instruments of the Passion are the objects that relate to the Passion or suffering of Christ. These include the column on which he was beaten, the whips used for his flagellation, the crown of thorns placed on his head, the cross, nails, and hammer of his crucifixion, the sponge saturated with vinegar administered to him in the last moments of life, the lance of St. Longinus that pierced his side, and the chalice used to collect his blood. These objects are often carried in religious processions to remind Christians of the suffering of Christ that granted salvation to humankind. In early representations, the instruments of the Passion were depicted individually in es-cutcheons as the Arma Christi (Christ's Weapons). By the 14th century, the instruments of the Passion were shown being carried by angels. The angels executed by **Gian Lorenzo Bernini** and assistants in 1667 for

the **Ponte Sant'Angelo** in **Rome**, commissioned by Pope Clement IX, are one Baroque example. In the **dome** of the Church of **Les Invalides**, **Charles de La Fosse** rendered *St. Louis Presenting to Christ the Sword He Used to Vanquish the Enemies of the Church* (1691–1706), where angels carrying the instruments of the Passion are included. The same occurs in **Antoine Coyppel's** *Glory of the Eternal Father* (1709) on the **vault** of the Chapelle Royale in **Versailles**.

INVALIDES, LES, PARIS. See LES INVALIDES, PARIS.

ISABELLA BRANT, PORTRAIT OF (1621). Washington, D.C., National Gallery. The portrait of Isabella Brant, the wife of **Peter Paul Rubens**, was painted by **Anthony van Dyck** as a gift for the couple before he left for Italy. It shows Rubens's influence in the use of a three-quarter figure placed in a diagonal, wearing an elaborate costume, and emphasized by a red drapery hanging above her. She is placed in the garden of the Rubenshuis, the house Rubens built for himself in Antwerp, one of the earliest **classical** structures erected in the north. At Isabella's right shoulder is a statue of **Minerva**, goddess of wisdom, perhaps a reference to one of her virtues. Isabella died six years after the execution of this painting, leaving her husband distraught.

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JACOB JORDAENS AND HIS FAMILY, PORTRAIT OF (1621).

Madrid, Prado. This portrait, rendered by **Jacob Jordaens**, presents the artist as a gentleman. He stands to the right with a lute in his hand and a dog at his feet. To the left are his wife, Caterina van Noort, who is seated, and their child, Elizabeth, who holds a basket of flowers in one hand and an apple in the other. Between husband and wife is a servant carrying a basket filled with grapes. Situated in the garden of love, the painting falls in the same category as **Peter Paul Rubens's** *Honeysuckle Bower* (1609–1610; Munich, Alte Pinakothek) and **Frans Hals's** *Married Couple* (1622; Amsterdam, Rijksmuseum). The lute is a symbol of harmony in marriage, while the dog refers to fidelity. The basket with grapes and the vines behind the painter symbolize familial and marital ties. The statue of the putto riding a dolphin on the upper left references love, while the parrot next to it, held in captivity, relates

to chastity in marriage. Finally, the flowers held by Elizabeth symbolize her innocence, while the fruit references the adage “apple of my eye” found in various passages in the Bible (for example, Deuteronomy 32:10 and Psalm 17:8), signifying the affection Jordaens felt for his daughter. In the year when this painting was rendered, Jordaens was elected dean of the painter’s guild in Antwerp. Like Rubens, he built a house for himself (fin. 1641) and lived at a bourgeois level. The fact that in the painting all those depicted are dressed in elegant costumes, that the environment in which they exist is clearly of high standing, and that Jordaens holds a lute in his hand, rather than the instruments of his profession, suggest that here he was arguing for the position of painters as more than mere craftsmen. The lute equates painting to music and therefore categorizes it among the liberal arts. That the parrot repeats the words it hears from its master may also symbolize the concept of mimesis in art—the imitation of the real world on the pictorial surface. If this is in fact the case, then Jordaens is here asserting his ability to capture effectively the likeness of his sitters and their environment, an ability then considered the mark of an artistic genius.

JANSENISM. Jansenism was a theological position taken by the Flemish Cornelius Jansen, bishop of Ypres, who in his *Augustinus* (1640) argued for predestination, the belief that only those chosen by God will attain salvation. He also denied the existence of free will, asserting that only through God’s grace can humans engage in acts of kindness and be protected from corruption. Because the view closely resembles Calvinism, Jansenism became a controversial and divisive issue within the Catholic Church. Jansenism was brought to France by Jean du Vergier de Hauranne, abbot of Saint-Cyran, and his protégé, Antoine Arnauld, centering at the Convent of Port Royal. The convent became a retreat for nobles, parliamentarians, and intellectuals who favored Jansenist beliefs. In 1638, du Vergier was imprisoned by Cardinal **Armand Richelieu** and, in 1653, Pope **Innocent X** issued a bull titled *Cum occasione* in which he condemned some of the Jansenists’ beliefs. In 1709, **Louis XIV of France**, who associated supporters of Jansenism with the **Fronde**, closed Port Royal and razed it to the ground. He also pressured Pope Clement XI to issue the bull *Unigenitus Dei filius* in 1713 condemning the treatise of Pasquier Quesnel, titled *Nouveau Testament avec des reflexions morales*, that summarized the main points of Jansenist thought. Among the luminaries of French culture who adopted

Jansenism were the mathematician Blaise Pascal, whose sister Jacqueline was a nun in Port Royal, and the dramatist Jean Baptiste Racine. *See also* CHAMPAIGNE, PHILIPPE DE; CHAPELLE DE PORT ROYAL; *TWO NUNS AT PORT ROYAL*.

JEROME, SAINT (EUSEBIUS HIERONYMOUS SOPHRONIUS

(c. 342–420). St. Jerome is considered one of the Latin Doctors of the Church. Born in Dalmatia to a wealthy pagan family, he was sent to **Rome** to acquire an education. There, in 360, he was baptized by Pope Liberius. He went to Trier, where he began his theological studies, and then to Aquilea and Antioch, where he came under the influence of individuals who embraced the ascetic life. A vision of Christ convinced him to settle in the Syrian desert, where for four years he engaged in fasting, prayer, meditation, and the study of the Hebrew language. His newly acquired knowledge allowed him to translate the Bible from the true Hebrew version into Latin, which the **Council of Trent** declared to be the official Vulgate of the Catholic Church. It remained as such until 1979, when Pope John Paul II replaced it with the New Vulgate. When Jerome emerged from the desert, he went to Antioch, where he was ordained by St. Paulinus, the local bishop. In c. 380, he visited Constantinople to study with St. Gregory of Nazianzus, and then Rome, where he was appointed secretary to Pope Damasus I. When Damasus died in 384, Jerome had to leave the papal city, as he had made a number of enemies. In 386, he settled in a monastery in Bethlehem funded by Sts. Paula and Eustochium, with whom he had established a lifelong friendship. He remained there for the rest of his life, dedicating much of his time to writing. Among the texts he produced are *De Viris Illustribus* (*On Famous Men*), a number of commentaries on the books of the Bible, and disputations against those he considered his theological foes.

As a result of the Tridentine council's declaration regarding Jerome's Vulgate, the saint became a common subject in Baroque art. **Georges de La Tour** rendered the *Penitent St. Jerome* (1628–1630; Stockholm, Nationalmuseum) on one knee, his whip in one hand, his crucifix in the other, and his ecclesiastic vestments prominently displayed. **Gaspard Dughet** depicted him in a similar manner in the *Landscape with St. Jerome in the Desert* (c. 1640; Boston, Museum of Fine Arts). **Caravaggio** showed *St. Jerome Writing* (1607–1608; Valetta, Cathedral Museum) and **Jusepe de Ribera** (1626; Naples, Museo Nazionale di Capodimonte) and **Simon Vouet** (c. 1625; Washington, D.C., National

Gallery) painted *St. Jerome and the Angel of Judgment*, where the saint is reminded in a vision he experienced while in the desert of the Last Judgment and the temporality of life. **Agostino Carracci** (c. 1592–1593; **Bologna**, Pinacoteca Nazionale) and **Domenichino** (1614; Vatican, Pinacoteca) rendered the *Last Communion of St. Jerome*, where he is administered the last rites, and Domenichino also created a cycle on the life of St. Jerome (1604–1605) in the portico of Sant’Onofrio, Rome.

JESUIT ORDER. In 1534, St. **Ignatius of Loyola** gathered a group of six fellow students of theology from the University of **Paris** to form the Company of Jesus. They took vows of poverty and chastity and were determined to do missionary work in Palestine. The war between Venice and the Ottoman Empire, however, impeded their voyage, so instead they devoted themselves to preaching and charitable works around northern Italy. They eventually recruited new members and, in 1540, they sought the approval from Paul III to form their order. This was dully granted, and St. Ignatius was appointed the society’s first general. Their main objectives were education, scholarship, and missionary work meant to spread the Catholic faith around the world. St. Francis Xavier, one of the members of the original group, went to India, Indonesia, and Japan, and Matteo Ricci to China. By the 17th century, the Jesuits were also performing missionary work in North and Latin America. The order grew rapidly. In fact, by the time of St. Ignatius’s death in 1556, there were approximately 1,000 Jesuits spread throughout the world. By 1626, the numbers had grown to more than 15,000 and the order had established 500 colleges and seminaries. During the **Counter-Reformation**, the Jesuits became the leading force in the fight against the spread of Protestantism. Political and economic conflicts resulted in the suppression of the Jesuit Order by Clement XIV in 1773. It was reinstated by Pius VII in 1814. Their mother church is **Il Gesù** in **Rome**, where **Giovanni Battista Gaulli’s** vault fresco, the *Triumph of the Name of Jesus* (1676–1679) graces the **nave**. **Andrea Pozzo’s** *St. Ignatius in Glory* (1691–1694) in the Church of San Ignazio, Rome, includes four groups representing the missionary work of the Jesuits in the four corners of the world, thusly celebrating the triumph of the Jesuit Order.

JEWISH BRIDE (c. 1666). Amsterdam, Rijksmuseum. This painting by **Rembrandt** belongs to his late period, when he introduced warmer colors to his works and a thicker **impasto** that results in a vibrant pictorial

surface. In the 1660s, Rembrandt was plagued with money problems and his paintings from these years reflect this in that they show a certain degree of melancholy, as evidenced in the facial expressions of the figures here depicted. The subject is not completely understood. The title is a 19th-century fabrication. At that time it was believed that the painting presented a Jewish father bidding his daughter farewell before her wedding. Most scholars now believe the work to be a portrait of a Dutch couple in the guise of the biblical Isaac and Rebecca embracing as they are spied on by Abimelech, king of the Palestines. Isaac and Rebecca moved to Gerara, as commanded by God, and fearing for their safety, Isaac informed the locals that Rebecca was his sister. But Abimelech saw them engaged in an intimate moment and confronted Isaac. Upon learning the truth and to ensure her protection, Abimelech commanded that, under penalty of death, Rebecca was not to be touched by any man (Genesis 26:1–11). Some scholars reject this identification of the figures and have instead suggested that they are the Spanish poet and officer Don Miguel de Barrios and his second wife, Abigail de Pina, who married in 1662. Barrios was a Spanish Marrano (Sephardic Jew from Spain who in public professed Catholicism and yet secretly adhered to Judaism) who eventually settled in Amsterdam, where he openly professed his Jewish faith. His bride was the descendant of a Moroccan rabbinic family, her father a sugar refiner from Amsterdam. The figures in the painting have also been identified by some as Rembrandt's son Titus and his bride, Magdalena van Loo, who married in 1668, in which case the painting would date to that year. If this is in fact the case, the melancholy of the figures might be related to Titus's death a few months after his marriage. His wife died the next year, after giving birth to their daughter, Titia.

JOB RESTORED TO PROSPERITY (1648). Norfolk, Chrysler Museum. Painted by **Laurent de La Hyre**, *Job Restored to Prosperity* is based on the biblical Book of Job in the Old Testament. Job was a wealthy and deeply pious man. Satan asked God whether he believed that Job's devotion would be as strong if he were suffering. To test him, God granted Satan permission to destroy the man's possessions and to kill his seven sons and three daughters. Yet, in spite of the tragedies, Job retained his love for God. Then Satan asked God's permission to strike Job with boils. This was duly granted and, again, Job accepted his fate and maintained his devotion. Eliphaz, Bildad, and Zophar came to Job and tried

to persuade him to confess whatever sins may have caused God to bring such misery to his life. Job maintained his innocence and cursed the day he was born, but not God. God condemned the men who accused Job of sin and restored his health and possessions. Job's brothers, sisters, and friends came to console him, each bringing him money, jewels, and animals. This is the scene chosen by La Hyre. In his painting, Job is shown seated in profile against a nostalgic backdrop composed of ancient structures in ruins. A woman hands him a ring, while others are lined up behind bearing the gifts that will restore his wealth. The painting shows La Hyre's move toward a greater **classicism**, in the manner of **Nicolas Poussin** and **Eustache Le Sueur**, with whom he competed for commissions.

JOHN THE BAPTIST, SAINT. The birth of St. John the Baptist was considered miraculous because he was conceived by his parents, Zacharias, a priest of the Temple of Jerusalem, and Elizabeth, the **Virgin's** cousin, at an old age. The angel Gabriel announced to Zacharias that his wife was with child and, astonished by the news, he was rendered speechless until he saw his newborn son and named him John. St. John chose the life of a hermit in the desert of Judea. There he dressed in animal pelts and nourished himself with locusts. At 30, he began preaching on the banks of the Jordan River against the evils of his day, persuading his listeners to engage in penance and submit to baptism, the scene rendered by **Vicente Carducho** in 1610 (Madrid, Museo Real Academia de Bellas Artes) and **Giovanni Battista Gaulli** in c. 1690 (**Paris, Louvre**). Christ came to the banks of the Jordan River and St. John recognized him as the Messiah and baptized him, the moment captured by **El Greco** in 1608–1614 (Toledo, Hospital de San Juan Bautista de Afuera) and **Bartolomé Esteban Murillo** in c. 1655 (Berlin, Staatliche Museen). King Herod of Judea feared that St. John had become too powerful and had him arrested. St. John denounced Herod's marriage to his sister-in-law, Herodias, as incestuous and Herodias retaliated by bringing about the saint's execution. Herod held a banquet and asked Salome, Herodias's daughter, if she would dance for him. Persuaded by her mother, Salome retorted that she would do so if he gave her the head of the Baptist, to which Herod agreed. **Caravaggio** depicted the Baptist's decollation in 1608 (Valetta, Oratory of St. John), and **Peter Paul Rubens** rendered the *Feast of Herod* (1633; Edinburgh, National Gallery of Scotland), when Salome holds the head of the Baptist on a platter

and presents it to Herodias and her husband, who clearly is distressed for having ordered the saint's beheading. Caravaggio also rendered several paintings showing St. John in the wilderness, among them the versions in the Galleria Nazionale d'Arte Antica (**Rome**; 1603–1604), the Nelson-Atkins Museum (Kansas City; 1604), and the Galleria **Borghese** (Rome; 1610). While these images show the saint engaged in his thoughts, Caravaggio's *St. John the Baptist* in the Museo Capitolino in Rome (c. 1600) is a homoerotic representation of a youthful nude male cavorting with a ram, one of the saint's attributes. *See also BEHEADING OF ST. JOHN THE BAPTIST; VISITATION.*

JOHNSON, CORNELIUS (CORNELIUS JANSSENS VAN CEULEN; 1593–1661). Cornelius Johnson was one of the most notable portraitists in Baroque England, working for both King James I and King **Charles I**, as well as members of their court. He was the son of refugees from Antwerp who settled in London, where he was born. Nothing is known of his training. His earliest works are tied to the Dutch portrait tradition, suggesting to some that Johnson may have learned his trade in Holland. By 1619, his works began to take on a more English tone, as the portraits of *Susanna Temple* (1620; London, Tate Gallery), *An Unknown Man* (1627; formerly known as the portrait of *Richard Weston, 1st Earl of Portland*; London, National Portrait Gallery), and *A Lady from the Kingsmill Family* (1632; Sussex, Parham Park) attest. These works show the sitters in bust form enclosed in a feigned oval frame to imitate English miniaturist portraits. The backgrounds are left dark and the emphasis is mainly on the figures' facial features. In the portrait of *Sir Thomas Hanmer* (1631; Wales, National Museum), a member of King Charles's court, Johnson excluded the oval surround, yet retained the dark background. Hanmer's costume is as emphasized as his facial features to reflect his social rank as page and cupbearer to the king. In 1632, **Anthony van Dyck** arrived in England and stole the limelight from the portraitists working in the king's service, including Johnson. Johnson's portrait of *Baron Thomas Coventry* (1639; London, National Portrait Gallery), a prominent lawyer, politician, and judge, shows that he was impacted by van Dyck's works. It presents the sitter in a three-quarter turn with the signs of his parliamentary office. The forms have now softened, particularly in the details of the drapery, and the proportions are more accurately rendered. When civil war broke out in 1642, Johnson moved to Holland, where he remained for the rest of his life. A

painting that belongs to his Dutch years is the work believed to portray *Cornelia Veth* in the Tate Gallery in London (1659). The shimmering gown in silver and gold with billowing sleeves suggests Johnson's study of the works of Dutch masters like **Gerard Terborch**. Johnson died in Utrecht in 1661.

JONES, INIGO (1573–1652). Though there are 45 works recorded by the British architect Inigo Jones, only seven have survived. He is the first to have used the **classical** architectural vocabulary in England and the Palladian style. Little is known of his early years. He was born in Smithfield to a clothworker and is mentioned in documents dating to 1603 as a picture maker. In a treatise on Stonehenge written by his pupil and nephew, John Webb, we are informed that Inigo's first royal patron was Christian IV of Denmark, who sent him to Italy, including Venice, where he would have had the opportunity to study the buildings designed by Andrea Palladio. By 1605, Inigo is recorded in London working for Queen Anne of Denmark, James I's wife and Christian's sister. Queen Anne often hosted masques, dramatic theatrical pieces rooted in classical mythology, and Inigo was charged with designing the costumes and sceneries for these events. More than 450 drawings relating to these masques by Inigo have survived, showing the Italian influence on his draftsmanship. In 1610, Inigo was appointed official surveyor for James's son Prince Henry, and, following Henry's death in 1612 from typhoid fever, Inigo became the surveyor of the king's works (1613), a charge that required his upkeep of the houses used by the British monarchs. He held the post until 1642, when civil war broke out. From 1613 till 1615, Inigo was again in Italy as the escort to **Thomas Howard, earl of Arundel**, and his wife, visiting Milan, Parma, Venice, Padua, **Bologna**, Siena, Florence, and **Rome**. Inigo brought with him his copy of Palladio's treatise on architecture, the *Quattro Libri*, and made notations on the margins as he studied his buildings.

The year after his return to England, Inigo received the commission to build for Anne of Denmark the **Queen's House** in Greenwich. When Anne died in 1619, construction was halted. It was resumed in 1630 for Henrietta Maria, **Charles I's** consort, and was completed in 1635. The structure, composed of two equal squares connected by a covered bridge, used a Palladian vocabulary, mathematical proportions, and an emphasis on symmetry. The building also borrows design elements from the Villa Medici at Poggio a Caiano built for Lorenzo "the Mag-

nificent” de’ Medici in the late 15th century by Giuliano da Sangallo. In 1617, Inigo designed the Star Chamber, a basilica-type structure with galleries and **apse**. This design choice was appropriate since ancient Roman basilicas, like Inigo’s building, were used as spaces where justice was dispensed. Due to lack of funds, it was never erected. However, the design is important to the history of architecture in that it is the predecessor to Inigo’s **Banqueting House** in Whitehall Palace, London, built in 1619–1622 and used as the reception hall for foreign dignitaries and official ceremonies. The earlier banqueting hall that stood on the site had burned down in 1619, and Inigo was commissioned to replace it. This building was also conceived as a basilica ending in an apse, though this last feature was eliminated in 1625–1626. The design was inspired by Palladio’s Palazzo Thiene, illustrated in the *Quattro Libri*, and the Basilica in Vincenza, the Venetian architect’s reinterpretation of an ancient basilican plan as described by the ancient Roman engineer **Vitruvius**.

In 1631, Inigo became involved in the building of Covent Garden, commissioned by Francis Russell, fourth earl of Bedford. There, inspired by the **Place Royale** (1605; now Place des Vosges) in **Paris** built for **Henry IV**, Inigo designed a piazza, the first in London, with uniform houses around it and a church as the focal point. This was the Church of St. Paul, a sober structure with a rectangular plan and short **transept**, the façade preceded by a **pedimented** portico in the Tuscan Order taken directly from Vitruvius’s treatise on architecture. This represented the first classical religious structure in England. In these years, Inigo also worked on the renovation of **St. Paul’s Cathedral**, his design unfortunately lost to fire in 1666. Here, he encased the medieval building in Portland stone, giving it a Corinthian portico. When the civil war broke out, Inigo went with Charles I to Oxford. He was arrested by Oliver Cromwell’s forces, but obtained a pardon in 1646. Charles was executed in 1649 in front of Inigo’s Banqueting Hall. Inigo survived him by three years.

JONKER RAMP AND HIS SWEETHEART (1623). New York, Metropolitan Museum of Art. The title of this painting by **Frans Hals** comes from a sale catalog of 1786 when the male depicted was mistakenly identified as Pieter Ramp, a member of the militia group included in Hals’s portrait of the *Officers and Sergeants of the St. Hadrian Civic Guard Company of Haarlem* (1633; Haarlem, Frans Halsmuseum). The

Dutch word *Jonker* translates to *lord* or *nobleman*. Now the painting is believed to depict an episode from the story of the Prodigal Son, who asks his father for his inheritance and then squanders it on women, drink, and other excesses. The scene takes place in a brothel where the Prodigal Son raises his glass as he makes a toast or sings. The young woman with her arms around him is clearly drunk, as denoted by her flushed cheeks. Though the dog, included in this painting on the lower right, is usually a symbol of fidelity, in this case it becomes a sign of temptation and vice. The scene is a moralizing lesson on the consequences of such behavior since, having lost everything, the Prodigal Son was forced to return to his father and repent for his sins. This is Hals's only dated **genre** painting. It demonstrates his mastery at applying the colors in loose, choppy brushstrokes, granting visual vibrancy to the surface of his canvas.

JORDAENS, JACOB (1593–1678). Unlike fellow Flemish masters **Peter Paul Rubens** and **Anthony van Dyck**, Jacob Jordaens spent all of his life in his native Antwerp, except for a few short visits to cities in the south and northern Netherlands. Also unlike his colleagues, he was never a court painter; his customers were mostly members of the bourgeoisie. Like Rubens, Jordaens apprenticed with Adam van Noort, whose daughter he married in 1616, the year after he entered the painter's guild. From Rubens he adopted the lush Venetianized palette, vigorous brushwork, and monumentality of the figures. Yet, he preferred vulgar peasant types with exaggerated rosy cheeks and saggy flesh highlighted with blue-gray tones. This is seen in his *Satyr and Peasants* (c. 1620; Munich, Alte Pinakothek), based on Aesop's *Fables*; the *Allegory of Fertility* (c. 1622; Brussels, Musées Royaux des Beaux-Arts); *Pan and Syrinx* (c. 1625; Antwerp, Royal Museum of Fine Arts); the *Four Evangelists* (c. 1625; **Paris, Louvre**); the *Martyrdom of St. Apollonia* (1628; Antwerp, Augustinian Church); and the *Bean King* (c. 1655; Vienna, Kunsthistorisches Museum), this last a celebration of the Epiphany he depicted more than once. **Caravaggism** is also seen in these works, particularly in the naturalism with which the figures are rendered, their dirty feet and wrinkles, their position close to the foreground, and the use of marked **chiaroscuro** throughout.

In 1621, Jordaens became the head of the painter's guild in Antwerp. In that year, he painted the *Portrait of Jacob Jordaens and His Family* (Madrid, Prado), presenting himself as the gentleman artist holding

a lute that served to compare art to music and, therefore, categorize it among the liberal arts. In 1639–1640, he was commissioned to render a series composed of 22 scenes from the story of Psyche, **Cupid**'s love interest, for the ceiling and walls of Henrietta Maria of England's closet in the **Queen's House** in Greenwich, built by **Inigo Jones**. Jordaens only managed to complete and deliver eight of the paintings, as his agent for the commission, the diplomat Cesare Alessandro Scaglia, died in 1641. Jordaens sued for payment for seven other paintings he had been rendering, but was unsuccessful. Jordaens is known to have included similar scenes of the story of Psyche and Cupid in the parlor of his own house. After Rubens's death in 1640 and van Dyck's in the following year, Jordaens became the leading master of Flanders and activity at his workshop increased considerably. In 1648, he obtained from Queen **Christina of Sweden** the commission to paint 35 works for the ceiling of her Hall of States in the royal castle at Uppsala. These, unfortunately, were destroyed by fire in 1697. His other notable commissions were the *Triumph of Frederick Henry* and the *Triumph of Time* (both 1652), both commissioned by Frederick's wife, Amalia van Solms, for the Oranjezaal at the Huis ten Bosch in The Hague to commemorate the deeds of her deceased husband.

In the 1640s and 1650s, Jordaens, who had converted to Protestantism, was fined on several occasions for practicing his faith in Catholic Flanders. His wife, who died in 1659, had to be buried in the Dutch town of Putte, on the Flemish border. He died in 1678, the result of an epidemic fever, on the same night as his daughter Elizabeth, and both were also buried in the Protestant cemetery alongside his wife.

JOSEPH, SAINT. In the gospels, St. Joseph is the husband of the **Virgin Mary**. No details are given about his birth or childhood, though we are told that he was a carpenter. He is first mentioned in relation to his marriage to Mary that accorded with Jewish law. They were not yet living together when Mary conceived the Christ Child. An angel appeared to Joseph in a dream and dissuaded him from divorcing her, explaining that her pregnancy was the work of the Holy Spirit. This is the scene depicted by **Philippe de Champaigne** in the *Dream of St. Joseph* in c. 1638 (London, National Gallery). The couple traveled to Bethlehem to take part in the census required by Roman law. There, Mary gave birth to Christ. Joseph was present at Christ's **presentation in the temple** and circumcision, as well as his wife's purification prescribed by Jewish

law. In another dream, an angel appeared to Joseph and instructed him to take his family to Egypt to escape the **massacre of the innocents** effected by Herod. When Herod died, they left Egypt for Nazareth. After he and Mary found the 12-year-old Christ disputing with the doctors in the temple, Joseph disappears from the New Testament, save for a brief mention in the Gospel of St. Luke. This is seen as indication that Joseph died before Christ's ministry began. **Apocryphal** sources provide more details. Scenes where Joseph and the young Jesus work side by side, such as **Georges de La Tour's** *Christ and St. Joseph* (1645; **Paris, Louvre**), come from the Apocrypha, as do the events leading to his marriage to the Virgin. Those eligible for marriage were given rods. Joseph's flowered, indicating that he was the one chosen by God.

The cult of St. Joseph had existed in the East since the fourth century. In the West, however, his veneration was not popularized until the 15th century, and his feast was only introduced into the Roman calendar in 1479. In 1621, Pope **Gregory XV**, persuaded by the Austrian and Spanish **Hapsburgs**, who held particular veneration for the saint, declared the feast of St. Joseph obligatory. Also, in 1621, the Discalced Carmelites adopted St. Joseph as their patron. The gradual increase in Joseph's popularity is reflected in art. Though earlier relegated to the side, by the Baroque era he took on a more active role when represented along with the Virgin and Child. **Claudio Coello's** *St. Joseph and the Christ Child* (1666; Toledo, Museum of Art) presents him holding the infant and advancing toward his cradle, a representation of his love and devotion for the Savior. In **Caravaggio's** *Rest on the Flight into Egypt* (c. 1594; **Rome, Galleria Doria-Pamphili**), Joseph holds the music score for the music-playing angel who soothes the Christ Child to sleep. In **El Greco's** *Holy Family with St. Mary Magdalen* (1595–1600; Cleveland Museum of Art), St. Joseph, believed to be a portrait of the artist, offers a bowl of fruits to the Christ Child. **Bartolomé Esteban Murillo's** *Two Trinities* (1675–1682; London, National Gallery) shows the Holy Family in the lower portion of the painting, where St. Joseph is given the same prominence as the Virgin.

JOUVENET, JEAN (1644–1717). The French artist Jean Jouvenet was born in Rouen to the painter Laurent Jouvenet, who gave his son early art instruction. In 1661, Jouvenet moved to **Paris**, where he studied under **Charles Le Brun**. Unlike many of the French masters of his era, he never traveled to Italy. Any Italianate elements in his art, he owed

to his master, though he also was influenced early on by **Nicolas Poussin** and **Eustache Le Sueur**. His *St. Bruno* (1660s; Lyon, Musée des Beaux-Arts) is closely related to Le Sueur's art, yet the latter was more **classicized** in his approach. Here, the saint kneels in prayer and rests his head on the crucifix in front of him, the picture of religious fervor. In the 1670s and 1680s, art critic **Roger de Piles** published a series of theoretical writings on art, including the *Dialogue sur le coloris* (*Dialogue on colors*), which cast **Peter Paul Rubens** as an artistic hero. Jouvenet was influenced by de Piles and adopted Rubenism as his artistic vocabulary. This is seen in his *Descent from the Cross* (1697; Paris, **Louvre**), rendered at a time when Jouvenet had become the leading painter of religious art in France. Created for the Capuchin Church in the Place Louis-le-Grand, the work is emotionally charged. The limp, broken body of Christ emerges from the dark as it is lowered onto the burial shroud. At either side of the cross are the **Virgin**, clasping her hands and tilting her head in agony, and other mourners who are also expressing pain through body movements and gestures—a far cry from the stoic representations of Poussin and his followers. Jouvenet's *Education of the Virgin* (1700; Florence, Uffizi) stresses the virtues of Mary and her parents, Joachim and Anne, as mother and grandparents, respectively, of the Savior. Here again, the principal figures dramatically emerge from the dark, the cherubs hovering above granting a celebratory mood to the scene.

In 1709, Jouvenet was involved, along with **Antoine Coyppel** and **Charles de la Fosse**, in the decorations of the Chapelle Royale of **Versailles**. His contribution was *Pentecost*, rendered in the **apse** of the chapel's royal tribune. Here, he used a *di sotto in sù* technique, granting the illusion that the figures are floating above the viewer's space. The arch includes angels on clouds with the Holy Ghost in the center surrounded by a burst of light that radiates on the scene. Below are the **Apostles** being given the gift of tongues so they may spread the word of Christ throughout the world. For **Les Invalides**, Jouvenet painted in the same year a series of colossal Apostles who seem to be holding up the **dome**. In the *Triumph of Religion* (1715; destroyed) for the **vault** of the Parliament in his native Rouen, he depicted Religion sitting on a cloud, holding a chalice, one of her attributes, and striking down the Vices. These spilled into the viewer's space, a feature Jouvenet borrowed from **Giovanni Battista Gaulli's** *Triumph of the Name of Jesus* (1676–1679) in the Church of **Il Gesù, Rome**. Jouvenet's use of the *quadratura* framework in this work is also an Italian element.

In 1713, Jouvenet had a stroke that left him paralyzed in his right arm. He did not allow his disability to hinder his career and he learned to paint with his left hand, which is how he rendered the *Triumph of Religion*. Jouvenet, along with Coypel and de la Fosse, paved the way for the development of Rococo painting in France.

JUDAS RETURNING THE THIRTY PIECES OF SILVER (1629).

Yorkshire, Mulgrave Castle. This painting by **Rembrandt** is one of the masterpieces from his early years. At the time of its execution, he was sharing a studio with Jan Lievens in Leiden and **Constantijn Huygens**, secretary to Stadtholder **Frederick Henry**, came to pay them a visit. Huygens recorded in his autobiography that, in this painting, Rembrandt was able to convey great emotion effectively and predicted that he would soon surpass the famed masters of his era. The subject stems from the Gospel according to St. **Matthew** (27:3–5). Feeling great remorse for having betrayed Christ, Judas went to the temple to return the 30 pieces of silver he was paid by the high priests and elders, but they refused them. In the painting, Judas is on his knees with hands clasped so tight that they are bleeding and tears running down his face. Also bleeding is his scalp where he has torn out his hair. The coins are thrown on the ground, where Rembrandt provided the greatest amount of light. Judas's gesture is what Huygens found so compelling, though it must be said that the high priest's pose, with head turned away and right palm held toward Judas, is also quite effective in conveying his disgust for the man and his refusal to take back the blood money. Though the subject had been depicted in the medieval era, by the 17th century it had become quite rare in art, appearing occasionally in woodcut biblical illustrations. In reviving the theme, Rembrandt infused it with dramatic intensity, capturing effectively the psychological agony of Judas and the apathy of those who had paid him to betray innocent blood.

JUDGMENT OF PARIS (1639). London, National Gallery. **Peter Paul Rubens's** *Judgment of Paris* tells the mythological story of a contest between Juno, **Venus**, and **Minerva**. **Jupiter** held a banquet to celebrate the wedding of Peleus and Thetis and did not invite Eris, goddess of discord. In retaliation, she came to the banquet and, upon being turned away, cast a golden apple inscribed "for the fairest one" into the assembly of gods. Since Juno, Venus, and Minerva claimed the apple for themselves, Jupiter appointed Paris, son of King Priam of Troy and

Hecuba, to select the fairest. Mercury brought the three goddesses to Mount Ida for the contest, where, to influence Paris's judgment, Juno offered him power, Minerva wisdom, and Venus the beautiful Helen, wife of King Menelaus of Sparta. Lust won out, and Paris gave the golden apple to Venus. He went to Sparta to claim his prize. The Greeks set out to retrieve Helen, an event that resulted in the Trojan War and the destruction of Troy. In Rubens's painting, the goddesses are recognized by their attributes. Minerva is next to her shield, adorned with the severed head of Medusa, **Cupid** is next to Venus, and the peacock, sacred bird to Juno, is also included. Minerva is shown in a frontal pose, Venus in profile, and Juno from behind. To the right is the seated Paris, holding the golden apple; behind him is Mercury with his caduceus. The sheep in the background are included to allude to Paris's story. When he was born, it was prophesied that he would bring the destruction of Troy. Therefore, he was abandoned in the woods, where he was raised by shepherds. In Rubens's painting the Fury Alecto is hovering among the clouds to announce the imminent destruction of Troy by the Greeks. The *Judgment of Paris* is a subject Rubens had already tackled in 1600 (London, National Gallery), before his trip to Italy. The two versions contrast markedly, the earlier showing a rather clumsy treatment of the subject that reflects his immaturity as an artist, and the second a superb picture with voluptuous nudes in a lush setting and rich palette and brushwork.

JUDITH AND HOLOFERNES. The story of Judith and Holofernes is from the **apocryphal** Book of Judith. Holofernes was the Assyrian general who was sent by King Nebuchadnezzar to seize the Jewish city of Bethulia. Holofernes and his army surrounded Bethulia and cut off its water supply. The Israelites were saved when the noble widow Judith entered Holofernes's camp on the pretext that she was bringing useful information. Captivated by her beauty, Holofernes asked her to dine with him, to which she agreed. She gave him so much to drink that he fell into a stupor. With the help of her servant Abra, Judith grabbed his sword, beheaded him, and smuggled his head back to Bethulia. The next morning, the Israelites were able to defeat Holofernes's army, which was left without a commander.

In art, the image of Judith and Holofernes became a symbol of virtue overcoming vice. Both **Caravaggio** (c. 1598; **Rome**, Galleria Nazionale d'Arte Antica) and **Artemisia Gentileschi** (1612–1613; Naples, Museo

Nazionale di Capodimonte) chose to portray the moment when Judith cuts off Holofernes's head. **Giovanni Baglione** (1608; Rome, Galleria **Borghese**) and **Peter Paul Rubens** (c. 1616; Braunschweig, Herzog Ulrich Anton-Museum) opted for depictions of *Judith with the Head of Holofernes* as she and Abra leave the enemy's camp. **Elisabetta Sirani** instead showed Judith returning to Bethulia and presenting Holofernes's head to the Israelites (1658; Peoria, Lakeview Museum of Arts and Science; another version in Stamford, Burghley House).

JUPITER. Jupiter is the god of gods and his attributes are the thunderbolt and the eagle. His mother, Rhea, took him into hiding as an infant to prevent his father, Saturn, from devouring him, as he had done with their other children. An oracle had predicted that Saturn would be overthrown by his own son, and he sought to prevent this by ridding himself of his offspring. Jupiter was taken to be nurtured by the goat Amalthea, a scene sculpted by **Gian Lorenzo Bernini** in 1615 (**Rome**, Villa **Borghese**) and painted by **Nicolas Poussin** in c. 1638 (Berlin, Staatliche Museen). Having attained adulthood, Jupiter overthrew Saturn and forced him to disgorge his siblings. Jupiter became the god of the heavens, **Neptune** the god of the seas, and Pluto the god of the underworld. **Caravaggio** depicted the three gods in c. 1597 on the ceiling of Cardinal **Francesco Maria Del Monte's** casino in the now Villa **Ludovisi** as references to air, water, and earth, as well as the three prime bases of the alchemical process. Juno became Jupiter's consort, yet he was not always faithful to her. He was notorious for his many affairs and illegitimate children, including **Apollo** and **Diana** by Letona, **Bacchus** by Semele, **Hercules** by Alcmene, Proserpina by Ceres, and Castor and Pollux by Leda. In the **Farnese Ceiling** (c. 1597–1600; Rome, Palazzo Farnese), **Annibale Carracci** depicted Juno and Jupiter about to engage in lovemaking. In one of the soffits, he included Jupiter and Ganymede, one of the god's male lovers. **Claude Lorrain** depicted the *Rape of Europa* (1667; London, Royal Collection) by Jupiter and **Rembrandt** painted *Danaë* (1636–1647; St. Petersburg, Hermitage Museum), who is visited by the god in the form of a golden shower. Jupiter also appears in the guise of his sacred eagle in **Andrea Sacchi's** *Divine Wisdom* (1629–1633; Rome, Palazzo Barberini), where, lined up with the sun and Leo, he denotes the position of the stars at the time of Pope **Urban VIII's** election. In the Villa Borghese's Sala della **Loggia**, **Giovanni Lanfranco** presented the *Council of the Gods* with Jupiter presiding (1624–1625).

JUSTUS LIPSIUS AND HIS PUPILS (THE FOUR PHILOSOPHERS)

(c. 1612). Florence, Palazzo Pitti. This painting by **Peter Paul Rubens** is believed to have been rendered by the artist to commemorate the death of his brother Philip in 1611. The scene includes Philip seated on the left with quill in hand and Rubens himself standing behind him. In the center is Justus Lipsius, Philip's teacher and champion of Neo-Stoicism, a philosophy that sought to revive the ancient Stoicism of Seneca, Tacitus, and others in a manner that would be congruent with Christianity. On the far right is the humanist Jan Woverius, another of Lipsius's pupils. Lipsius's dog, Mopsus, his faithful companion, is also included. The books and quills on the table clearly indicate that the setting is a study where learning is taking place. A bust of Seneca, whose works Lipsius had translated, stands in the niche on the right, where a vase with four tulips is also included. Two of the tulips are closed to denote that Philip and Lipsius (d. 1606) were deceased, and two open as references to the still-living Rubens and Woverius. The landscape in the background is the Palatine Hill above the Roman Forum, in the ancient era the heart of **Rome** and the locus of learned discussion.

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KNELLER, SIR GODFREY (1646–1723). The portraitist Sir Godfrey Kneller was born in Lübeck, Germany. In c. 1662, he studied mathematics at the University of Leiden. His artistic training he received in Amsterdam from Ferdinand Bol and perhaps **Rembrandt**. In 1672, Kneller traveled to **Rome** and Venice, returning to Germany in 1675. In the following year, he arrived in London, where he obtained a post as court painter to **Charles II of England**. In 1684–1685, Charles sent Kneller to **Paris** to render the portrait of **Louis XIV**. Soon after his return to England, Kneller was appointed by James II, Charles's successor, principal painter of the British court (1688). In 1692, he was knighted by William III, and in 1695 he received an honorary doctorate of law from the University of Oxford. Examples of his works are the portraits of the Hamburg merchant *John Banckes* (1676; London, Tate Gallery), *Charles II* (1685; Liverpool, Walker Art Gallery), *William III* (c. 1690) and his consort *Mary II* (1690; London, Royal Collection), his self-portrait (c. 1690; London, Victoria and Albert Museum), and *Admiral Sir John Jennings* (1708–1709; London, National Maritime

Museum). These works are highly refined, showing the sitters in elegant costumes and poses according to their social rank. The portraits are rendered in rich tonalities, at times with shimmering fabrics and subtle lighting. Kneller enjoyed great popularity as a portraitist in England. His style was to influence the art of Joshua Reynolds and other British portraitists of the 18th century.

– L –

LA TOUR, GEORGES DE (1593–1652). Georges de La Tour was a French Caravaggist painter from Vic-sur-Seille in the Lorraine region, born to a family of bakers. In 1617, he married Diane Le Nerf from an ennobled family of cloth merchants from Lunéville, also in the Lorraine, where the couple lived out the rest of their days. A document of 1701 refers to him as the pupil of **Guido Reni**, though there are no records of his traveling to Italy. Not only is his training a mystery, but it is also unknown how he became acquainted with the Caravaggist mode. Gaps in the documentation pertaining to the artist from 1610–1611 and 1639–1642 have led some scholars to suggest that La Tour may have traveled on those occasions to Italy, where he would have seen **Caravaggio**'s works firsthand, or the Netherlands, where he would have studied the works of the **Utrecht Caravaggists**. His paintings, in fact, have a particular affinity to the art of **Hendrick Terbrugghen**. An 18th-century document states that in 1623–1624 La Tour received two commissions from Henry II, duke of Lorraine, and that in 1639 he sold a now lost **St. Sebastian** (1650; Louvre, Paris) to **Louis XIII of France**. At the time, he is referenced as the *peintre ordinaire du roi* (ordinary painter to the king), a charge that did not require residence at court. La Tour is known to have had a bad temperament. In 1648, he assaulted an officer and in 1650 he badly mutilated a peasant. Reports by his contemporaries indicate that he was also pretentious and arrogant. As in Caravaggio's case, his paintings do not reflect his temperament in any way. In fact, many of his religious works possess a certain gentleness and humility that contrasts markedly with what we know about the artist's personality.

Only approximately 40 paintings by La Tour are known and only two of his works are dated, specifically the *Penitent St. Peter* (1645; Cleveland Museum of Art) and the *Denial of St. Peter* (1650; Nantes, Musée des Beaux Arts). This has caused major debates among scholars

regarding the chronology of his works. Also, only approximately nine of his paintings are signed. To his formative years belong the *Peasant Man* and *Peasant Woman* (both 1618–1619; San Francisco, De Young Memorial Museum), the *Beggar's Brawl* (1627–1630; private collection), and *St. Jerome Reading* (1621–1623; Hampton Court, Royal Collection). In these works, La Tour presents crude types with all their imperfections, rendering them with large areas of solid color and setting them against an undefined background. The first three works present characters believed to have been taken from the comedies and farces enacted by traveling theatrical companies, while the *St. Jerome Reading* is most likely part of a series of saints presented in half length.

The *Cheat with the Ace of Diamonds* (1635; Paris, Louvre) and *Fortune Teller* (1636–1639; New York, Metropolitan Museum of Art) exhibit an increased refinement of style. The figures now wear elaborate costumes, and they tell the story through glances and gestures. Also, the colors have become more brilliant. In these years, La Tour became interested in painting nocturnal scenes lit by candlelight with flickering effects on the various surfaces, types that recall **Gerrit van Honthorst's** works. Some examples are *Christ and St. Joseph* (1645; Paris, Louvre), *Repentant Mary Magdalen* (1638–1643; New York, Metropolitan Museum of Art), and *Nativity* (1650; Rennes, Musée des Beaux-Arts). La Tour lived at a time when the Franciscans were experiencing a religious revival in the Lorraine region and their influence is clearly felt in these works in that they evoke piety and contemplation, as advocated by the members of the order. The works stress the humility of Christ, his family, and his followers, reflecting Franciscan humility and their vow of poverty.

La Tour died in 1652 of epidemic pleurisy. Soon after his death, his art was all but forgotten. It was not until 1914, when Hermann Voss published an article on the artist, that he was given his rightful place in the history of French art.

LADY DIGBY AS PRUDENCE (1633). London, National Portrait Gallery. This is a posthumous portrait of Venetia Digby, wife of the British philosopher, scientist, and courtier, Sir Kenelm Digby, executed by **Anthony van Dyck**. Lady Digby is shown seated outdoors, with a serpent, Prudence's attribute and symbol of wisdom, in one hand, and the other hand resting next to two white doves, signs of chastity. At her feet are Deceit, Anger, Envy, and Profane Love, while above are putti holding

a palm and laurel wreath, elucidating that the theme of the painting is victory over vice. Since her life was filled with scandal, the work served to restore Lady Digby's reputation. Prior to marrying Lord Digby, she was the mistress of Edward Sackville, fourth earl of Dorset. The marriage took place in spite of protests by her husband's family. This is not the only posthumous portrait of Venetia that van Dyck painted. She died suddenly on 1 May 1633, probably from drinking a concoction fabricated by her husband, supposedly to preserve her beauty. Her husband, who was severely distraught by her death, immediately summoned van Dyck to render her portrait. This work, titled *Lady Digby on her Deathbed* (London, Dulwich Picture Gallery), like *Lady Digby as Prudence*, does not show her as a corpse. Rather, van Dyck depicted her as a woman about to fall asleep, with eyes still slightly opened. She wears her favorite pearls, her head gently resting on her right hand, from which a withered rose seemingly has fallen—the only allusion in the painting to her death.

LADY WITH A FAN (c. 1640). London, Wallace Collection. This painting by **Diego Velázquez** presents a half-figure of a woman wearing a dark dress with a décolleté, white gloves, and a veil over her head. She holds an open fan, and from her right arm dangles a rosary. Attempts have been made to identify the sitter. Some have suggested that she may be the painter's daughter Francisca, though there is no concrete evidence to suggest this, while others believe her to be Marie de Rohan, duchess of Chevreuse, who was living in Madrid in 1638 and who was mentioned by Velázquez in a letter from that year where he indicated that he was painting her portrait. This identification is problematic, however, because the *Lady with a Fan* does not match the appearance of the duchess in her other portraits. The fact that the same woman served as model for several of Velázquez's paintings also works against this identification of the woman portrayed. Another suggestion brought forth is that the woman depicted represents a *tapada* ("covered one"), one of the women in 17th-century Spain who covered themselves completely with a black veil, different from the Spanish *mantilla*, which gave them the anonymity needed to enjoy some freedom from societal constraints. These women took the Moorish veil of chastity and transformed it into a veil of seduction. In Spanish art of the period, there are depictions of public festivals and other such events where they are included approaching men, their veil covering them from head to toe and

the fan constituting a part of their costume. In Velázquez's painting, the veil is long enough to cover the woman completely, as indicated by the way it gathers around her folded arms. A second version of the portrait, in the Chatsworth Devonshire Collection, shows a variant of the painting where the woman wears a *mantilla*.

LANDSCAPE WITH THE PENITENT ST. MARY HEALING THE SICK (1655). Paris, Louvre. This landscape by **Philippe de Champaigne** was part of a series painted for **Anne of Austria** to be placed in her private apartments at **Val-de-Grâce** that depicted hermits in the desert. In this particular work, the infirm are being brought to St. Mary the Penitent, niece of the hermit St. Abraham of Chidane, who is shown praying in the wilderness where she spent most of her life. She had run off with another hermit and lived a life of sin for two years. Her uncle retrieved her and she spent the rest of her time on earth repenting. It was the power of her prayer that brought the healing to those who came to her. Champaigne's landscape owes a debt to **Nicolas Poussin's *Funeral of Phocion* (1648; Paris, Louvre)** in that, in both, the figures exist in a landscape composed of a series of parallel planes, their horizontality balanced by the inclusion of tall trees. Also in both, there is architecture in the background, as well as two figures carrying an individual in the middleground. Interestingly, though St. Mary lived in the desert of Syria, Champaigne rendered a lush landscape.

LANFRANCO, GIOVANNI (1582–1647). Giovanni Lanfranco was born in Terenzo, Italy, and studied with **Agostino Carracci**, who was working for Duke Ranuccio **Farnese** in nearby Parma. While there, Lanfranco had the opportunity to study Correggio's **frescoes**, particularly in the cathedral, which were to impact his art profoundly. When Agostino died in 1602, Lanfranco moved to **Rome** to work with **Annibale Carracci**. There he assisted in the **Farnese Ceiling** commission (c. 1597–1600) and by c. 1604–1605 he was working as an independent master, rendering landscapes with hermit saints for the Camerino degli Eremiti (destroyed), a room in the Palazzetto Farnese on the banks of the Tiber River that connected to the Church of Santa Maria dell'Orazione e Morte, allowing Cardinal **Odoardo Farnese** to hear the mass without leaving his property. The works included the *Translation of the **Magdalen***, now in the Museo Nazionale di Capodimonte, Naples, and were intended to provide the proper mood for the sacred ritual.

From 1610 till 1612, Lanfranco was in Piacenza and, upon his return to Rome, his career suddenly soared. His *Madonna Bestowing on St. Theresa the Habit and Necklace of the Carmelite Order* (1612) for the Church of San Giuseppe a Capo le Case is the painting that established his reputation. It was followed by the decoration of the Sala Regia in the Palazzo Quirinale for Pope **Paul V** that included his *Presentation in the Temple* (c. 1616). In these years, he also worked in the Palazzo Mattei, contributing *Joseph Interpreting Dreams* and *Joseph and the Wife of Potiphar* (1615). In 1620, Paul V also gave Lanfranco the commission to decorate the Benediction Loggia in **St. Peter's Basilica** with scenes from the lives of Sts. **Peter** and Paul. The pope died in 1621 and, as a result, the works were never realized. Lanfranco's *Ecstasy of St. Margaret of Cortona* (1622; Florence, Palazzo Pitti) was painted as the **altarpiece** in the Church of Santa Maria Nuova in Cortona for Niccolò Gerolamo Venuti, whose coat of arms is included in the lower left. The swooning St. Margaret experiencing the vision of Christ became the prototype for **Gian Lorenzo Bernini's** *Ecstasy of St. Theresa* in the **Cornaro Chapel** in the Church of Santa Maria della Vittoria, Rome (1645–1652). In 1624–1625, Lanfranco frescoed the *Council of the Gods* in the Sala della Loggia at the Villa **Borghese** (completed by Domenico Corvi in 1779–1782) surrounded by *quadratura*, herms in grisaille, and river gods contained in **lunettes**, and executed in a modified *di sotto in sù* technique. In 1625–1627, Lanfranco rendered his most notable commission, the **dome** of Sant'Andrea della Valle depicting the *Virgin in Glory*, inspired by Correggio's *Assumption of the Virgin* in the Cathedral of Parma (1526–1530). With this, Lanfranco introduced Correggio's dramatic illusionism to Rome, paving the way for more dynamic and convincing ceiling renditions. **Giovan Pietro Bellori** informs that Lanfranco constructed a model of the dome to work out the details of his design and to find feasible solutions to the problems of perspective posed by the curvature of the structure. In 1634, Lanfranco went to Naples, where he worked on the fresco decorations of the Cappella di San Gennaro and the *Ascension* on the nave **vault** of the Certosa di San Martino. He returned to Rome in 1646 in the hopes of finally decorating the Benediction Loggia at St. Peter's. He died in the following year, unable to fulfill the commission.

LARGILLIÈRE, NICOLAS DE (1656–1746). Nicolas de Largillière was among the most accomplished portraitists of late 17th- and early

18th-century France. He was born in **Paris** and was taken to Antwerp as a child, where he was trained by a local master named Antoine Goubau who specialized in still-life painting and peasant scenes. By 1673–1674, Largillière was a member of the guild of painters in Antwerp. He then moved to London, where in 1675–1679 he worked for **Peter Lely**, rendering the garments and still-life elements in the latter's portraits. In 1679, Largillière returned to Paris, where, save for a stay in England from 1685 to 1686, he remained for the rest of his life. His *Tutor and Pupil* (1685; Washington, D.C., National Gallery) is one of his most notable works. It presents the figures in three-quarter length and clearly denotes the social rank of each individual depicted. The young pupil evidently belongs to the aristocracy, as denoted by his embroidered silk and lace costume and long hair that accords with the latest fashion. The teacher, on the other hand, wears an austere black-and-white costume and sports a simpler hairstyle. They stand in a **loggia** through which a lush garden is seen, while a dog, symbol of high standing, is in the foreground facing its young master. That Largillière trained in the Netherlands and worked for Lely, who in turn was influenced by **Anthony van Dyck** and **Peter Paul Rubens**, clearly affected his style, as denoted by his loose brushwork and rich colorism. Other notable paintings by Largillière are the portrait of *Charles Le Brun* (1686; Paris, **Louvre**); his diploma work at the **French Academy of Painting and Sculpture**; *La Belle Strasbourgeoise* (1703; Strasbourg, Musée des Beaux-Arts), a magnificent portrait with a misty background setting; and *Elizabeth Throckmorton* (1729; Washington, D.C., National Gallery), a British Catholic nun and resident of the Augustinian house in Paris.

LAS MENINAS (1656). Madrid, Prado. In Portuguese, *Las Meninas* translates to “the maids of honor.” This is **Diego Velázquez**'s masterpiece and one of the most important and enigmatic paintings in the history of art. It is a highly innovative group portrait that shows the sitters engaged in various activities, rather than posing. The identities of the figures are given by **Antonio Palomino**. Princess Infanta Margarita, the daughter of **Philip IV of Spain** and his consort, Mariana of Austria, is in the center foreground with her maids of honor, hence the title of the work. One of them is Isabel de Velasco, who stands behind the princess, and the other is María Agustina Sarmiento, who kneels and offers her a drink. To the right are two dwarfs from the royal court, Maribarbola, dressed in as elegant a costume as the rest of the young girls, and Nicolasito Pertusato,

who nudges the sleeping mastiff (sheep dog species that originated in Spain) with his left foot. In the background, behind Isabel de Velasco, are the chambermaid, Marcela de Ulloa, and an unidentified *guardaromas* (bodyguard), while the chamberlain, Don José Nieto Velázquez, stands by the opened door. The artist included himself in the work with palette and brush in hand standing in front of a large canvas. A mirror in the background where the king and queen are reflected suggests that the artist is rendering their portrait, though it could also be that he was painting the likeness of the infanta when the royal couple entered the room and interrupted their activity. That the viewer is placed where the king and queen would stand in order for their reflection to be seen in the mirror may be partially explained by the fact that the work originally hung in a room used by Philip IV as his personal study, meaning that he was the intended audience. The room in which the scene takes place has been identified as Velázquez's studio. That the artist chose such a setting suggests that he sought to ennoble the art of painting and his own social standing. The premise is that painting is so prized that royalty comes to the artist to be portrayed, and not the other way around. Velázquez, in fact, was from the lesser nobility and spent years trying to have his social status officially recognized. This did not take place until 1659, three years after completing *Las Meninas*. The costume he wears in the painting bears the cross of the Order of Santiago, to which only nobles could belong. Legend has it that Philip himself painted the Santiago cross onto Velázquez's costume after his admittance to the order.

LAST COMMUNION OF ST. JEROME (c. 1592–1593). Bologna, Pinacoteca Nazionale. Painted for the Church of San Girolamo (Jerome) della Certosa, just outside the walls of **Bologna**, this is **Agostino Carracci's** most celebrated work. It presents an old and emaciated **St. Jerome** at the end of his life receiving his last rites. His legend states that he refused to take his last communion while lying on his deathbed. Therefore, his companions from the monastery in Bethlehem, where he lived out the last years of his life, helped him to his knees—the moment depicted by Agostino. Since the Church of San Girolamo belonged to the Carthusian Order, monks dressed in the Carthusian habit are included on the right side of the painting. St. Jerome was particularly venerated by the members of this order who, like the saint, led a life of meditation and penance. In fact, Guigo I, fifth prior of the order, wrote

in 1127 that the customs of the Carthusians are contained in the epistles of St. Jerome and the Rule of St. Benedict.

In rendering this work, Agostino was deeply influenced by Venetian art, particularly in the use of ancient architecture to enframe the event, the landscape in the background, and the hovering putti that add to the sacred nature of the scene. Jerome's last communion, described by St. Eusebius in his writings, is supposed to have taken place in his humble cell. Yet Agostino placed the event in an elegant **classical** setting. No doubt, the reason for this is that the painting was rendered at a time when Protestants had rejected the validity of transubstantiation, the moment when, according to Catholic doctrine, the eucharist, when blessed, is turned into the actual body and blood of Christ. The putti hovering above the scene and the **triumphal arch** in the background indicate divine approval of the doctrine and the triumph of the Catholic faith, respectively.

Agostino's painting was already highly praised in the 17th century and is known to have been admired by **Peter Paul Rubens** and **Domenichino**, who rendered his own version of the scene (1611–1614; Vatican, Pinacoteca) for the Congregation of San Girolamo della Carità in **Rome**, prompting accusations of plagiarism against him.

LAST SUPPER. The Last Supper refers to the Passover meal Christ shared with his **Apostles** on the eve of his arrest and submission to the Passion. The event is said to have taken place in the second story of a building in Mount Zion outside the walls of Jerusalem, now referred to as the Upper Room (also Cenacle; Coenaculum), supposedly also the site of the **Pentecost**. According to the gospels, during the supper, Christ broke the bread and shared it with the others and then passed the wine around, indicating that these represented his body and blood, respectively. For this reason, the event marks the institution of the eucharist as a holy sacrament. The Last Supper is also when Christ announced to his disciples that one of them would betray him. In depictions of the scene, the Apostles are shown reacting to this declaration by Christ. **Judas**, who betrayed him for 30 pieces of silver, is isolated from the others either by his placement within the composition, his lack of movement, or other such features. In his *Last Supper* of 1631–1632 (Milan, Brera), **Peter Paul Rubens** crowded Christ and the Apostles around a table and placed Judas in the foreground, turning toward and

glancing directly at the viewer. His facial expression clearly denotes his guilt. **Valentin de Boulogne**'s version of 1625–1626 (**Rome**, Galleria Nazionale d'Arte Antica) shows Judas turned away from the viewer but holding his money bag behind him. This same treatment is seen in **Francisco Ribalta**'s 1606 version, painted for the College of Corpus Christi in Valencia, Spain, though here Judas turns his head in our direction. **Nicolas Poussin** rendered the *Last Supper* (1640s; Grantham, Belvoir Castle) *all'antica*, with some of the Apostles reclining, the manner in which the ancients took their meals. This work is part of one of two **Seven Sacraments Series** he rendered, and it is meant to represent the sacrament of the eucharist, the reason why Christ is in the center blessing the Host as a priest would do during the mass.

LATIN CROSS PLAN. This is an architectural plan for a church or chapel based on the form of the *crux immissa*, the cross on which Christ was crucified. The plan, then, takes on symbolic significance in that Christ's crucifixion is the central event in the story of salvation of humankind. Latin cross plans are composed of a **nave**, usually flanked by aisles, chapels, or both, a **transept** that serves as the arms of the cross, and an **apse** that normally faces east, where, according to the Gospel of **St. Matthew** (24:27), the second coming of Christ will occur. It is also where the Temple of Jerusalem built by Solomon once stood. The apse, normally directly across from the church's main entrance, contains the main altar, where the rituals of the mass take place. Some Latin cross churches also have a narthex, a vestibule that precedes the nave. The Latin cross plan was first introduced in the Early Christian era and continues to be used in church construction to this day. Renaissance Latin cross plan churches were devised according to a system of proportions with relationships between width, length, and height that were meant to reflect God's perfection. At the time, architects also experimented with the **central plan**, viewed as the most perfect of shapes and therefore a reflection of divine reason. In 1577, St. **Charles Borromeo** published his *Instructiones fabricae et suppellectilis Ecclesiasticae*, a guide for sacred architecture in which he advocated the use of the longitudinal plan for church construction. His advice was based on the prescriptions of the **Council of Trent** that deemed the Latin cross to be the most proper for the rituals of the mass. Following this prescription, **Giacomo da Vignola** built **Il Gesù** in **Rome** (1568–1584), the first **Counter-Reformatory** church to be erected. Then, in 1606, **Carlo Maderno** was

commissioned to transform **St. Peter's Basilica**, the mother church of the Catholic faith, from a central to a Latin cross plan structure. He did this by adding a nave and new façade (fin. 1612).

LAUGHING CAVALIER (1624). London, Wallace Collection. The title of this painting by **Frans Hals** was coined at the end of the 19th century when it entered the Wallace collection in London. It is misleading in that the man is not laughing. In fact, were it not for his upturned moustache, he would not seem so cheerful. The identity of the sitter is unknown, though we are told by the inscription on the upper right corner that reads *AETA SVAE 26/A°1624* that the man portrayed was 26 years old when the artist rendered the work in the year 1624. His elaborate costume suggests that he is a groom portrayed on his wedding day. In fact, his jacket is adorned with emblems that refer to amorous pursuits and masculine virtues. There we find among the embroideries bees, winged arrows, flames, and cornucopias, all references to **Cupid's** sting. Also present are Mercury's cap and caduceus (rod with intertwined snakes), taken from **Andrea Alciato's** *Liber Emblemata*, where these objects are accompanied by the motto "Fortune, companion of manly effort." The sitter is in an akimbo pose that grants him an air of confidence, emphasized further by the fact that he is seen from below. That his elbow juts out toward the viewer reveals Hals's knowledge of Titian's portraits, particularly the *Man with a Blue Sleeve* (c. 1511–1515; London, National Gallery), which includes a similar feature. As in Titian's example, Hals's painting emphasizes opulence and self-assuredness. However, Hals's version is much more animated than Titian's, mainly due to his use of parallel diagonals and the quarter turn of the figure into the pictorial space. Also different from Titian is the fact that the sitter stands in front of a light gray wall and casts a shadow on it. The most remarkable aspect of this painting is that, when viewed from a distance, the details seem quite clear, but as one moves closer they become a mass of choppy strokes, clearly applied by Hals at great speed.

LAWRENCE, SAINT (d. 258). St. Lawrence was one of the seven deacons of **Rome** serving under Pope Sixtus II. He was martyred during the reign of Emperor Valerian for selling the Church's possessions and giving the money to the poor and the sick. When Valerian heard of the saint's actions, he demanded he return the sold items. Lawrence gathered the blind, crippled, orphaned, and poor and told Valerian that

these were the treasures of the Church. In retaliation, Valerian submitted Lawrence to martyrdom. According to St. Ambrose, Lawrence was burned on a gridiron. As the saint bore the agony of his martyrdom, he asked his executioners to turn him over, for he was already well-cooked on one side. **Gian Lorenzo Bernini** rendered the *Martyrdom of St. Lawrence* (1614–1615; Florence, Contini Bonacossi Collection) in his youth. For the sake of veracity, he supposedly held his own leg and thigh on a hot brazier while he gripped a mirror in one hand and drew his own agonized facial features with the other. **El Greco** presented the saint in the *Apparition of the Virgin to St. Lawrence* (1578–1580; Monforte de Lemos, Museo Nosa Señora da Antiga) wearing his ecclesiastic vestments and experiencing the vision of the Virgin and Child, seen in the painting on the upper right among the clouds. **Francisco de Zurbarán** presented the saint (1638; St. Petersburg, Hermitage Museum) standing with one hand to his heart and the other holding the gridiron of his martyrdom. He also wears his deacon's vestments and looks up to the heavens, the embodiment of religious devotion. Finally, **Caravaggio** included the saint in his *Nativity with Sts. Francis and Lawrence* (1609; formerly Palermo, San Lorenzo), a work unfortunately stolen in 1969 with its whereabouts currently unknown.

LE BRUN, CHARLES (1619–1690). The French painter Charles Le Brun was also an architect, theorist, and one of the founders of the **French Academy of Painting and Sculpture**. Unfortunately, many of his works were destroyed or are lost. He was a pupil of **Simon Vouet** and François Perrier in **Paris** and, in 1642, he went to **Rome** to study with **Nicolas Poussin**. While there, he was exposed to the Italian masters and became particularly interested in the art of **Pietro da Cortona**, whose influence is clearly felt in his works. In 1646, Le Brun returned to Paris, but he did not receive his first royal commission until 1661. It brought him such great success that he was appointed chief painter to King **Louis XIV of France**. Louis's minister, **Jean-Baptiste Colbert**, also appointed him chancellor of the French Academy of Painting and Sculpture, his task there to dictate artistic taste in France. Colbert also appointed Le Brun director of the Gobelins and Savonnerie factories that produced the furnishings and carpeting, respectively, for the royal residences. At these factories, Le Brun provided all the designs to be executed by the 250 or so laborers who worked there.

Le Brun's *Hercules and Diomedes* (c. 1639–1641; Nottingham, Castle Museum and Art Gallery) is an early painting he produced for Cardinal **Armand Richelieu** to be used as a chimney piece in his palace. It depicts one of Hercules's labors, the killing of Diomedes, king of Thrace, and his horses. Diomedes fed human flesh to his mares, so Hercules killed him, fed him to his animals, and then destroyed them as well. Here, Vouet's influence is clear, particularly in the monumentality of the figures and the use of shimmering fabrics, though the diagonal position of the prostrate Diomedes, with his upper body moving toward the viewer, and the fallen horse recall **Caravaggio's** *Conversion of St. Paul* in the **Cerasi Chapel** in Rome (1600). Le Brun's *Martyrdom of St. John the Evangelist* (1641–1642; Paris, Saint-Nicolas du Chardonnet) shows the saint being lifted by ropes to be placed in a hot cauldron from which he will emerge unscathed. A centurion mounted on a horse points forcefully to the vessel as if ordering his men to carry out the martyrdom. Underneath the cauldron, a man stokes the fire, while above putti offer St. John flower wreaths and palms of martyrdom. By 1651, Le Brun would shed this dramatic type of representation in favor of a more **classicized** approach, as evidenced by his *Martyrdom of St. Stephen* (1651), the **altarpiece** of the Cathedral of Notre Dame in Paris. Based on Raphael's *Transfiguration* (1517; Rome, Pinacoteca Vaticana), it includes in the upper portion a twisted floating body of Christ accompanied by God the Father and angels. Stylistically, the work shows the influence of the **Carracci**, particularly in the use of the hourglass composition, the graceful rhetorical gestures, and some of the figures' elegant poses and appearance.

In 1652, Le Brun was commissioned by Abbot Louis de la Rivière, bishop of Langres, to paint *Psyche's Ascension to Heaven* for his **hôtel** located on the **Place Royale** (now Place des Vosges). Taken from Apuleius's *Golden Ass* from the second century C.E., the work represents the artist's earliest decorative program. In 1866, the *hôtel* was transformed into a synagogue and its decorations were removed, and Le Brun's **vault** painting was transferred to the Musée Carnavalet in Paris, where it remains today. It presents Psyche holding the cup that grants her immortality as she is taken by Mercury to eternity. **Jupiter**, Juno, and Hercules witness the event, while a messenger to the left enveloped in a dark cloud symbolizes the veil of mortality that was lifted when Psyche drank from the cup. The *Portrait of Chancellor Pierre Séguier*

(1660–1661; Paris, **Louvre**) depicts Le Brun's patron who financed his trip to Rome. The chancellor is shown with the insignia of the *Ordre de Saint-Esprit* and the gold tassel that symbolizes his office. The page in the center foreground holding one of the parasols that shields the chancellor from the sun is believed to be the artist himself. In the same time period as the portrait of the chancellor, Le Brun rendered the *Tent of Darius* (1661; **Versailles**, Musée du Château), the work that provided his appointment as chief painter to the king. Here, the mother of the defeated Persian Darius begs Alexander the Great to spare her family from death, an allusion to Louis XIV's benevolence toward his captured enemies. For the next two centuries, this work by Le Brun was used as the example for students at the French Academy of Painting and Sculpture to emulate when rendering history scenes. In 1665, Le Brun was commissioned by the king to complement the scene by rendering a series of four works depicting Alexander's conquests, clearly references to Louis's own military triumphs. Among these is the *Entry of Alexander to Babylon* (Paris, Louvre), a work of imposing dimensions that shows the ancient hero entering the city in triumphant procession and despoiling it of its treasures.

The *Resurrection* of 1674 (Lyon, Musée des Beaux-Arts), painted by Le Brun for the corps de Merciers (company of the Mercers) or small wares dealers whose emblem is included in the lower left, shows Louis as a devout Catholic on his knees offering his helmet and scepter to the risen Christ. He is presented to the Lord by his namesaint, who is also the patron saint of the Mercers. At his feet are the vanquished enemies of the monarchy and the Church and in the lower right is Colbert, who looks directly at the viewer and points to a pile of treasures. The painting is reminiscent of Cortona's *Holy Trinity* altarpiece in the chapel of the Holy Sacrament at **St. Peter's** (1628–1631).

Le Brun spent the last years of his career rendering large decorative programs in the Palace of Versailles. Here his most impressive works are in the Galerie des Glaces (1679–1684), where he rendered on the vault images that glorified the king, including the *Resolution to Engage in War with the Dutch*, the *Taking of the Citadel of Gand*, and the *Conquest of Franche-Comté*. After Colbert's death in 1683, Le Brun withdrew from court. He became severely melancholic and died in 1690. His illustrated treatise titled *Méthode pour apprendre à dessiner les passions* was published posthumously in 1698 and became a teaching tool at the academy for the next two centuries.

LE NAIN BROTHERS (ANTOINE, 1588–1648; LOUIS, c. 1593–1648; MATHIEU, c. 1607–1677). The dates given here to the Le Nain brothers have recently been questioned by some scholars who believe Louis and Mathieu to have been born in c. 1600 or soon thereafter. The Le Nain brothers were painters from Laon, a city northeast of **Paris**, where their father, Isaac, is known to have owned a farm. Scholarship on these three masters is complicated by the fact that they often collaborated on commissions and they signed their works by surname only, making it difficult to identify the particular style of each painter. Further, only 16 paintings by the Le Nain have survived, only ten of which are dated, all falling in the 1640s and before 1648, when Antoine died two days after his brother Louis. The only historical information we have on the Le Nain is that, by 1629, they were in Paris, where Mathieu is documented in 1633 as *peintre ordinaire de la Ville de Paris*, the city's official painter. In the same year, he was also made a lieutenant of the Paris militia. In 1648, the Le Nain were among the group of artists who established the **French Academy of Painting and Sculpture**. In 1652, Mathieu was appointed painter to the king; in 1658, he assumed the title of *Sieur de La Junnelle*, the name of the family farm in Laon; and, in 1662, he was granted the title of Cavalier of the Order of St. Michael, a title he lost in 1666 when he was unable to prove his noble status. Extant documents signed by him relating to stocks and real estate indicate that he became a wealthy man.

There are three main styles that emerge in the body of works the Le Nain left. One is a group of small pictures on copper rendered with strong colors and loose brushstrokes that portray bourgeois individuals in their homes. The emphasis in this group is on figures placed around a table, many times children, often playing musical instruments. These types are normally attributed to Antoine, as in the case of the *Family Group* of 1647 and the *Musical Gathering* of 1648 (both Paris, **Louvre**). Scholars attribute to Louis the peasant scenes with subdued colors, more restrained brushwork, and monumental figures with a tinge of melancholy. These scenes relate to the work of the **Bamboccianti**, a group of Dutch painters led by Pieter van Laer, called Bamboccio, who were active in Italy and specialized in **genre** scenes. Louis was in **Rome** in 1626–1630, for which he was dubbed *le Romain* (the Roman), and there he would have had the opportunity to study the works of the Bamboccianti. Another possibility is that he would have become acquainted with this mode of painting in 1626 in Paris when Laer briefly visited the

city. Yet, though Louis emulated the Bamboccianti's style, he rejected their preference for scenes that mocked and vilified the downtrodden, instead imbuing his working-class images with great dignity. Of the works given to Louis, the best known is the *Peasant Family in an Interior* (1645–1648; Paris, Louvre), which presents a rendition devoid of any humor or belittling. Another example is the *Landscape with Peasants* (c. 1640; Washington, D.C., National Gallery), where an elderly woman looks after a group of children while in the distance men and women are seen tending their cows and sheep. The impact of these paintings is mainly in the psychological isolation of the figures depicted. The final group of paintings is of military officers and, because Mathieu was a lieutenant in the Parisian militia, these are normally attributed to him. One such work is *La Tabagie* of 1643 in the Louvre.

Setting aside the difficulties of attribution in Le Nain scholarship, the brothers stand out in the history of French art for having popularized genre in the region and for offering to patrons an alternative to the **classicist** renderings of **Simon Vouet**, **Nicolas Poussin**, and their other French contemporaries.

LE PAUTRE, ANTOINE (1621–1679). The French architect Antoine Le Pautre was a native of **Paris**. Little is known of his life and training. In 1652–1653 he published a book on palace construction, titled *Desseins de Plusieurs Palais*. In 1671, he was one of the founding members of the French Royal Academy of Architecture. Le Pautre is not believed to have traveled to Italy, though he was acquainted with the Italian vocabulary, mainly from the works of his contemporaries **François Mansart** and **Salomon de Brosse** and the prints and drawings of Italian monuments that were then available in France. He built the **Chapelle de Port Royal** (1646–1648) for the **Jansenists**, his plan based on the **Jesuit** Noviciate in Paris (1630–1642; destroyed) designed by Étienne Martellange. The semicircular **apse** from which radiates two oval chapels is a feature he borrowed from Mansart's Church of the Visitation (1632–1634; Paris), while the main façade was inspired by **Jacques Lemercier's Church of the Sorbonne** (beg. 1635; Paris). Since the Jansenists opposed excessive ornamentation, Le Pautre provided a subdued and ascetic design. In 1646–1647, Le Pautre also worked on the renovation of the Hôtel de Fontenay Mareuil, commissioned by François du Val, marquis de Fontenay Mareuil, to whom he dedicated the second part of his *Desseins*. The building, destroyed in the 19th century, featured a

traditional *hôtel* design and is illustrated in three plates in Le Pautre's book. The **Hôtel de Beauvais** (1657–1660), one his most notable buildings, Le Pautre built for Catherine Henriette Bellier, first chambermaid to **Anne of Austria** and **Louis XIV's** lover. The most unusual and innovative feature of this structure is the fact that the *corps-de-logis* (main body) was placed alongside the street front instead of behind a court and included four shops, elements not seen previously in French *hôtel* construction. Le Pautre's **Cascade at Saint-Cloud** (1660–1667), constructed for Duc Philippe d'Orleans, Louis XIV's brother, and modified at the end of the 17th century by **Jules Hardouin-Mansart**, is a masterpiece of engineering.

LE ROI À LA CHASSE (PORTRAIT OF CHARLES I) (1635). Paris, Louvre. **Anthony van Dyck** rendered this portrait of **Charles I of England**, identified by a prominent inscription on the rock in the lower right that reads CAROLUS.I.REX MAGNAE BRITANNIAE. The painting is highly innovative in that it presents the king in an informal, leisurely moment, without the signs or symbols of his office. Instead he wears a hunting costume. He has dismounted his horse to survey his royal retreat at Richmond by the Thames River, seen in the left background. Standing in profile with walking stick in hand, left arm akimbo, and left elbow jutting forward, Charles turns toward the viewer while two pages tend to the horse. Though unceremonious, the painting nevertheless stresses the king's high social ranking. His costume is of silk and lace, his posture rather arrogant, and his activity that of an aristocrat. At the time, hunting was equated to physical and moral bravery, and mastery of the sport was seen as a demonstration of dominance over nature. This is made clear in the painting by the fact that Charles's horse reverently bows to him. Also, the king is shown with a rather melancholic expression, a state of mind then considered the attribute of men who are well above all others.

LE SUEUR, EUSTACHE (1616–1655). The life of the French painter Eustache Le Sueur is not well documented, and many of his works are lost. He was born in **Paris** to an artisan family and entered **Simon Vouet's** workshop at the age of 15. In 1645, he became an independent master and, in 1648, he was among the founding members of the **French Academy of Painting and Sculpture**. Though Le Sueur never traveled to Italy, the works of Italian masters were well represented in French collections, including those of cardinals **Armand Richelieu**

and **Jules Mazarin**, and available for study. Of the works Le Sueur examined, those by **Guido Reni** particularly influenced him, especially in the palette choice and figure types. Yet Raphael and **Domenichino** were also major sources of inspiration, as were **Nicolas Poussin** and Le Sueur's own master, Vouet. The result of Le Sueur's borrowing from these artists was a style characterized by a graceful **classicism** achieved through the rendering of delicate figures in elegant poses and a luminosity of the pictorial surface.

The *Sea Gods Paying Homage to Love* (c. 1636–1638; Los Angeles, J. Paul Getty Museum) shows the characteristic elements of Le Sueur's style. The work, part of a series of eight canvases meant as models for tapestries to be woven at the Gobelins factory, is a commission first given to Vouet, who passed it on to his pupil, thusly sealing his reputation as a master of note. The scene is taken from Francesco Colonna's *Hypnerotomachia Polifili* and presents Polyphilus, the text's hero, and his love interest, Polia, being ferried to Cythera, the sacred island of **Venus**. The billowing draperies and pastel tones recall the works of Raphael from the early 16th century in the Villa Farnesina, **Rome**. The porcelain-like females with little anatomical detail are similar to the figures of Reni and Vouet. Le Sueur's *Sleeping Venus* (c. 1640; San Francisco, Fine Arts Museum) also shows these features. Based on an ancient *Sleeping Ariadne* housed at the Vatican, the composition also owes a debt to the Venetian reclining nude type. The fame of this painting is attested to by the number of copies and prints produced after the image. To this period in Le Sueur's career also belongs the *Presentation of the Virgin* (c. 1640–1645; St. Petersburg, Hermitage Museum), where a graceful adolescent **Virgin** and her mother, St. Anne, are confronted with a group of beggars gesturing dramatically toward them, a prefiguration of Mary's role as the intercessor between God and humankind.

In the late 1640s, Le Sueur began to emulate the art of Poussin. His *Caligula Depositing the Ashes of his Mother and Brother in the Tomb of his Ancestors* (1647; Windsor, Royal Collection) and *St. Paul Preaching at Ephesus* (1649; London, National Gallery) exemplify Le Sueur's adoption of Poussin's stoic themes. From 1648 till 1650, Le Sueur was occupied with the *St. Bruno Series* (Paris, **Louvre**), painted for the Chartreuse de Paris, that consisted of 22 canvases meant to celebrate the life of the saint who had founded the Carthusian Order to which the Chartreuse belonged, and who was canonized in 1623. These include *St. Bruno Distributing His Belongings to the Poor* and the *Death of St.*

Bruno. From 1644 to 1654, Le Sueur was also involved in the decorations of the **Hôtel Lambert**. He was charged with the Cabinet d'Amour, including the scene on the **vault** representing the *Birth of Cupid* (now Paris, Louvre), the Cabinet d'Hercule, the Cabinet des Bains, and the Chambre de **Muses**, this last including his famed *Muses Clio, Euterpe, and Thalia* (now Paris, Louvre).

By the end of the 18th century, Le Sueur's paintings in the Chartreuse and Hôtel Lambert were transferred to the Louvre, where they were made available to the public. Le Sueur was proclaimed the *French Raphael* and became as well admired as Poussin, with his *St. Bruno Series* in particular marking him as a prime example of the French school of painting.

LE VAU, LOUIS (1612–1670). Louis Le Vau was an architect born in **Paris** in 1612 to a master mason from whom he must have received his training. Little is known of his life. He was influenced by **François Mansart**, though unlike the latter, he had a tendency to be careless in the rendering of his architectural details, often incorrectly applying the **classical** elements to his buildings. His **Hôtel Lambert** provides an example of this. Here, the Doric columns sit on high bases, a contradiction to the classical rules of architecture. Also, the spaces between the columns are uneven, another anticlassical feature. Erected for the financier Jean Baptiste Lambert in c. 1640–1644, the building takes full advantage of the views afforded by the Seine River by the placement of the gallery as an extension of the *corps-de-logis*, the structure's main body, rather than along the garden, as was customary. Le Vau built **Vaux-le-Vicomte** (1657–1661) for Nicolas Fouquet, the king's minister of finances. It presents a play of convex and concave forms that reveals Le Vau's knowledge of the latest developments in Italian architecture by **Pietro da Cortona**, **Gian Lorenzo Bernini**, and **Francesco Borromini**, who sought to create organic, movemented structures through the use of curvilinear forms. Here, Le Vau worked in collaboration with **Charles Le Brun**, who provided the interior decorations, and André Le Nôtre, who designed the gardens. Vaux-le-Vicomte became the prototype for **Versailles**, where Le Vau, Le Brun, and Le Nôtre were to collaborate once more.

In the late 1650s, Le Vau was charged with the completion of the **Louvre Palace**. He executed the north and south wings, and was getting ready to tackle the east façade when, in 1664, **Jean-Baptiste Colbert**, then superintendent of buildings, halted the project. He also circulated

Le Vau's designs among the leading French and Italian architects. At first, his intention was to seek constructive criticism, but later he asked for alternate designs. In 1665, Bernini, who had submitted a proposal, was invited to Paris for further discussion on the project. He was met with great opposition from French architects, and his final design was rejected. In 1667, Louis XIV gave the commission to Le Vau, Le Brun, and Claude Perrault. The three men designed an ancient temple-like structure with its sides brought to the front, resting on a high **rusticated** podium, capped by a balustrade, and articulated with double Corinthian columns of the colossal order. The side and central bays move forward, and the main entrance is enhanced by an arch and **pediment**. While working on the Louvre's east façade, Le Vau was also asked by Louis XIV to make some alterations and additions to the royal château at Versailles, built earlier for **Louis XIII**. Le Vau enlarged the building to 25 bays, with the 11 central bays receding. Again, he used a rusticated platform and articulated the main story with double columns, adding an attic capped by a balustrade and statues. Le Vau's design lost the harmony of its scale and proportions when, in 1678, **Jules Hardouin-Mansart** filled the central receding bays to create the Galerie des Glaces and added the lateral wings that tripled the length of the façade.

LELY, PETER (1618–1680). Peter Lely was one of the greatest portraitists of Baroque England. Born Pieter van der Faes in Soest, Westphalia, to Dutch parents, he trained in Haarlem, possibly with Pieter de Greber, where he entered the painter's guild in 1637. The precise date of his arrival in England is unknown, though it has been estimated to have taken place sometime between 1641 and 1643. There he began his career as a landscapist and history painter, but soon moved on to portraiture, catering to the same patrons for whom **Anthony van Dyck** had worked. Lely also adopted van Dyck's mode of painting, emphasizing shimmering draperies, loose brushwork, and a rich color palette. In 1661, Lely became principal painter to **Charles II of England**. His studio was so busy that he had to employ a large number of assistants to fulfill his commissions. He died from a stroke at his easel. Among Lely's works are *Arthur Capel, 1st Earl of Essex, and Elizabeth, Countess of Essex* (c. 1653; London, National Portrait Gallery), *Portrait of a Lady* (c. 1665; Cambridge, Fitzwilliam Museum), *Lady Penelope Spencer* (late 1660s; Minneapolis Institute of Arts), and *Elizabeth, Countess of Kildare* (c. 1679; London, Tate Gallery), Charles II's mistress.

LEMERCIER, JACQUES (c. 1585–1654). The French architect Jacques Lemercier was the son of a mason from whom he must have learned the principles of building. A native of Pontoise, he went to **Rome** in c. 1607, where he remained until 1612. Arriving in **Paris**, he entered in the service of Cardinal **Armand Richelieu**, thus launching his career. The influence of Italian architecture is evident in his buildings, including his famed **Church of the Sorbonne** (beg. 1635), built for the cardinal on the grounds of the university of the same appellation. This is a structure that borrows heavily from the Church of **Il Gesù** by **Giacomo da Vignola** and Giacomo della Porta and the Church of San Carlo ai Catinari by Rosato Rosati, both in Rome. Since San Carlo was not completed until 1620, when Lemercier was already back in France, some scholars believe that Rosati may have allowed Lemercier to see his plans. This suggests to some that Lemercier may have been Rosati's student in Rome.

In c. 1639, Lemercier was working for **Louis XIII of France** on the extension of the west wing of the **Louvre Palace**, left unfinished by Pierre Lescot. Lemercier extended the wing and added the Pavillon de L'Horloge, following Lescot's motifs for the sake of harmony, though adding his own on the third story, specifically the caryatids that support the **pediment** and **dome**. In 1646, Lemercier took over the building of **Val-de-Grâce** from **François Mansart**, who was dismissed by **Anne of Austria**. Lemercier also erected three country houses: the *hôtels* de Rueil and Liancourt, and the **Château Richelieu**. Unfortunately, little survives of these buildings, though their designs are recorded in engravings. Lemercier also built for Cardinal Richelieu the town of Richelieu that still stands today, now semi-deserted and used primarily for agricultural purposes. Lemercier is one of the earliest Baroque architects in France to add Italian **classical** elements to the local architectural vocabulary. *See also* HÔTEL DE LIANCOURT, PARIS.

LES INVALIDES, PARIS (1677–1691). In 1676, **Louis XIV of France** commissioned **Jules Hardouin-Mansart** to build a double church at the Hospital of Les Invalides (Veteran's Hospital) to function as the **Église Royale** (Royal Church), used by the king, and the **Église des Soldats** (Church of the Soldiers), for the patients in the hospital and their families, the two connected by an opening at the altar. It is believed that Louis wanted to use the **Église Royale** as his final resting place. However, in the end, he was buried at Saint-Denis. Instead, the church now functions as the mausoleum of Napoleon I and other national heroes.

The church features a **Greek cross plan** with circular chapels added at the corners. It is capped by a massive **dome** that rests on a tall drum. On the façade, Mansart used the architectural orders correctly, with the Doric below and the Corinthian above. The rhythm increases as the articulations reach the main doorway, with the central bay capped by an imposing **pediment**. In the interior, Corinthian columns support a continuous entablature; between them are the entrances to the chapels. The dome is cut to reveal an overshell lit by windows concealed in the upper part of the drum. The high altar is marked by a baldachin based on **Gian Lorenzo Bernini's Baldacchino** in **St. Peter's Basilica**. In 1691–1706, **Charles de la Fosse** decorated the overshell of the dome and **pendentives** with *St. Louis Presenting to Christ the Sword He Used to Vanquish the Enemies of the Church* and the four Evangelists, respectively. **Jean Jouvenet** painted the 12 **Apostles** along the lower portion of the dome. The work represents the greatest expression of Baroque religious architecture and decoration in France.

LEYSTER, JUDITH (1609–1660). The Dutch painter Judith Leyster was born in Haarlem in 1609. Her family name was Willemsen, and Leyster was the name of the family brewery. It is believed that she decided to become a painter to provide a living for her family when her father, a brewer and clothmaker, went bankrupt in 1625. Little is known of her training, and only about 20 paintings are attributed to her. Perhaps her teacher was Pieter de Grebber, who may have also trained **Peter Lely**, or **Frans Hals**, who was a major influence in her art. Leyster, in fact, witnessed the baptism of one of Hals's daughters in 1631. By 1633, she was working as an independent master, becoming the first woman to join the local guild of painters. In the following year, she sued Hals for stealing one of her students and won. In 1636, she married the painter Jan Miense Molenaer and the couple moved to Amsterdam, though they visited Haarlem regularly. After her marriage, she almost completely abandoned her painting career, perhaps to rear her five children. There is a small-scale tulip illustration by her hand from 1643, believed to have been rendered to generate income since Molenaer was plagued with debt. Leyster's paintings include the *Serenade* (1629; Amsterdam, Rijksmuseum), the *Proposition* (1631; The Hague, **Mauritshuis**), the *Young Flute Player* (c. 1635; Stockholm, Nationalmuseum), and her *Self-Portrait* (c. 1635; Washington, D.C., National Gallery). These works show the influence of Hals, particularly in the use of three-quarter

figures viewed from below. The marked **chiaroscuro** and preference for nocturnal scenes, however, she borrowed from the **Utrecht Caravaggists**. Leyster signed her paintings with her monogram and a star, a reference to her surname that translates to “leading star.”

LIBER VERITATIS. **Claude Lorrain’s** *Liber Veritatis* (*Book of Truth*), now in the British Museum in London, is a catalog of 200 drawings he made of his own paintings between c. 1635 and 1682, the year of his death, its purpose to maintain a record of his oeuvre to be used as proof in cases of forgery. In the back of each drawing, he indicated the name of the patron for whom the work was rendered, the date of execution, and the subject. When Claude died, he left the *Liber Veritatis* to his heirs, instructing that it be kept in the family. In 1717, it was sold to a Parisian jeweler and, by 1728, it had come into the possession of William Cavendish, second duke of Devonshire. In 1815, it was published in **Rome** under the title *Libro de la Verità* and, in 1957, it was deposited in the British Museum, where the sheets were separated from their binding.

LOGGIA. A loggia is a roofed gallery attached to the façade of a structure and opened to a garden or other exterior space. The openings are normally arched, as in the case of the arched loggia in the Church of **St. Bibiana, Rome**, renovated by **Gian Lorenzo Bernini** in 1624–1626, or the three superimposed loggias of the **Palazzo Barberini** (1628–1633), also in Rome. Loggias can be decorated with **frescoes**, as in the **Palazzo Farnese, Rome**, where **Domenichino** painted a series in 1603–1604 that provided the mythical explanations of the origins of particular flowers.

LORRAIN, CLAUDE (CLAUDE GELLÉE; 1600–1682). The French landscapist Claude Lorrain was born in Chamagne in the Lorraine region in 1600, and he moved to **Rome** in c. 1613. There are two versions of his biographical details. **Joachim von Sandrart** wrote that Claude apprenticed as a pastry chef and his trip to Rome was to perfect his trade. While in the papal city, he lived in the household of the painter Agostino Tassi (who raped **Artemisia Gentileschi**), working as his servant and soon becoming his apprentice. **Filippo Baldinucci** instead wrote that Claude lost his parents at age 12 and went to live with his older brother, Jean Gellée, a woodcarver who specialized in intarsia. There, Claude learned how to paint foliage. After a year of apprenticeship with his brother, he went to

Rome with a relative, where he studied art on his own. At one point, he also traveled to Naples, where he remained for two years, studying with the German master Gottfried Wals and sketching the local landscape. It was not until his return to Rome that he worked under Tassi, this arrangement lasting until 1625 when Claude returned to France. Claude became the assistant of Claude Deruet in the execution of **frescoes**, now destroyed, for the Carmelite Church in Nancy. He returned to Rome in 1627, remaining there for the rest of his life, save for a short trip to Naples in 1636. Most of his patrons were members of the nobility and the clergy, including the Bentivoglio, the Crescenzi, **Lorenzo Onofrio Colonna**, and Pope **Urban VIII**. Claude's biographers also relate how the artist would take trips to the Roman countryside along with **Nicolas Poussin** and **Bamboccio** (Pieter van Laer) to sketch the landscape.

In the mid-1630s, Claude began compiling a series of drawings of his own paintings to maintain a record that could be used as proof in cases of forgery. This is because his works had become so popular that fakes had begun to infiltrate the art market. The compilation of drawings became known as the *Liber Veritatis* and is now housed in the British Museum in London. The drawings have annotations made by Claude and are invaluable to his scholarship, as they provide information on his chronology, his patrons, and the subject matter of his works. On the other hand, the paintings he executed before his *Liber Veritatis* are problematic not only for their dating but also in terms of their authenticity.

Claude's landscapes are the stage setting for religious and mythical scenes, and include architecture, either intact or in ruins, that blends a close observation of actual ancient structures and imagined features. The protagonists of these religious or mythical scenes are usually treated as incidental, these often painted by other artists hired by Claude. Sunrises and sunsets were among his favorite motifs and served to add a poetic element to his works. Among his best-known paintings are *Apollo and the Muses on Mount Helicon* (1680; Boston, Museum of Fine Arts), the *Embarkation of St. Ursula* (1641; London, National Gallery), the *Trojan Women Setting Fire to Their Fleet* (1643; New York, Metropolitan Museum of Art), *Landscape with Apollo and Mercury* (1645; Rome, Galleria Doria-Pamphili) the *Marriage of Isaac and Rebecca* (1648; London, National Gallery), *Landscape with Aeneas at Delos* (1672; London, National Gallery), and *Landscape with Ascanius Shooting the Stag of Sylvia* (1682; Oxford, Ashmolean Museum).

LOS BORRACHOS (FEAST OF BACCHUS) (1628). Madrid, Prado. *Los Borrachos (The Drunkards)* was the first major mythological painting **Diego Velázquez** rendered. His patron was King **Philip IV of Spain**, for whom he was working as court painter, the canvas intended to be hung in the monarch's summer bedroom. At court, Velázquez had the opportunity to study the royal collection, which included mythologies by Titian. In fact, the reclining **satyr** behind **Bacchus** in Velázquez's painting is taken directly from one of Titian's bacchanals. That Velázquez's figures are set in a lush landscape and that the work is rendered with a loose brushwork also ties it to the paintings of the Venetian master. Though these Italian elements are present in *Los Borrachos*, the scene has a decidedly Spanish flavor. While more idealized than the rest of the characters included, Bacchus is not the **classicized** figure of Italian art, but rather a short, dark-haired, Spanish type. He stands out from the rest in that, aside from the satyr, he is the only seminude individual and his skin is lighter and more youthful than that of the other men, who are peasant types. Bacchus sits on a barrel of wine and crowns one of his companions with an ivy wreath. Clearly, the figures are drunk, but this is not the **Neoplatonic** inebriation of **Annibale Carracci's Farnese Ceiling** (c. 1597–1600; **Rome**, Palazzo **Farnese**) to obtain closeness to the divine, but rather an escape from the brutal realities of life. Not by coincidence, a beggar is included in the upper right.

LOT AND HIS DAUGHTERS (1640s). Toledo Museum of Art. Painted in Naples by **Artemisia Gentileschi**, *Lot and His Daughters* is a biblical story from the Book of Genesis (19:30–38). Lot and his family had to escape when the city of Sodom was destroyed. God instructed them not to look back, but Lot's wife disobeyed God and was turned into a pillar of salt. Erroneously believing that they were the only survivors, Lot's daughters got their father drunk and engaged in incestuous procreation with him. Artemisia's painting differs markedly from the erotic representations by male masters, for example Albrecht Altdorfer, whose version of 1537 (Vienna, Kunsthistorisches Museum) presents the nude Lot lying with one of his equally nude daughters, he grasping her by the arms, she holding a half-empty glass of wine, and both grinning. Instead, Artemisia presented the figures in all their dignity. They are fully clothed and share a meal. Lot sits in the center, one of his daughters holds a carafe of wine, and the other cuts a loaf of bread, the eucharistic

references imbuing the scene with the solemnity of the mass. The characters involved carry out their deed not for lack of morality, but out of a sense of duty.

LOUIS XIII OF FRANCE (1601–1643). Louis XIII was the eldest son of King **Henry IV of France** and **Marie de' Medici**. In 1610, Henry was assassinated, and Marie became the regent to her eight-year-old son. As recorded in the journal of his personal physician, Jean Héroard, Louis was a feeble child who was submitted to abuse and neglect and who received a poor education. At 13, he was officially of age to assume his monarchic duties, though his domineering mother continued to govern for two more years. In 1615, she arranged for his marriage to **Anne of Austria** and, in 1617, a rebellion by the nobility against the monarchy prompted Louis to exile his mother to the **Château de Blois**. She had come under the influence of Concino Concini, marquis of Ancre, her chief adviser, who was lining his own pockets with monies from the royal treasury. Louis XIII stopped the rebellion by ordering Concini's assassination. Concini's wife, Leonora Galigai, also favored by Marie, was accused of witchcraft and beheaded. Two years later, Marie escaped from Blois and allied herself with her younger son, Gaston d'Orleans, against Louis, only to be defeated. In 1622, Cardinal **Armand Richelieu**, then Louis's secretary of state and later first minister, reconciled the king with his mother, but this was not to last. A conspiracy to overthrow Richelieu (1630) resulted in Marie's permanent banishment from the French court. With the help of Richelieu, Louis was able to achieve religious unity in France and to move closer to absolutist power by diminishing the power of the nobility. In 1627–1628, the two succeeded in taking over the Huguenot (French Protestant) stronghold of La Rochelle. In 1633, Richelieu invaded the Lorraine region in retaliation for Duke Charles IV of Lorraine's support of Gaston d'Orleans, who had plotted against the king. In 1635, France also became involved in the **Thirty Years War**, allying itself with Sweden against the **Hapsburgs**. Both Louis and Richelieu died before the conclusion of the war. Louis was succeeded by his oldest son, **Louis XIV**, conceived by Anne of Austria after being childless for 23 years.

Louis was the patron of **Georges de La Tour**, **Philippe de Champaigne**, **Peter Paul Rubens**, **Nicolas Poussin**, and **Simon Vouet**, whose studio became the locus of dissemination of the king's artistic

ideology. **Jacques Lemercier** was his architect in the extension of the west wing of the **Louvre** Palace (c. 1639).

LOUIS XIV OF FRANCE (1638–1715). Louis XIV was the son of **Louis XIII of France** and **Anne of Austria**, conceived after more than two decades of childlessness. For this reason, he was considered a gift from God and, consequently, Anne of Austria commissioned the building of the Church of **Val-de-Grâce** as thanksgiving. Louis XIII died in 1643, leaving Anne as her four-year-old son's regent until 1651, when he reached maturity. During the regency, Anne delegated the political responsibilities to Cardinal **Jules Mazarin**. In 1648, the **Fronde** broke out and Louis, his mother, and the cardinal were driven out of **Paris**. Order was restored when, after Louis assumed the throne, Marshal Henri de la Tour d'Auvergne, vicomte de Turenne, defeated Louis II of Bourbon, prince of Condè, who had sought to overthrow the monarchy. In 1660, Louis married Maria Theresa, daughter of King **Philip IV of Spain**, though not before her renunciation to the Spanish succession, contingent upon Philip's payment of a substantial dowry. Spain's financial insolvency prevented the full payment of the amount agreed upon, a situation that Louis would later use to his own advantage.

When Mazarin died in 1661, Louis decided not to take on another first minister. Instead, he announced that he would act as absolute monarch. He did, however, appoint **Jean-Baptiste Colbert**, who had been Mazarin's principal assistant, as his adviser. Louis appointed him superintendent of buildings in 1664, controller-general of finances in the following year, and secretary of state for naval affairs in 1669. Under Louis and Colbert, France became the most powerful and prosperous nation of Europe. It also became the center of culture. With Louis's blessing, Colbert founded the Academy of Sciences, the Paris Observatory, the Academy of Music, and the French Academy in **Rome**. The absolutist policies of the king and his minister were carried over to every other aspect of life, including the arts. **Charles Le Brun** was charged with dictating taste and directing the production of art in France. To this end, Colbert established the Gobelins and Savonnerie factories for the purpose of producing the tapestries, furnishings, and carpeting for the monarchy based on Le Brun's designs and manufactured under his direction. In the **French Academy of Painting and Sculpture**, Le Brun upheld the principles established by **Nicolas Poussin** that favored

historical paintings with noble subjects and characters that appealed to reason.

On the international front, Louis launched the War of Devolution against **Charles II of Spain**, his wife's half brother, in 1667, claiming that she was the true heir to the Spanish Netherlands—especially considering that her dowry had not been paid as agreed upon during the negotiations for their marriage. This was followed by the Dutch Wars of 1672–1678 in retaliation for the involvement of the United Dutch Provinces in the War of Devolution, and to disrupt Dutch trade. When the Peace of Nijmegen was signed, France was granted territories in Flanders and Franche-Comté. In 1681, Louis also seized Strasbourg and Casale in Alsace.

Colbert died in 1683 and Louis replaced him with François Michel Le Tellier, marquis de Louvois, the superintendent's rival. By this time, France's economy was in decline, and taxation and corruption were on the rise. The peasantry and bourgeoisie were suffering while the nobility, busy at **Versailles**, where Louis had moved his court in 1682, completely ignored their plight. In art, the blind adulation of **classical** art imposed by Le Brun was questioned. The nobility had grown tired of the academic style and began demanding more lighthearted subjects, paving the way to the Rococo. Also in 1683, Maria Theresa died, and in 1685 Louis secretly married his mistress, Françoise d'Aubigné Scarron, marquise de Maintenon. In the same year, he revoked the rights of the Huguenots (French Protestants) with the Edict of Fontainebleau, thereby also revoking the **Edict of Nantes**. This resulted in the emigration of approximately 400,000 Huguenots, who were mostly from the commercial class, and the devastation of the French economy. Louis's intolerant policies provoked the Protestant nations to unite against him. Conflict ensued, lasting until 1697, when the Treaty of Rijswijk was signed.

During the Spanish War of Succession, Louis defended his grandson Philip V's right to the throne and the **Hapsburg** possessions. Philip became the Spanish monarch, but Charles VI was granted the Spanish Netherlands and Spanish Italian possessions. Louis was forced to agree to keep the kingdoms of France and Spain separate in spite of the dynastic ties of its monarchs. He died in 1715 and, having witnessed the deaths of his son and grandsons, was succeeded by his great-grandson, Louis XV.

LOUVRE PALACE, PARIS. The Louvre Palace has a complicated history. Located in **Paris**, it was once the residence of the French monarchs, though today it functions as one of the most distinguished art museums in the world. In the 13th century, Philip II Augustus built a fortified structure on the site of the current palace to defend Paris from Norman invasion. This structure was enlarged by Charles V in the 14th century and subsequently renovated and enlarged further by Francis I, who sought to provide for himself a more imposing (and more residential) palace. Francis's architect, Pierre Lescot, left the project only partially completed when he died in 1578. Lescot's design comprised two stories capped by an attic and sloping roof, its façade embellished with the sculptures of Jean Goujon. In c. 1595, **Henry IV** had the Grand Gallery built to connect the Louvre to the Tuileries Palace built earlier for Catherine de' Medici. In c. 1639, **Jacques Lemercier** was called by **Louis XIII** to complete and extend the west wing. Lemercier also added the Pavillon de L'Horloge. He was careful to harmonize with Lescot's design, yet, on the third story, he added his own touches, including the caryatids that support the **pediment** and **dome**. **Louis Le Vau** took over in the late 1650s and completed the north and south wings. On the south façade, he superimposed colossal columns, an **anticlassical** feature for which he was heavily criticized by his contemporaries. He defended his design by explaining that, since this was the residential wing of the palace, it deserved a more imposing appearance. As Le Vau readied to work on the east façade in 1664, **Jean-Baptiste Colbert**, then superintendent of buildings, halted the project. He took Le Vau's designs and circulated them among the leading French and Italian architects to obtain their opinion. Soon, however, he began requesting alternate designs from these masters. Among the Italians, **Pietro da Cortona**, **Carlo Rainaldi**, and **Gian Lorenzo Bernini** submitted their proposals. Those by the first two architects were rejected, but Colbert requested that Bernini provide a second design. He then called the artist to Paris in 1665. Charles Perrault, the French literary figure who was Colbert's main assistant, opposed Bernini's design and conspired to have it rejected. The fact that Bernini commented on the provincial nature of French art and the superiority of Italian masterpieces, comments recorded by **Paul Fréart de Chantelou**, **Louis XIV's** steward, did not sit well with the French. And yet Bernini was asked to provide a third design. While the first two had included French elements such as an

emphasis on the horizontal plane and forms that recalled the king's crown, the third design was based on Italian domestic structures that featured a long block with a flat roof capped by a balustrade and statues, and articulated in the colossal order. Colbert deemed Bernini's design to be too massive and found the fact that the architect wanted to obscure the contributions by Lescot, Lemercier, and Le Vau problematic. He also objected to the interior arrangement that he believed did not provide the proper accommodations for the king. In 1667, the king abandoned Bernini's plan and instead appointed Le Vau, **Charles Le Brun**, and Claude Perrault, Charles's brother, to complete the project. These men opted for a temple-like structure built on a **rusticated** podium, with side wings opened and brought to the front. Though Bernini's third proposal was rejected, it proved to be a major influence in the final design. The double Corinthian columns in the colossal order, the balustrade that caps the structure, the arch that emphasizes the main entrance, and the bays at the center and either end that move forward are all elements taken from Bernini.

LOYOLA, SAINT IGNATIUS OF (1491–1556). St. Ignatius of Loyola was born to a noble family in Guipuzcoa, in the Basque region of Spain, the youngest of 13 children. As a child, he served Juan Velázquez de Cuéllar, treasurer to the court of Castile, as page. In 1509, he became a soldier under Antonio Manrique de Lara, duke of Nájera and Navarra, and received a serious leg wound in 1521 during the siege of Pamplona. St. Ignatius returned home and, during his recovery, he read the lives of the saints and the *Vita Christi* by Ludolph of Saxony. He was so taken by the readings that he decided to devote himself to the religious life. In 1522, he set out to Manresa in the Catalan region, where he remained until the following year, adopting a strict asceticism. While there, he experienced visions that led to his writing the *Spiritual Exercises*, a text published in 1548 and meant to inspire devotion through prayer, meditation, and other prescribed practices. After Manresa, St. Ignatius studied at the University of **Paris** and there, in 1534, he and six of his followers established the Company of Jesus. Taking vows of poverty and chastity, they were determined to do missionary work in Palestine. The war between Venice and the Ottoman Empire, however, impeded their voyage, so, instead, they devoted themselves to preaching and charitable works around northern Italy. In 1537, St. Ignatius was ordained in Venice. He and his companions eventually recruited new members and, in 1540,

they sought the approval from Paul III to form the **Jesuit Order**, its main objective to provide education and engage in scholarship and missionary work meant to spread the Catholic faith throughout the world. Approval was duly granted and St. Ignatius was appointed the society's first general. St. Ignatius died from a fever in 1556 and was canonized in 1622 by Pope **Gregory XV**.

LUCRETIA (c. 1621). Genoa, Palazzo Cattaneo-Adorno. **Artemisia Gentileschi** rendered this work for the Genoese nobleman and collector, Pietro Gentile. The story stems from the writings of **Ovid** and Livy. Lucretia was the virtuous ancient Roman wife of Collatinus. One night, Sextus Tarquinius, son of the tyrant King Tarquinius Superbus, and his men decided to spy on their wives to see which one of the women was the most virtuous. While the other women were out feasting, Lucretia was at home engaged in spinning. Seduced by her beauty and intent on violating her chastity, a few days later Sextus Tarquinius entered her bedroom as she slept and forced himself upon her. The next day, she summoned her husband and father, told them of the rape, and committed suicide by stabbing herself in the heart. Lucius Junius Brutus avenged her death by deposing King Tarquinius Superbus and causing the exile of his son, thusly establishing the Roman Republic. Since the Renaissance, the story had become an emblem of ideal chastity maintained at all costs, appearing often in *cassoni*, marriage chests decorated with didactic mythological stories. While most artists depicted Lucretia plunging the knife into her chest, Artemisia chose to present her caught in a moral quandary. Undecided as to whether to go on with the suicide, Lucretia sits upright on her bed and holds one of her breasts in one hand and the knife in the other. Her furrowed brow indicates her pondering on the events and making her final decision as to whether death will prevent her dishonor.

LUCY, SAINT (d. 304). St. Lucy was the daughter of noble parents from Syracuse, Sicily. She went on a pilgrimage to Catania with her mother, Eutychia, to view the relics of St. Agatha. There, her mother was cured of a hemorrhage and she agreed to allow St. Lucy to give a large part of her wealth to the poor. This angered the suitor to whom St. Lucy was unwillingly betrothed, and he denounced her as a Christian to Governor Paschasius. St. Lucy was sentenced to a brothel, but, when guards attempted to take her there, they could not move her. Then she

was ordered to die at the stake, but the flames did not harm her. In the end she was stabbed successfully in the throat. St. Lucy is the patron saint of eye ailments, as she supposedly tore out her own eyes to give to a suitor who admired them, but these were miraculously restored. Another version of her story claims that the tearing out of her eyes was part of her martyrdom. **Francisco de Zurbarán** painted *St. Lucy* (c. 1635–1640; Chartres, Musée des Beaux-Arts) for the Monastery of the Merced Descalza in Seville, Spain, holding a palm of martyrdom in one hand and a platter with her eyes resting on it in the other. **Caravaggio** rendered the *Burial of St. Lucy* (Syracuse, Museo Bellomo) in 1608 for the Basilica of Santa Lucia al Sepolcro in Syracuse, where her body was once entombed.

LUDOVISI, CARDINAL LUDOVICO (1595–1632). A native of **Bologna**, Cardinal Ludovico Ludovisi was the son of Duke Orazio Ludovisi and Lavinia Albergati and the nephew of Pope **Gregory XV**. He received his education in the Collegio Germanico in **Rome** and at the University of Bologna, where he obtained a degree in canon law in 1615. In 1621, Gregory XV ascended to the papal throne and one day later he gave Ludovico the cardinalate, with Santa Maria in Traspontina as his titular church. In the same year, the pope also appointed Ludovico archbishop of Bologna, legate in Fermo and Avignon, and *camerlengo* (chamberlain) of the Holy Roman Church. Ludovico also served as prefect of the Congregation of the Propaganda Fide and of the Signature of Apostolic Briefs, as well as vice-chancellor of the Church. These posts carried such high salaries that they allowed him to amass great wealth. In the early 1620s, he purchased several parcels of land near the Porta Pinciana in Rome and built for himself a magnificent villa on the site where the ancient gardens of Sallust had once stood. He also began purchasing antiquities and other artwork to decorate the new structure. His collection of ancient art included the famed *Dying Gaul* now in the Museo Capitolino, Rome, the *Suicidal Gaul and His Wife*, and *Ares*; these last two in the Palazzo Altemps, Rome. He was the patron of **Gian Lorenzo Bernini**, **Alessandro Algardi**, and **Guercino** and is portrayed in **Domenichino**'s portrait of *Pope Gregory XV and Cardinal Ludovico Ludovisi* (1621–1623; Béziers, Musée des Beaux-Arts). When Gregory XV died, Ludovico participated in the conclave, campaigning against Cardinal Maffeo **Barberini**. Barberini won, ascended to the throne as Pope **Urban VIII**, and ordered Ludovico to return to his archbishopric

in Bologna, where he spent the rest of his life. He died there at the age of 37.

LUDOVISI FAMILY. The Ludovisi were a noble family from **Bologna**. Their good fortune was sealed when Cardinal Alessandro Ludovisi ascended the papal throne as **Gregory XV** in 1621, becoming the first **Jesuit** pope. In this capacity, he immediately turned his attention to providing his family with lucrative appointments, titles, and benefices that significantly increased their wealth. To his brother Orazio, who was already senator of Bologna, he conferred the titles of duke of Fianco and Zagarolo and general of the Church. To his nephew **Ludovico**, Orazio's son, he gave the cardinalate one day after his election, and later also the archbishopric of Bologna and the legations of Fermo and Avignon. Ludovico's brother Niccolò he appointed castellan of Castel Sant'Angelo, governor of the Borgo, and commander of the papal fleet during the war against the Turks. By marriage, Niccolò also became the prince of Piombino. The family's male line died out in the late 17th century, but the Ludovisi name was continued when Ippolita Ludovisi, Niccolò's daughter, married Gregorio Boncompagni, duke of Sora, in 1681, thus establishing the Boncompagni-Ludovisi branch. Their daughter Maria married her uncle, Antonio Boncompagni, to ensure that the principality of Piombino would remain in the family. The Ludovisi name is tied to the history of the sculptors **Alessandro Algardi** and **Gian Lorenzo Bernini**, the architect **Carlo Maderno**, and the painters **Guercino** and **Domenichino**. The Ludovisi amassed a notable collection of art that was particularly well known for its ancient pieces. *See also AURORA* (1621); *BURIAL OF ST. PETRONILLA*.

LUNETTE. In French, the word *lunette* is the diminutive of *lune* (moon) and is used to refer to any crescent or semicircular wall area that is enframed by an arch and located over a door or window, or below the curves of a **vault**. Lunettes are often filled with paintings, as in the case of those in the private chapel in the **Aldobrandini** Palace, **Rome**, for which **Annibale Carracci** and his assistants rendered religious landscapes in c. 1604. Annibale also filled the lunettes of the **Camerino Farnese**, for which he rendered his *Hercules at the Crossroads* (c. 1596; Naples, Museo Nazionale di Capodimonte), with scenes from the stories of Ulysses, Perseus, and the Catanian brothers. Another example is **Guercino's** lunettes in the Casino **Ludovisi**, **frescoed** with allegorical

depictions of Day and Night to complement his *Aurora* on the ceiling (1621).

LUTE PLAYER (c. 1615). Washington, D.C., National Gallery. The *Lute Player* is one of **Orazio Gentileschi**'s best-known works. It borrows from **Caravaggio** the heroic female type, the rich and varying textures of the still-life elements, and the pronounced **chiaroscuro**. On the table is a violin, some recorders, a cornetto, and songbooks that invite the viewer to join in the act of music making. That she holds the lute to her ear, as if tuning it, suggests that either the work was meant to denote the sense of hearing or the figure is an allegorical representation of Harmony. Most unusual about this work is the fact that the woman is seen from behind, her head turned toward the viewer.

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MADERNO, CARLO (1556–1629). The architect Carlo Maderno was from Capolago on the shores of Lake Lugano, now Switzerland. He went to **Rome** in c. 1576 to work for his uncle, Domenico Fontana, Pope Sixtus V's architect. Fontana left for Naples in 1594, and Maderno began his solo career. His first major commission, received from Cardinal Girolamo Rusticucci, was the renovation of the medieval Church of Santa Susanna, Rome (1597–1603), which included a new façade. Maderno's design for this last was based on **Il Gesù** (1568–1584) and featured a two-story elevation with scrolls connecting the upper and lower stories, and an imposing **pediment**. Maderno achieved the gradual crescendo from the lateral bays to the central portal by using pilasters in the outer bays, then engaged columns, and finally freestanding columns near the center.

When Giacomo della Porta, who had completed the façade of **Il Gesù**, died in 1602, Maderno took over several of his commissions. He completed the Villa Aldobrandini at Frascati and then also provided the **Water Theater** (1602) on the site. His patron was Cardinal **Pietro Aldobrandini**, who wanted the Water Theater to commemorate two of his political feats: the recovery of Ferrara for the papacy in 1598 and the peace negotiations between France and Savoy in 1601 over the marquisate of Saluzzo in the Piedmont region. In 1603, Maderno also succeeded della Porta as the official architect of **St. Peter's Basilica**. In 1605, Pope **Paul V** announced a competition to convert St. Peter's from

a **central** to a **Latin cross plan** structure. Maderno's design was approved in 1608 and, in the following year, construction began. He added three bays to form a **nave** and, in 1613, he began work on the façade. Following Michelangelo's earlier design, he used the colossal order and capped the structure with an attic. As in Santa Susanna, he emphasized the main entrance by using a gradual crescendo toward the doorways. During Maderno's work on the façade, the pope decided to include towers at either end. The bases were constructed, but the discovery of an underground spring halted the project. Unfortunately, these additions ruined the proportions of the façade that had been so carefully planned by Maderno. For this reason, to this day, some regard Maderno as an architect of lesser talent than his contemporaries. That Michelangelo's **dome** is no longer visible from the entrance square, caused by the addition of the three bays on the sloping terrain, has also prompted a sometimes negative view of Maderno's abilities as architect.

A number of Maderno's commissions were for private domestic structures. These include the Palazzo Mattei di Giove (1598–c. 1617) and the **Palazzo Barberini** (1628–1633), both in Rome. The first is one of Maderno's few palaces to have survived intact. Commissioned by Asdrubale Mattei, it follows the typical Renaissance palace design, with the courtyard being the most innovative part of the building, as it includes a play of solids and voids and is lavishly decorated with ancient statuary. The second palace was his most important secular commission. At first his intention was to build a block with an enclosed courtyard, but the irregularity of the terrain impeded the carrying out of his design. Therefore, Maderno devised a second H-shaped plan with superimposed arched **loggias** on the main façade. Maderno did not see the project completed. He died in 1629, and the Palazzo Barberini commission was passed on to his assistant **Francesco Borromini** and **Gian Lorenzo Bernini**.

MADERNO, STEFANO (1576–1636). The Italian sculptor Stefano Maderno is believed to have been born in either Capolago or Bissone, on the shore of Lake Lugano, Switzerland. He spent most of his adult life in **Rome**, where at first he restored ancient statues for local collectors. Soon, however, he began executing small terracotta sculptures inspired by these antique prototypes, among them ***Hercules and the Infant Telephus*** of 1620, now in the Hermitage Museum in St. Petersburg. Maderno's ***Hercules and Antaeus*** (c. 1622–1625; Cincinnati Art Museum)

is a statuette executed in bronze that also betrays his interest in ancient art, though it points as well to Antonio del Pollaiuolo's sculpture of the same subject in the Bargello, Florence (1470s). Maderno's *Nicodemus with the Body of Christ* (1605; St. Petersburg, Hermitage Museum) is evidence that he also studied the art of Michelangelo, and in particular the Renaissance master's various *Pietà* compositions. Maderno's most notable work is the life-size statue of *St. Cecilia* (1600) in the Church of Santa Cecilia in Trastevere, Rome, commissioned in 1599 by Cardinal Paolo Emilio Sfondrato when the saint's body was found intact in a coffin under the church's high altar during renovations. Maderno depicted the saint as she was found: recumbent, with hands bound, her head partially severed, and wearing an embroidered dress. The scale of the figure is said to correspond exactly to St. Cecilia's own dimensions. Once Maderno completed the sculpture, it was incorporated into the high altar, under which the saint was reburied. Maderno placed the figure in a black marble recess as though occupying an opened sarcophagus. The work became the prototype for subsequent recumbent saints rendered during the Baroque era and earned Maderno entry into the **Accademia di San Luca** in 1607. The commission was followed by the angels in the Aldobrandini Chapel at Santa Maria Sopra Minerva (c. 1605), the statue of *St. Charles Borromeo* (c. 1610) in the Church of San Lorenzo di Damaso, and the figures of Peace and Justice for the high altar at **Santa Maria della Pace**.

MADONNA DEGLI SCALZI (1590). Bologna, Pinacoteca Nazionale. Painted by **Ludovico Carracci** for the Bentivoglio Chapel in the Church of Santa Maria degli Scalzi, **Bologna**, this painting presents the **Virgin of the Immaculate Conception** standing on a crescent moon, wearing a crown of 12 stars, and surrounded by musical angels. To the left is **St. Jerome** holding the opened Vulgate, and to the right is **St. Francis** about to kiss the hand of the Christ Child, who snuggles comfortably in his mother's arms. Ludovico's prototype was Raphael's *Sistine Madonna* (1513; Dresden Gemäldegalerie), at the time located in the Church of San Sisto in Piacenza, not far from Bologna. From the prototype, Ludovico borrowed the arrangement of the standing Virgin and Child in the center flanked by a saint at either side. Ludovico's Madonna is, however, more stunning than Raphael's, her aesthetic appeal accentuated by the pinks and blues of her gown, the resplendence of her halo and crown, and the mist that surrounds her. That her bare right foot

is so prominently displayed has to do with the fact that the church for which Ludovico executed the work belonged to the Discalced Carmelites (the Italian word *scalzi* translates to “discalced”).

MADONNA DEI PALAFRENIERI (1605–1606). Rome, Galleria Borghese. This painting by **Caravaggio** was rendered for the Compagnia dei Palafrenieri (Company of the Papal Grooms) and was to be placed above their altar at **St. Peter’s Basilica**. Only a few days after installation, it was transferred to the nearby Church of Sant’Anna dei Palafrenieri, and, approximately two months later, it was sold to Cardinal **Scipione Borghese**. The work shows the **Virgin Mary** holding the Christ Child, rendered not as an infant but as a young boy. Together they crush the head of a serpent, symbol of the original sin brought onto humankind by Adam and Eve’s transgression while in Eden. The implication is that Mary, who conceived without sin (**Immaculate Conception**) and who bore the Savior, is the new Eve triumphing over the Fall. As a work conceived during the **Counter-Reformation**, the action of the Virgin and Child also implies the trampling of heresy (read as Protestantism) by the Church. To the right stands St. Anne, the Virgin’s mother, with hands clasped in prayer. **Giovan Pietro Bellori** asserted that the reason for the removal of the work from its intended location had to do with its lack of decorum. No doubt the explicit nudity of the Christ Child, the Virgin’s décolleté, and St. Anne’s old, tired, and wrinkled look were the elements Caravaggio’s patrons deemed objectionable.

MADONNA DI LORETO (1604–1605). Rome, Church of Sant’Agostino. In writing about **Caravaggio**’s *Madonna di Loreto*, **Giovanni Baglione** asserted that the people of **Rome** “made a big fuss” over the painting once it was installed in the Church of Sant’Agostino. The work was commissioned by the heirs of the **Bolognese** papal notary Ermete Cavalletti, who died in 1602, leaving funds for the establishment and decoration of his funerary chapel. In his will he specified that he wished the chapel’s **altarpiece** to depict the *Madonna di Loreto*, seemingly to ensure his salvation. In 1603, his heirs acquired a chapel at Sant’Agostino and, soon thereafter, commissioned Caravaggio to render the work.

Loreto is the town in Italy where the Holy House of Nazareth, the site of the **Annunciation**, is said to have been miraculously translated. In 1291, the fall of Palestine to Islam threatened the destruction of the Holy House, so angels supposedly lifted it from its foundation and set

it down in Dalmatia. Then, in 1294, the angels lifted it once more and placed it in Loreto, where, to this day, Catholics go on pilgrimage to view the relic. In the 14th century, the Basilica della Santa Casa was built around it and, in the early years of the following century, it was enshrined in a marble enclosure designed by the Renaissance architect Donato Bramante. Caravaggio's painting shows the **Virgin** and Christ Child appearing to two pilgrims who have come to venerate the Holy House in Loreto. The figures are barefoot, a traditional indication in art that they are on holy ground. The artist used a dramatic **chiaroscuro** to highlight the fact that the Virgin and Child have miraculously materialized. They receive the greatest amount of light and, in turn, illuminate the pilgrims, literally and metaphorically. The pilgrims are shown as humble types, with plain clothes and dirty feet and nails, common to Caravaggio's art—features **Giovan Pietro Bellori** found to violate the rules of decorum.

MADONNA OF THE ROSARY, ORATORIO DEL ROSARIO, PALERMO (1624–1627). In 1624, **Anthony van Dyck**, who rendered the *Madonna of the Rosary*, received an invitation from Emanuele Filiberto of Savoy, then Viceroy of Sicily, to travel to Palermo to render his portrait. Van Dyck, who at the time was in Genoa, accepted the invitation hoping to obtain commissions from the large and wealthy Genoese community then living in Palermo. As luck had it, the plague broke out only a month after his arrival, and the city was quarantined to prevent the spread of the disease to other parts of Italy. Unfortunately, the devastation was great. Even Emanuele Filiberto succumbed to the plague. On 15 July 1624, the citizens of Palermo were given some hope when the remains of St. Rosalie, their patron saint, were discovered in the grotto of Monte Pellegrino after she supposedly had appeared to a hunter and revealed to him her burial site. To commemorate the blessed event, van Dyck was commissioned to paint a series on the life of St. Rosalie that included the *Madonna of the Rosary* for the Oratorio del Rosario, a Dominican institution established at the end of the 16th century by the Society of the Holy Rosary to commemorate the triumph at the Battle of Lepanto against the Turks. Van Dyck fled Palermo, returning to Genoa, where he completed the painting and had it delivered to its intended site, the oratory's high altar. This is the largest painting the artist created during his stay in Italy, and one of his finest **altarpieces**.

The work presents the **Virgin** and Christ Child in a heavenly apparition. Mary drops a rosary onto St. Dominic's opened hand, references to the oratory's Dominican affiliation and the society that established it. According to legend, Dominic had retired to a forest near Toulouse, where he had been trying unsuccessfully to convert the Albigensians. He prayed for three days and three nights until the Virgin appeared to him, giving him the rosary and instructing him to win the souls of the Albigensians through penance and prayer. In the center foreground of van Dyck's painting, a nude child holds his nose, a traditional reference to death and decay, and points to those who are stricken by the plague. In the middleground is St. Rosalie petitioning the Virgin and Child for the restoration of health in Palermo.

In devising the composition, van Dyck looked to **Peter Paul Rubens's** *St. Gregory Surrounded by Saints* (c. 1608; Grenoble, Musée des Beaux-Arts), a work intended for his mother's tomb in the Abbey of St. Michael in Antwerp, where van Dyck would have seen it. The lush brushwork and vivid colorism come not only from Rubens, but also from van Dyck's direct study of the works of the Venetians, and particularly Titian. When van Dyck painted this work no precedents for the depiction of St. Rosalie existed. Therefore, it shows his inventiveness in formulating a new standard of visual representation.

MADONNA OF THE STEPS (HOLY FAMILY ON THE STEPS)

(1648). Cleveland Museum of Art. Two versions of this work by **Nicolas Poussin** exist, one in the Cleveland Museum of Art and the other, believed to be a copy, in the Washington, D.C., National Gallery. The work, commissioned by the French art collector Nicolas Hennequin de Fresne, falls in Poussin's mature period when he favored a **classicist** approach. The composition emulates ancient **relief** sculpture, the figures arranged to form a triangle and the contours clear and linear. In the background is ancient architecture that serves to push the figures forward, the setting constructed through a series of overlapping parallels that establish the scene's depth. The work is filled with symbolic elements. The objects in the foreground refer to the gifts brought by the magi when Christ was born. In the center, the **Virgin** holds up the Christ Child to present him to the viewer as the Savior. To the left is St. Elizabeth, Mary's cousin, and her son, **St. John the Baptist**, who offers the Christ Child an apple, a reference to the Fall of Man and the future

redemption of humankind through Christ's death and resurrection. **St. Joseph**, Mary's husband, is shown in profile on the right using a compass on a tablet, the instruments of an architect—unusual attributes that, for reasons that are now not clear, were included by Poussin to elevate the saint's profession as a carpenter to a higher realm. St. Joseph is given the least amount of light to indicate that he was not involved in the Savior's conception. That the steps are included in the foreground and continue beyond is a reference to Mary as the stairway to Heaven.

MAES, NICOLAES (1634–1693). The Dutch painter Nicolaes Maes was born in Dortrecht in 1634 to a merchant family. In the late 1640s and early 1650s, he lived in Amsterdam, where he became **Rembrandt's** pupil, returning to Dortrecht in 1653. He is known to have lived in Antwerp in the mid-1660s, where he was able to study the works of **Peter Paul Rubens**, **Anthony van Dyck**, and **Jacob Jordaens**. In 1673, he returned to Amsterdam, where he died in 1693. One of Maes's favorite subjects was the housewife or servant in an interior setting performing a mundane activity, for example his *Woman Plucking a Duck* of 1655 (Philadelphia Museum of Art), a work filled with erotic content. A wine pitcher and glass in the background and the game bag and gun on the wall suggest the presence of a man. That a cat, symbol of sexual desire, and a duck (in Dutch, the word for "bird" is *vogelen*, also a slang for *copulation*) are present in the work indicates that the painting is not really about household chores. Other works by Maes include the *Account Keeper* (1656; St. Louis Art Museum), which is a personification of Avarice, and the *Idle Servant* (1656; London, National Gallery), a representation of Sloth. By the 1660s, Maes devoted himself mainly to portraiture. Examples of this phase in his career include the portrait of *Jacob Trip* and his wife, *Margaretha de Geer* (both c. 1660; Budapest, Szépművészeti Múzeum).

MAGDALENA VENTURA WITH HER HUSBAND AND CHILD (1631). Toledo, Museo Fundación Duque de Lerma. This work by **Jusepe de Ribera** was painted for Fernando Afán de Rivera y Enríquez, duke of Alcalá and viceroy of Naples, who was fascinated by Magdalena Ventura, a woman struck with hirsutism, a condition usually caused by hormonal imbalances that results in the development of excessive body hair. A long inscription on two superimposed stones depicted on the right side of the painting explains Magdalena's situation. She was a resident of Accumoli, part of the Kingdom of Naples, who at the age of

37 began to grow a long beard. At the time of the portrait, Magdalena had given her husband, Felici de Amici, here depicted on the left, three sons, the youngest of whom she holds in her arms. To emphasize her feminine qualities and ability to bear and nurture children in spite of her condition, Ribera depicted her suckling her baby, her breast large and centered on her furry chest. Above the stones are the spindle and distaff, implements used for weaving that were then considered to be signs of domesticity and female virtuosity. Next to them is a sea snail, a traditional symbol of hermaphroditism. Though some would classify the painting's subject as a freak of nature, Ribera depicted the woman with great dignity. In fact, the inscription on the stones refers to her as *EN MAGNUM NATURA MIRACULUM*, a great miracle of nature. The work speaks of the interest in the Spanish court and its territories in the anomalies of nature and the desire to record them. In fact, this is not the first Spanish portrait of a bearded woman. In 1590, the Spanish painter Juan Sánchez Cotán rendered the portrait of *Brigida del Rio* (Madrid, Prado), who was also struck with hirsutism.

MAGDALEN, SAINT. See MARY MAGDALEN, SAINT.

MAID AND CHILD IN A COURTYARD OF DELFT (1658). London, National Gallery. Signed P.D.H. and dated to 1658 on the left cornerstone of the house depicted, this work by **Pieter de Hooch** is one of his great masterpieces. It presents a woman and a child in a Delft courtyard who have collected some foodstuffs. Clearly there is a close bond between the two, as they hold hands and smile at each other. Inside the house, another woman is seen standing by a doorway that affords a view of the street and houses beyond. This use of adjoining interior and exterior spaces, some left in the dark and others made light, is common in de Hooch's art and part of the spatial experiments being carried out at the time by artists like Emanuel de Witte in Delft, where he lived. Also characteristic of de Hooch is the sense of calm that pervades the scene. A contrast exists between the woman outdoors, who faces the viewer and is accompanied by the child, and the woman indoors, who is seen from behind and is alone. The broom and bucket in the foreground are symbols of cleanliness, so the painting speaks of the orderly Dutch household and of virtuous mothers and daughters engaging in domestic duties. Above the entrance to the house is an inscription de Hooch borrowed from the Hieronymusdale Cloister in Delft. It reads: "This is in **St. Jerome's** valley, should you

wish to resort to patience and meekness, for we must first descend if we wish to be raised, 1614.” Though an odd addition to the painting, in some ways the inscription seems appropriate, as it speaks of serenity and humility as the way to salvation, and de Hooch’s environment is unassuming and imbued with stillness. That every brick is carefully denoted, as well as every leaf, every strand of the broom, and other such details, speaks of de Hooch’s own patience and meticulous approach to art.

MAIDSERVANT POURING MILK (c. 1660). Amsterdam, Rijksmuseum.

In the late 1650s, **Johannes Vermeer**, who rendered this work, began creating paintings that showed a single figure in an interior setting, usually standing by a window and engaged in a particular task, completely unaware of the viewer’s presence. A flood of light enters the space of these paintings, bathing the various surfaces, and a contrast of textures produced by different objects is normally included. These works are rendered in a thick **impasto** applied through the use of a pointillé technique (paint applied in a series of dots) that produces a scintillating effect. The *Maid servant Pouring Milk* is one of those paintings. The woman here is engaged in the preparation of food. She has been identified by some scholars as Tanneke Everpoel, the servant who worked for Maria Thins, Vermeer’s mother-in-law, in the 1660s. She stands by a table, where a basket of bread and a tankard are prominently displayed, and she pours milk from a pitcher into a bowl. The window is to the left and next to it hangs a small picture and two baskets, one woven and the other made of shiny brass—testimony to Vermeer’s interest in rendering varying textures and reflective surfaces. The imperfections on the wall, including nail holes and areas where the plaster is worn away, are the elements that add visual richness. On the ground is a foot warmer, while on the lower part of the room’s back wall are Delft tiles. The sparkles of light that dot the various surfaces have been viewed by scholars as unresolved light nodes or circles of confusion seen when looking through a camera obscura, a precursor to the modern photographic camera believed to have been used by Vermeer as an aid in rendering his scenes. That the figure stands in front of a light background suggests the influence of **Carel Fabritius**, who, like Vermeer, was active in Delft and who was the first to introduce this feature to the art of the region.

MAINO, JUAN BAUTISTA (1578–1649). The Spanish painter Juan Bautista Maino was born in Pastrana, Guadalajara, Spain, to a Mila-

nese father and a Portuguese mother. The details of his training are not completely clear. One 17th-century source states that he was a student of **Annibale Carracci** and a close friend of **Guido Reni**, though the general consensus is that, most likely, he was the pupil of **El Greco** in Toledo, where Maino is first documented in 1611. There, in 1613, he took vows at the Dominican Monastery of San Pedro Martir. In the following year, Philip III of Spain called him to his court in Madrid and charged him with teaching drawing to his son and heir, **Philip IV**. At court, Maino also devoted himself to portraiture. He is, however, best known for his religious and history paintings. He rendered *Adoration of the Magi* and *Adoration of the Shepherds* (both 1612–1613; Madrid, Prado) for the Monastery Church of San Pedro Martir. These works feature graceful, sweet types rendered in colors closely related to Reni's palette, giving credence to the 17th-century source that asserted Maino's connections to the Italian master. Maino's *Recapture of Bahia* (1634–1635; Madrid, Prado) he painted for the Hall of Realms in the king's Palace of El Buen Retiro. This is an event that took place in 1625 and resulted in the recovery by Spain of Bahia, Brazil, from the Dutch. In the painting, Don Fadrique de Toledo, who commanded the 52 Spanish and Portuguese vessels that ensured victory, points to a tapestry where Philip IV tramples on Heresy, Fury, and War while being crowned by his minister, **Gaspar de Guzmán y Pimentel**, count duke of Olivares, and **Minerva**, goddess of war and wisdom. Olivares offers the monarch an olive branch, symbol of peace, and the goddess holds the palm of victory. The defeated Dutch kneel in front of the tapestry, while, in the foreground, two individuals care for a wounded soldier, this image modeled after scenes of the *Pietà* to cast the Spaniards as benevolent toward their conquered enemies. For the same iconographic reason, Maino included the allegorical figure of Charity next to them. She is shown, as is customary, with an infant on her lap and two toddlers at her side. Maino died in the Monastery of Santo Tomás in Madrid in 1649.

MALVASIA, CARLO CESARE (1616–1693). Carlo Cesare Malvasia is important to the study of Baroque art because of the history of **Bolognese** painting and collection of biographies of Bolognese artists he authored, titled the *Felsina Pittrice, Vite de Pittori Bolognesi*, published in 1678. The text is the most informative source on the Bolognese reform movement that was led by the **Carracci**. Born in Bologna to an aristocratic

family, Malvasia, in his youth, tried his hand at poetry and painting. To this end, he became a member of the literary *Accademia dei Gelati* and he took lessons from the local artists Giacinto Campana and Giacomo Cavedone. In 1639, after obtaining a degree in law, Malvasia went to **Rome**, where he became a member of several other literary groups, including the *Accademia degli Umoristi* and the *Accademia dei Fantastici*. Through these, he made the acquaintance of important patrons, among them cardinals Giovanni Francesco Ginetti and Bernardino **Spada**, as well as the sculptor **Alessandro Algardi**. By 1647, Malvasia was back in Bologna teaching law at the local university. Having obtained a degree in theology, in 1662, he was appointed canon to the Cathedral of Bologna. This provided travel opportunities that led to contacts with the likes of Cardinal Leopoldo de' Medici, whom he served as artistic adviser, and Pierre Cureau de la Chambre, the protégé of **Jean-Baptiste Colbert** who facilitated Malvasia's access to the court of **Louis XIV of France** and the **French Academy of Painting and Sculpture**. In fact, Malvasia dedicated the *Felsina Pittrice* to the French monarch.

Modeled after Giorgio Vasari's *Lives of the Most Excellent Painters, Sculptors, and Architects* (1550, revised in 1568), the *Felsina Pittrice* celebrates the art of Malvasia's native city from its beginnings. Yet, while Vasari relied mainly on anecdotes and *topoi* (formulaic literary conventions) to compose his biographies, Malvasia used a more scholarly approach. He examined documents pertaining to each master he treated, including letters, baptismal records, property transactions, and wills. At the time, this was an unprecedented approach to the biographical genre. Also, Vasari had argued for the preeminence of the Florentine-Roman School, headed by Michelangelo and Raphael, and Malvasia used his text to rebuke such a claim, giving primacy to the art of Bologna. By the same token, he rejected **Giovan Pietro Bellori's** claim that **Annibale Carracci** was the central figure of the Bolognese reform, in his view, for no other reason than the fact that Annibale had moved to **Rome** to paint the **Farnese Ceiling** (c. 1597–1600; Rome, Palazzo Farnese). For Malvasia, it was **Ludovico Carracci** who deserved the credit. For him, Ludovico's **frescoes** in the cloister of San Michele in Bosco in Bologna, commissioned in 1603 and now in a poor state of preservation, were as worthy of admiration as Annibale's Farnese Ceiling, proving that Rome did not possess a superior school of art. Clearly, patriotism was the driving force of Malvasia's assessments.

MAN WRITING A LETTER (c. 1665). Dublin, National Gallery of Ireland. **Gabriel Metsu** created this work as a pendant to the *Woman Reading a Letter* (c. 1665), also at the National Gallery of Ireland in Dublin. Both works owe a debt to **Johannes Vermeer** in the spatial construction, the stillness of the scenes, and the complete lack of interaction between the figures and the viewer. In the *Man Writing a Letter*, a handsome young man is seated at a desk by a window, penning his letter. His elegant attire and the expensive accessories in the room, including the pastoral landscape in a gilded frame and the carpet on the desk, indicate that he is from the bourgeoisie. A globe can be seen through the glass of the opened window, a reference to worldliness. In the companion painting, the woman is dressed in luxurious ermine and silk. She had been engaged in needlework when the letter arrived, as indicated by the cushion and threads that rest on her lap and the basket with cloths at her side, symbols of domestic virtue. The maidservant who stands to the right still holds the envelope in her left hand, while, with her right, she parts the curtain that covers the painting in the background. It depicts a sailboat navigating through rough waters, a reference to a then popular adage that compared love to a perilous voyage at sea. The small dog in the center of the composition is a symbol of fidelity, denoting that the man and woman are a married couple or, at least, loyal to each other. While all indications suggest that this is a virtuous couple, their erotic longing is also denoted. The shoe in the foreground is a reference to foot fetishism and appears often in Dutch **genre** art.

MANCINI, GIULIO (1558–1630). Giulio Mancini was a physician by profession, though he is best known for his activities as amateur art critic and patron. A native of Siena, he studied medicine at the University of Padua. Having received his degree, he moved to **Rome**, where, in 1595, he obtained a position in Santo Spirito, the city's oldest hospital. Mancini's friendship with Cardinal Pietro Campori, the hospital's director, led to his appointment in 1623 as Pope **Urban VIII**'s personal physician. In 1629, Urban appointed him to the Congregazione di Sanità (Congregation of Health), established by the pope to enact preventive measures against the plague. Mancini's prestigious medical career and connections to the **Barberini**, the pope's family, granted him great privileges. He was a self-professed atheist who encouraged his acquaintances to eat meat during Lent, an action strictly prohibited by the Church. He had an interest in astrology, and he wrote on the ability of

certain individuals to prophecy and in defense of a woman accused of witchcraft. Further, he had an affair with a married woman whose son was a criminal, and yet he was able to stop his prosecution. Mancini's actions were never questioned, nor was he ever submitted to trial, even though his behavior would have been reason enough for him to be brought before the tribunal of the Inquisition. In terms of his fondness for art, he is known to have coerced his patients into paying him for his medical services with paintings in their collection.

Mancini penned a treatise, titled *Considerazioni sulla Pittura* (*Thoughts on Painting*), largely between 1617 and 1621. The text is a guide for collectors on connoisseurship, conservation, and the proper display of art. Though not published until 1956, the large number of manuscript copies to have come down to us suggest a wide readership. Mancini's views about art differ markedly from those of his theorist contemporaries, namely **Giovanni Battista Agucchi** and **Giovan Pietro Bellori**. While these two men defined beauty in **Neoplatonic** terms, Mancini believed that it was determined by proportions, color, and expression. For him, beauty existed in all things in nature, even the deformed, as long as the artist preserved decorum. Mancini's treatise is best known for his severe criticism of **Caravaggio's** use of the corpse of a prostitute as his model for the *Death of the Virgin* painted for the Church of Santa Maria della Scala, Rome (1605–1606). Mancini objected not to the artist's naturalism per se, but to the lack of respect he demonstrated in depicting the **Virgin Mary**—slumped over, decomposed, and bloated. One of the most interesting aspects of Mancini's *Considerazione* is his opposition to censorship, this in spite of the fact that he lived in the era of the **Counter-Reformation** when the Church was attempting to use art as a weapon against the spread of Protestantism. In his text, he took to task the religious zealot Girolamo Savonarola, who burned precious works of art in Florence, calling him an extremist. For Mancini, erotic art also had its place in art collections, as long as it was kept covered and only shown by the owner to his wife or a person of confidence. Mancini's *Considerazioni sulla Pittura* reveals much about attitudes on art in the Baroque era and provides insight into patronage, collecting, and display practices.

MANFREDI, BARTOLOMEO (c. 1580–c. 1621). The details of Bartolomeo Manfredi's career as painter are not well known. None of his works

are signed or dated, nor are there any documents that would indicate the circumstances of his commissions. Also, he seems to have worked exclusively for private patrons, as information on any public works he may have created is lacking. He did, however, enjoy great popularity in his lifetime, as attested by the fact that his works figured in some of the most important collections, including those of Marchese **Vincenzo Giustiniani**, the Chigi, and Ferdinand de' Medici, the grand duke of Tuscany. Manfredi was born in Ostiano near Mantua and received his early training in nearby Cremona, Brescia, and Milan. Sometime in 1600 or soon thereafter, he went to **Rome**, where, as **Giovanni Baglione** informs, he first studied with Cristoforo Roncalli, called il Pomarancio, and then became **Caravaggio's** servant and assistant. Manfredi's solo career began in 1606, when both Roncalli and Caravaggio departed from Rome.

Manfredi was one of the closest followers of Caravaggio. In fact, many of his subjects were taken directly from the latter's *Calling of St. Matthew* in the **Contarelli Chapel** at San Luigi dei Francesi, Rome (1599–1600). Manfredi's *Gypsy Fortune Teller* (c. 1610–1615; Detroit Institute of Arts) depicts a subject also tackled by Caravaggio (c. 1596; Rome, Capitoline Museum). Like his master, he used half-figures set against a dark, undefined background and imbued with a theatrical **chiaroscuro**. The *Allegory of the Seasons* (c. 1610; Dayton Art Institute), with its erotic content, the still-life elements in the foreground, the well-defined contours, and the sharp contrasts of light and dark, again points to Caravaggio's style. So do the various metaphorical levels of meaning, including the allusions to the five senses, the three ages of man, and music as the vehicle for love. Manfredi's *Cupid Punished by Mars* (1605–1610; Chicago, Art Institute) is his most notable work and relates compositionally and thematically to Caravaggio's *Amor Vincit Omnia* (1601–1602; Berlin, Gemäldegalerie), while his *Guardroom* (c. 1608; Dresden, Gemäldegalerie) borrows from Caravaggio's *Cardsharps* (1595–1596; Fort Worth, Kimbell Museum of Art). Manfredi also created religious works, including *Cain Killing Abel* (c. 1610; Vienna, Kunsthistorisches Museum) and the *Triumph of David* (c. 1615; **Paris, Louvre**). He was responsible for transmitting the Caravaggist mode of painting to the foreign masters who visited Rome in the early decades of the 17th century, particularly from France and the Netherlands. In fact, **Joachim von Sandrart** referred to the style of Manfredi's Dutch followers as the Manfredi manner.

MANSART, FRANÇOIS (1598–1666). The French architect François Mansart was the son of a master carpenter from whom he received his early training. When his father died in 1610, Mansart completed his apprenticeship with his brother-in-law, the architect Germain Gaultier, who had collaborated with **Salomon de Brosse**. In fact, some believe that Mansart himself worked for de Brosse at the Château de Coulommiers (1613). De Brosse's influence is indeed palpable in Mansart's structures. There is no evidence to suggest that Mansart ever traveled to Italy. He was, however, familiar with the Italian architectural visual language, perhaps through the works of de Brosse and **Jacques Lemercier** or the treatises penned by Italian architects **Giacomo da Vignola** and Andrea Palladio that by then had been translated into French. Also available in France were the treatise of the ancient engineer **Vitruvius** and books with reproductions of the monuments from antiquity that formed the basis for the Italian Renaissance architectural vocabulary. Mansart had a peculiar personality. He had difficulties with his patrons, including **Anne of Austria**, who dismissed him from the **Val-de-Grâce** commission for his reckless spending and innumerable changes to the plans. This was his usual working mode and, for this reason, many of his buildings were never completed, prompting some art historians to call Mansart "the designer of the incomplete."

Mansart's first recorded commission was the façade of the **Church of the Feuillants** in **Paris** (1623–1624; destroyed and known only through engravings), a work based on de Brosse's Church of St. Gervais in that he copied its last two stories, with some modifications. Mansart added a tall screen above the segmented **pediment** and spiral scrolls with **rusticated** pyramids surmounted by an orb and crown at either side to visually connect the two levels. Mansart correctly applied the **classical** orders to the structure, with the Ionic below the Corinthian. In 1632, he built a second church (fin. 1634), Sainte Marie de la Visitation, for the Order of the Filles de la Visitation de Sainte Marie founded in 1610 by François de Salles for the purpose of tending to the sick and the poor. This is a **central plan domed** structure with three curvilinear chapels capped by oval domes that are adorned in the interior with applied stucco decorations. In the exterior, the façade is dominated by a protruding entrance pavilion that takes on the form of a **triumphal arch** enclosing a pedimented doorway. It is capped by a *toit à l'impériale* (a French bulbous type roof), and behind it one can see the massive main dome with its tall lantern. Mansart again experimented with curvilinear

forms in the chapel of the Château de Fresnes (c. 1645), a miniature version of his original plan for Val-de-Grâce. Here the central plan domed structure is surrounded by three equal **apses**, one to function as the choir and the other two as the arms of the transept.

Mansart is best known for his private residential structures. The **Château de Berny** at Val-de-Marne, Fresnes, he built in 1623–1624. Unfortunately, only a portion of the court façade survives; the rest is known from a drawing and some engravings. Mansart devised a freestanding structure with independent roofs, at the time a major departure from the usual French château type. He also added some curvilinear forms along the court to provide movement to the structure and flanked it with quadrant colonnades. The **Château de Balleroy** (beg. c. 1631) near Bayeux remains intact. Since the building is fairly small, Mansart emphasized its vertical axis to add a sense of monumentality. The structure sits on a terrace accessed by semicircular stairs that break the monotony of the rectilinear forms. The central block is composed of three stories and crowned by a pitched roof with dormers. The side blocks mimic these forms, yet their height is decreased so as not to compete with the central block. Mansart's **Château de Blois** (1635–1638) in Loire-et-Cher uses a U-shaped layout for the main block, enhanced by a quadrant colonnade on the lower level and with an entrance reached by a curved staircase. His **Château de Maisons** (1642–1646) in Yvelines is also freestanding and composed of a central block with protruding pavilions at either side, each also with independent pitched roofs with dormers. At the end of each wing is a single-story cubic pavilion, at the time a new feature in French architecture. Also notable is Mansart's **Hôtel de La Vrillière** (beg. 1635), remodeled beyond recognition in the 18th and 19th centuries.

Mansart's belligerent attitude eventually ended his career. Toward the end of his life he only received sporadic commissions. After his death in 1666, Charles Perrault, **Jean-Baptiste Colbert**'s main assistant, wrote a biography of the architect. Today, he is considered one of the most skilled and influential figures in 17th-century French architecture.

MANSART, JULES HARDOUIN (1646–1708). Jules Hardouin-Mansart was the leading architect of the last decades of the 17th century in France. He was trained by his great-uncle, **François Mansart**, and influenced by **Louis Le Vau**. In 1678, Hardouin-Mansart was named the official architect of **Louis XIV** and commissioned to extend the Palace

of **Versailles**. Hardouin-Mansart filled the central receding bays of Le Vau's structure with the Galerie des Glaces. He also added the Salons de la Guerre and de la Paix and the north and south wings. In 1681–1686, he replaced Le Vau's Orangery with a larger, more imposing building and, in 1687, Le Vau's Trianon de Porcelaine with the Grand Trianon, where the king could retire from his court obligations as needed. In 1677–1691, Hardouin-Mansart built the Church of **Les Invalides**, originally intended as Louis's final resting place but now functioning as the mausoleum of Napoleon I and other national heroes. The structure, with its massive **dome** that rests on a tall drum, the **classical** articulations that become more pronounced as they reach the main entrance, and the **Greek cross plan**, is considered to be the greatest expression of Baroque religious architecture and decoration in France. Hardouin-Mansart's Versailles Chapel (1689–1710) is his other major commission. It is two stories high, with the upper level containing the royal pew. In the lower level, where the public and courtiers worshipped, is a low arcade, while in the upper story is a higher, more imposing Corinthian colonnade. Hardouin-Mansart was also involved in town-planning projects, including the Place de Victoires (1685), commissioned by Duke François de la Feuillade, which has unfortunately lost its original appearance due to the numerous changes made later to the site. Another is the Place Vendôme (beg. 1898), built on a plot of land once owned by César, duc de Vendôme, the illegitimate son of **Henry IV** who went bankrupt and sold the property to the king. At first, Louis wanted an arcaded square with buildings that were to house the royal library and some of the royal academies. For lack of funds, the plan was changed in 1698. Plots were sold to private individuals, mainly wealthy financiers, who could build to suit their own tastes.

Hardouin-Mansart is credited with expressing in architectural terms Louis XIV's absolutist political philosophy. His buildings are characterized by a classical regularity and grandeur, considered the zenith of the French Baroque style. *See also* CASCADE AT SAINT-CLOUD.

MARATTA, CARLO (1625–1713). Little has been written about the Italian painter Carlo Maratta. He was born in Camerano in the Marche region and spent most of his life in **Rome**. At the age of 12, he was apprenticed to **Andrea Sacchi**, who imparted upon him the **classicist** philosophy of the **Carracci**. When Sacchi died in 1661, Maratta completed his master's commissions and oversaw the settling of his estate. Maratta

was elected president of the **Accademia di San Luca** in 1664 and, after the death of **Pietro da Cortona** in 1669, became one of the leading painters of Rome. Maratta's most notable commission is the ***Triumph of Clemency*** (1673–1675), a ceiling fresco he rendered in the grand salon of the Palazzo Altieri, Rome, for **Clement X** and his family. Other works by Maratta include *Rebecca and Eliezer at the Well* (1655–1657; Indianapolis Museum of Art), the *Virgin with Sts. Charles Borromeo and Ignatius of Loyola* (1680–1690) in the Chiesa Nuova (Santa Maria in Valicella), and the *Assumption of the Virgin and the Doctors of the Church* (1689) in Santa Maria del Popolo. Maratta was also an accomplished portraitist. His portraits of *Cardinal Jacopo Rospigliosi* (1667–1669; Cambridge, Fitzwilliam Museum) and *Clement IX* (1669; Vatican, Pinacoteca) are two of his most remarkable examples.

MARINO, GIAMBATTISTA (1569–1625). Giambattista Marino was the foremost Italian poet of his era. A native of Naples, he moved to **Rome** in 1600, after being imprisoned twice for disorderly conduct. In the papal city, he worked for Cardinal **Pietro Aldobrandini**, where he had contact with **Giovanni Battista Agucchi**, who at the time was administering the cardinal's household. In 1608, Marino moved to Turin to serve Carlo Emanuele of Savoy, who, in 1609, knighted the poet and granted him a pension. In 1615, Marino was called to the court of **Marie de' Medici** in **Paris**, where his career soared. There, in 1623, he published his poem *Adone*, on the love of **Venus** and Adonis and composed of more than forty thousand lines, which he dedicated to the French queen. Considered Marino's masterpiece, it was much acclaimed by his peers and became the inspiration for **Francesco Albani**, who had access to an early version of the poem years before its publication, in his execution of the *Borghese Tondi* (c. 1618; Rome Galleria Borghese). While in France, Marino befriended **Nicolas Poussin** and encouraged him to travel to Italy. In 1624, Marino returned to Turin and then Rome, receiving a hero's welcome in both cities. He finally went back to Naples, where he died in the following year.

Marino's works are characterized by an emphasis on rhetorical embellishments that were widely imitated. This type of poetry became known as *Marinism* in his honor. Aside from his connections to Agucchi, Albani, and Poussin, Marino is of interest to art historians because of his art-collecting activities and, more importantly, his expositions on art. In his *Sacred Discourse*, published in 1614, Marino expressed the

parallels between painting and poetry and analyzed the former's various components. In 1620, Marino also published a collection of poems that describe real and imaginary paintings, titled *The Gallery*.

MARQUISE DE SEIGNELAY AS THETIS (1691). London, National Gallery. This work, painted by **Pierre Mignard**, depicts Catherine-Thérèse de Matignon-Thorigny, marquise de Seignelay, daughter-in-law of **Jean-Baptiste Colbert**. Widowed a year before the portrait was rendered, she appears in the guise of the sea **nymph** Thetis with two of her sons. The boys have been identified tentatively as her eldest son, Marie-Jean-Baptiste, and her youngest, Théodore-Alexandre. The former is shown as Achilles, the Trojan hero Thetis bore with Peleus, and the latter as **Cupid**. Thetis was told that her son would be greater than Peleus, but also that he would die in the Trojan War. Thetis dipped Achilles in the River Styx to grant him immortality. However, since she held him by the heel, this became his weak spot. To protect Achilles, she also descended into Mount Etna, the volcano in Sicily, to ask Hephaestus (Vulcan, in Roman mythology), god of fire, to manufacture armor for her son's protection. These precautions were useless. During the Trojan War, Paris struck Achilles on the heel and killed him. In the painting Marie-Jean-Baptiste is shown wearing the armor, and in the background is the smoking volcano into which Thetis descended. The painting implies that the marquise, like Thetis, is a good mother who protects her sons. The presence of Cupid has been read as Catherine-Thérèse's announcement to her peers that she was available for marriage. In fact, her foot rests on a shell, one of the attributes of **Venus**, the goddess of love.

MARRIAGE OF THE VIRGIN. The marriage of the **Virgin Mary** to **St. Joseph** is not described in the Bible. Instead, the scene stems from Jacobus da Voragine's *Golden Legend*. According to this source, Mary had so many suitors that the high priest decided to find her a proper husband by requesting that each bring rods to the temple. The man with the rod that bloomed would be granted Mary's hand in marriage. It was St. Joseph's rod that miraculously flowered, and he became the husband of the Virgin and stepfather to the Christ Child. In Renaissance depictions of the *Marriage of the Virgin*, the scene concentrates on the most salient details of the narrative. Both Pietro Perugino (1500–1504; Caen, Musée des Beaux-Arts) and Raphael (1504; Milan, Brera) presented the event

in front of the temple officiated by the high priest, with Joseph holding the blooming rod in one hand and placing the ring on the Virgin's finger with the other. The other suitors are also included, the one next to St. Joseph breaking his rod over his knee in frustration. In the Baroque era, the emphasis shifted to the sacramental nature of the event, not surprising since the Protestants had questioned the validity of the sacraments. Versions by **Ludovico Carracci** (c. 1590; London, National Gallery), **El Greco** (1613–1614; Bucharest, National Museum of Romania), **Nicolas Poussin** (1640; Grantham, Belvoir Castle; second version Edinburgh, National Gallery of Scotland), **Philippe de Champaigne** (1644; London, Wallace Collection), **Guercino** (1649; Fano, Fondazione Cassa di Risparmio), and **Bartolomé Esteban Murillo** (c. 1670; London, Wallace Collection) exemplify this shift. In fact, Ludovico, Poussin, and Murillo prominently displayed the descending Holy Dove to highlight marriage as a holy sacrament.

MARTHA, SAINT. Martha was the sister of Mary, who is often conflated with **Mary Magdalen**, and Lazarus. When Christ visited their home in Bethany, Martha complained to him that her sister was listening to his words rather than tending to her chores. Christ retorted that it was Mary who had chosen the better part. This is the scene **Diego Velázquez** depicted in the background of his *Christ in the House of Mary and Martha* (c. 1620) at the London National Gallery and **Johannes Vermeer** in his version (c. 1655) at the Edinburgh National Galleries of Scotland. With this episode, narrated in Luke 10:38–42, Martha came to symbolize the active Christian way of life and her sister, Mary, the contemplative existence. The two sisters sent for Christ when Lazarus fell ill. By the time Christ returned to Bethany, Lazarus had been entombed for four days. Martha told the Lord that, had he been there, her brother would still be alive. The Lord replied that Lazarus would rise again, adding, “I am the resurrection and the life. He who believes in me will live, even though he dies; and whoever lives and believes in me will never die. Do you believe this?” (John 11:25–26). After replying that she did believe and having recognized that Christ was the Son of God, Martha and the Lord went to Lazarus's tomb, where he commanded the man to rise. **Caravaggio's** *Raising of Lazarus* (1609; Messina, Museo Regionale) shows this particular moment. Lazarus, still in rigor mortis, has begun to emerge from death, as denoted by his extended arms and fingers, while Mary holds his head and kisses his cheek and Martha leans toward them.

Martha is mentioned in the Bible once more in reference to yet another visit by Christ to Bethany, now accompanied by his **Apostles** (John 12:1–9). While Martha served her guests, Mary poured perfume on Christ's feet and wiped them with her hair. In this story, Martha and Mary once again become metaphors for an active life dedicated to the service of Christ and spiritual devotion expressed through prayer and contemplation. One **apocryphal** legend relates that Martha, accompanied by Mary and Lazarus, went to France after Christ's death. There in the woods between Arles and Avignon, a dragon threatened the residents. Martha decided to take matters into her own hands. She looked for the dragon in the woods and found it attacking a young man. She pulled out a cross and aspersorium (vessel used to contain holy water) and doused the dragon with the holy water. This appeased the beast and Martha was able to restrain it with her girdle. **Francesco Mochi's** *St. Martha* in the **Barberini** Chapel at Sant'Andrea della Valle, **Rome** (1609–1628), shows her bending down to place the aspersorium in the monster's mouth.

Caravaggio's *Martha and Mary Magdalen* (c. 1598; Detroit, Institute of Arts) is an unusual picture that assumes Mary's identity to be that of Mary Magdalen, the prostitute who repented and became Christ's most faithful companion. The painting shows Martha reproaching her sister, who has not yet repented, for her vanity, represented by the convex mirror and orange blossom the latter holds, as well as the comb on the table. Martha leans over and enumerates the major points of her arguments with her fingers, while Mary's expression suggests her imminent conversion.

MARTYRDOM OF ST. ERASMUS (1628–1629). Vatican, Pinacoteca. Painted for an altar in **St. Peter's Basilica** dedicated to St. Erasmus, this work by **Nicolas Poussin** is his first recorded public commission. St. Erasmus was the bishop of Antioch who lived during the time when Emperor Diocletian was persecuting Christians (fourth century C.E.). For his beliefs, he was thrown into a fiery pitch but emerged unscathed. He was then imprisoned, but an angel released him. Finally, after further tortures and deliverances, he died from his wounds. In the painting, the Roman high priest is commanding Erasmus to worship a statue of **Hercules**, but he refuses to give up his Christian faith. For this, he is being disemboweled, his entrails rolled onto a spool. Above, two putti descend toward the saint, offering a crown of flowers and palm of martyrdom.

On the ground are his bishop's miter and vestments. This is a commission that first went to **Pietro da Cortona**, who produced a drawing. Later, the Fabbrica di San Pietro, the body that made decisions regarding construction and decoration in the basilica, passed on the commission to Poussin, who based his composition on Cortona's preliminary sketch, with a few minor modifications. When the painting was completed, it was hung next to **Valentin de Boulogne's** *Martyrdom of Sts. Processus and Martinian* (1629; Vatican, Pinacoteca) in the basilica's north transept, where, as **Joachim von Sandrart** recorded, the art connoisseurs of **Rome** came to view the two works and to discuss the merits of each. Poussin was praised for his mastery at depicting emotions, Valentin for his greater naturalism and color harmonies.

MARTYRDOM OF ST. PAUL (1638–1643). Bologna, Church of S. Paolo Maggiore. **Alessandro Algardi** rendered this sculpture, commissioned by **Virgilio Spada**, for the tabernacle above the high altar of San Paolo Maggiore in **Bologna**. This was a church that belonged to the Barnabite Order, also known as the Congregation of Regular Clerks of St. Paul, hence the choice of subject. Algardi carved the work in **Rome** and had it shipped to its intended location, where it remains to this day. That the figures stand on separate pedestals surely facilitated the task. Paul, the radical persecutor of Christians who experienced a vision on the way to Damascus that converted him to Christianity, joined the **Apostles** in their preaching efforts. He spread the gospel in Cyprus, Perga, Antioch, Lycaonia, and various parts of Europe, and established churches in Philippi, Thessalonica, Beroea, and Corinth. After a third journey to evangelize the world, Paul was arrested in Jerusalem, tried, and beheaded in Rome. Algardi shows the moment when the executioner is about to deliver the blow that will end the saint's life, thereby capturing a transient moment. This is unusual to Algardi's body of works. He was a partisan of the **classicist** mode and normally rejected histrionic compositions. Here, however dramatic, his scene is considerably more restrained than some of the sculptures of his competitor, **Gian Lorenzo Bernini**, who preferred a more theatrical and emotive language of representation. *See also* **CONVERSION OF ST. PAUL**.

MARTYRDOM OF ST. PETER THOMAS (c. 1608). Bologna, Pinacoteca Nazionale. This painting by **Ludovico Carracci** was rendered for the sacristy of the Carmelite Church of San Martino Maggiore in

Bologna. It shows Peter Thomas, a Carmelite saint and bishop, crucified to a tree and pierced by a poisoned arrow—a martyrdom inflicted upon him by the Turks during the Battle of Alexandria (1365). The suffering of the saint is denoted by his contorted hands, the curling of his toes, and his agitated drapery. Though his flesh may feel the pain, his spirit is healed by the miraculous apparition of the **Virgin** and Child on the upper right, to which he diverts his attention. To the left are his miter and staff, symbols of his ecclesiastic office. On the lower right is a portrait of the city of Bologna, included since St. Peter Thomas had attended the inauguration of the faculty of theology at the local university in 1364, when he became one of the city’s protectors.

MARTYRDOM OF STS. PROCESSUS AND MARTINIAN (1629).

Vatican, Pinacoteca. This work was commissioned from **Valentin de Boulogne** for one of the altars of **St. Peter’s Basilica**, where the relics of Sts. Processus and Martinian had been recently transferred. These men were the jailers of **St. Peter** in the Mamertine Prison in **Rome**. Hearing St. Peter preach, the two converted to Christianity and were also jailed. Emperor Nero then ordered their martyrdom by beating and beheading. Since Processus and Martinian were Roman soldiers, they became a fitting symbol of the Church militant. In Valentin’s painting, the saints are being stretched on a rack. One of the tormentors heats metal pokers over coals and another prepares a rod for the beating. Next to the saints stands Lucina, who, according to legend, consoled and encouraged Sts. Processus and Martinian as they endured the torture. Above is an angel on a cloud who offers a palm of martyrdom to the saints. A work rendered in the **Caravaggist** mode, it was hung next to Poussin’s *Martyrdom of St. Erasmus* (1628–1629; Vatican, Pinacoteca) in the basilica’s north transept, where, as **Joachim von Sandrart** recorded, the local art connoisseurs came to view the two works and discuss the merits of each. Poussin was praised for his mastery at depicting emotions, while Valentin was admired for his greater naturalism and harmony of colors.

MARY MAGDALEN, SAINT. This saint takes her name from Magdala, the fishing town on the western shore of the Sea of Galilee from which she originated. She was Christ’s closest companion, traditionally seen as a fallen woman who renounced her sinful life to become one of the greatest examples of Christian repentance. Mary Magdalen’s legend is a

conflation of various episodes from the lives of more than one woman. Mary the prostitute gave up her sinful life when Christ visited her home. While her sister, **Martha**, carried out her chores, Mary Magdalen listened to Christ's words, causing her conversion. *Christ in the House of Mary and Martha* is the subject of **Diego Velázquez's** painting of c. 1620 at the London National Gallery and **Johannes Vermeer's** of c. 1655 at the Edinburgh National Galleries of Scotland. Mary Magdalen is also believed to be the woman who washed Christ's feet with her tears, dried them with her hair, and anointed them with expensive perfumes. The Gospel of John places this event in the saint's own home, while the Gospel of Luke relates that it took place in the house of Simon the Pharisee. Either way, the scene becomes a prefiguration to the anointment of Christ's body after death. Mary Magdalen usually weeps at the foot of the cross in the crucifixion, as in **Antoine Coypel's** 1692 version (private collection). She was the first to visit Christ's sepulcher, only to find it empty. As the saint wept, Christ appeared to her in the guise of a gardener. Having recognized him, she tried to touch him, but he cautioned her against it, as he had not yet ascended to Heaven. The scene, called *Noli mi Tangere*, was rendered by **Claude Lorrain** in a landscape setting in 1681 (Frankfurt, Städelsches Kunstinstitut). **Guericino** shows his own interpretation of this event in his *Mary Magdalen at the Sepulcher with Two Angels* (1622; Vatican, Pinacoteca), a work intended for the Church of Santa Maria Maddalena delle Convertite in **Rome**. After Christ's death, Mary Magdalen went to the Provence region of France along with Martha and Lazarus. There she spent the rest of her life in the woods between Arles and Avignon engaging in penance and meditation. Her only sustenance was the holy eucharist, administered to her each day by angels. **Georges de La Tour** rendered the *Repentant Mary Magdalen* in 1638–1643 (New York, Metropolitan Museum of Art). Just before she died, Mary Magdalen was miraculously transported to the Chapel of St. Maximin, where she was given the last rites. This is the subject of **Giovanni Lanfranco's** *Translation of the Magdalen*, now in the Museo Nazionale di Capodimonte, Naples, painted for Cardinal **Odoardo Farnese's** Camerino degli Eremiti in the Palazzetto Farnese, Rome, in c. 1604–1605. Mary Magdalen is also present in **Ludovico Carracci's** *Bargellini Madonna* (1588; Bologna, Pinacoteca Nazionale), **Annibale Carracci's** *Christ in Glory with Saints* (c. 1597; Florence, Palazzo Pitti), and **Caravaggio's** *Death of the Virgin* (c. 1605–1606; Paris, Louvre).

MASSACRE OF THE INNOCENTS (1611). Bologna, Pinacoteca Nazionale. **Guido Reni's** *Massacre of the Innocents* is based on the biblical account in the Gospel of St. **Matthew** (2:16–18). When the Three Magi asked King Herod of Judea whether he knew where the newborn Christ could be found, they referred to the infant as the king of the Jews. Herod, who felt his position threatened, ordered the killing of all the male children of Bethlehem aged two and younger. The Christ Child was spared when **St. Joseph** was forewarned in a dream of the impending danger, leading him to take his family to safety in Egypt (the **flight into Egypt**). The story of the massacre gave artists the occasion to paint a complex scene of bloodshed and despair that highlighted their artistic abilities. Reni rendered his version for the chapel owned by the noble Berò family in the Church of San Domenico in **Bologna**. It is a work that combines **Caravaggist** realism with an idealization of forms. This is a scene of controlled emotions and reactions to the horrific event, with beautiful, young mothers opening their mouths in a dignified manner to scream, one on her knees in a gesture of prayer—the epitome of piety and devotion. The appealing red, blue, and gold draperies contrast markedly with the grayish tonalities of the dead infants in the foreground. Above, two putti hold palms of martyrdom, a promise of the rewards the victims will receive in Heaven for their suffering. The work proved to be a great success, inspiring **Giambattista Marino** to write a poem in its praise.

MASSIMO, CARDINAL CAMILLO (1620–1677). Cardinal Camillo Massimo was born in **Rome** to a noble family and was educated in the Sapienza, now part of the University of Rome. In 1653 he served as titular patriarch of Jerusalem and, in 1654, as nuncio of Spain. There, his task was to secure peace between France and Spain, but this mission was fraught with difficulties and he was called back to Italy by Pope **Alexander VII** in 1658. He retired to Roccasecca dei Volsci, his family's baronial domain, where he lived in semi-exile until 1669. In the following year, he received the cardinalate from Pope **Clement X**. Massimo is best remembered for his art patronage and collecting. Among the artists in his service were **Nicolas Poussin**, **Claude Lorrain**, **Carlo Maratta**, and **Diego Velázquez**, who rendered his portrait in 1650 (Kingston Lacy, The National Trust). He also was known for his magnificent collection of antiquities, including a substantial number of Greek and Roman coins.

MATTHEW, SAINT. Matthew, the son of Alpheus, was one of Christ's **Apostles** and the author of the first gospel in the New Testament. When Christ called him to become one of his followers, he was a tax collector for Herod Antipas, ruler of Galilee. Matthew himself narrates this particular episode of his life in his Gospel (9:9; also in Mark 2:14), placing it in the custom house of Capernaum. After his conversion, Matthew invited Christ to his home and celebrated the event with a feast that drew criticism from the Pharisees (a Jewish sect), since most of the attendees shared the saint's profession. This is because tax collectors were seen by the Jews as the agents of the Roman government that oppressed them. Later, Matthew was present at Christ's Resurrection and Ascension. Other details of his life are not given in the Bible. Accounts of his mission of evangelization and the particulars of his death rely mainly on conflicting legends. He is supposed to have gone to Judea after the Crucifixion, and then to Ethiopia, south of the Caspian Sea. There, according to one legend, he was martyred by sword for thwarting King Hirtacus's attainment of the virgin Ephigenia. Others state that Matthew died of natural causes.

The key episodes in the life of St. Matthew are illustrated by **Caravaggio** in the **Contarelli Chapel, Rome** (1599–1600, 1602). These are his calling by Christ, his writing of the Gospel while guided by an angel, and his martyrdom. **Hendrick Terbrugghen** also painted the *Calling of St. Matthew* in 1621 (Utrecht, Centraal Museum), inspired by Caravaggio. Both **Guido Reni** (1635–1640; Vatican, Pinacoteca) and **Rembrandt** (1661; **Paris, Louvre**) rendered *St. Matthew and the Angel*, an intimate scene showing the saint writing his gospel while an angel dictates to him the word of God. **Nicolas Poussin** rendered the *Landscape with St. Matthew* in 1640 (Berlin, Gemäldegalerie), where the angel again dictates the divine words, but now in the Roman countryside. St. Matthew also figures in **Annibale Carracci's** *Madonna of St. Matthew* (1588; Dresden, Gemäldegalerie), where he stands at the foot of the **Virgin's** throne holding a tablet, inkwell, and pen to record the details of Christ's life.

MAURITSHUIS, THE HAGUE (1633–1644). Mauritshuis was the home of Johan Maurits of Nassau-Siegen, the Dutch governor of Brazil. The palatial structure was designed by Jacob van Campen and **Constantijn Huygens** using a Dutch **classicist** style inspired by the architecture of Andrea Palladio. It is essentially a cube with a pitched roof, articulated

with colossal Ionic pilasters. The windows in the lower story are capped by lintels, while those in the upper story feature **pediments**. Festoons occupy the spaces below the upper windows. The main entrance is emphasized by a large pediment filled with applied sculpture that extends the length of the three central bays. The building's plan is completely symmetrical, with the same number of rooms at each level disposed at either side of a central vestibule—a Palladian approach to palace construction. Originally, the great hall in the upper story featured a **dome** surrounded by a walkway that, unfortunately, was lost to fire in 1704. Also lost were most of the interior decorations. When the building was restored, the interior was updated to satisfy the tastes then current. Only the drawings by Pieter Post, van Campen's assistant, remain to testify to the original features, including **frescoes** depicting Brazilian landscapes in the entrance hall executed by **Frans Post**, Pieter's brother. In 1820, Mauritshuis was purchased by the state to use as the royal picture gallery for the collection amassed by the stadtholders of Holland. Today, the Mauritshuis has one of the most notable collections of Northern art in the world, comprising approximately 800 pieces.

MAZARIN, CARDINAL JULES (GIULIO MAZARINI; 1602–1661).

Cardinal Jules Mazarin was born in Pescina, Abruzzi, to a Sicilian noble family with ties to the powerful Colonna, one of the feudal Roman clans. Mazarin was educated in the **Jesuit** College and the Sapienza in **Rome**. At 17, he accompanied Girolamo Colonna to the University of Alcalá in Spain. In c. 1622, he returned to Rome, where he obtained a doctoral degree in jurisprudence. In 1628, he served as captain of infantry in the regiment of Filippo Colonna in the Valtellina and, the following year, Pope **Urban VIII** entrusted him with the task of putting an end to the War of the Mantuan Succession. Having accomplished his mission with great success, Mazarin was made canon of San Giovanni in Laterano and Santa Maria Maggiore. In 1632, Mazarin successfully negotiated the Treaty of Turin between France and Savoy and was rewarded by being appointed two years later as vice-legate of Avignon and nuncio of France. In 1639, he became a French national after accepting Cardinal **Armand Richelieu**'s offer to serve King **Louis XIII of France**. Though Mazarin had never been ordained as a priest, Louis recommended him for the cardinalate in 1641, an honor duly granted by the pope. Richelieu died in 1642 and Louis in the following year, at which time the king's consort, **Anne of Austria**, placed Mazarin in

charge of the regency, appointing him first minister. In this capacity, he was involved in the negotiations for the **Peace of Westphalia** (1648) that ended the **Thirty Years War**, at which time most of Alsace became part of France. During the **Fronde** (1648–1653), Mazarin was temporarily exiled, but he returned to **Paris** in triumph in 1653. In 1659, he ended the war with Spain by signing the Peace of the Pyrenees that gave France Roussillon, Cerdagne, and part of the Low Countries. Mazarin amassed an important art collection consisting of approximately 500 paintings. His library boasted 40,000 volumes. He was also the patron of **Nicolas Poussin**.

MEDICI, MARIE DE' (1573–1642). Marie de' Medici was the daughter of Grand Duke Francesco I de' Medici of Tuscany and Archduchess Johanna of Austria, daughter of the **Hapsburg** Holy Roman Emperor Ferdinand I. She was one of seven children; only she and her sister Eleonora survived to adulthood. Her mother's untimely death, her father's remarriage, and his almost complete abandonment of his children caused great misery in Marie's early life. To make matters worse, in 1584, Eleonora was betrothed to Duke Vincenzo I Gonzaga of Mantua, leaving Marie behind. In 1600, Marie married **Henry IV of France**, whose previous marriage to Marguerite de Valois had been annulled in 1599, as she had been unable to provide an heir to the throne. Henry wanted to marry his mistress, Gabrielle d'Estrées, who had already given him three children, but she died during labor in the same year as the marriage annulment. Henry's failing finances now prompted his quest for a lucrative marriage alliance, which the Medici were willing to provide in order to enhance their own political clout. Marie's marriage was as wretched as her childhood. Henry's mistresses resented her presence at court and openly quarreled with her while Henry did nothing to defend her.

In 1601, Marie gave birth to the future king of France, **Louis XIII**. As Louis's personal physician, Jean Héroard, recorded in his journal, Marie was as neglectful of her son as her father had been of his own children. In 1610, when Louis was only eight years old, Henry was assassinated, and Marie, who was prevented by the Salic Law from assuming the throne as queen, was declared the boy's regent. In this capacity, her first course of action was to dismiss her husband's mistresses from court. At 13, Louis was considered officially of age to assume his monarchic duties, though Marie continued to govern for two more years. In 1615, she

arranged for his marriage to **Anne of Austria** and, in 1617, when the nobility rebelled against the monarchy because of her actions, Louis exiled her to the **Château de Blois**. Marie had come under the influence of Concino Concini, marquis of Ancre, her chief adviser, who was lining his pockets with monies from the royal treasury. He had also dismissed Henry's minister, Maximilien de Béthune, duc de Sully, causing further resentment from the nobility. Louis stopped the rebellion by ordering Concini's assassination as well as that of his wife, Leonora Galigai, also favored by Marie. In 1619, Marie escaped from Blois and allied herself with her younger son, Gaston d'Orleans, against Louis, only to be defeated. In 1622, Cardinal **Armand Richelieu**, then Louis's secretary of state and later first minister, reconciled the king with his mother, but their cordial relationship was not to last. A conspiracy to overthrow Richelieu in 1630 resulted in Marie's permanent banishment from the French court. She escaped to the Low Countries and then Germany, where she spent the last years of her life.

Marie is best known for her patronage of **Peter Paul Rubens**, who created for her the **Medici Cycle** in the **Palais du Luxembourg** in 1622–1625 to glorify her position as wife of Henry IV and mother of Louis XIII of France. The palace was built for her by **Salomon de Brosse** (beg. 1615), a French château type with **rustications** inspired by the Palazzo Pitti in Florence where Marie spent her childhood. Marie was also the patron of **Orazio Gentileschi**, who was present at her court in 1624, and **Philippe de Champaigne**, who in the same year worked on the decoration of the Palais du Luxembourg. The poet **Giambattista Marino** arrived at her court in 1615 and, in 1623, he published under her patronage his most celebrated poem, the *Adone*, which he dedicated to the queen.

MEDICI CYCLE (1622–1625). Paris, Louvre. In 1622, **Marie de' Medici**, wife of **Henry IV of France** and mother of **Louis XIII**, commissioned a series of 48 paintings from **Peter Paul Rubens** for two galleries in her **Palais du Luxembourg**, built earlier by **Salomon de Brosse** (beg. 1615). These galleries were to glorify the lives and deeds of Marie and Henry, who was assassinated in 1610 by François Ravaillac, a Catholic fanatic who jumped into the king's stagecoach and fatally stabbed him. In the end, only the paintings from the life of Marie were delivered, the subjects specified to Rubens down to the last detail by the queen. When Rubens obtained the commission, he had already

worked for Louis XIII, creating cartoons for 12 tapestries (1620–1621) with scenes from the life of Emperor Constantine the Great. Rubens had also worked for Marie's sister, Eleonora de' Medici, duchess of Mantua. This means that Marie knew of the master's talent and felt confident that her project would turn out as she expected.

The works dealing with the queen's life were to be divided into three groups: Marie's childhood, her marriage and role as consort, and her widowhood and regency. The first group included the *Fates Spinning the Destiny of Marie de' Medici*, the *Birth of Marie de' Medici*, and the *Education of the Princess*. For the second group, Rubens rendered the *Presentation of Marie de' Medici's Portrait to Henry IV*, the *Wedding by Proxy in Florence* that was attended by Rubens while traveling through Italy, the *Disembarkation of Marie de' Medici at Marseilles*, the *Marriage Consummated in Lyon*, the *Birth of the Dauphin at Fontainebleau*, the *Consignment of the First Regency*, and the *Coronation in St. Denis*. The third group of paintings included the *Death of Henry IV and the Proclamation of the Regency*, the *Council of the Gods*, the *Victory at Jülich*, the *Exchange of Princesses at the Spanish Border*, the *Felicity of the Regency*, *Louis XIII Comes of Age*, the *Escape from Blois*, the *Negotiations at Angoulême*, the *Queen Opts for Security*, the *Reconciliation of Marie de' Medici and Louis XIII*, *Time Unveils the Truth*, and the *Triumph of Marie de' Medici*. The cycle also included the portraits of Johanna of Austria and Francesco I de' Medici, Marie's parents. Henry's paintings were to follow along the same lines as Marie's, showing his birth and childhood, marriage, and military and political career and major triumphs. Marie's gallery was used as the waiting room to her apartments. Visitors who stood in this space waiting to be received by the queen had ample time to examine the works by Rubens and take in their political meaning.

The works present a mixture of living, allegorical, and mythological figures, with the element of triumph dominating the whole cycle. In the *Birth of Marie de' Medici*, for example, the goddess Lucina dissipates darkness with her torch and places the newborn in the hands of Florence. A youth holding a horn of plenty personifies the genius of the princess. A personification of the River Arno that passes through Florence is included in the foreground, his lion a reference to the Medici escutcheon. On the clouds is Sagittarius, Marie's zodiacal sign. In the *Education of Marie de' Medici*, **Minerva** teaches her to read and **Apollo**, shown playing the bass viol, instructs her on how to regulate her actions. The

Graces and Mercury, god of eloquence, are also included. In the *Death of Henry IV and the Proclamation of the Regency*, Marie is given the regency by a personification of France who holds a blue orb covered in fleurs-des-lis, the symbol of the French monarchy. Time takes Henry up to Heaven, where he is received by **Jupiter**, **Hercules**, and other mythological divinities. Victory and Prudence are also included, as is Bellona, goddess of war, who mourns the loss of the king and his military triumphs. Rubens was highly criticized for this blending of the real and the fictive, as well as Church ceremonies and mythological gods (in the *Coronation in St. Denis*). One critic went as far as saying that, if Rubens wanted to show his ability at drawing and colorism, he should have painted convicts instead of nereids and tritons assisting in the *Disembarkation of Marie de' Medici at Marseilles*—clearly not only a statement of Rubens's choices but also a political jab at Marie.

The cycle glorifies a life that was not as exalted as Marie wished the paintings to profess. The queen had a miserable childhood. Her mother died at a young age, and her father remarried and almost completely abandoned his children. All of her siblings except Eleonora died before reaching adulthood, and Eleonora was married off to Duke Vincenzo I Gonzaga of Mantua, leaving Marie on her own. Henry IV married her because his finances were failing and the Medici were willing to provide a hefty dowry in exchange for the political clout the union would bring them. When Henry was assassinated, Marie was unable to govern as queen in her own right since Salic Law prohibited women from serving in that capacity. Instead, she became Louis's regent. Her relationship with her son was fraught with conflict and, though they reconciled after Louis had exiled her to Blois for having incited a rebellion from the nobility, in 1630 he permanently banished her from his court. She lived out the rest of her years in the Low Countries and Germany, where she died.

The Luxembourg Palace was closed and Rubens's cycle forgotten until the late 17th century, when it was reopened. At the time, **Roger de Piles** advocated that every French artist spend at least a year in Marie's gallery studying one of Rubens's paintings per week. Among those who took de Piles's advice were **Charles de la Fosse** and **Antoine Coypel**. The rediscovery of Rubens's Medici Cycle, with its lush brushwork and rich colorism, caused a major sensation. Debates among **Poussinists** and **Rubenistes** ensued, forever changing the course of art in France. The paintings were removed from the Palais du Luxembourg in 1800

when Marie's gallery was torn open to make way for a staircase. At the same time, Henry's gallery was made into a library. The paintings were moved to the **Louvre Palace**, where they were hung to replicate the original arrangement in Marie's gallery.

MEETING OF ATTLA AND POPE LEO THE GREAT (1646–1653).

Rome, St. Peter's Basilica. This **relief** by **Alessandro Algardi** was commissioned by **Innocent X** as the **altarpiece** for the altar in **St. Peter's Basilica** dedicated to Pope Leo the Great, who lived in the 5th century. It is one of the largest reliefs ever produced (approx. 25 ft. high), using a carving technique invented by the Romans that shows the figures and elements in the foreground almost completely in the round, with the depth of carving diminishing as the figures and other details move into the background. The scene relates an event that is supposed to have taken place in 452 C.E., when the pope met Attila, king of the Huns, on the banks of the Po River to persuade him not to march into **Rome**. Attila was struck with terror when he saw Sts. **Peter** and Paul with drawn swords appear in the heavens, and he resolved not to proceed with the invasion. The scene is clearly organized into three sections: the pope and his companions are to the left, Attila and his army are to the right, and the heavenly apparition is centered above. This coherent arrangement, along with the figures' elegant gestures and poses and the restrained drama, classify Algardi as a **classicist** sculptor.

MEMENTO MORI. *Memento mori* is a Latin phrase that translates to “remember death” and is used to remind humans of the transience of life. Though the phrase had been used since the ancient era, usually in the context of Roman victory celebrations, it was not until Christianity became well established that it was given a moralizing significance. One of the major purposes of Christianity is to provide relief from the fear of death by promising salvation to believers. In this context, the *memento mori* serves to emphasize the fleeting nature of earthly pleasures, riches, and achievements and to elucidate the value of placing most effort into preparing for the afterlife, which is everlasting. In art, a *memento mori* can be as overt as showing a dead corpse or skeleton in a funeral setting—for example, the skeleton inscribing the pope's name in a book to be preserved for posterity in the **tomb of Pope Urban VIII** (1628–1647; **Rome, St. Peter's Basilica**)—or disguised as a *vanitas* motif,

such as a wilting flower, decomposing fruits, skulls, or hourglasses. Examples of this last category include **Francisco de Zurbarán's** *St. Francis Meditating* (1635–1639; London, National Gallery) and **Jusepe de Ribera's** *St. Francis* (1643; Florence, Palazzo Pitti), both showing the saint focusing on a skull while engaged in prayer. **Juan de Valdés Leal's** *Hieroglyphs of Our Last Days* (1672; Seville, Hospital de la Caridad) is filled with memento mori motifs, including corpses, bones, insects, a balance to weigh souls, and a snuffed out candle. *Et in Arcadia Ego* by **Guercino** (c. 1618; Rome, Galleria Nazionale d'Arte Antica) and **Nicolas Poussin** (1627; Chatsworth, Devonshire; later version 1637–1638; **Paris, Louvre**) are allegories of how death is present in all of earth's recesses, including Arcadia, the land of milk and honey.

MERRY FIDDLER (1623). Amsterdam, Rijksmuseum. Painted by **Gerrit van Honthorst**, the *Merry Fiddler* derives from the single three-quarter figures engaged in drinking or playing music rendered by **Caravaggio**. Honthorst's image, however, lacks the references in Caravaggio's paintings to mythology or complex allegories derived from literary sources, nor does it provide a homoerotic image. Instead, we see a jolly musician dressed in theatrical costume, holding his violin and bow in his left hand, and offering a drink to the viewer with his right. He peers from a window that is partially covered by a Persian carpet, here used as a curtain. Some believe that the painting was part of a series that depicted the five senses, becoming an allegory of taste. This type of imagery was popularized in the Netherlands by the **Utrecht Caravaggists**, the group to which Honthorst belonged.

METSU, GABRIEL (1629–1667). Gabriel Metsu was born in Leiden, Holland, in 1629 to Jacques Metsu, a painter of little note who died two months after his son's birth. Information on Metsu's training is lacking, though some believe he may have studied under **Gerard Dou**. In 1644, he was listed among the artists who sought to establish the painter's Guild of St. Luke in his native city. At the time, he was 15 years old. The group, Metsu included, finally accomplished its goal in 1648. By 1657, Metsu was living in Amsterdam. There he had a notary draw up a document, dated 19 July 1657, declaring that he did not take a prostitute into the Academie, nor did he leave a house of ill repute on that day, as was rumored. In the following year, he married Isabella de Wolff, daughter of the painter Maria de Grebber.

Metsu left approximately 150 works, yet only 19 are dated. In the 1640s, he was influenced by the art of Dou. An example of his early phase is the *Woman Spooling Thread* (1645; St. Petersburg, Hermitage Museum), which shows a Dou-like **genre** theme of a single woman engaged in a domestic chore. In the background is a painting of the **Virgin** and Child that, coupled with the act of needleworking, reveals that the woman depicted is virtuous. Another example is *The Usurer* (1654; Boston, Museum of Fine Arts), where a female, who is shown weeping, is being victimized by a male money lender. Appropriately, in the background is a painting depicting Avarice as a young male nude holding a money bag. Female victimization by a male is a recurrent subject in Metsu's art. Metsu painted the *Hunting Gift* (1658) after his move to Amsterdam. In this work, a woman is shown seated and engaged in sewing, her shoes removed and her feet on a foot warmer. The hunter offers her a dead bird, while another lies on the ground next to a musket in the foreground on the right. The woman's lapdog stands on a table, while the hunter's (larger) dog stands at his side. The work becomes a metaphor of seduction, as the symbolic elements indicate—particularly the removed shoe that references foot fetishes and the dead birds (in Dutch slang, *vogelen* or *bird* also signifies copulation).

By the 1660s, Metsu had come under the influence of the Delft School, prompting him to reduce the scale of his works and to exchange his earlier fluid style for a more linear mode. Examples of this change are the *Sick Child* (c. 1660; Amsterdam, Rijksmuseum), the *Man Writing a Letter*, and its pendant, the *Woman Reading a Letter* (both c. 1665; Dublin, National Gallery of Ireland). Metsu did not limit his oeuvre to genre scenes alone. Some of his works depict religious or allegorical subjects. Examples of the first are the *Dismissal of Hagar* (1653; Leiden, Museum De Lakenhal) and *Christ and the Adulterous Woman* (1653; **Paris, Louvre**). One of Metsu's allegories is *Justice Protecting Widows and Orphans* (1662; The Hague, **Mauritshuis**), a work that once again shows the artist's sympathy toward women and, in this case, also children. This work presents a widow holding a baby, kneeling with her older son in front of the figure of Justice, and imploring for her help. Justice, with blindfold, scales, and sword, defeats a deceitful merchant (or perhaps a personification of Avarice), shown at her feet, while a putto hands him a summons. The man holds a broken measuring stick and is surrounded by coins, the mask of falsehood, a scale, and a money box.

Metsu died in Amsterdam in 1667 after a short but highly successful career. By the 18th century, his paintings were much sought after by collectors, so much so that the art dealer Jean-Baptiste-Pierre Le Brun changed the signature of **Johannes Vermeer's** *The Astronomer* (1668; Paris, Louvre) to Metsu's in order to increase the painting's value.

MIERIS THE ELDER, FRANS VAN (1635–1681). The Dutch painter Frans van Mieris was born in Leiden to a goldsmith. He too trained in that trade with his cousin Willem Frasz, but later also received instruction in glass painting, and finally entered **Gerard Dou's** studio. Van Mieris is known to have received commissions from important patrons abroad, including Duke Cosimo III de' Medici and Archduke Leopold of Vienna. The latter, in fact, offered van Mieris a position as court painter, but was rejected. Van Mieris led a life of heavy drinking and constant debt. He specialized in **genre** scenes. Examples include the *Oyster Eaters* (1659) at the Hermitage Museum in St. Petersburg, the *Woman Feeding a Parrot* (1663) at the London National Gallery, the *Doctor's Visit* (1667) at the J. Paul Getty Museum in Los Angeles, and the *Dutch Courtship* (1675) at the Cambridge Fitzwilliams Museum. These works show the influence of **Gerard Terborch** in the elegant costumes and settings and, most of all, the rendering of shimmering fabrics.

MIGNARD, PIERRE (1612–1695). The French painter Pierre Mignard was born in Troyes to a family of artists. He apprenticed with **Simon Vouet** and, like his master, he traveled to **Rome** (1636) to study the works of the Italians and the ancients. While there, he also visited Venice and other cities in northern Italy. When Mignard returned to France in 1657, he became **Charles Le Brun's** greatest competitor. Mignard's career soared when **Jean-Baptiste Colbert** died in 1683 and was succeeded by Michel Le Tellier, marquis de Louvois, who favored the artist. Then Le Brun died in 1690, and Mignard was appointed chief painter to **Louis XIV** of France.

Mignard is best known for his portraits, though he also rendered histories. Among his most notable portraits are the *Marquise de Seignelay as Thetis* (1691; London, National Gallery) and *Louis XIV at the Siege of Maastricht* (1673; Turin, Galleria Sabauda). The first presents Catherine-Thérèse de Matignon-Thorigny, Colbert's daughter-in-law, in the guise of the **nymph** Thetis, along with her two sons. The second shows Louis mounted on his horse and a winged Victory crowning

him. Among Mignard's religious works are the *Virgin and Child with Grapes* (c. 1650; Paris, Louvre) and the *Mystic Marriage of St. Catherine of Alexandria* (1669; St. Petersburg, Hermitage Museum), both emphasizing the sweetness of the figures and rendered in colors that recall the paintings of **Ludovico Carracci**. Mignard's mythologies include *Perseus and Andromeda* (1679) and *Pan and Syrinx* (c. 1690; both Paris, Louvre), both **classicized** images with appealing figures engaged in graceful gestures and movements.

In 1663, Mignard **frescoed** the **dome** of **Val-de-Grâce** for **Anne of Austria**, Louis's mother. It shows her being presented to the **Holy Trinity** by Sts. Anne and Louis along with a model of the abbey she built next door. Borrowing from **Giovanni Lanfranco's** *Virgin in Glory* (1625–1627) at Sant'Andrea della Valle, Rome, the figures here are on clouds arranged in concentric circles and heavily foreshortened. The work was such a huge success that the king and Colbert came to view it upon completion and the playwright Molière (Jean-Baptiste Poquelin) praised it in a poem he penned in 1669, titled *The Glory of the Val-de-Grâce*. With this work, Mignard brought to France the Italian fresco technique and the visual language applied to ceiling painting by Italian masters.

MINERVA. Minerva is the goddess of wisdom and war. She sprang from the head of **Jupiter** fully grown, wearing a breastplate and helmet and sporting a shield, after the god had swallowed her mother, Metis. Minerva values her chastity and enforces sexual restraint on others. When Medusa was raped by **Neptune** in the temple of Minerva, the goddess punished the indiscretion by transforming Medusa's beautiful locks of hair into snakes and causing her to turn anyone who gazed upon her into stone. Later, Minerva assisted Perseus in slaying Medusa. She then placed the monster's severed head on her shield. Minerva was challenged to a contest by Arachne to see who could weave the most beautiful tapestry. Arachne wove a tapestry that depicted the loves of the gods and won. For her haughtiness, Minerva turned her into a spider doomed to weave webs for the rest of her existence. This is the subject of **Diego Velázquez's** *Fable of Arachne* (1656; Madrid, Prado). Minerva also participated in a contest with Juno and **Venus** to determine who was the fairest of the three goddesses. **Peter Paul Rubens** depicted this event in his *Judgment of Paris* (1639) at the London National Gallery. In **Pietro da Cortona's** *Glorification of the Reign of Pope Urban VIII*

(1633–1639; **Rome, Palazzo Barberini**), Minerva destroys Insolence and Pride to symbolize the pope's fight against the heretic enemies of the Church, while in **Juan Bautista Maino's** *Recapture of Bahia* (1634–1635; Madrid, Prado) she stands next to **Philip IV of Spain** holding the palm of victory to reference the successful recapture of Bahia in Brazil by the Spaniards from the Dutch. Minerva is also included in **Antoine Coyppel's** *Louis XIV Resting after the Peace of Nijmegen* (1681; Montpellier, Musée Fabre) to denote that it was the king's wise rulership that brought peace to the kingdom.

MOCHI, FRANCESCO (1580–1654). The Italian sculptor Francesco Mochi was a native of Montevarchi, Tuscany. He first trained with the Mannerist painter Santi di Tito in Florence and then moved to **Rome** in c. 1599–1600 to apprentice with the sculptor Camillo Mariani. The earliest known document on Mochi is a letter written by Mario **Farnese**, duke of Latera, recommending him for a commission in the Cathedral of Orvieto. This was the *Virgin and Angel of the Annunciation* that Mochi executed between 1603 and 1608. The twisting pose of the Virgin as she is startled by the angel and the dramatic drapery that envelops her body add an effective emotive component to the work. Her pulling her veil to her face and recoiling posture counter the angel's open and more dynamic pose. Mochi looked to ancient statuary for inspiration, as denoted by the **classicized** appearance of the Virgin, clearly based on ancient depictions of **muses** and niobids. This commission led to Mochi's *St. Matthew and the Angel* (1608–1609) for the Cappella Paolina at Santa Maria Maggiore, Rome, the chapel of Pope **Paul V Borghese**. Unfortunately, the work is in poor condition; the arms of the figures are missing. At the time, Mochi also completed the figure of *St. John the Evangelist* and a **relief** depicting the *Siege of Strigonia* from the Turks that took place in 1595 in the same chapel, begun earlier by Mariani, who had died before fulfilling the commissions.

In 1612, Mochi traveled to Parma to work for Duke Ranuccio Farnese, again recommended by his protector, the duke of Latera. There, he was to execute the equestrian portraits of *Ranuccio* and his father, *Alessandro Farnese* (1620–1625), for the Piazza Cavalli in Piacenza, then part of the duchy of Parma, on the occasion of the formal entry into the city of Ranuccio and his wife, Margherita, for their son's baptism. The contract stipulated that the work be rendered *all'antica*. Mochi traveled to Venice and Padua to study the *Colleoni Monument* (1481–1496;

Venice, Campo dei Santi Giovanni e Paolo) by Andrea del Verrocchio and the *Equestrian Monument of Gattamelata* (c. 1445–1453; Padua, Piazza del Santo) by Donatello, respectively, two of the most celebrated equestrian statues of the Renaissance era. Mochi updated the portrait type by adding windswept draperies, manes, and tails, and the turning of heads by both animals and figures, thus integrating horses and riders to form unified and credible compositions. On the base of Ranuccio's monument, Mochi included reliefs that depict allegories of peace and good government. On Alessandro's base is a relief of his *Investiture of Antwerp* of 1584, made possible when the Spanish **Hapsburg** army he commanded built a fortified bridge across the Scheldt River that closed off the city's waterways. The other relief at the base of this statue shows Alessandro receiving the ambassadors of Queen Elizabeth in 1587, an event that took place a year before the Spanish Hapsburgs attempted to invade England.

While working on the Farnese monuments, Mochi went back to Rome on several occasions to fulfill further commissions. He rendered his *St. Martha* (1609–1628) for the chapel of Maffeo **Barberini**, who later became Pope **Urban VIII**, in the Church of Sant'Andrea della Valle. The work shows the saint appeasing the monster who has hurt a male youth by placing an aspersorium (container for holy water) in its mouth. Mochi also rendered the *St. John the Baptist* (c. 1629; Dresden, Hofkirche) for Cardinal Barberini's chapel to replace an earlier version rendered by Pietro Bernini (c. 1612–1615), **Gian Lorenzo Bernini**'s father. Gian Lorenzo prevented the change from taking place, and Mochi's statue was purchased by Girolamo Farnese. Mochi would again work for Cardinal Barberini in 1629–1630, after his ascent to the papal throne, in the execution of the statue of *St. Veronica* for one of the niches in the **crossing of St. Peter's**. This figure is based on a classical niobid and is shown holding the *sudario* used by Christ, a relic enshrined in the pier by the statue, as she runs in excitement to show the world the imprint of his face on the cloth.

In the mid-1630s, Mochi changed his style, as evidenced by his *Baptism of Christ* of 1634–1644 (Rome, Palazzo Braschi), for the Cappella Falconieri at San Giovanni dei Fiorentini, Rome, commissioned by Orazio Falconieri. Here the figures are elongated, thinner, and less classicized. Also, their poses and drapery folds are quite simple when compared to those of Mochi's earlier creations. For unknown reasons, the work was never installed in the chapel and remained in the sculptor's studio until his

death in 1654. The Falconieri purchased the work from Mochi's widow, who was experiencing financial difficulties, and it remained in their palace until 1825, when it was placed on the Ponte Milvio. For the Basilica of San Paolo fuori le Mura, Mochi created the statues of Sts. **Peter** and Paul (1638–1652; Rome, Palazzo Braschi). These were also rejected, though the Benedictine fathers who commissioned them paid for the works. In 1657, Pope **Alexander VII** purchased both statues and placed them in the Porta del Popolo, Rome.

MONTAÑÉS, JUAN MARTINEZ (1568–1649). The Spanish sculptor Juan Martinez Montañés was born in Alcalá la Real and spent his formative years in Granada, where he studied with Pablo de Rojas. He became an artist in his own right in 1588 in Seville, when he sculpted two figures in the presence of a jury that assessed his proficiency as a sculptor and designer of retables (Spanish **altarpieces**). The judges deemed that he was in fact skilled in these fields and granted him the right to practice his trade in their city. In 1591, Montañés was accused of murder and jailed. Two years later, he was released after receiving a pardon from the victim's wife, to whom Montañés had to pay a fine of 100 ducats. In 1623, he again ran into difficulties when he hired **Francisco Pacheco** to polychrome one of his retables. While not a painter, he stipulated the details of how his work should be polychromed and was, therefore, accused of violating guild rules. In spite of these legal run-ins, Montañés was a highly regarded artist. Poets of his era hailed him the Andalusian Lysippus (the famed ancient Greek sculptor) and Sevillians called him *el dios de la madera* (the god of the wood), referencing the sculptor's talent as well as his favorite medium. His fame was such that in 1635 Montañés was summoned to Madrid to render a bust of **Philip IV of Spain** to be sent to Italy for Pietro Tacca to sculpt the king's equestrian portrait in stone (1640; Madrid, Plaza de Oriente). While Montañés remained at court, **Diego Velázquez** painted his portrait (c. 1635; Madrid, Prado), showing the sculptor at work on the bust.

Montañés specialized in religious sculptures to be carried during religious processions and for display in the interior of churches. They are almost always imbued with deep emotion, meant to invoke piety from viewers. In spite of the incident with the guild, Montañés continued employing Pacheco for the polychroming of his works. Montañés's *Christ of Clemency* (1603–1606), now in the Cathedral of Seville, was commissioned by Mateo Vázquez de Leca, the archdeacon of Carmona,

for his private chapel. The contract stipulated that the crucified Christ be shown still alive, with his head leaning to the right and his eyes downcast toward those praying in front of the statue. Montañés's *St. Ignatius of Loyola* (1610; Seville, University Chapel) is an *imagen de vestir*, a saint figure that can be dressed in actual clothing to be paraded in the streets. In this case, the occasion was the celebration of the saint's beatification. Montañés used a copy of the saint's death mask to sculpt his likeness, adding tears for an emotive effect. His *Penitent St. Jerome* (1612) in the Monastery of San Isidoro del Campo, Santiponce, near Seville, presents the saint on his knees holding a stone to his chest in his right hand and a crucifix in his left. He is shown seminude, emaciated, and completely focused on penance and meditation. The work is the centerpiece of a large retable made for the monastery's main altar. The retable also includes **reliefs** depicting scenes from Christ's infancy, as well as his Resurrection and Ascension. Other works by Montañés are the *Immaculate Conception* (1628) in the Cathedral of Seville and *St. Francis of Assisi* (1633) in the Church of Santa Clara, both also part of a larger decorative program.

Montañés died in 1649 from the plague. His renderings were influential in the development of Spanish art, especially that of **Francisco de Zurbarán**, whose own *Crucified Christ* (1627; Chicago, Art Institute) translates Montañés's sculptures to painting.

MURILLO, BARTOLOMÉ ESTEBAN (1618–1682). The Spanish painter Bartolomé Esteban Murillo was a native of Seville, born to a barber-surgeon and his wife, who belonged to a family of silversmiths. His parents died when he was nine and he was raised by his older sister, Ana. He was trained as a painter by Juan del Castillo, who was related to his mother. Murillo was well aware of the works of **Diego Velázquez** and **Francisco de Zurbarán**, his fellow Sevillians, as well as **Rembrandt**, whose art was well represented in Spain. In fact, Murillo's patron and friend, the marquis of Villamanrique, owned a painting by the Dutch master.

Works that belong to Murillo's early career include the *Angel Kitchen* (1646; Paris, Louvre) and *San Diego Feeding the Poor* (1646; Madrid, Academia de San Fernando). The former was Murillo's first major commission and formed part of a cycle of 13 canvases for the Convent of San Francisco el Grande in Seville that showed miraculous events experienced by members of the Franciscan Order. The Franciscan shown

levitating is believed by some to be Francisco Pérez from nearby Alcalá de Guadaíra, who spent 30 years working in the convent's kitchen. One day, he became so lost in prayer that he neglected his duties. When he was finished, he found that his chores had been carried out by angels. The work shows the influence of Zurbarán in its emphasis on earth tones and varied textures. Velázquez's *bodegones* also come to mind. *San Diego Feeding the Poor* is also stylistically related to the Sevillian masters mentioned and includes some of the elements that will characterize many of Murillo's later works, specifically the primacy of poor children depicted in a sympathetic light. Murillo's sentimentality is also denoted by his depiction of the crippled man with a smile to downplay his suffering.

In the late 1640s or early 1650s, Murillo went to Madrid, where he came into contact with the works of Titian, **Peter Paul Rubens**, and **Anthony van Dyck**. This prompted a change in his style. His brushwork loosened, his contours became less linear, and his colors became more vibrant. He also shed the crowding of figures of his earlier paintings. An example of this change is *Rebecca and Eliezer* (c. 1650; Madrid, Prado), a work that shows a greater idealization of forms and monumentalization of figures. The story is biblical and relates how Eliezer found Rebecca to be the proper wife for Isaac when she offered him water and lodging. To this phase in Murillo's career also belong the *Boys Eating Fruits* (1650–1655; Munich, Alte Pinakothek), and the *Girl and Her Dueña* (1655–1660; Washington, D.C., National Gallery).

In 1660, Murillo became one of the founders of the Academy of Fine Arts in Seville. By now he was considered one of the most respected artists of his era in Spain. Among his later works are *St. Thomas of Villanueva Distributing Alms* (1665–1670; Seville, Museo de Bellas Artes), part of a series of 20 works painted for the Capuchin Church of Seville, and *Boys Playing Dice* (1670; Munich, Alte Pinakothek). By this time, Murillo's brushwork had loosened to the point that his images from this period feature a very soft texture that further romanticizes his depictions of the street urchins that were then commonplace in the streets of Seville. Murillo died in 1682 when he fell from a scaffold. In the 18th and 19th centuries, he came to be regarded as the greatest artist to ever live.

MUSEO CARTACEO (THE PAPER MUSEUM). The Museo Cartaceo was a collection commissioned by **Cassiano dal Pozzo** of approximately 7,000 drawings, watercolors, and prints, many created by the

leading artists of the period active in **Rome**, including **Pietro da Cortona**, **Nicolas Poussin**, and **François Duquesnoy**. The collection represented the first attempt to record systematically the natural and ancient worlds. As a visual zoological, botanical, ornithological, geological, and archaeological record, the collection provides insight into Early Modern attitudes and concerns in these fields and becomes a foundation of today's scientific and archaeological research and classification methods. The archaeological renderings are of particular importance to the history of art in that they became a wellspring of information for artists active in Rome who sought to render the ancient world accurately, including its architecture, weaponry, objects used in daily life, and costumes. When dal Pozzo died in 1657, the volumes were inherited by his brother Carlo Antonio, and, soon after Carlo Antonio's death in 1689, the dal Pozzo family sold them to Pope Clement XI (1704). Clement's family, the Albani, in turn sold the collection to George III of England in 1762. Most of the Museo Cartaceo is now housed in the London Royal Library at Windsor Castle. Other sheets are in the Royal Botanical Gardens at Kew, the British Museum and Sir John Soane's Museum in London, and the Institut de France in Paris.

MUSES. The muses are the mythological goddesses of art and science whose task is to provide inspiration to those who engage in the practice of these fields. The muses are said to have been born in Pieria at the foot of Mount Olympus to **Jupiter**, god of gods, and Mnemosyne, goddess of memory. They usually convene in Parnassus or Mount Helicon, presided over by **Apollo**, who, in this capacity, takes on the identity of Apollo Musagete, or leader of the muses. Though their numbers have varied in ancient mythology, eventually nine of them came to be worshiped. These women are Calliope (epic poetry), Clio (history), Erato (erotic poetry), Euterpe (lyric poetry), Melpomene (tragedy), Polyhymnia (sacred hymns), Terpsichore (dance), Thalia (comedy), and Urania (astronomy). Muses are often represented in art. **Nicolas Poussin** painted the *Inspiration of a Poet* (1628–1629; **Paris, Louvre**), which shows a poet, identified by some as **Virgil**, jotting down the words dictated by Apollo. To the left is Calliope, who provides further inspiration as the man composes his verses. **Claude Lorrain** rendered *Apollo and the Muses on Mount Helicon* in 1680 (Boston, Museum of Fine Arts), and **Simon Vouet** painted the *Muses Urania and Calliope* (c. 1624; Washington, D.C., National Gallery), this last believed to have been part

of a series that showed all nine muses along with Apollo. It was common in the Early Modern era for individuals of high social standing to include a room of the muses in their palaces where learned discussions could take place. These were decorated to invoke the idyllic settings of Parnassus or Mount Helicon to provide inspiration to those participating in the intellectual exchanges. Queen **Christina of Sweden**, for example, had such a room in the Palazzo Riario, **Rome**, that was decorated with ancient statues, and Cardinal **Scipione Borghese** had a Casino delle Muse in his palace (now the Palazzo Pallavicini-Rospigliosi, Rome) that **Orazio Gentileschi** and Agostino Tassi decorated with a **fresco** depicting the *Musical Concert Sponsored by Apollo and the Muses* (1611–1612). Similarly, **Eustache Le Sueur** decorated the Cabinet of the Muses in the **Hôtel Lambert**, Paris (1652–1655; now Paris, Louvre), with paintings showing these women in groups of three, each with their respective attribute. See also *ALLEGORY OF PAINTING*.

MYSTIC MARRIAGE OF ST. CATHERINE (1648). New York, Metropolitan Museum of Art. This painting by **Jusepe de Ribera** is one of his most celebrated works. It presents in the foreground the **Virgin and Child**, who are seated on the right, and **St. Catherine of Alexandria** kneeling at their feet. In the background, emerging from the dark, are St. Anne, the Virgin's mother, holding a rose and a basket of fruits, and **St. Joseph**, Mary's husband, holding a rod, one of his usual attributes. On the lower right is Mary's sewing basket, symbol of her virtuosity and domesticity. The true subject of the painting is a particular vision St. Catherine experienced that resulted in her conversion to Christianity. The Virgin and Child appeared to her and he placed a gold ring on her finger, making her his mystical spouse. Though the ring does not figure in the painting, St. Catherine lovingly presses the Christ Child's hand to her face, indicating the deep love and devotion she feels for the Savior. The painting shows **Caravaggio's** influence, particularly in the dramatic treatment of light, the use of earth tones and ochers, and the still-life elements. The two diagonals formed by the placement of the figures are also Caravaggist, and they serve to add movement to an otherwise static composition.

MYTENS, DANIEL (c. 1590–1647). Daniel Mytens was a Dutch portraitist who made his career in England. He was born in Delft and, by 1610, had entered the painter's guild in The Hague. In c. 1618, he

arrived in London, where he succeeded Paul van Somer as official portraitist to the British court. In 1623, **Charles I** went to Spain and, upon seeing the portraits by Titian, **Peter Paul Rubens**, and **Diego Velázquez** in the Spanish royal collection, decided to send Mytens to Flanders to learn this style of court portraiture. In 1632, **Anthony van Dyck** arrived in England and displaced Mytens as leading court painter. Therefore, in c. 1633, Mytens returned to the Netherlands, where he acted as art agent to **Thomas Howard, earl of Arundel**. In fact, Mytens painted the earl's portrait in c. 1618 (London, National Portrait Gallery), a work showing the sitter pointing with a baton to his collection of ancient sculpture in an adjacent gallery. The portraits of *George Calvert, Lord of Baltimore* (1627; Baltimore, Enoch Pratt Free Library), *James, First Duke of Hamilton* (1629; Edinburgh, National Galleries of Scotland), and *Charles I of England* (1628; London, Royal Collection) by Mytens show the figures in elegant poses and costumes, the red curtain above that emphasizes their social standing borrowed from Rubens and van Dyck. Mytens died in c. 1647 in The Hague.

– N –

NAVE. The nave is the central space of a church that runs from the entrance to the **choir**. This is the area occupied by the faithful when the mass takes place. It is called the nave (in Latin, *navis* or *ship*) because the church is seen as the metaphoric ship that will transport the faithful from this life to the next. It also references the role of Christ as fisherman and the ark built by Noah to save humanity from the deluge. In **Latin cross plan** churches built during the Romanesque and Gothic eras, the nave is usually flanked by aisles and separated from them by the nave arcade. The nave elevation in Romanesque churches usually includes the arcade, gallery, and **clerestory**, with a ribbed groin **vault**. An example is St.-Etienne at Caen, dating to the 12th century. In Gothic churches, architects sought to achieve greater height by using pointed arches and introducing the triforium to form a four-story elevation, as in the case of the Cathedral of Laon from the late 12th to early 13th centuries. To enhance the spiritual symbolism, architects pierced their buildings as much as possible to achieve a skeletal construction that seemed to be held up through miraculous intervention. These piercings were then filled with colorful stained glass to further augment the

visual and metaphorical impact. In Italian churches, the nave elevations are usually only two stories high, with nave arcade and clerestory, at times covered by a flat wooden roof—a construction type better suited for the region's hot and humid climate. The solid wall expanses that result from this construction lend themselves to mosaic or **fresco** decorations that, like the stained glass, transform the interior into a space that invites introspection. In response to the **Counter-Reformation**, the nave in some churches was widened and the aisles eliminated to prevent the visual interruptions caused by the nave arcade and to place all focus on the main altar during the rituals of the mass. An example is the Church of **Il Gesù in Rome** (1568–1584), built by **Giacomo da Vignola** and completed by Giacomo della Porta. The naves in some Baroque churches became quite inventive, as **Francesco Borromini's San Carlo alle Quattro Fontane** in Rome (1638–1642; façade 1665–1676) exemplifies. Here the nave swells and contracts in response to the walls' curvilinear movements.

NEOPLATONISM. The term *Neoplatonism* was coined in the mid-19th century by German scholars who wished to differentiate this school of philosophical thought from Platonism, which was based on Plato's expositions. Neoplatonism was established in the third century by the Egyptian philosopher Plotinus. After studying with Ammonius Saccas in Alexandria for more than a decade and having served in the army of Emperor Gordianus III against Persia (244 C.E.), Plotinus went to **Rome**; there he established a school where he taught for 24 years. In Rome, Plotinus, inspired by Plato, wrote the *Enneads* (254–267 C.E.) a series of 54 essays on subjects that included moral philosophy, cosmology, and physics. This became the key text for Neoplatonism. The greatest exponents of Neoplatonism of the ancient era after Plotinus were Amelius Gentilianus, Porphyry (who wrote a biography of Plotinus), Iamblichus, and Proclus. The major premises of Neoplatonism are as follows: All existence emanates from the One, Intelligence, and the Soul; it is through intellectual contemplation that these three can be united as a single, all-encompassing reality; the soul possesses a higher pure form and a lower corrupt part that causes mundane individuals to give into their passions and vices; those who are enlightened achieve their soul's ascent to the highest level through contemplation.

Neoplatonism greatly influenced Christianity, mainly due to the efforts of the theologian St. Augustine of Hippo and the Roman statesman

and philosopher Boethius (d. c. 525). The three hypostases of the One, Intelligence, and the Soul parallel the doctrine of the **Holy Trinity**, and the concept of attaining greater heights through contemplation translates to the ascent of the soul to Heaven as reward for proper Christian behavior through prayer and meditation. In the ninth century, the Irish monk and theologian John Scotus (known as Eriugena) translated some of the Neoplatonic texts from Greek into Latin while residing in **Paris**. He also wrote several books on the subject, including *On the Division of Nature* (c. 862). His works would influence the French theologian Berengar of Tours (d. 1088), the German philosopher Cardinal Nicholas of Cusa (d. 1464), and the Italian philosopher Giordano Bruno (d. 1600), who was submitted to the Inquisition and burned at the stake for expounding his heliocentric theories. By the same token, in 1225 and again in 1585, John Scotus's works were deemed heretical and condemned by popes Honorius III and Gregory XIII, respectively.

The recovery of Greek manuscripts in the 13th century from Byzantium by the Crusaders and their systematic translation into Latin in the 15th century sparked the Renaissance revival of Neoplatonism. In 1462, Marsilio Ficino established the Platonic Academy in Florence under the auspices of Cosimo de' Medici. Cosimo was inspired in 1438 in this regard when he met Gemistus Pletho while acting as delegate to the Council of Florence that sought to reunite the eastern and western churches. Ficino translated the works of Plato and Plotinus's *Enneads* from Greek to Latin in 1492. He also wrote the *Platonic Theology on the Immortality of the Soul* in 1474, in which he sought to reconcile Neoplatonism and Christianity. His pupil, Giovanni Pico della Mirandola, published the *Oration on the Dignity of Man* in 1486, a work regarding human intellectual achievement framed in a Neoplatonic light. The tradition established by these two men became part of the curriculum in the universities of Florence and Pisa until the 17th century. It also influenced thought in other parts of Europe, including England, where the group known as the Cambridge Neoplatonists was formed, including such luminaries as Henry More (d. 1687), Benjamin Whichcote (d. 1683), and Ralph Cudworth (d. 1688).

In the Early Modern era, every aspect of life, including art, was touched in some way by Neoplatonism. Art theorists **Giovanni Battista Agucchi** and **Giovan Pietro Bellori**, for example, expounded their view that artists must improve upon what they perceived as the imperfect, corrupt nature by rendering it not as they saw it, but as the

higher, more perfect version they envisioned—expositions that relate to the Neoplatonic view that the world is a corrupt version of the divine and that achievement of a higher state of the soul can take place through contemplation. According to these men, the artist who achieved this perfection was **Annibale Carracci**, whom they hailed as Raphael's heir. Annibale's **Farnese Ceiling** (c. 1597–1600; **Rome**, Palazzo Farnese) has, in fact, been interpreted in Neoplatonic terms.

NEPTUNE. In mythology, Neptune is the god of the sea. He is said to have created the horse and taught man how to manage it by using the bridle. Neptune also invented horse races. His attribute is the trident that he uses to smash rocks, to create and subdue storms, and to cause earthquakes. He is the son of Saturn and Rhea (Cybele). An oracle had predicted that Saturn would be overthrown by his own son, so he swallowed his children, including Neptune. Rhea, however, was able to save **Jupiter** from such a fate. Having attained adulthood, Jupiter overthrew Saturn and forced him to disgorge his siblings. Jupiter became the god of the heavens, Neptune the god of the seas, and Pluto the god of the underworld. Another mythological story explains that Neptune was not swallowed by Saturn, but concealed by his mother amidst a flock of lambs. She told Saturn that she gave birth to a young horse and gave him the animal to devour.

Neptune's consort is the sea **nymph** Amphitrite. At first, she rejected his advances and fled, but was later persuaded to marry him. Neptune had almost as many loves as Jupiter, including Medusa, from which union Pegasus and the giant Chrysaor were born, and Gaia, who bore him Antaeus. In **Eustache Le Sueur's** the *Sea Gods Paying Homage to Love* (c. 1636–1638; Los Angeles, J. Paul Getty Museum), Neptune and Amphitrite ferry Polyphilus and Polia, the main characters of the *Hypnerotomachia Polifili*, to **Venus's** sacred island of Cythera. **Caravaggio** painted *Jupiter, Neptune, and Pluto* in the Villa **Ludovisi** in c. 1597 for Cardinal **Francesco Maria del Monte** as reference to the three prime bases of the alchemical process. In the *Disembarkation of Marie de' Medici at Marseilles* by **Peter Paul Rubens**, part of the **Medici Cycle** (1622–1625; **Paris, Louvre**), Neptune appears on the left with his trident to welcome **Henry IV's** bride to France. **Nicolas Poussin's** *Triumph of Neptune* (1634; Philadelphia Museum of Art) shows the god and his consort (though some identify her as Galatea) in their chariots surrounded by tritons and nereids.

NERI, SAINT PHILIP (1515–1595). St. Philip Neri was born in Florence to a well-to-do family that had originated in nearby Castelfranco. He received his early education at the Dominican Monastery of San Marco, Florence. At the age of eight, the saint had a near-death experience. He was left alone in a courtyard, where he mounted a donkey that was carrying fruits. The animal bolted and they both landed in a deep cellar. Much to his parents' surprise, Philip emerged unscathed, an event deemed miraculous. At 18, Philip was sent to San Germano, Naples, to assist his uncle in his business. While there, he would go to a small chapel in nearby Monte Cassino to pray. This led to his renunciation of worldly goods and, in 1533, he moved to **Rome**. There he went to live in the home of Galeotto Caccia, his task to educate the latter's two sons. While in the Caccia household, Philip wrote a series of poems, most of which he later burned. In 1535, he began studying philosophy at the Sapienza, today part of the University of Rome, and theology in the Agustinian School. After three years of education, Philip began to preach at hospitals and public places, and to aid the sick and the poor. In 1548, he, along with his confessor, Persiano Rosa, established the Confraternity of the Santissima Trinità dei Pellegrini e Convalescenti, meant to provide assistance to pilgrims who could not afford room and board and those released from hospitals who were still convalescing. In 1551, Philip was ordained and, in 1556, he began leading an assembly of followers who would gather regularly in the Church of San Girolamo, where he presided, to pray and perform sacred histories set to music (called *oratori*). In 1564, Philip was made rector of the Church of San Giovanni dei Fiorentini in Rome. An oratory was built next to the church in 1574, but, when the space could no longer hold the large number of attendees, Philip was granted the Church of Santa Maria in Vallicella. The old church was torn down and a new one built on its site bearing the same name, though also referred to as the Chiesa Nuova (the New Church). In 1575, the Order of the Oratorians, named after the *oratori* performed at their meetings, received papal approval. Philip died of a hemorrhage in 1595. He was beatified by **Paul V** in 1615 and canonized by **Gregory XV** in 1622. St. Philip Neri is depicted accompanied by an angel in the sculpture **Alessandro Algardi** rendered in 1640 for the Chiesa Nuova. He is also the subject of **Pietro da Cortona's** *Miracle of St. Peter Neri* on the **vault** of the church's **nave** (1664–1665). It depicts a vision Philip experienced during construction of the Chiesa Nuova where the **Virgin Mary** appeared and prevented a wooden beam from falling onto workers. *See also* ORATORY OF ST. PHILIP NERI, ROME.

NIGHT WATCH (1642). Amsterdam, Rijksmuseum. The title of this painting by **Rembrandt** is a 19th-century fabrication based solely on the fact that the scene takes place in a dark room. It is a group portrait of the officers of the company of Captain Frans Banning Cocq and his lieutenant, Willem van Ruijtenburgh, known as the Kloverniers, though only 18 of the 29 figures represented are actual individuals. Two were lost when the painting was cut down in the 18th century to make it fit in a space between two doors in the Small War Council Room in the Amsterdam **Town Hall**. Originally the work was intended for the Kloverniersdoelen, the company's meeting hall, where it hung along with five other group portraits of members of the militia and one painting showing the governors of the *doelen* (shooting range). In the *Night Watch*, the names of the officers are inscribed in a framed shield in order of seniority, a feature believed to be a later addition. They are also recorded in a watercolor based on the painting made for Captain Cocq, along with a written description, for inclusion in an album that recorded his deeds and the honors he received (Amsterdam, Rijksmuseum).

Instead of posing his figures around a table, as was customary of most militia company portraits, Rembrandt chose to present the officers readying to participate in a parade. Captain Cocq is shown speaking, as if giving his lieutenant the final instructions. A young gunpowder boy waits in the foreground, a drummer practices, an officer raises the company flag, and others ready their muskets and lances. Rembrandt took care to show the three basic steps required to handle a musket, each performed by a different individual. He also separated the men into three specific groups: the musketeers, the pikemen, and the swordsmen. Left center a young girl runs across the picture, surprisingly receiving the greatest amount of light. She is dressed in blue and gold, the company's colors, and from her waist dangles a dead bird with claws prominently shown—the Klovernier's emblem. These features indicate that she is a personification of the group's heraldic device. The arch above suggests one of the functions of the militia group as protectors of the city gates. In 1975, the *Night Watch* was slashed in various places by a crazed visitor to the Rijksmuseum and subsequently restored.

NYMPHS. Minor mythological female deities who represent some aspect of nature, for instance a tree, grotto, or meadow. Nymphs usually inhabit woods, mountains, or streams and are free from societal constraints and responsibilities. They are described in ancient literature as beautiful

maidens of gentle and amorous demeanor. Some are quite promiscuous, like those who follow **Bacchus** and engage in lovemaking with **satyrs**. Others value their virginity, for example the companions of **Diana**, the virgin goddess of the hunt. These last are made all the more sexually alluring to gods, male mortals, and satyrs for their commitment to maidenhood and, therefore, often become victims of rape. Lara, for example, was ravaged by Mercury, Daphne was pursued by **Apollo**, and Lotis by Priapus. Nymphs are classified as Oreads (mountain nymphs), Dryads (tree and forest nymphs), Hamadryads (oak tree nymphs), Naiads (river and stream nymphs), Hydriads (sea nymphs), Meliads (ash and fruit trees nymphs), Heleads (fen nymphs), and Epimeliads (protectors of sheep), among others. They can be immortal, like Thetis, or long-lived, like the Hamadryads whose life span is as long as the trees they personify. Nymphs often become caretakers of newborns in need of protection, such as Adrastia and Alcinoe, who were the infant **Jupiter**'s nurses.

Nymphs are common in mythological art. They are present in **Jacob Jordaens**'s *Allegory of Fertility* (c. 1622; Brussels, Musées Royaux des Beaux-Arts), **Pietro da Cortona**'s *Triumph of Bacchus* (c. 1623–1624; Rome, Museo Capitolino), and **Annibale Carracci**'s painting of the same title on the **Farnese Ceiling** (c. 1597–1600; Rome, Palazzo Farnese). **Gian Lorenzo Bernini** rendered the *Apollo and Daphne* sculpture (1622–1625) now in the Galleria **Borghese**, Rome, while **Charles de la Fosse** depicted the nymph *Clytie Transformed into a Sunflower* (1688; Versailles, Musée National du Château) for the Grand Trianon at Versailles. **Laurent de La Hyre** rendered *Diana and Her Nymphs* in 1644 (Los Angeles, J. Paul Getty Museum), **Artemisia Gentileschi** her nymph *Corsica and the Satyr* in the 1640s (private collection), **Antoine Coyppel** his *Bacchus and Ariadne* (Philadelphia Museum of Art) surrounded by nymphs in 1693, and **François Girardon** his *Apollo Tended by the Nymphs of Thetis* in 1666 for Versailles.

– O –

OATH OF THE BATAVIANS (1662). Stockholm, Nationalmuseum. This painting by **Rembrandt** is based on a historic episode from the time of Emperor Vespasian recounted by Tacitus in his *Historiae* (second century C.E.). A tribe of Batavians from the Lower Rhine, now the Netherlands, led by Claudius Civilis, rebelled against Roman domination in

69 C.E. In the painting, Rembrandt presented the group engaged in a barbarian rite of allegiance. Tacitus indicated that the event took place in the sacred grove of Schaker Bos, though Rembrandt rendered it in an interior setting. Claudius Civilis wears a large tiara, while next to him is a druid priest, shown wearing a mantle over his head. The men are touching swords, one of them raising a wine goblet to indicate that the deal has been sealed. The scene is nocturnal with the light source in the center of the table, hidden by the figures in the foreground.

A quick sketch made by Rembrandt in 1661 on half a funeral ticket (Munich, Staatliche Graphische Sammlung) shows that the painting was cut down. It originally included a greater number of figures on the left and right, a flight of stairs in the foreground that led to the dais where Claudius Civilis and his men sit, and a baldachin (ceremonial canopy), its fringes still visible in the painting. The work was originally intended for Amsterdam's **Town Hall**, where a number of paintings depicting episodes from the Batavian revolt were to be set in **lunettes** in the galleries that surrounded the great hall. These were to reference the revolt by the United Dutch Provinces led by William the Silent against the Spanish monarchy. For this reason, Claudius Civilis's tiara is blue and orange, the colors of the House of Orange to which William the Silent belonged. On the flight of stairs that has been cut away were a pair of lions, as Rembrandt's sketch indicates. These reference the coat-of-arms of the city of Amsterdam.

For unknown reasons, the painting was rejected, and this is why Rembrandt cut it down. He eliminated the curved top that followed the shape of the lunette and reduced its oversized scale for the purpose of selling it to a private patron. At the time, he also repainted some portions. It is believed that the reason the painting was rejected is that the lunette for which it was intended was modified at one point from a flat elliptical arch to a higher semicircular form. Rembrandt's sketch shows the top of the composition as elliptical, which means that it no longer fit the modified lunette. Some have suggested that the real reason is that Rembrandt's work was too progressive for its time, particularly in its daring brushwork, colors, and **chiaroscuro** effects. Also, he presented Claudius Civilis with one eye missing; Tacitus indicates that he lost it in combat. The other figures are shown as rather primitive individuals and not the heroic characters the fathers of the city intended for the Town Hall.

OMER TALON, PORTRAIT OF (1649). Washington, D.C., National Gallery. This portrait by **Philippe de Champaigne** depicts the celebrated attorney, Omer Talon II, who in 1641 was elected advocate general of the French Parliament. Talon was one of the opponents of the absolutist policies of cardinals **Armand Richelieu** and **Jules Mazarin**. During the **Fronde**, he argued against imposing higher taxes. In 1648, he delivered a speech stating that the countryside was in ruins, peasants had to sell their furniture to pay their taxes, and they were now sleeping on straw to finance the luxuries of **Paris**. Talon was not exaggerating. Higher taxes were, in fact, causing terrible hardships for the peasantry, and those who defaulted on their payments had their properties and crops destroyed by the monarchy's agents. In Champaigne's painting, on the right, is a statue of Justice that is only partially visible and has a shadow cast upon it, perhaps a commentary on the injustices caused by this grave situation. Champaigne depicted Talon as a figure of authority. He is seated at his desk and holds a letter in his hand. A satin drape tucked behind a column serves as a cloth of honor. That the viewer sees the sitter from below emphasizes his magnanimity. Talon no doubt chose Champaigne to render his portrait because he shared the artist's **Jansenist** convictions.

ORATORY OF ST. PHILIP NERI, ROME (1637–1650). The Oratory of **St. Philip Neri**, next door to the Chiesa Nuova (Santa Maria in Valicella), was designed by **Francesco Borromini** to serve as the principal house of the Order of the Oratorians in **Rome**. It included the oratory chapel, from which the building takes its name and where informal religious discussions were held and sacred stories set to music (*oratori*) were performed. The Oratorians had first given the commission to an architect of little note named Paolo Maruscelli, who, after 13 years of work, yielded little results. In 1637, at the behest of Father **Virgilio Spada**, Borromini was brought in as co-architect. However, a few months later, Maruscelli resigned, leaving Borromini in full charge of the commission. By 1640, Borromini had completed the oratory chapel and continued the work on the monastic complex. Borromini himself was dismissed in 1650 due to friction with the Oratory's administrative body.

On the building's façade, Borromini used his usual interplay of concave and convex forms. The overall shape of the structure is concave,

while the central bay on the lower level juts out to highlight the building's entrance. Above it, Borromini added a semicircular balcony that is accessed by a doorway contained in a **coffered** niche. This last is rendered in perspective to create the illusion of depth in spite of its flattened form. Borromini stylized the articulations on windows and **pediments** to echo these curves, though attached pilasters between the bays serve to contain the façade's overall undulating rhythms. The pilasters were an addition requested by the Oratorians so that the building's façade would not compete with that of the Chiesa Nuova next door. An engraving included in Borromini's *Opus Architectonicum* shows that he originally also intended to include columns in the central bay of the upper story, as well as stars, olive branches, palms, lilies, and fleurs-de-lis on pedestals placed at the top of the structure to be seen against the skyline. The stars and lilies are symbols of the Order of the Oratorians, while the olive branches reference peace and the palms are the promise of reward for religious martyrdom. In the interior, the oratory chapel features an oblong plan and is ornamented by fantastic forms that cannot be classified among any of the **classical** orders. A series of ribs rise to the ceiling and crisscross to form an intricate pattern around an enframed **fresco**.

In the *Opus Architectonicum*, Borromini wrote extensively on the Oratory, his plans, and the factors that prevented him from carrying out some of his ideas. In it, he described the façade as a man stretching out his arms, clearly a metaphor for the all-embracing arms of the Church. He also commented on how wonderful it would be to be able to build the façade out of a single piece of terracotta, a statement that reveals his sculptural approach to architecture. The Oratory of St. Philip Neri reflects Borromini's ingenuity in creating a novel architectural idiom that emphasizes organic motility and unprecedented ornamental motifs.

OVID (PUBLIUS OVIDIUS NASO; 43 B.C.E.–17/18 C.E.). The Roman poet Ovid was born to an equestrian family in Sulmo (now Sulmona), in the Abruzzo region, about 90 miles from **Rome**. His father chose for him a career in law, sending him to Rome to study with the famed rhetoricians Arellius Fuscus and Porcius Latro. Ovid completed his education in Athens, where he mastered the Greek language. He also traveled to Asia Minor and Sicily, spending a year in this last region. Upon his return to Rome, he held some minor judicial offices, but, discontent, he soon abandoned them to dedicate the rest of his life to poetry. Most of his early poems are on love, his greatest masterpiece

being the *Metamorphoses*, an account of the cosmos from its formation until Ovid's day that includes myths in which figures are metamorphosed in one form or another. His *Ars Amatoria* offers advice on the art of love, his *Fasti* relates the Roman festivals in a mythological context, and his *Heroides* is composed as a series of letters written by mythical females to their absent husbands or lovers.

Ovid enjoyed tremendous popularity in his lifetime and was even highly praised by Emperor Augustus. Yet, in 8 C.E., for unknown reasons, the emperor banished the poet to the port of Tomis on the Black Sea (now part of Romania), a region lacking any cultural patrimony, plagued by harsh winters, and susceptible to barbarian invasion. Ovid himself explained that the causes were "a poem and a mistake." This vague explanation has resulted in heated debates by scholars who have sought to find the real reasons for Augustus's decision. One suggestion is that Ovid's verses about adulterous relationships did not sit well with the emperor, as they were written at a time when the Julian Marriage Laws that upheld monogamy to increase the population of Rome were still current—laws that viewed adultery as a crime punishable by exile and confiscation of property or, in the case of women, death at the hands of their fathers or husbands. In Tomis, Ovid wrote two more collections of poems, *Tristia* (*Sorrows*) and *Epistulae ex Ponto* (*Letters from the Black Sea*). The first compares his exile to those of Aeneas, the hero of Virgil's *Aeneid*, and Odysseus, from Homer's *Odyssey*. The second describes his miseries while in exile and appeals for clemency.

Ovid's texts became a wellspring of inspiration for artists of the Early Modern era. Stories such as **Apollo and Daphne**, **Clytie transformed into a sunflower**, the **fable of Arachne**, **Diana** and Actaeon, Nessus and Dejanira, Pan and Syrinx, and Polyphemus and Galatea stem from Ovid's writings. See also *ALLEGORY OF FERTILITY*; *FARNESE CEILING, PALAZZO FARNESE, ROME*; *HERCULES*; *LUCRETIA*; *PLANETARY ROOMS, PALAZZO PITTI, FLORENCE*.

– P –

PACHECO, FRANCISCO (1564–1644). The Spanish painter Francisco Pacheco is known not so much for his own body of works, but as the teacher of **Diego Velázquez**, who married his daughter Juana, and as the author of a theoretical treatise titled *Arte de la Pintura*, published

posthumously in 1649. This treatise has been invaluable to scholars of Spanish Baroque art for understanding artistic practice and attitudes toward the art profession in Spain. Aside from providing instruction on art technique and the proper depiction of religious subjects, as well as discussion of the artist's role in society, the text includes biographies of the Spanish painters of the era.

Pacheco was born in Sanlúcar de Barrameda in southern Spain to a seafaring family. Orphaned at an early age, he was raised by his uncle and namesake, who was a canon in the Cathedral of Seville and a learned individual. Pacheco was sent to study with a little-known artist named Luis Fernandez. In 1611, he traveled to Madrid, El Escorial, and Toledo, where he studied the royal collections and was able to meet **Vicente Carducho** and **El Greco**. Upon his return to Seville, he established a studio that became a major center of culture where artists and intellectuals met to discuss learned topics. In 1616, he was elected dean of the Sevillian guild of painters and, in 1618, he was appointed overseer of religious painting for the local Inquisition.

Pacheco received his first notable commission in 1600, a series he rendered along with Alonso Vázquez for the Cloister of the Order of Mercy that includes the *Mercederians Redeeming Christian Captives* (Barcelona, Museo Nacional d'Art de Catalunya). His *Last Judgment* was executed in c. 1611 with Velázquez's assistance for the Convent of Santa Isabel in Seville and his *Christ Served by the Angels in the Desert* (both Castres, Musée Goya) was rendered in 1615–1616. His *Christ on the Cross* (Granada, Fundación Gómez Moreno) of 1614 shows the Savior with four nails instead of the customary three—a reflection on current debates that Pacheco himself addressed in his treatise where he advocated that Christ be shown crucified in this manner to emphasize his suffering. Pacheco's art owes a debt to the Italian Mannerists, El Greco, and Flemish prints then circulating in Seville.

PALAIS DU LUXEMBOURG, PARIS (beg. 1615). When **Marie de' Medici** decided to build the Palais du Luxembourg, she asked her aunt, the grand duchess of Tuscany, to send her the plans for the Pitti Palace, Florence, where she lived as a child, to be used as the prototype. Impatient, eight days after writing to her aunt, she sent the architect Louis Métezeau to Italy to render detailed drawings of the building. She then announced a competition for the commission. **Salomon de Brosse**, who submitted several plans, won, and Marie sent his winning design to vari-

ous European courts for comments. In the end, de Brosse's design was not influenced by the Pitti Palace. Instead, he chose a typical French chateâu type already used in the 16th century, with a *corps-de-logis* (main block) flanked by doubled pavilions and preceded by a court formed by wings and a screen that runs parallel to the street. The central bay of the *corps-de-logis* moves forward and is articulated by doubled columns and a broken segmented **pediment**, while the rest of the structure features doubled pilasters. The entrance pavilion is **domed**. The entire structure is heavily **rusticated**, including the pilasters and columns, the only feature that recalls the design of the Pitti Palace. In the 19th century, the building was modified, particularly in the interior, so that de Brosse's design can no longer be perceived exactly as he intended.

Marie lived in the palace only until her permanent banishment from court in 1630. Neither she nor de Brosse, who was dismissed from the project in 1624 over payment and deadline disputes and who died two years later, saw the building completed. Though Marie referred to her palace as the Palais Medici in a letter, the name it bears today is that of François de Luxembourg, who owned an *hôtel* on the adjacent property. Most of Marie's patronage efforts while living at Luxembourg centered on its decoration. **Peter Paul Rubens**, for example, rendered for the palace the **Medici Cycle** (1622–1625; Paris, Louvre), **Orazio Gentileschi** the *Public Felicity Triumphant over Dangers* (1625; Paris, Louvre), and **Philippe de Champaigne** 28 landscapes (1624) that are no longer extant.

PALAZZO BARBERINI, ROME (1628–1633). The Palazzo **Barberini** was **Carlo Maderno**'s most important secular commission, obtained from **Urban VIII**'s family in 1625. This had been the property of Alessandro Sforza Santafiora, and his palace was still on the site when Maderno was called in to redesign and enlarge the structure. The first design Maderno proposed was in essence a block with an enclosed courtyard, a typical Roman palace design. The sloping terrain, however, would have made the construction of such a structure difficult. Therefore, Maderno came up with a second plan that called for a winged H-shaped palace without an enclosed courtyard. Instead, the building was provided with a forecourt. Maderno died in 1629 and **Francesco Borromini**, who was then his assistant, and **Gian Lorenzo Bernini**, whose career was just beginning, took over the project. It is not completely clear which are the contributions of each of these two architects, though the oval salon

in the interior has been attributed by some to Bernini, and the windows of the third story to Borromini. The building's main façade consists of seven bays with three superimposed **loggias**, the upper two fenestrated. At either end is a receding bay that connects to the lateral wings of the building. On the upper story, the windows were executed in feigned perspective to add a sense of depth. The levels are articulated with the **classical** orders, superimposed correctly.

Many have noted that the Palazzo Barberini recalls the Villa Farnesina, built by Baldassare Peruzzi in the early years of the 16th century, since both feature loggias and forecourt. However, the Villa Farnesina was a suburban villa, while the Palazzo Barberini was built for the urban setting. Therefore, its design represents a major innovation in the history of architecture in that it rejected the monotony of the block-like urban palaces of **Rome**, instead opting for a more open and airy construction. Until then, such a design had been reserved for only the courtyards of urban domestic structures. *See also DIVINE WISDOM; GLORIFICATION OF THE REIGN OF POPE URBAN VIII.*

PALAZZO CARIGNANO, TURIN (beg. 1679). This structure was commissioned from **Guarino Guarini** by Emanuele Filiberto Amedeo, prince of Carignano and cousin of Duke Carlo Emanuele II of Savoy. Influenced by **Gian Lorenzo Bernini's** design proposals for the **Louvre Palace** (1664) in **Paris**, the Palazzo Carignano features an undulating center crowned by a low drum and flanked by a block at either side. It sits on a high podium and is articulated with the Doric and Corinthian orders, though fantasy elements are intermingled with these **classical** features, for example the ornamental patterns on the shafts of the Doric pilasters. An attic pierced by oval windows and a heavy cornice that follows the façade's curvilinear movements cap the structure. The projecting central window Guarini borrowed from **Francesco Borromini's Oratory of St. Philip Neri in Rome** (1637–1650). The entire structure is faced with brick and features rich ornamentation on the window surrounds. This includes illusionistic drapery at either side of each window that hangs from a curved **pediment**. At the apex of each pediment on the main level is a stylized head of an American Indian with striped cheeks and feathered headdress. They are present on the façade because, in 1665, Emanuele Filiberto Amedeo led the Regiment of Carignano, the forerunner of the French Legion, in a campaign in Canada against the Iroquois and other native tribes that were threatening the safety of 3,215

European inhabitants. The campaign was a success, and the prince had the palace built to commemorate this event. The interior of the building once again offers the organic rhythmic plays of straight and curvilinear forms. Upon entering the central doorway, the visitor arrives at an oval vestibule that features two curvilinear stairs leading to the main level. Here, Guarini used areas of light and dark to direct the viewer through his spaces, one of the common features of his architectural designs. The building was renovated and extended in the 19th century. Though the façade was left almost completely intact, the large crowning pediment in the central bay was added at the time to provide the space for a plaque commemorating the birth in the palace of Vittorio Emanuele, king of Italy from 1861 till his death in 1878.

PALEOTTI, ARCHBISHOP GABRIELE (1522–1597). Gabriele Paleotti was a native of **Bologna** and a well-educated individual with interests in the natural sciences, mathematics, and art. He had close connections to local scholars, including the naturalist Ulisse Aldrovandi, the anatomist Carlo Varolio, the historian Carlo Sigonio, the astronomer and cosmographer Ignazio Danti, and the artist Prospero Fontana. He received his degree in civil and canon law from the University of Bologna in 1546 and taught there until 1555. In the following year, he was appointed auditor of the Church tribunal of the Rota and, in 1562, he was sent by Pope Pius IV to the **Council of Trent**, where he became one of its key players. During the council meetings, he kept a diary that has become one of the great historic documents of the period. In 1565, Paleotti was granted the cardinalate and, in 1567, he was appointed bishop of Bologna. When Bologna was made into an archdiocese in 1582 by Gregory XIII, Paleotti became its first archbishop. Later, he was also appointed bishop of Albano (1589) and Sabina (1591).

Following the model of St. **Charles Borromeo** in Milan, Paleotti immediately set out to introduce the reforms enacted by the Council of Trent to his diocese. These included the proper representation of religious subjects in art. His treatise titled *Discorso intorno alle imagini sacre e profane* (1582; *Discourse regarding sacred and profane images*) became the catalyst for the Bolognese art reform that was led by the **Carracci**. It criticized the ambiguities of Mannerism and called instead for images that appealed to the emotions of the faithful and dealt with religious episodes in a direct and clear manner. Among his other publications are *De nothis spurisique filiis liber* (1573), *Episcopale Bononiensis*

civitatis (1580), *Archiepiscopale Bonoiensis civitatis* (1594), and *De sacris consistorii consultationibus* (1594), most dealing with the proper administration of a diocese.

PALOMINO, ANTONIO (1653–1726). The Spanish master Antonio Palomino is best known for his *Museo pictórico y escala óptica* (1715–1724), a treatise on painting invaluable for its biographical material that has earned him the soubriquet “The Spanish Vasari.” For this reason, scholarship on his career as a painter has suffered. Palomino was born in Bujalance, near Cordoba, to a well-to-do family. In his native city he studied law, theology, and philosophy. He also took painting lessons from **Juan de Valdés Leal**, who visited in 1672 and figures in Palomino’s treatise. Palomino later also studied with Juan de Alfaro y Gámez, who had worked for **Diego Velázquez** in the 1650s. In 1678, with Alfaro’s encouragement, he moved to Madrid, and in 1688 he became court painter to King **Charles II of Spain**. At court, he came into contact with **Claudio Coello** and Luca Giordano, from whom he learned the **fresco** painting technique. It was, in fact, in this medium that Palomino excelled. In 1696, he frescoed the vault of the oratory of the Madrid Town Hall with the *Assumption of the Virgin*, a work that depends on Italian Baroque ceilings of the second half of the 17th century for its heavy **foreshortening** and profusion of figures reacting dramatically to the main event depicted. In 1697, he was sent by the king to Valencia to paint the **vault** frescoes in the Church of San Juan del Mercado depicting the *Triumph of the Paschal Lamb*. While there, he also painted the *Virgin Intercedes on Behalf of the Destitute* in the Basilica de la Virgen de los Desamparados (1701). By now, Charles II had died and, left without royal patronage, Palomino traveled to Salamanca, where he worked on the *Triumph of the Church Militant* and the *Church Triumphant* in the Church of San Esteban (1705); then to Granada, where he rendered the *Holy Eucharist* in the Carthusian Convent, called the Cartuja (1711–1712); and finally to Cordoba, where he contributed various paintings for the cathedral’s retablo (1712–1713). In 1725, after his wife’s death, he entered the priesthood, dying the following year in Madrid.

The first and second volumes of Palomino’s *Museo pictórico* expound his theory of painting and provide material on the technical processes involved in art production. These two were of little impact, yet the third volume, subtitled *El Parnaso español pintoresco laureado*, today serves

as one of the major biographical sources for the Spanish artists of the Baroque era.

PAMPHILI FAMILY. The Pamphili (or Pamphilj), who claimed to be the descendants of Emperor Charlemagne, originated in Gubbio in the Italian region of Umbria, where they formed part of the local nobility. They moved to **Rome** at the end of the 15th century in search of new opportunities. Their upward mobility in the papal city depended on the friendship between Antonio Pamphili (c. 1435–1485) and Pope Sixtus IV (r. 1471–1484), who named him procurator fiscal for the papal states, a post he held until his death in 1485. The marriage of Antonio's grandson Pamphilio (1495–1563) to a Borgia further enhanced the family's social position. In 1604, Pamphilio's son, Girolamo (1544–1610), was made cardinal, as was Girolamo's nephew Giambattista (1574–1655). Upon **Urban VIII's** death in 1644, the latter ascended the throne as Pope **Innocent X** (1644–1655), sealing the family's good fortune. Innocent immediately gave the cardinalate to his nephew Camillo (1622–1666), who renounced it in 1647 to marry Olimpia Aldobrandini, sole heiress of the Aldobrandini fortune. The Pamphili would produce four more cardinals: Benedetto Pamphili (1653–1730) in 1681, Antonio (1749–1821) and Giuseppe Maria Doria-Pamphili (1751–1816) in 1785, and Giorgio Doria-Pamphili Landi (1771–1837) in 1816. The family's heraldic device, seen throughout Rome, is the dove carrying an olive branch in its beak, supposedly meant as reference to the meaning of their name: from the Greek *pan*, which translates to "all," and *filia*, meaning "friendship." Their device surmounts the obelisk in **Gian Lorenzo Bernini's Four Rivers Fountain** in the Piazza Navona in Rome (1648–1651). In fact, the Piazza Navona became the enclave of the Pamphili family after Innocent's election. Their palace in this quarter was expanded to celebrate his ascent to the papal throne. In the same area, directly behind Bernini's fountain, the Pamphili also erected the Church of **Sant'Agnese** (1652–1672), with **Carlo Rainaldi**, **Francesco Borromini**, and Bernini involved in its construction and **Giovanni Battista Gaulli** in its decoration (1666–1672). The Pamphili were also the patrons of **Pietro da Cortona**, who, in 1651–1654, frescoed the Pamphili Palace's gallery with scenes from **Virgil's Aeneid**, and **Alessandro Algardi**, who in 1644–1652 contributed a design for the Villa Doria-Pamphili and the portrait of *Innocent X* (fin. 1650), now in the Palazzo dei Conservatori in Rome. Finally, the painters **Gaspard**

Dughet, Mattia Pretti, Pier Francesco Mola, Francesco Cozza, and Guglielmo Cortese contributed frescoes to the Villa Doria Pamphili that depicted allegories of the four elements and the continents.

PARENTAL ADMONITION (c. 1654). Berlin, Staatliche Museen; second version Amsterdam, Rijksmuseum. The current title of this painting by **Gerard Terborch** is a misrepresentation of its true subject. Due to an interpretation of the painting given by the German writer Johann Wolfgang von Goethe, for several centuries it was believed that the seated officer to the right was the father of the woman shown standing, while the seated woman sipping wine was her mother. Recent cleaning has revealed that the man holds a coin between the fingers of his raised right hand, suggesting that the real subject is a transaction in a brothel between a customer and a **procuress** over a prostitute, this last shown from behind to retain her anonymity. In fact, the painting includes a bed that takes up more than half of the background. That the officer's boot almost touches the prostitute's gown also speaks of his intentions. Even though the subject is sexual, this is an upper-class setting and the gown worn by the prostitute is made of expensive silk. Terborch popularized high-life scenes of this kind painted on small-scale canvases, with figures elegantly dressed and poised.

PARIS. The history of the city of Paris begins in c. 250 B.C.E., when a Celtic tribe, called the Parisii, established a fishing village along the River Seine. The settlement was conquered by Julius Caesar in 52 B.C.E. and named Lutetia. In 250 C.E., St. Denis introduced Christianity to Lutetia and, in 360, Julian the Apostate, emperor of **Rome**, renamed the city Civitas Parisiorum or City of the Parisians. In 451, Paris was miraculously spared from an invasion by Attila the Hun when Geneviève, later patron saint of the city, encouraged the fearful Parisian citizenry to pray for divine protection, resulting in Attila's defeat at Châlons. In 508, Geneviève converted Clovis, king of the Franks, to Christianity. After his baptism in Reims, he established Paris as the capital of his kingdom. Having defeated the Roman governor of Gaul, Clovis established the Merovingian dynasty. When Charlemagne, Clovis's successor, moved the capital to Aachen, Paris experienced a temporary decline. But in 987 Hugh Capet, count of Paris and the founder of the Capetian dynasty, became king of France, at which time Paris became the nation's capital. In 1163, construction of the Cathedral of Notre-Dame began

and, in 1215, the University of Paris was established. In 1253, another prestigious institution of learning, the **Sorbonne**, also opened its doors for the first time. In 1355–1358, the citizens of Paris, led by Etienne Marcel, declared themselves an independent commune. In 1420, during the Hundred Years War, Paris was occupied by the English forces of Henry V. Nine years later, Joan of Arc unsuccessfully tried to rid Paris of the invaders and, as a result, she was burned at the stake in 1431. The French finally ended English occupation in 1436 when Charles VII recaptured Paris.

In 1515, Francis I Valois became king of France and transformed Paris into a major artistic center by importing artists from all over Europe to work at his court, among them Joos van Cleve, Benvenuto Cellini, Rosso Fiorentino, Francesco Primaticcio, Sebastiano Serlio, and Leonardo da Vinci. From 1562 till 1598, Paris was plagued by the Wars of Religion, its bloodiest episode being the St. Bartholomew's Day Massacre when approximately 3,000 Protestants were murdered and their corpses thrown into the Seine. The conflict ended when **Henry IV** became king. He renounced his faith and converted to Catholicism in 1593 and entered Paris in the following year, transforming it into a modern city by carrying out a series of urban renovations, including the **Pont Neuf** and **Place Royale** (now Vosges). In 1598, he signed the **Edict of Nantes**, which granted amnesty and civil rights to the Huguenots (French Protestants)—the first decree of religious tolerance in the history of modern Europe. In 1610, Henry was assassinated by a Catholic fanatic, and his wife, **Marie de' Medici**, was named regent to their young son, **Louis XIII**. Having attained the majority, Louis took over and, with the help of Cardinal **Armand Richelieu**, his first minister, he was able to achieve religious unity in the kingdom and move closer to absolutist power by diminishing the power of the nobility. The arts also thrived during his reign. **George de La Tour**, **Philippe de Champaigne**, **Peter Paul Rubens**, **Nicolas Poussin**, **Simon Vouet**, and **Jacques Lemercier** were all patronized by the king.

Upon Louis's death in 1643, his wife, **Anne of Austria**, was appointed regent to the four-year-old **Louis XIV**, a charge she fulfilled until 1651, when the boy reached the majority. After the death of his first minister, Cardinal **Jules Mazarin**, in 1661, Louis XIV announced that he would not take on another first minister but act as absolute monarch. He did, however, appoint **Jean-Baptiste Colbert**, Mazarin's principal assistant, as his adviser, as well as superintendent of buildings (1664),

controller-general of finances (1665), and secretary of state for naval affairs (1669). Under Louis and Colbert, France became the most powerful and prosperous nation of Europe and Paris the center of culture, made possible by the founding of various academies and institutions, including the Academy of Sciences, the Paris Observatory, the Academy of Music, and the French Academy in **Rome**. *See also* FRENCH ACADEMY OF PAINTING AND SCULPTURE; FRONDE; LOUVRE PALACE, PARIS; VERSAILLES.

PAUL V (CAMILLO BORGHESE; r. 1605–1621). Paul V was a member of the noble **Borghese** family of Siena that boasted St. Catherine of Siena as a relative. He was educated in the field of jurisprudence in Perugia and Padua and obtained the cardinalate from Pope **Clement VIII** in 1596 after a successful mission to Spain. In 1603, Clement also appointed him vicar of **Rome** and inquisitor. Paul's first official act once he ascended the papal throne was to send the bishops who were staying in the papal city back to their respective sees in compliance with the decrees of the **Council of Trent** that had declared their absence a grave sin. Paul's outmoded views on papal supremacy led to collisions with Savoy, Genoa, Venice, and Naples. Venice sought to exempt the clergy from the jurisdiction of its civil courts and imposed severe restrictions on the Church's acquisition of land and construction of new ecclesiastic buildings in its territory. Two priests were brought to trial, to which the pope responded by excommunicating all of the Venetian senate and the doge and by placing the city under an interdict (suspension of public worship and withdrawal of the Church's sacraments). In return, Venice declared the interdict invalid and expelled the **Jesuits**, Theatines, and Capuchins from the city. In defiance, masses continued to take place in Venice, and the public celebration of the feast of Corpus Christi was made more splendid than usual. The issue was finally settled in 1607 when France mediated between the papacy and Venice, though the Jesuits were not allowed to return and the whole event proved to be a major moral defeat for the pope.

Paul's relations with England were no less problematic. In 1605, he sent a letter to James I of England urging him to exonerate British Catholics from persecution resulting from the failed Gunpowder Plot carried out against the king and members of Parliament. In the following year, Parliament demanded that Catholics living in England take an oath denying the pope's right to depose princes, but Paul forbade them

to comply with the demand. The archpriest George Blackwell urged Catholics to ignore the pope's prohibition and to take the oath, causing a rift between those who wished to obey the pope and those who had decided to fulfill the demands of Parliament. Another political debacle took place in 1615, when Paul V received Samurai Hasekura Tsunenaga in Rome. Tsunenaga was seeking a trade agreement with Mexico and southern Europe for Japan, but the pope left the matter to the king of Spain, who refused the deal. The latter was responding to the expulsion of Christian missionaries from Japan in 1614 by Shogun Tokugawa Hidetada. Paul also involved himself in eastern European politics, again with disastrous results. In Russia, he supported the right of Tsar Dimitri to occupy the throne because he had promised to adopt Roman Catholicism for his nation. Amidst threats of a schism and after only a few months in power, Dimitri was murdered.

Though Paul achieved little success on the political front, his art patronage was certainly notable. His most important art project was the Cappella Paolina in Santa Maria Maggiore, Rome, where **Giovanni Baglione**, **Francesco Mochi**, and others were involved in its decoration (1608–1609, 1611–1612). **Giovanni Lanfranco** worked for the pope in the Sala Regia of the Palazzo Quirinale, Rome (c. 1616), and **Carlo Maderno** added the transept and façade to **St. Peter's** (1606–1612) under his patronage. Paul and his nephew **Scipione Borghese** were the protectors of the young **Gian Lorenzo Bernini** and **Caravaggio**, whom the pope pardoned for the murder charges levied against him. Paul was responsible for bringing water from Lake Bracciano into Rome, the aqueduct called the Acqua Paolina in his honor. He is also remembered for having canonized St. **Charles Borromeo** and beatified Sts. **Ignatius of Loyola**, **Philip Neri**, **Theresa of Avila**, and Francis Xavier. He is also the one to have approved the Capuchin and Oratorian rules and to have censured Galileo Galilei for teaching the heliocentric theory of the universe.

PEACE OF WESTPHALIA (1648). The Peace of Westphalia, the first pan-European peace congress in history, ended the **Thirty Years War**. It also lessened the power of the Holy Roman Empire and established the modern European state system. The main participants in the negotiations were the allied nations of Sweden and France; Spain and the Holy Roman Empire, who were their opponents; and the Netherlands. Two conferences at the Westphalian towns of Münster and Osnabrück took place in 1643 to flesh out the details of a peace agreement and, on 24

October 1648, two treaties were signed: the first between Spain and the Netherlands that gave the latter its independence, and the second among France, Sweden, Holy Roman Emperor Ferdinand III, and other German princes. This last gave Sweden control of the Baltic Sea, West Pomerania, the archbishopric of Bremen, and the bishopric of Verden and forced Ferdinand to recognize the sovereignty of the German states and its princes. France's sovereignty over the bishoprics of Metz, Toul, and Verdun was confirmed, as well as over Pinerolo, Breisach, Alsace, Wismar, and the island of Pöl. The Peace of Westphalia also guaranteed religious tolerance for Lutherans and Calvinists, putting an end to religious wars.

PEDIMENT. A pediment is a triangular gable usually found on the façades of Greco-Roman temples and formed by the slopes of their pitched roofs. In ancient structures, the pediment usually sat above an entablature that was supported by columns, as in the case of the Parthenon (447–432 B.C.E.) in Athens, Greece, or the Pantheon (125 C.E.) in **Rome**. Ancient pediments were often filled with sculptures that illustrated myths, for example the *Battle of the Lapiths and the Centaurs* depicted on the west pediment of the Temple of Zeus at Olympia (468–460 B.C.E.). Pediments were revived during the Renaissance era as a result of the renewed interest in **classical** antiquity, a notable example being Leon Battista Alberti's pediment surmounting the façade of the Church of Sant'Andrea in Mantua (beg. 1470). It sits atop an entablature that is supported by a **triumphal arch** type structure, the pagan architectural elements meant to indicate the triumph of Christianity over paganism. Renaissance architects did not limit the use of the pediment motif to the façade of churches, but also placed them above doorways, windows, and niches, often alternating rectilinear pediments with segmented (semicircular) ones to grant a rhythmic quality to their design. Broken pediments, where a gap is introduced either at the apex or the center of the base, became a common feature of the Mannerist style of architecture that sought to break away from the rational norms introduced by Renaissance masters. An example is Giulio Romano's Palazzo del Tè in Mantua (1527–1534), where a large keystone in the courtyard is seen to break through the base of the pediment above the entryway. In the Baroque era, this anticlassical trend continued and architects began introducing inventive forms to their structures. **Francesco Borromini** capped his **Oratory of St. Philip Neri** (1637–1650) next to the Chiesa

Nuova in Rome with a pediment that combines straight and curvilinear forms, while **Guarino Guarini** crowned the doorway of his façade of the **Palazzo Carignano** (beg. 1679) with an aedicula featuring a pediment that takes on a convex form.

PENDENTIVE. A pendentive (from the Latin *pendeo* or “to hang”) is a triangular curving segment that supports a **dome** and transfers its weight to the pillars below. Prior to the invention of the pendentive in the fourth century, domes usually capped circular structures, as in the case of the Pantheon (125 C.E.) in **Rome**. This type of construction made difficult the addition of adjacent spaces. Byzantine architects resolved the problem when they placed a dome above a square base. The spaces left open at the corners were filled with pendentives. Half domes and barrel vaults could then be added below the base of the dome to extend the interior space further. One of the greatest examples of this feat of engineering is Hagia Sophia in today’s Istanbul, built by Isidorus of Miletus and Anthemius of Tralles in 532–537 C.E. The use of pendentives allowed for a more extensive unobstructed interior expanse. The dome is 107 feet across and 132 feet from the ground. Below it extend two half domes, each featuring secondary spaces, including the **apse**, capped by smaller half domes, so that the overall length of the interior is 250 feet.

Pendentives became a common feature of Renaissance architecture; Filippo Brunelleschi’s Old Sacristy of San Lorenzo (1421–1428) and Pazzi Chapel at Santa Croce (1433–1461), both in Florence, provide two notable examples. Their use continued during the Baroque era, as exemplified by **Guarino Guarini**’s **Chapel of the Holy Shroud** in Turin (1667–1694), where only three pendentives, instead of four, carry the weight of the dome to symbolize the **Holy Trinity**. Pendentives offer a smooth and solid surface and are, therefore, often decorated with **frescoes**. Among the most notable Baroque examples are the pendentives in the Church of **Les Invalides** in **Paris** (1689–1692) where **Charles de la Fosse** painted the Four Evangelists and **Giovanni Battista Gaulli**’s in the Church of **Sant’Agnese** in Rome (1666–1672) where he depicted virtues that extolled the merits of Pope **Innocent X** and his sound rulership.

PENTECOST. The word *Pentecost* (50th day) derives from the ancient Greek and originally referred to the Jewish harvest festival of Shavout that took place 50 days after Passover. In the Christian liturgical

calendar, Pentecost falls on the 50th day after Easter Sunday and commemorates the descent of the Holy Spirit upon the **Apostles**, as described in chapter two of the biblical Book of Acts. According to this source, the Apostles gathered for Shavout ten days after the Ascension of Christ to Heaven in what is referred to as the Upper Room in Mt. Zion (also called the Cenacle or Coenaculum), where the **Last Supper** is believed to also have taken place. Suddenly, they heard a loud noise like that of the rushing wind, and tongues of flame descended upon them. As each was filled with the Holy Spirit, the Apostles began to speak in foreign tongues. This gave them the ability to go into different parts of the world to preach the word of God in the native language of each region. This event had already been established as a common subject in art during the Renaissance era, appearing in Giotto's Arena Chapel, Padua (1305), Duccio's *Maestà Altarpiece* (1308–1311; Siena, Museo dell'Opera del Duomo), Andrea da Firenze's **vault** of the Guidalotti Chapel at Santa Maria Novella, Florence (1348–1355), and Juan de Flandes's retable for the Church of St. Lazarus in Palencia, Spain (1514–1518). In the Baroque era, **El Greco** painted his version of *Pentecost* in c. 1608–1610 (Madrid, Prado) with the **Virgin Mary** at the center, the Holy Dove descending upon her, and the Apostles, the tongues of flame already above their heads. The scene is filled with drama, achieved mainly through the figures' gestures and pious expressions, revealing El Greco's desire to fulfill the demands of the **Council of Trent** regarding religious art as a tool to instruct the faithful in Catholic doctrine and to incite their piety. The scene reached its dramatic apogee in 1709 when **Jean Jouvenet** rendered it in the royal tribune of the Chapelle Royale at **Versailles**. Here, the figures are set in a complex **classical** architectural background, the Virgin Mary standing on a platform in the center with hands clasped together in prayer and gazing up at the heavens, shown bursting with divine rays of light. She is surrounded by the Apostles, some reclining below her, others standing at her side, and all reacting melodramatically to the miraculous moment depicted.

PENTIMENTI. The word *pentimento* derives from the Italian *pentirsi*, which translates to “to repent” or “to change one’s mind.” *Pentimenti* are strokes of paint added by an artist to correct or modify the various elements of a composition. *Pentimenti* are invaluable for the art historian in that they reveal the act of creation and, at times, can aid in the attribution of a work of art to a particular artist. *Pentimenti* can be perceived

either with the naked eye as the surface layers of paint begin to fade, or through X-rays and infrared reflectography. **Francisco de Zurbarán's** *Christ in The Holy House at Nazareth* (1640; Cleveland Museum of Art) includes some *pentimenti* around the contours of the figures' hands and profiles, as well as the edges of their draperies. **Artemisia Gentileschi's** *Esther before Ahasuerus* (1628–1635; New York, Metropolitan Museum of Art) displays *pentimenti* that show that originally a young boy restraining a barking dog were included in the composition. **Bar-tolomé Esteban Murillo's** *Girl and Her Dueña* (1655–1660; Washington, D.C., National Gallery) includes *pentimenti* on the left sleeve of the standing female and the dress of the younger girl that reveal how the artist worked out the arrangement of the folds. **Caravaggio's** *Martyrdom of St. Matthew* in the **Contarelli Chapel, Rome** (1599–1600, 1602), is most telling, as it shows the artist's lack of confidence in tackling the complex composition. X-rays show that he made numerous modifications to the architectural setting and the figures' scale.

PERSPECTIVE COLONNADE, PALAZZO SPADA, ROME (1653).

Francesco Borromini created the perspective colonnade in the Palazzo Spada, **Rome**, for Cardinal Bartolomeo Spada. Borromini was also charged with the expansion of the stairway and other renovations inside the palace. His colonnade, carried out in collaboration with the Augustinian priest and mathematician Giovanni Maria da Bitonto, was to connect two small courtyards. Even though the colonnade is only nine meters in length, visually it seems much longer—an illusion Borromini achieved by slanting the floor and walls and using a **coffered barrel vault**, quadrangular patterns on the floor, differing widths at either end of the structure, and a gradual decrease in the height of the double rows of Doric columns. In other words, Borromini used perspective, so that the colonnade is physically wider and taller as one enters the space from the courtyard closest to the palace and becomes narrower and shorter when one reaches the end. The vanishing point is a sculpture that seems quite large from a distance, though in reality the figure is relatively small. Borromini also used light to guide the viewer through the space. Three points on the vault admitted light. These were eventually blocked, so we no longer perceive the full effect of Borromini's design. Borromini's perspective colonnade became the prototype for **Gian Lorenzo Bernini's** **Scala Regia** at the Vatican (1663–1666), where similar illusionistic devices were used.

PETER, SAINT. Born in Bethsaida near Lake Tiberias, Peter was a fisherman. He was introduced by his brother **Andrew** to Christ, and became one of the **Apostles**. Christ called him “the rock” upon which his church would be built, a declaration popes would use to assert the divine sanction of their office. Peter is mentioned in the Bible more often than any other Apostle, affirming his privileged position among Christ’s followers. He was present at the marriage at Cana when Christ effected his first miracle—the turning of water into wine. He witnessed the Transfiguration in Mount Tabor, when Christ began to shine like the sun, God’s voice was heard to proclaim him as his son, and Moses and Elijah appeared at his side. Peter helped arrange the **Last Supper** and, at Christ’s arrest, he cut off the ear of Malchus, the high priest’s servant. After Christ was arrested, Peter denied him three times and tried to flee **Rome**. The resurrected Christ appeared to him on the Appian Way and Peter asked him, “Master, where are you going?” (“Domine quo vadis?”), to which Christ responded, “To Rome to be crucified anew.” With this Peter returned to Rome, where he would eventually endure martyrdom. When Christ appeared to the Apostles in Tiberias, he commanded Peter to care for his flock. Peter was the first of the Apostles to preach to the Gentiles, to effect conversions, and to perform miracles. He was imprisoned by Herod Agrippa, but an angel delivered him so he could continue preaching. Peter became the first bishop of Rome and was crucified there during the reign of Emperor Nero. He chose to be crucified upside down, as he did not deem himself worthy of dying in the same manner as the Lord. His remains are kept in the crypt of **St. Peter’s Basilica**, directly under the altar to assert papal succession from Peter, the sacred site marked by **Gian Lorenzo Bernini’s Baldacchino**.

St. Peter is a common subject in art. Baroque examples of depictions of his life include **Annibale Carracci’s** *Domine Quo Vadis* (c. 1602; London, National Gallery), **Domenichino’s** *Liberation of St. Peter from Prison* (1604; Rome, S. Pietro in Vincoli), **Georges de La Tour’s** *Penitent St. Peter* (1645; Cleveland Museum of Art), and his *Denial of St. Peter* (1650; Nantes, Musée des Beaux-Arts). Peter’s crucifixion is the subject of one of **Caravaggio’s** paintings in the **Cerasi Chapel**, Rome (1600), and the *Handing Over of the Keys to St. Peter* and *Pasce Oveas Meas (Take Care of My Flock)* are featured on the throne in Bernini’s **Cathedra Petri** (1657–1666; Rome, St. Peter’s Basilica).

PHILIP IV OF SPAIN (1605–1665). Philip IV was born in Valladolid to Philip III of Spain and his consort, Margaret of Austria. When he ascended to the throne in 1621, he appointed **Gaspar de Guzmán y Pimentel**, count duke of Olivares, who had acted as his gentleman of chamber since 1615, as the court's *valido*. This meant that the count duke would be governing in the king's name. In 1643, Philip had to dismiss the man for having abused his power. The count duke had sought to reassert the power of Spain by becoming more actively involved in the **Thirty Years War**. He had also resumed war with the Netherlands and had become involved in the War of Mantuan Succession, prompted by the fact that Duke Vincenzo II Gonzaga had died without an heir. To raise funds for these campaigns, the count duke had resorted to oppressive measures that resulted in the revolt of Catalonia and the secession of Portugal in 1640. Further failures followed. Philip IV was forced to recognize the independence of the United Dutch Provinces in 1648 when the **Peace of Westphalia** was negotiated, and, in 1659, Spain lost Roussillon and part of the Spanish Netherlands to France in the Peace of the Pyrenees.

Philip's private life was filled with tragedy. He married Isabel of Bourbon, daughter of **Henry IV of France** and **Marie de' Medici**, in 1615. Isabel died in 1644 at the age of 42, survived only by two of their four children. Baltazar Carlos died at 16, leaving his father distraught, and Maria Theresa married **Louis XIV of France** in 1660. Philip IV married his niece, Mariana of Austria, in 1649. They had five children, only two of whom reached adulthood—the Infanta Margarita, who married Holy Roman Emperor Leopold I, died at the age of 21, and is depicted in **Diego Velázquez's** *Las Meninas*, and **Charles II**, who became Philip's successor and who, unfortunately, suffered from physical and mental disabilities.

While Philip's realm declined politically and economically, artistically it experienced its golden age, mainly due to the presence of Velázquez in his court. Also present were the artists **Peter Paul Rubens**, **Juan Bautista Maino**, **Francisco de Zurbarán**, **Vicente Carducho**, and **Juan Martínez Montañés**, as well as the writers Lope de Vega and Pedro Calderón de la Barca.

PHILIP NERI, SAINT. *See* NERI, SAINT PHILIP.

PIETÀ. The Italian word *Pietà* translates to “pity” or “compassion” and denotes a scene in art that depicts the **Virgin Mary** supporting the dead body of Christ and mourning over it. Notable Baroque examples of the subject include **Annibale Carracci’s** two versions of c. 1600 at the National Gallery in London and the Museo Nazionale di Capodimonte in Naples. The first is composed of two diagonals formed by the Virgin, the dead Christ, and women mourners, including **Mary Magdalen**. The figures lean on each other, grimace, and gesture in response to the extreme sorrow they are experiencing. The Capodimonte version is a more subdued, less dramatic iconic composition. Painted for Cardinal **Odoardo Farnese**, it shows the seated Virgin holding her son’s dead body on her lap, her extended arm and opened hand echoing that of the Virgin in Michelangelo’s famed *Pietà* in **Rome** (1498/1499–1500; Vatican). To the right, an angel leans on Mary while another pricks his finger with the crown of thorns, beckoning the faithful to meditate on the suffering Christ endured for the sake of humanity. **Giovanni Battista Gaulli’s** *Pietà* in the **Palazzo Barberini**, Rome (1667), painted for the Chigi family, was influenced by Annibale’s Capodimonte painting in that both are crepuscular outdoor scenes with the Virgin leaning against Christ’s tomb. Also in both, two angels are included and Christ’s torso rests on Mary’s lap, while his legs are on a shroud laid out on the ground. In Gaulli’s painting, one of the angels points to the wound in Christ’s right hand, again to evoke an emotive response from viewers.

PILES, ROGER DE (1635–1709). The French art critic Roger de Piles was born in Clamecy Nivernais in central France. He was also a painter, engraver, and diplomat. In **Paris**, de Piles studied philosophy, theology, and painting. In 1662, he entered in the service of Charles Amelot as tutor to his son, Michele Amelot, marquis de Gournay, who would eventually become a diplomat and send his tutor on missions in Italy, Portugal, and Sweden. In 1693, François Michel Le Tellier, marquis of Louvois, sent de Piles on a secret mission to the Netherlands to mediate a peace treaty, but in 1692 he was imprisoned in the Hague until 1698. While in the Netherlands, de Piles penned his *Abrégé de la vie des peintres*. A year after his return to Paris, he was invited to join the **French Academy of Painting and Sculpture** as its chief theoretician. There he began his campaign in favor of colorism, hailing **Peter Paul Rubens** as the greatest exponent of the style. He spent the last decade of his life writing the *Cours de peinture par principes avec une balance des pein-*

tres (1708), which summarized his ideas on the art of painting. His other publications include *Le dialogue des coloris* (1673), *Les conversations sur la connaissance de la peinture* (1677), *La vie de Rubens* (1681), and *Les premiers éléments de peinture pratique* (1684). *Le dialogue des coloris* is where he initiated his defense of Rubens and colorism versus draftsmanship in painting. His expositions were to deeply influence the art of **Antoine Coyvel**, **Nicolas de Largillière**, **Charles de la Fosse**, and **Jean Jouvenet**, and to determine the course of art in France at the end of the 17th and beginning of the 18th centuries.

PLACE ROYALE, PARIS (PLACE DES VOSGES; 1605). The Place Royale, now Place des Vosges, was part of **Henry IV**'s efforts to improve the urban fabric of the city of **Paris**. Built on the site of the royal palace of Tournelles, abandoned by Catherine de' Medici after her husband, Henry II, died there in a tournament, the original purpose of the Place Royale was to provide silk workers and merchants with housing built around a square. Soon that idea was abandoned and the Place Royale became the locus of suitable housing for the aristocracy, the lower stories featuring arched openings to be used as a promenade for pedestrians. Further, the square was to become a place of assembly during public festivities. Henry gave away the plots on condition that recipients build according to a prescribed plan. These were to be simple structures in brick, with pitched roofs and dormers, and ornamented with quoins. Henry himself then built the two central pavilions on the north and south sides, called the Pavillons du Roi et de la Reine. These two structures were taller than the rest and more elaborately ornamented. The importance of the project lies in the fact that it provided spacious and comfortable housing that was built of simple materials and arranged in a logical and practical manner—then a novel concept. As a result, a number of *hôtels* sprang up throughout the city, a building boom that continued for several decades. The Place Royale became the prototype for other residential squares built in France and other parts of Europe, including Covent Garden in London (c. 1630), designed by **Inigo Jones**.

PLANETARY ROOMS, PALAZZO PITTI, FLORENCE (beg. 1641). The Planetary Rooms in the Palazzo Pitti in Florence were **frescoed** by **Pietro da Cortona** for Grand Duke Ferdinand II de' Medici of Tuscany. In 1637, Cortona had already decorated for his patron the **Sala della Stufa** with frescoes depicting the mythic ages of gold and silver.

In 1641, he returned to Florence to add the ages of bronze and iron, and he also began work on a series of mythological and allegorical scenes on the **vaults** of five contiguous rooms on the first story of the Palazzo Pitti dedicated to **Venus**, **Apollo**, Mars, **Jupiter**, and Saturn, hence the name Planetary Rooms. Work was interrupted in 1643, when Cortona returned briefly to **Rome**, but he soon was back in Florence to continue work for four more years. The project was completed in 1665 by his pupil, **Ciro Ferri**. The decorative programs in these rooms follow a Venetian tradition in that they relate thematically. The colorism and *di sotto in sù* and *quadratura* techniques Cortona used are also ultimately Venetian. Cortona would have had the opportunity to study these elements firsthand during two visits he made to Venice.

Filippo Baldinucci noted that the frescoes in the Planetary Rooms represent the education of the prince, the main character in each of the vaults, who is meant to reference the grand duke. The task to provide the prince with instruction falls on **Hercules**, assisted by the gods who guide the ruler through the various stages of life. The Sala di Venere, or Room of Venus, features in the center of the vault a banquet presided over by the goddess that has been interrupted by Hercules, symbol of virtue, and **Minerva**, goddess of wisdom. They have come to rescue the young prince from the couch of the goddess of love, an admonition against succumbing to passion and reminder to embrace reason instead. In eight **lunettes** around the room are scenes of ancient heroes resisting sexual temptation, including *Antiochus and Stratonice*, *Alexander and Sisigambis*, *Cyrus and Panthea*, and *Crispus and Fausta*. The next room, the Sala di Apollo, shows the prince accompanied by Fame, who sports her trumpet and laurel wreath. The prince is instructed by Apollo, who points to a celestial globe, symbol of divine wisdom, that is held by Hercules. On the **pendentives** that support the oval vault in this room are frescoed eight **muses** who provide inspiration, and on the four lunettes are scenes from the lives of ancient rulers, such as Alexander the Great and Julius Caesar, that celebrate their wisdom or support of the arts and letters. The Sala di Marte shows the prince aboard a vessel engaged in battle, with Mars offering assistance. The ancient heroes Castor and Pollux are included, as is Hercules, who is shown building a trophy, while a Victory crowns the object with a wreath. Also present are Justice, to whom the enemy begs for mercy; Peace, who intercedes on their behalf; and Liberality, who throws grain and gold toward the populace. In the center of the fresco is the Medici coat of arms, denot-

ing clearly that the Planetary Rooms were intended to glorify Ferdinand and his family, their deeds, and their wise rulership. The Sala di Giove shows Jupiter crowning the prince so he can attain fame and glory. Next to the prince stand Hercules, who lends him his club, symbol of power; Fortune with her wheel; and female Virtues. On the lunettes are scenes that refer to peace, including *Vulcan Ceases Forging Arms* and *Fury and Discord in Chains*. The final room, dedicated to Saturn, features the prince, now an aging man with gray hair, soaring between Prudence and Valor toward Glory and Eternity, who crowns him. Hercules now lies on a funeral pyre and Saturn bestows splendors on the prince. The lunettes show scenes from the lives of ancient heroes Cyrus, Sulla, Scipio, and Lycurgus at the end of their careers. The Sala di Saturno was used as a private audience chamber and included a throne among its furnishings. Aptly, the fresco on the ceiling celebrates the apotheosis of the Medici prince.

PLUTO AND PROSERPINA (1621–1622). Rome, Galleria Borghese.

This statue, rendered by **Gian Lorenzo Bernini**, was commissioned by Cardinal **Scipione Borghese** only a few months after the death of his uncle, Pope **Paul V**. It depicts the **Ovidian** myth of the god of the underworld abducting Proserpina, daughter of **Jupiter** and Ceres, to make her his consort. At Pluto's feet is Cerberus, the three-headed dog who guards the entrance to Hades, the god's domain, while at the base of the statue is an inscription composed by Cardinal Maffeo **Barberini**, later Pope **Urban VIII**, that reads: "Oh, you who bend down to pick flowers from the earth, look at me who have been abducted to the home of cruel Pluto." The inscription refers to the fact that Proserpina was abducted while picking flowers in a meadow. After the abduction, Ceres pleaded with Jupiter to allow Proserpina to return to earth for six months each year. Proserpina thusly announces the coming of the Spring. Some scholars believe that the ties of this myth to agriculture and fertility evoke the Golden Age brought on by Paul V and the Borghese family. A few months after the work was delivered to Scipione, the cardinal decided to send it to Cardinal **Ludovico Ludovisi**, nephew of the new pope, **Gregory XV**, as a gift to gain his favor. The most remarkable aspect of this work is that Bernini manipulated the marble as if it were soft clay. As Pluto digs his fingers into Proserpina's thighs, the flesh responds to the pressure; in turn, Proserpina pushes his face and his flesh wrinkles. Also remarkable is the fact that limbs push away

from the central axis in a balanced and credible manner. After passing the *Pluto and Proserpina* to the Ludovisi, Cardinal Scipione requested that Bernini carve the *Apollo and Daphne* (1622–1625; Rome, Galleria Borghese) as its replacement. See also RAPE OF PROSERPINA.

POLET CHAPEL, SAN LUIGI DEI FRANCESI, ROME (1612–1615). Domenichino executed the frescoes in the Polet Chapel for Pierre Polet, a French prelate of the diocese of Noyon who worked for Pope Paul V as one of his equerries. The theme chosen was the life of the Early Christian **St. Cecilia**, whose body had been discovered during renovations to the altar of Santa Cecilia in Trastevere, Rome, in 1599 and was found to have remained intact. Aside from the fact that the cult of St. Cecilia had gained momentum after this miraculous event, Domenichino held a particular attachment to her, as she was the patron saint of music, and he was a virtuoso in music as well as art. The scenes in the chapel depict *Sts. Cecilia and Valerian Crowned by an Angel*, *St. Cecilia Distributing Alms to the Poor*, the *Condemnation of St. Cecilia*, the *Martyrdom of St. Cecilia*, and *St. Cecilia in Glory*. Of these, the scene that has generated the greatest enthusiasm from Baroque scholars is *St. Cecilia Distributing Alms to the Poor*, based on Annibale Carracci's *St. Roch Distributing Alms* (1595; Dresden, Gemäldegalerie). Domenichino looked to Raphael for his *St. Cecilia in Glory* and *Condemnation of St. Cecilia*. The first recalls Raphael's *Vision of Ezekiel* (1518; Florence, Pitti Palace) and the second his tapestry cartoon depicting the *Sacrifice of Lystra* (1515–1516; London, Victoria and Albert Museum). The Polet Chapel is in the right aisle of the Church of San Luigi dei Francesi in Rome. Only a few steps away, in the left aisle is Caravaggio's **Contarelli Chapel** (1599–1600, 1602). The critics of the era saw the proximity of these two commissions as an opportunity to contrast Domenichino's **classicism** to Caravaggio's naturalistic approach.

POLISH RIDER (1654). New York, Frick Collection. The *Polish Rider* has been the subject of numerous interpretations and its authorship by Rembrandt has been questioned. Most scholars agree that the rider's costume, weapons, and the breed of his horse are Polish. However, the identification of the figure has become problematic. Since the work was in the Oginski collection in the 18th century, some believe it to be an equestrian portrait of a member of this Polish family, perhaps

Commander Marcejan Aleksander Oginski, who was studying in the Netherlands when Rembrandt executed the work. Others see the man depicted as a Socinian, a member of a religious sect that was persecuted in Holland for its anti-Trinitarian views. In 1653, the Calvinist church prompted the issuance of an edict against the Socinians, with whom Rembrandt is believed to have had associations. In the following year, the Polish theologian Jonasz Szlichtyng published a pamphlet in Amsterdam condemning the edict and advocating tolerance. These events may have prompted Rembrandt to render his painting. The ominous landscape could certainly be seen as a reflection of this dark moment in Dutch history. Others see the rider as a biblical figure, perhaps the Prodigal Son, **David**, or Saul's son Jonathan. Those who recognize a biblical narrative in the painting have identified the building at the top of the hill behind the rider as the Temple of Solomon. Other identifications of the rider have been proposed, including the medieval Dutch hero Gysbrech van Amstel and the Mongolian warrior Tamerlane. Yet another view is that Rembrandt intended to represent a Christian knight charged with defending eastern Europe against the Turks, in which case the mysterious rocky landscape Rembrandt included in the background would denote the dangers that lurk ahead as the soldier advances toward the enemy.

PONT NEUF, PARIS (beg. 1598). Construction of the Pont Neuf in **Paris** was begun by King Henry III but interrupted by civil strife. Its purpose was to connect the south side of Paris, where the university stood, with the business and administrative quarters in the Île de la Cité. The bridge was to feature houses built along its length and a **triumphal arch** at either end, meant not only as ornamentation, but also for defense purposes. **Henry IV** ascended to the throne in 1594 and signed the **Edict of Nantes** that ended the Wars of Religion in 1598. In this year, he revived the Pont Neuf project and simplified the design by eliminating the triumphal arches and houses. In 1604, **Marie de' Medici**, Henry's consort, offered to finance the placement of an equestrian statue of the king on the spot where the bridge cut into the end point of the Île de la Cité. She commissioned the Flemish sculptor Giambologna (Jean de Boulogne), who was active in Italy, to carry out the portrait, but, when Giambologna died in 1608, the commission was passed to his assistant, Pietro Tacca. Tacca completed the work in 1614, when it was installed on the bridge. By then, Henry IV had been assassinated

(1610) and Marie was acting as regent to her son, **Louis XIII of France**. Henry's project included the building of the Place Dauphine (*dauphin* is the name given to the young heir to the French throne) on the triangular space at the end of the Île de la Cité, where the sculpture was installed. The Place Dauphine featured two rows of houses built around the triangle, leaving an opening at the apex and another at the center of the base. The houses were constructed of brick and adorned with limestone quoins. Their roofs were sloped and included dormers. The lower stories featured arched openings and were reserved for commercial purposes. The regularized design of these structures, the simple materials used for their construction, the logical geometric plan, and its integration into the design of the Pont Neuf represent a major innovation in urban planning. *See also* PLACE ROYALE, PARIS.

PONTE SANT'ANGELO ANGELS (1667–1671). The Ponte Sant'Angelo is a bridge in **Rome** that was built during the reign of Emperor Hadrian (second century C.E.) to connect the center of the city to his newly built mausoleum, now the papal Castel Sant'Angelo. Then called the Pons Aelius, it became known by its current name in 590, when the archangel Michael supposedly appeared at the top of the castle to announce the end of the plague. In 1450, the bridge collapsed when a large number of pilgrims crossed it to reach the Vatican; more than 200 died in the incident. The bridge was rebuilt by incorporating some of the ancient portions, and, in the 16th century, it was ornamented with 14 stucco figures executed by the sculptor Raffaello da Montelupo that depicted the **Apostles Peter** and Paul, the Evangelists, and some of the biblical patriarchs. By 1667, these sculptures had deteriorated and Pope Clement IX had them replaced. He commissioned a balustrade for the bridge to be ornamented with ten statues of angels who hold the instruments of Christ's Passion. **Gian Lorenzo Bernini** contributed two figures: the *Angel of the Superscription* and the *Angel with the Crown of Thorns*, while the rest of the angels went to various artists, including Ercole Ferrata, Antonio Raggi, and Domenico Guidi, who worked under Bernini's direction. Once completed, the pope had Bernini's statues brought into the Church of Sant'Andrea delle Fratte so they could be protected from the elements, and had them replaced with copies.

POPE NICHOLAS V BEFORE ST. FRANCIS (1630). Painted by **Laurent de La Hyre** for the Capuchins of Marais, the work tells the story

of the visit by Pope Nicholas V in 1449 to the Church of San Francesco in Assisi where the body of **St. Francis** was laid to rest. Legend has it that the pope entered the dark crypt accompanied by some members of his court, and there, illuminated by the men's torches, he saw St. Francis standing above his tomb. His eyes were turned toward Heaven and his hands were clasped together and tucked under the sleeves of his Franciscan habit. The pope got down on his knees and lifted the saint's habit to reveal one of his feet where his wound of the stigmata (wounds of Christ) was still bleeding. The miracle is said to have been recorded by Cardinal Astergius, who died the day after the visit, but not before writing down the events he had witnessed. The painting by La Hyre includes all of the details in the story, such as the torches, the pope on his knees, and the saint posed as described in the legend. Next to the pope, also genuflecting, are the guardian of the monastery and his personal secretary. Behind stand Cardinal Astergius, recognizable by his ecclesiastic vestments, and a young prelate who has been identified as La Hyre himself. Finally, on the far right are three monks in Franciscan habit who are awed by the miraculous occurrence. This is a relatively early painting by La Hyre and it uses **Caravaggio's** dramatic **chiaroscuro** and a tall, dark architectural space that overwhelms the figures for added psychological depth. Soon after rendering this work, La Hyre shed the Caravaggist mode of painting and adopted a more **classicized** style to compete with his rivals, **Nicolas Poussin** and **Eustache Le Sueur**.

POST, FRANS (1612–1680). Little information exists about Frans Post's life. Called the "Canaletto of Brazil," this Dutch master was born in Leiden in 1612. He joined an expedition to Brazil in 1637 led by Prince Johan Maurits of Nassau and, while there, he visited various towns and rendered the local forts and other landmarks. He may also have visited Africa, returning to the Netherlands in 1644, where he settled in Haarlem. There he continued painting Brazilian landscapes for the rest of his life. He also illustrated Gaspard Van Baerle's *Historia*, published in Amsterdam in 1647, which tells of the exploits of the prince of Nassau in Brazil. The 18 paintings Post painted in Brazil were presented to **Louis XIV of France** in 1679 as a diplomatic gift and were used as models in the 1680s at the Gobelins factory for a series of tapestries called *Les Anciennes Indes* (The Ancient Indies). Examples of Post's paintings include the *View of Fredrikstad in Paraiba, Brazil* (1638) in a private collection, the *Brazilian Landscape* (1650) at the New York

Metropolitan Museum, and the *View of Olinda* (1662) in the Amsterdam Rijksmuseum. See also MAURITSHUIS, THE HAGUE.

POUSSIN, NICOLAS (1594–1665). The French painter Nicolas Poussin spent most of his adult life in **Rome**. Born in Les Andelys, Normandy, Poussin left for nearby Rouen in 1612 to work under Noël Jouvenet, and then continued on to **Paris**. There, he is known to have studied the engravings executed by Raphael and Giulio Romano in the Royal Library. He is also known to have studied the works in the royal collection, including paintings by Titian and ancient statuary. In Paris, he came into contact with **Philippe de Champaigne**, working with him for **Marie de' Medici** in the **Palais du Luxembourg**. After several attempts to reach Rome, he finally arrived there in 1624. He is then documented living with **Simon Vouet**, and in 1626 with **François Duquesnoy**. His first patrons in the papal city were the **Sacchetti**, whom Poussin met through the poet **Giambattista Marino**, also employed at Marie de' Medici's court, and the **Barberini**. In fact, it was Marino who encouraged Poussin to travel to Rome. In Rome, Poussin is known to have worked for **Domenichino** and to have copied the latter's *Flagellation of St. Andrew* (1609) in the Oratory of St. Andrew at San Gregorio Magno. This and other works by Domenichino would influence the paintings Poussin executed in the 1630s. The earliest works he rendered in Italy, however, were in the Venetian mode he was able to study when he stopped in Venice on his way to Rome. His *Et in Arcadia Ego* (c. 1627; Chatsworth, Devonshire Collection) belongs to this phase in his career and was inspired by **Guercino's** painting of the same title (c. 1618; Rome, Galleria Nazionale d'Arte Antica). To this period also belongs his *Triumph of Flora* (c. 1627; Paris, **Louvre**), painted for the Sacchetti, the *Inspiration of a Poet* (1628–1629; Paris, Louvre), and the *Martyrdom of St. Erasmus* (1628–1629; Rome, Vatican Pinacoteca). This last work was meant for one of the altars in **St. Peter's** dedicated to the saint. In these paintings, the brushwork is loose, the colors vibrant, the landscape lush, and the figures fleshy—all characteristics borrowed from Venetian art. Among Poussin's early history paintings is his *Death of Germanicus* (1627; Minneapolis Institute of Art), created for the Barberini.

In 1629–1630, Poussin became severely ill, an event that prompted a change in style. He now adopted the **classicist-idealist** mode of the **Carracci** and their followers, resulting from his earlier contact with Do-

menichino and his new friendship with **Andrea Sacchi**. He now favored historical subjects, such as the *Plague of Ashod* (c. 1630; Paris, Louvre), his earliest painting to show a fully developed architectural setting, and the *Rape of the Sabine Women* (c. 1635; New York, Metropolitan Museum of Art), one of his most celebrated works. This last painting heroicizes rape as the means for a noble cause: the growth and prosperity of the newly established city of Rome. The figures seem to be engaged in a choreographed ballet in a theatrical setting, showing that Poussin's approach to art at this time had become calculated and methodical. By the time Poussin had rendered these works, he had gained access to **Cassiano dal Pozzo's Museo Cartaceo**, which provided information on the architecture, sculpture, artifacts, and everyday objects of the ancients. The details, down to the costumes and hairstyles, are based on these materials in Pozzo's collection. The frieze-like arrangement of the figures stems from **relief** sculpture found on Roman sarcophagi. Other examples from this stage in Poussin's career are the *Adoration of the Magi* (1633; Dresden, Gemäldegalerie) and the *Adoration of the Golden Calf* (c. 1634; London, National Gallery).

In 1640, Poussin went to Paris at the invitation of King **Louis XIII of France**. At first he was well received, but soon problems began. He was commissioned to paint two large **altarpieces** for Cardinal **Armand Richelieu** and charged with the decoration of the Great Gallery in the Louvre Palace. Poussin preferred rendering cabinet paintings. Therefore, the large scale of these projects, the use of assistants, and the speed of execution expected resulted in his failure. Also, the local artists, including Vouet, who by now had returned to France and become the king's court painter, began intrigues against him. In 1642, Poussin returned to Rome feeling defeated. Yet, in Paris he had made friendships with members of the bourgeoisie and Stoicist philosophers who became his most ardent supporters and patrons. In response to the interests of these individuals, Poussin again changed his style. He began reading Stoic literature and choosing moral themes. In the mid-1640s, he developed what he called the **Grande Maniera** or Maniera Magnifica, a type of painting that appeals to the intellect and presents the noblest of human actions based on the principles of reason and order. He also developed his Theory of Modes based on the classical Greek modes of music to express different moods. As a result, the movements and gestures of his figures became codified to denote piety, celebrations, or violence. His *Funeral of Phocion* (1648; Paris, Louvre) and *Gathering of the*

Ashes of Phocion (1648; Liverpool, Walker Art Gallery) exemplify this change in his style. These scenes, taken from the writings of Plutarch, speak of a hero's fall and the triumph of truth and virtue. Poussin also applied this approach to religious art, as attested by his *Madonna of the Steps* (1648; Washington, D.C., National Gallery) and *Rebecca at the Well* (c. 1648; Paris, Louvre), as well as mythology, exemplified by his *Landscape with Orpheus and Euridice* (1648; Paris, Louvre). In these works, Poussin constructed the setting by adding a series of overlapping parallels that establish depth.

In the early 1650s, Poussin's compositions became simpler and the gesticulations of the figures more subdued. These works, unfortunately, represent a decline in his art in that his figures are painted in unusually orange flesh tones and given odd facial features. Also, his lines have stiffened and the color contrasts have become increasingly jarring. Examples include the *Exposition of Moses* (1650; Oxford, Ashmolean Museum) and the *Holy Family with Sts. Elizabeth and John the Baptist* (c. 1655; St. Petersburg, Hermitage Museum). In spite of this decline, Poussin's emphasis on moral integrity and his view that painting must appeal to reason became the artistic canon of the **French Academy of Painting and Sculpture**. See also SEVEN SACRAMENTS SERIES.

POZZO, ANDREA (1642–1709). The Italian painter, architect, sculptor, theatrical stage designer, and art theoretician Andrea Pozzo was born in Trento in 1642. Though his *St. Ignatius in Glory* (1691–1694) in the Church of San Ignazio in **Rome** is recognized as one of the great masterpieces of Baroque art and a tour de force of perspective, Pozzo's career in general has not been well studied. In 1665, Pozzo became a **Jesuit** lay brother and, in 1668, he was sent by the order to Milan. There, in 1671, he created the decorations for the festival held in honor of the canonization of the Jesuit priest, St. Francis Borgia. Having established his reputation as a painter, he was called to Turin in 1678 to render **frescoes** in the Church of Santi Martiri (partially destroyed) and, the same year, he decorated the Church of San Francesco in nearby Mondovi with a **nave** fresco depicting the *Apotheosis of St. Francis Xavier*. In 1681, Pozzo was summoned to Rome by Gian Paolo Oliva, the father-general of the Society of Jesus, to paint the *quadratura* frescoes in the corridor to the *Camere di S. Ignazio* (1681–1686) in the Church of **Il Gesù**. Then, in 1685, he painted in the center of the choir of the Jesuit Church of San Ignazio an illusionistic **dome** that proved to be a major artistic

achievement. Orazio Grassi, the architect of the church, had died before building the dome, funds for its construction were lacking, and the Jesuits sought to have the project completed in time for the feast day of **St. Ignatius**, the founder of the order, on July 31. Pozzo completed the project in time for the celebrations. In 1691, he began work on the ceiling fresco in the nave of San Ignazio, his greatest masterpiece. Here, the scene depicted is the vision St. Ignatius experienced that confirmed for him the proper name for his order and that Rome would be the center of its activities. Christ hovers in midair while holding the cross upon which he was crucified, while four allegorical groups representing the four corners of the world surround him to denote the triumph of the Jesuit mission to spread the faith throughout. The scene includes one of the most remarkable *quadratura* renderings in history, and the **foreshortening** of the figures is such that the illusion created is that the ceiling has been removed to reveal the miraculous event unfolding in the heavens above.

In 1704, Pozzo was invited to Vienna by Emperor Leopold I. There he created his ceiling fresco depicting the *Triumph of Hercules* in the Liechtenstein Palace (1704–1708), rendered for Prince Johann Adam Andreas von Liechtenstein. The work exhibits the same virtuosity in the foreshortening and *quadratura* techniques as his *St. Ignatius in Glory*. Among the altars Pozzo designed are those of St. Ignatius in Il Gesù, Rome (1695–1699), and Franziskanerkirche, Vienna (1706). The Church of St. Ignacije in Dubrovnik, Croatia (1699–1725), was built following his designs, as was the St. Nicholas Cathedral of Ljubljana, Slovenia (1700–1705). His theoretical treatise on art, titled *Perspectiva pictorum et architectorum*, published in two volumes in 1693 and 1698, was to impact the development of church decorations in the rest of Europe and become central to the study of perspective. Illustrated with engravings, the treatise includes Pozzo's designs for altars, tabernacles, festival decorations, churches, and theatrical stages. The work was translated into German, English, Flemish, and even Chinese, attesting to its popularity. Pozzo died in Vienna in 1709.

POZZO, CASSIANO DAL (1588–1657). Cassiano dal Pozzo was a key player in the cultural scene of 17th-century **Rome**. He was born in Turin to a noble family, his grandfather having served the Medici grand dukes of Tuscany. Raised in Florence and educated at the University of Pisa, dal Pozzo moved to Rome in 1612 and, in 1623, he was appointed secretary to Cardinal Francesco **Barberini**, the nephew of Pope **Urban VIII**.

Both he and the cardinal became members of the *Accademia dei Lincei*, the science academy established in 1603 by the naturalist Federico Cesi. Dal Pozzo maintained close connections with leading scientists, scholars, and philosophers, including Galileo Galilei, and thus remained informed of the latest archaeological and scientific discoveries. From 1625 till 1626, Cassiano accompanied Cardinal Barberini on diplomatic missions in France and Spain. Upon his return, he was made a member of the Florentine literary *Accademia della Crusca*. When Urban VIII died (1644) and the Barberini fled to France, Cassiano temporarily lost his papal patronage, only to regain it in 1655 when **Alexander VII** ascended the throne.

Already in 1615, dal Pozzo had begun amassing a series of drawings that came to be known as the **Museo Cartaceo** (Paper Museum); it represents the first attempt to record systematically the natural and ancient worlds. It included renderings by **Pietro da Cortona**, **Nicolas Poussin**, **François Duquesnoy**, and others, and became the visual template to depict the ancient world accurately in art, including its architecture, weaponry, objects used in daily life, and costumes. Dal Pozzo also patronized high art, including that of Poussin and **Artemisia Gentileschi**. In fact, he owned about 50 paintings by Poussin, including the famed **Seven Sacraments Series** (1638–1642). Dal Pozzo also collected medals and specimens of natural history, and he was the owner of a significant collection of ancient and modern texts.

PRESENTATION IN THE TEMPLE. The presentation in the temple is an episode from Christ's childhood told in the Gospel of St. Luke (2:22–39). According to Jewish custom, male children are circumcised eight days after birth and consecrated to God, while their mothers engage in a purification ritual that lasts for 40 days after the delivery (80 days for a female newborn). According to Leviticus 12:1–8, after the purification has ended, the mother must leave a young lamb at the doors of the temple, or a dove or pigeon if she cannot afford a lamb, to be sacrificed to God. In scenes of the Presentation, these events are often conflated, as they are in Luke's account. In **Guercino's** version of 1623 (London, National Gallery), the **Virgin Mary** and **St. Joseph** bring the child to the temple, the two doves prominently displayed on the steps in the foreground to emphasize the Holy Family's humble background. That the child is about to be placed on the altar for his circumcision implies that he is the sacrificial lamb who will shed his blood for the

good of humankind. According to the biblical account, when Mary and Joseph brought the Christ Child to the temple, they were received by Simeon, already of advanced age, who was promised by God that he would live to see the Messiah. In **Ludovico Carracci's** *Presentation in the Temple* (c. 1605; Madrid, Museo Thyssen-Bornemisza), Simeon receives the Holy Family and extends his arms to take the Christ Child, after which he will recognize him as the Savior and prophecy his death and redemption of humankind. Next to him is the prophetess Anna, who also foretold Christ's future suffering for the sake of salvation. In the painting she holds the tablet upon which her prophecy is inscribed. Other notable examples of the Presentation in the Temple that belong to the Baroque period are the right panel of the *Descent from the Cross* of 1612–1614 rendered by **Peter Paul Rubens** for the Cathedral of Antwerp, **Simon Vouet's** version of 1641 in the **Paris Louvre**, and **Philippe de Champaigne's** *Presentation* of 1648, now in the Brussels Musées Royaux des Beaux-Arts. See also PRESENTATION IN THE TEMPLE, NOVITIATE CHURCH OF THE JESUITS, PARIS.

PRESENTATION IN THE TEMPLE, NOVITIATE CHURCH OF THE JESUITS, PARIS (1641). Paris, Louvre. This painting by **Simon Vouet** was commissioned by Cardinal **Armand Richelieu** as the main **altarpiece** in the Novitiate Church of the **Jesuits in Paris** and belongs to the artist's **classicized** phase. It features a **Carracesque** zigzagging composition with a terrestrial realm below, where Christ is being presented to the temple by the **Virgin**, and a supernatural level above, where floating angels witness the blessed event. The elegant poses and gestures and soft pastel tones are also part of the Carracesque mode of painting, as is the classicized architecture that serves to enframe the main protagonists. In the *Presentation in the Temple*, **St. Joseph** holds a basket that contains two doves for the purification ritual that, according to Jewish law, was to take place in the temple 40 days after a mother gave birth (80 days for a female infant). The Virgin hands the child to the elder Simeon, who was promised by God that he would live to see the Messiah and who will prophecy that the child will bring redemption to humankind through sacrifice. The inscribed banner held by one of the angels reads *Nunc dimittis servum tuum* (Lord, now lettest thou thy servant depart in peace) (Luke 2:29). These are the words Simeon uttered after having declared his prophecy. Originally, the altarpiece was part of a grander scheme that altogether measured ten meters in

height and featured four levels. Above the altarpiece was the *Apotheosis of St. Louis* (Rouen, Musée des Beaux-Arts Museum), also by Vouet, then a sculpted *God the Father* contained in a **pediment**, and finally a large crucifix. The altar was flanked by marble sculptures executed by **Jacques Sarazin** that are no longer extant.

PRESENTATION OF THE VIRGIN (1640–1645). St. Petersburg, Hermitage Museum. This version of the presentation of the **Virgin** in the temple is by **Eustache Le Sueur** and depicts an **apocryphal** event. Sts. Anne and Joachim, the Virgin's parents, had conceived in old age. To give thanks to God for this blessed gift, they brought the Virgin, then aged three, to the Temple of Jerusalem and dedicated her to the service of God. There, Mary remained until her marriage to **St. Joseph**. In most representations of the scene, Mary is shown as a small child in the process of climbing the stairs that lead to the temple, the high priest at the top readying to receive her and Anne and Joachim at the bottom bidding her farewell. In Le Sueur's version, the Virgin is shown as an older child accompanied only by her mother. The high priest is not present. Instead, a group of beggars pleads for alms. St. Anne, with mouth open and gazing at the young Virgin, seems to be imparting lessons on the importance of engaging in charity. The work, then, stresses that good deeds are the way to salvation, a teaching heavily underscored by the Church of the **Counter-Reformation**.

PROCURESS. The subject of the procuress was quite common in Dutch art, and particularly among the **Utrecht Caravaggists**. The procuress is a madam in a brothel who carries out the transaction between the prostitute and her customer. The scene was first introduced in art in the 16th century when Dutch masters rendered it as one of the episodes in the story of the Prodigal Son, who squanders his inheritance on women, drink, and other excesses. The scene came to be viewed as a moral admonition on the consequences of improper behavior, a connotation that continued into the 17th century. Examples of these scenes that belong to the school of the Utrecht Caravaggists include **Dirck van Baburen's** *Procuress* of 1622 (Boston, Museum of Fine Arts) and **Gerrit van Honthorst's** of 1625 (Utrecht, Centraal Museum). Examples by other than the Utrecht Caravaggists are **Johannes Vermeer's** *Procuress* of 1656 (Dresden, Gemäldegalerie), which was inspired by van Baburen's version, and **Gerard Terborch's** so-called *Parental Admonition* of c.

1654 (Berlin, Staatliche Museen), now known to depict a brothel scene that includes a high-class prostitute, a client, and a procuress.

PUGET, PIERRE (1620–1694). The French sculptor Pierre Puget was from a family from Marseilles, where he was trained by a carver of warship prows. In c. 1638–1643, he was in Italy, visiting **Rome** and Florence and working alongside **Pietro da Cortona**. Upon his return to France, Puget worked in the naval dockyards and also painted some **altarpieces**. His career as sculptor became well established in 1656 when he received his first notable commission, the door of the **Hôtel de Ville** in Toulon. Inspired by Michelangelo's slaves for the tomb of Pope Julius II (beg. 1505), Puget included two muscular male caryatids at either side of the door that seem to be in great physical and psychological anguish. Cortona's herms in the *Glorification of the Reign of Pope Urban VIII* (beg. 1633) in the **Palazzo Barberini, Rome**, also come to mind when viewing these figures.

In c. 1660, Puget was commissioned by Nicolas Fouquet, **Louis XIV's** minister of finance, to render a statue of *Hercules Resting*. The artist traveled to Carrara, near Florence, to select the marble for the work, and then Genoa, where he was to execute it. In 1661, however, Fouquet was arrested for embezzlement and the work was never completed. While in Genoa, Puget worked for the Sauli, a local noble family, creating for them niche figures in the crossing piers of Santa Maria di Carignano, including *St. Sebastian* (1663–1668). This work again shows the influence of Michelangelo, particularly in the complex, zigzagging pose, but also borrows from **Gian Lorenzo Bernini** its sensuous form, **classicizing** anatomy, and rhetorical gestures. The pathetic expression recalls Greek Hellenistic sculpture and particularly the *Laocoön* Group at the Vatican. Also Berniniesque is the *Blessed Alessandro Sauli* (1663–1668), intended for another niche in Santa Maria di Carignano, particularly in the animated movement of the drapery and the figure's exaggerated sway.

In 1667, Puget returned to France, spending the rest of his days in Toulon and Marseilles, though he made short visits to Genoa and **Versailles**. For this last location, Puget rendered two works with two blocks of marble that had been left in the dockyards of Toulon. He requested permission from **Jean-Baptiste Colbert**, Louis XIV's superintendent of buildings, to use them. Having obtained permission to do so, he used the first block to render his most celebrated work, *Milo*

da Crotona (1671–1682), and the other for his *Alexander and Diogenes* relief (1671–1689) (both **Paris, Louvre**). The first captures the dramatic death of the aged Greek athlete whose hand became caught in a tree stump when he tried to split it. While trapped, he was mauled by wild animals. The figure exhibits great anguish, again recalling Greek Hellenistic precedents. The second shows an episode from the life of Alexander the Great. Diogenes lived in a barrel in the street. When Alexander stopped by the barrel along with his entourage, the unimpressed Diogenes asked him to move, as he was blocking the sun.

Puget had a difficult personality that prevented him from benefiting fully from the patronage of the French court. His *Alexander and Diogenes* was not delivered to Versailles, and his relief depicting *St. Charles Borromeo in the Plague at Milan* (c. 1693–1694; Marseilles, Bureau de Santé) was rejected. He also experienced difficulties in collecting moneys owed to him for the works he executed for the king. He died in 1694 in Marseilles an embittered man.

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QUADRATURA. The term *quadratura* refers to a painting technique that entails the rendering of feigned architecture in perspective on a wall or ceiling to extend visually the existing space. In the Baroque era, the most notable examples of *quadratura* are in ceiling **frescoes**, including **Annibale Carracci's Farnese Ceiling** (c. 1597–1600) in the Palazzo Farnese, **Guercino's Aurora** (1621) in the Casino Ludovisi (*quadratura* rendered by Agostino Tassi), **Pietro da Cortona's Glorification of the Reign of Pope Urban VIII** (beg. 1633) in the Palazzo Barberini, and **Andrea Pozzo's St. Ignatius in Glory** (1691–1694) in the Church of San Ignazio, all in **Rome**.

QUADRO RIPORTATO. The Italian term *quadro riportato* translates to “transferred picture” and denotes a ceiling **fresco** that is made to look like framed paintings that have been installed overhead. In using this technique, the artist renders the scenes by following the rules of perspective applicable to easel paintings. The **Farnese Ceiling** (c. 1597–1600) by **Annibale Carracci** in the Palazzo Farnese, **Rome**, and **Guido Reni's Aurora** (1613; Rome, Casino Rospigliosi-Pallavicini) are two of the most notable examples of this technique from the Baroque era.

QUEEN'S HOUSE, GREENWICH (1616–1635). Designed by **Inigo Jones** for Anne of Denmark, wife of King James I of England, the Queen's House in Greenwich is composed of two identical rectangular structures that are **rusted** on the lower story and connected by a covered bridge that crosses a public road. One of the buildings occupies the Greenwich Palace precinct, while the other is located in Greenwich Park. To take advantage of the setting of the second structure, Inigo included a **loggia** in the center of its second story. The building on the palace precinct is accessed by a curved stairway that leads to a terrace, providing an imposing grand entrance. Inigo looked to the Villa Medici at Poggio a Caino, built by Giuliano da Sangallo for Lorenzo "the Magnificent" de' Medici in the 15th century, where the entrance also includes a curved stairway and terrace and the plan is similar, save for the fact that the connecting element is not a bridge, but a great hall. The influence of Andrea Palladio's architecture on Inigo is also perceived in the Queen's House in its emphasis on symmetry and simple proportional relations. Anne of Denmark died in 1619. Construction was temporarily halted and then resumed for Queen Henrietta Maria, **Charles I's** consort, in 1630. It is in the Great Hall of the Queen's House that **Orazio Gentileschi** painted his *Allegory of Peace and the Arts of the English Crown* (1638–1639). **Jacob Jordaens** contributed a series of paintings for Henrietta Maria's closet depicting the story of Psyche, **Cupid's** bride (1639–1640).

QUELLIN I, ARTUS (1609–1668). The Flemish sculptor Artus Quellin I trained with his father, Erasmus, also a sculptor. In 1634, Quellin moved to **Rome**, where he worked in the studio of **François Duquesnoy**. In 1639, he returned to his native Antwerp and, in 1648, moved to Amsterdam, where he contributed a number of sculptures for the newly built **Town Hall**, including his figure of *Prudence* and **relief** depicting the *Judgment of Solomon* (both 1652) for the building's Hall of Justice. These works show the influence of Duquesnoy in their **classicized** approach. In fact, *Prudence* recalls Duquesnoy's famed *St. Susanna* (fin. 1633), rendered for the Church of Santa Maria di Loreto, Rome. Quellin also executed a number of religious works and portraits. Examples of the first category include his *Mater Dolorosa* (1650) in Sint Jakobskerk and his *Pietà* in the O.-L.- Vrouwekathedraal, both in Antwerp. Examples of his portraits are the busts of *Burgomaster Andries de Graeff* (1661; Amsterdam, Rijksmuseum) and *Marquis Luis de Benavides*,

Governor-General of the Spanish Netherlands (1664; Antwerp, Koninklijk Museum voor Schone Kunsten).

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RAINALDI, CARLO (1611–1691). A native of **Rome**, the architect Carlo Rainaldi was trained by his father, Girolamo, who was a Mannerist. Together they worked on the Church of **Sant’Agnese** in the Piazza Navona, Rome (beg. 1652), for Pope **Innocent X**. Rainaldi remained in his father’s studio until 1655, when the latter died. The Church of Santa Maria in Campitelli (1662–1675) was his first solo project and his most notable work. An earlier church had stood on the site. In 1656, members of the Roman Senate decided to finance construction of a new structure to house a miraculous icon of the **Virgin** that was believed to have delivered the city from the plague. Rainaldi submitted his first design, a **central plan** structure based on an oval, with side chapels and extended **apse**, in the manner of **Gian Lorenzo Bernini’s Sant’Andrea al Quirinale** (1658–1670). Its façade was to include elements borrowed from **Pietro da Cortona’s** façades of **Santi Luca e Martina** (1635–1664) and **Santa Maria in Via Lata** (beg. 1658). By the time construction began, Rainaldi had made a number of modifications, mostly to lower costs. The final plan was based on a **Greek cross** with an extended apse, the focus on the main altar achieved through light and color, and the façade was an **Il Gesù** type with stepped planes and broken **pediment**, recalling the architecture of ancient Roman theaters. A surviving drawing by Rainaldi indicates that he wished to fill the recesses of the façade with freestanding and **relief** sculptures, but these were never carried out.

While working on the Campitelli project, Rainaldi also completed the façade of the Church of Sant’Andrea della Valle, left unfinished by **Carlo Maderno**. He was also involved in the building of the twin churches in the Piazza del Popolo: Santa Maria in Montesanto and Santa Maria dei Miracoli. This was part of the urban planning of the area that began in 1655 when Pope **Alexander VII** commissioned Bernini to refurbish the Porta del Popolo, the city’s ceremonial entry used by foreign dignitaries, to celebrate the entry into Rome of **Queen Christina of Sweden** in that year. In 1658, the pope had been made aware of the fact that the Unshod Carmelites sought to build a new church on the Via del Corso, one of three main thoroughfares that departed from

the Porta and led to the heart of Rome. The pope insisted that a second identical church be built across the street, the two facing the piazza. This proved to be a challenging task since the terrains differed. Rainaldi, assisted by **Carlo Fontana**, devised two Greek cross plan churches, with Santa Maria in Montesanto capped by an oval **dome** and Santa Maria dei Miracoli by a circular dome. These were to sit on high drums, and the façades were to be articulated by engaged pilasters. As construction was underway, Bernini was called in to ensure visual uniformity. He increased the size of the domes, diminished the size of their drums, and added a **classicized** portico to each front. He also eliminated the Greek cross plans, giving an oval plan to Santa Maria in Montesanto (fin. 1675) and a circular plan to Santa Maria dei Miracoli (fin. 1679). This resulted in two imposing structures, worthy of their location directly across from the Porta del Popolo. Rainaldi's façade for the Church of Gesù e Maria (1671–1674) is a commission he received from Cardinal Giorgio Bolognetti. Here, Rainaldi used pilasters of the colossal order at either side of the doorway that sit on a high base and support an entablature and pediment that recede in the center, providing a dynamic quality to the design. At either side, shorter rectangular bays that are capped by balustrades provide a visual transition from the church to its adjoining building fronts.

Rainaldi has been overshadowed by the likes of Bernini, Cortona, and **Francesco Borromini**. In spite of the fact that he had a successful career and was well regarded by his colleagues and patrons, scholarly study on this master has left much to be desired.

RAISING OF LAZARUS (1609). Messina, Museo Regionale. This painting, rendered by **Caravaggio** during his stay in Messina, Sicily, is in poor condition. Certain areas have been repainted, and the colors have changed over time. The patron for the work was Giovanni Battista de Lazzari, who in 1608 declared his intention to build a chapel in the local Church of the Padri Crociferi. At the time, he also indicated that the **altarpiece** for the chapel would depict the **Virgin Mary** accompanied by his namesaint, St. **John the Baptist** (San Giovanni Battista). Eventually the subject was changed to the *Raising of Lazarus*, the brother of Mary and **Martha**, who references the patron's family name (Lazzari). The Padri Crociferi were hospitalers and ministered to the sick. Caravaggio supposedly used the patients in their hospital as his models for some of the figures in the painting. He even had a corpse exhumed to ensure

realism. Some have read Lazarus's outstretched arms as if on the cross as a reference not only to Christ's suffering, death, and resurrection, but also to the *Padri Cruciferi* or Cross-Bearing Fathers. According to one of Caravaggio's biographers, once the painting was completed, it was highly praised, though some noted a minor defect. Caravaggio unsheathed his sword, slashed the work to pieces, and then created a new altarpiece for the site.

The story is biblical. Mary and Martha sent for Christ when Lazarus fell ill. But, by the time Christ arrived, Lazarus had been entombed for four days. Martha told the Lord that, had he been there, Lazarus would still be alive. The Lord replied that Lazarus would rise again, adding, "I am the resurrection and the life. He who believes in me will live, even though he dies; and whoever lives and believes in me will never die. Do you believe this?" (John 11:25–26). After replying that she did believe and having recognized that Christ was the Son of God, Martha and the Lord went to Lazarus's tomb, where he commanded the man to rise. In Caravaggio's painting Christ's gesture is the same as in the *Calling of St. Matthew* (1599–1600, 1602; **Contarelli Chapel, Rome**), but reversed. Lazarus, still in rigor mortis, has begun to emerge from death at Christ's command, as denoted by his extended arms and opened fingers. Clearly, Lazarus is shown engaged in a struggle between life and death, his right hand lit by the rays that enter from the upper left, and his left leading the viewer's gaze to the skull on the ground. The void in the upper half of the painting grants an oppressive quality to the work, common to this phase in Caravaggio's artistic career. Also common is the loosening of his brushwork, the use of striations to denote drapery folds, and the deep emotions that permeate the painting.

RAPE OF EUROPA. The mythological story of the Rape of Europa by **Jupiter** is told by **Ovid** in the *Metamorphoses*. Europa was the daughter of the Phoenician King Agenor of Tyre and Telephassa. One day, as she played by the beach with her attendants, Jupiter, who lusted after her, appeared in the form of a white bull. At first she was frightened, but soon gained some confidence and began to pet the animal. Then she placed flower garlands on him, and finally sat on his back. The bull took off with her to Crete, where Jupiter revealed to her his true identity. The offspring from their union were the Cretan King Minos, the Elysian judge Rhadamanthus, and the Lycian King Sarpedon. The scene is common in art. **Rembrandt** rendered his version in 1632 (Los Angeles, J. Paul

Getty Museum), **Simon Vouet** in 1640 (Madrid, Thyssen-Bornemisza Collection), and **Claude Lorrain** in 1667 (London, Royal Collection). The scene also appears in the background of **Diego Velázquez's** *Fable of Arachne* (1656; Madrid, Prado) and in one of the feigned bronze medallions in **Annibale Carracci's** *Farnese Ceiling* (c. 1597–1600; **Rome**, Palazzo Farnese).

RAPE OF PROSERPINA (1673). Paris, École des Beaux-Arts. The *Rape of Proserpina* was the work **Charles de la Fosse** presented to the **French Academy of Painting and Sculpture** as his diploma piece. It represents the **Ovidian** myth of Pluto, the god of the underworld, abducting Proserpina, daughter of **Jupiter** and Ceres, to make her his consort. Proserpina was picking flowers in a meadow in Sicily with her companions when Pluto, who had been pierced by one of **Cupid's** arrows at **Venus's** command, saw her and decided to take her as his consort. As the god carried her off to the underworld, the water **nymph** Cyane stretched out her arms to prevent his passing, uttering the following words: "Go no further! You cannot become the son-in-law of great Ceres against her will: You should have asked and not taken!" The angry Pluto hurled his scepter into Cyane's pool, creating a crater that rushed his chariot into the underworld. In de la Fosse's painting, Pluto carries off Proserpina in his chariot, Cupid aims his arrow at the couple, and water nymphs witness the abduction. Clearly, Cyane is the nude in the center with her back toward the viewer who grabs the wheels of Pluto's chariot to prevent him from taking Proserpina to the underworld. Next to Cyane is Arethusa, leaning on a turned-over jar. She is included because Ovid specifies that the encounter between Pluto and Cyane takes place by her pool and that of Arethusa. The profusion of nudes and the lushness of the landscape in the work show the influence of Venetian art on de la Fosse, as well as that of **Francesco Albani**, who at the time was revered in France. Further, the painting's charged atmosphere and crepuscular effect foreshadow the visual richness of Rococo art. *See also* **PLUTO AND PROSERPINA**.

RAPE OF THE SABINE WOMEN (c. 1635). New York, Metropolitan Museum of Art. This painting was rendered by **Nicolas Poussin**, who in the 1630s, influenced by **Andrea Sacchi** and **François Duquesnoy**, changed his style to a more linear, **classicized** approach. The work was commissioned by Maréchal Charles I de Créquy, then French ambassador

to **Rome**. After the maréchal's death in 1638, the painting entered the collection of Cardinal **Armand Richelieu**. Poussin looked to the ancient historian Livy for the story of the rape of the Sabine women that relates to the founding of Rome. Romulus and his men were in need of women to populate the newly established city and ensure its growth. They invited the Sabines to a festival in honor of **Neptune** and, on the signal given by Romulus (he raised his cloak), the Romans abducted the women and expelled the men. Poussin depicted the scene as an orchestrated event filled with theatrical gestures, his painting influenced by **Pietro da Cortona's** work of the same subject (c. 1629), now in the Capitoline Museum in Rome. In the center middleground, amidst the chaos of the struggle, a Roman soldier is shown embracing one of the Sabine women and strolling with her toward the Capitoline. This unusual element was included to reference the fact that the Sabine women eventually accepted their fate. That the work heroicizes rape as the means for a noble cause has been the subject of several feminist scholarly writings. To render his composition, Poussin looked to ancient **relief** sculpture on sarcophagi, coins, and cameos. He also had access to **Cassiano dal Pozzo's Museo Cartaceo**, which would have provided visual references for the art, architecture, and artifacts of the ancients. The writings on architecture of the Roman engineer **Vitruvius** would have offered further information. A second version of the *Rape of the Sabine Women* by Poussin is in the **Louvre Museum in Paris**, rendered for Cardinal Luigi Omodei in 1637–1638.

REGENTS OF THE OLD MEN'S ALMSHOUSE (c. 1664). Haarlem, Frans Halsmuseum. Painted by **Frans Hals**, the *Regents of the Old Men's Almshouse* is a pendant to a portrait that depicts the women regents of the same establishment (1664; Frans Halsmuseum), located in the city of Haarlem and now functioning as the Frans Halsmuseum. Both paintings exhibit a simple and subdued composition rendered in a monochromatic palette and animated by choppy brushstrokes, characteristic of Hals's late style. There are differences in the way Hals tackled the male and female portraits. While the women simply pose and exhibit a Calvinist ascetic character, the men are shown in a more informal manner. They play chess, read, and interact with each other and the viewer. In the background of the women's portrait hangs a painting with a narrow path up a mountain, read by some as a reference to the importance of choosing the virtuous path. In the 19th century, it was believed that Hals sought to poke fun at the individual with the tilted hat and stiff expression to the

right in the men's portrait by showing him as a drunkard, this in revenge for having been mistreated by his patrons. Since, it has been shown that the man depicted is exhibiting signs of facial palsy. Hals was in his 80s when he rendered these paintings. By then, he was destitute and the regents of the almshouse were administering the funds he had been granted by the city of Haarlem to pay for his needs. For this reason, scholars believe that he painted the portraits as a favor to the regents.

RELIEF SCULPTURE. This is a type of sculpture, normally rendered in stone, clay, or bronze, where three-dimensional forms are made to project from a flat background. Several types of relief sculpture exist. The bas-relief features figures and objects that are attached to the background and only protrude slightly, a type usually found in coins and medals. To create a three-dimensional effect, the artist who uses this technique relies on the play of light on the surface. High-relief sculpture features figures and objects that project more emphatically from the background, while hollow relief is an inversed technique whereby the sculptor carves into the stone or other material, a type usually reserved for the carving of gems. Examples of relief sculpture from the Baroque era include **Gian Lorenzo Bernini's** *Tomb of Maria Raggi* (1643; Rome, Santa Maria Sopra Minerva), **Alessandro Algardi's** *Meeting of Attila and Pope Leo the Great* (1646–1653; Rome, St. Peter's), and **Antoine Coysevox's** *Equestrian Portrait of Louis XIV* (1679; Versailles, Salon de la Guèrre). These examples were all executed in high relief.

REMBRANDT HARMENSZOOM VAN RIJN (1606–1669). The Dutch painter Rembrandt was one of the most influential artists of the Baroque era. He was born in Leiden to Harmen Gerritszoon van Rijn, a mill worker, and Neeltgen Willemsdochter van Zuytbrouck, the daughter of a baker. Rembrandt was educated in the local Latin school, where he spent seven years, and later, at the age of 14, he enrolled at the University of Leiden. Wishing to pursue a career in painting, Rembrandt left the university only a few months after enrollment and entered the studio of Jacob van Swanenburgh, whose wife was from Naples and who had spent some time in Italy. There he remained for three years; Swanenburgh surely would have exposed Rembrandt to the Italian mode of painting during that time. In 1624, Rembrandt moved to the studio of Pieter Lastman, who had visited Italy in 1605 and who was then the leading history painter in Holland. Although Rembrandt only

spent a short time in Lastman's studio, his early style is closely related to that of his master. His *Stoning of St. Stephen* (1625; Lyon, Musée des Beaux-Arts) and *Balaam and the Ass* (1626; Paris, Musée Cognacq-Jay) denote this. The first painting is Rembrandt's earliest dated work and includes an Italianate setting and figures. It shows the violent death of St. Stephen, the first Christian martyr, after he was accused of blasphemy against Moses and God. The second work is closely related to a painting of the same subject by Lastman (1622; Jerusalem, Yad Vashem Historical and Art Museum). Balaam was a heathen prophet who was summoned by the Moabitean King Balak to curse Israel. On his way, his ass refused to move after an angel had blocked the road. Balaam struck the ass but stopped when he heard God speak the following words through the animal: "What have I done unto thee, that thou hast smitten me these three times?" Balaam was shocked that the ass could speak. Having realized the angel's presence, he repented for the evil deed he was about to commit (Numbers 22:1–41). These two works feature diagonal compositions that enhance the sense of depth and movement. The palette emphasizing yellows and ochers and the individuals who wear exotic orientaling costumes would become characteristic elements of Rembrandt's mature style.

Rembrandt painted *Tobit, Anna, and the Kid* (Amsterdam, Rijksmuseum) in the same year as his *Balaam and the Ass*. It shows his move toward scenes of greater intimacy, with a limited number of figures and a more restricted palette. The scene is from the **Apocrypha** and, like *Balaam and the Ass*, speaks of repentance. Tobit is shown begging God for forgiveness and asking to be struck down for having accused his wife falsely of stealing the young goat. Here, Rembrandt looked to the **Utrecht Caravaggists** for inspiration, as indicated by the crude figure types who wear torn clothes and who are pushed to the foreground for greater monumentality. The varying textures of the draperies and objects around the room are also **Caravaggist** elements. By the time Rembrandt painted the *Money Changer* (1627; Berlin, Staatliche Museen), he had also adopted the marked *chiaroscuro* used by the Utrecht Caravaggists. His scene is lit by candlelight, an element often used by the members of the Utrecht group. The man depicted examines a coin, his eyeglasses denoting his nearsightedness for not recognizing his own avarice. Rembrandt's *Self-Portrait* of 1629 (Amsterdam, Rijksmuseum), also a Caravaggist work, is a study of light and expression. He presented himself in the dark, with only his right cheek, ear, and neck illuminated. In

some portions of the work, Rembrandt used a palette knife to apply the paint, while in others he used the handle of his brush to scratch areas of hair for a more realistic effect. This concept of applying and scratching the paint onto and off the canvas with various instruments was at the time a highly innovative method, one that Rembrandt would continue to develop for the rest of his career.

Rembrandt's *Judas Returning the Thirty Pieces of Silver* (1629; Yorkshire, Mulgrave Castle) represents the culmination of his Leiden period. At the time he rendered this work, he was sharing a studio with the Dutch painter Jan Lievens, who had also trained with Lastman. **Constantijn Huygens**, secretary to Stadtholder **Frederick Henry**, paid the two artists a visit. He then wrote in his autobiography that the painting of Judas by Rembrandt was worthy of praise for its successful conveyance of deep emotions, and he predicted that the artist would soon surpass the famed masters of his era. The aspect that Huygens found most compelling about Rembrandt's painting was Judas's gesture. He has fallen to his knees and clasps his hands so tightly that they are bleeding. The money he was paid to betray Christ lays on the ground, and those who persuaded him to engage in his betrayal clearly convey their apathy through their gestures and facial expressions. With this work, Rembrandt's mature style emerged, a style characterized by a deep sense of emotion, underlined by rich earth tones speckled by a golden glow that seems to come from within the individuals who populate his canvases.

In 1631, Rembrandt moved to Amsterdam, where he acquired an international reputation and became very wealthy. In 1634, he married Saskia Uylenburgh, whose father had been the mayor of Leeuwarden and who often served as his model. Her cousin was Hendrik Uylenburgh, an art dealer who provided Rembrandt with lodging and studio space when he first arrived in the city. He also assisted Rembrandt in obtaining commissions. By 1639, Rembrandt had purchased a large home in the city that reflected his newly acquired wealth. At this point in his career, he was receiving so many commissions that patrons begged him to render their portraits and offered exorbitant sums for his services. Among these was the portrait of *Johannes Wtenbogaert* (1633; Amsterdam, Rijksmuseum). The sitter was the most prominent preacher of the Remonstrant community in Holland and Rembrandt showed him standing at an opened book by a lectern, his left hand to his chest, seemingly having been interrupted by the viewer from his daily devotions. Rembrandt also created a portrait etching of *Wtenbogaert* in 1635. In

fact, he was a master printmaker and his fame was such that his prints were already circulating in Italy by the 1630s.

In Amsterdam, Rembrandt was exposed to Flemish works, particularly those executed by **Peter Paul Rubens**, and, as a result, his paintings gained greater monumentality and drama. His *Anatomy Lesson of Doctor Tulp* (1632; The Hague, **Mauritshuis**), *Descent from the Cross* (c. 1633; St. Petersburg, Hermitage Museum), and *Blinding of Samson* (1636; Frankfurt, Städelsches Kunstinstitut) reflect these added features in his art. The first painting is a group portrait of the members of the Surgeons' Guild of Amsterdam. The individuals included are not posing, but rather witnessing a demonstration given by Doctor Tulp, the guild's praelector, on the anatomy of the arm and hand. Seemingly, the painting's viewers have interrupted the demonstration, causing some of the men depicted to gaze outside the picture plane. The *Descent from the Cross* was intended as part of a series Rembrandt painted for Stadtholder Frederick Henry and was inspired by Rubens's work of the same subject in the Cathedral of Antwerp (1612–1614) that Rembrandt knew from an engraving. Rembrandt's version features dramatic effects of light and dark and a Christ who is shown as a broken and bloodied corpse, his suffering mourned deeply by the figures around him. The *Blinding of Samson* was Rembrandt's repayment to Huygens for having procured for him the commission from the stadtholder.

In the 1640s, Rembrandt abandoned the overly dramatic historic representations, instead opting for compositions that were more serene and harmonious. His *Self-Portrait Leaning on a Stone Sill* (1640; London, National Gallery) belongs to this period in his career. The diagonal arrangements of his earlier works have been replaced here by parallel horizontals that grant a sense of stability. Rembrandt showed himself as the gentleman artist, wearing an expensive satin and velvet costume trimmed with fur, as well as a jewel-studded hat. The source for his work was Raphael's portrait of *Baldassare Castiglione* (1516; **Paris, Louvre**), which he saw at an auction in Amsterdam. He was so taken by Raphael's painting that he made a quick sketch of the work on a small piece of paper, now in the Albertina in Vienna, noting the price and the buyer—the Jewish art dealer Alfonso Lopez, who also owned Titian's *Man with Blue Sleeve* (c. 1511–1515; London, National Gallery), believed to represent the Italian poet Ludovico Ariosto. Rembrandt knew Lopez and he borrowed the position of his arm in his self-portrait, with sleeve draped over the stone sill, from Titian's painting.

Rembrandt's *Night Watch* (Amsterdam, Rijksmuseum) was rendered in 1642, *Aristotle Contemplating the Bust of Homer* (New York, Metropolitan Museum of Art) in 1653, and the *Polish Rider* (New York, Frick Collection) in the following year. These works exhibit a thick **impasto** applied with a palette knife that grants a rich surface texture and great visual interest. The *Oath of the Batavians* (1662; Stockholm, Nationalmuseum), the *Jewish Bride* (c. 1666; Amsterdam, Rijksmuseum), and the *Return of the Prodigal Son* (c. 1669; St. Petersburg, Hermitage Museum) fall into Rembrandt's late phase. These works exhibit a greater warmth and intensity of colors. They also possess a melancholic tinge, read by some scholars as reflecting the misery that plagued the last years of the artist's life. Of Rembrandt's four children with Saskia, only one, Titus, survived. When Saskia died she gave her husband control of their child's inheritance, stipulating that, if Rembrandt remarried, the money and properties would pass to their son and Saskia's sister. Rembrandt, therefore, never remarried. Instead he took a common-law wife, Geertje Dircx, a widow who had been the infant Titus's wet nurse. Geertje and Rembrandt had a bitter separation and went to court, and he was forced to pay her alimony. Perhaps the presence of Hendrickje Stoffels, who in 1647, at age 20, became part of their household, may have been the reason for their separation. It is known that, by 1649, Hendrickje was Rembrandt's mistress. Rembrandt's lavish spending on art and other luxuries resulted in his bankruptcy in 1656. Hendrickje died in 1663 and Titus in 1668 while in his twenties. Rembrandt's death came in the following year.

Rembrandt was the teacher of **Gerard Dou**, **Carel Fabritius**, and **Nicolaes Maes**. He is also believed to have taught **Sir Godfrey Kneller**. Though these masters enjoyed great success, they were overshadowed by Rembrandt, whose talent was unparalleled. *See also* **HOLY FAMILY WITH A CURTAIN**; **HUNDRED-GUILDER PRINT**.

RENI, GUIDO (1575–1642). Guido Reni was born in **Bologna** to a family of musicians. Though his father, Daniele, who directed the choir in the Cathedral of Bologna, wished that his son also dedicate his life to music, Reni instead chose a career in painting, becoming one of the most notable members of the Bolognese School. Reni began his training with the Flemish Mannerist painter Denys Calvaert in Bologna. After a fallout with Calvaert in c. 1594–1595, Reni moved to the **Caracci** academy to complete his training. According to **Carlo Cesare**

Malvasia, Reni's biographer, Calvaert was keeping for himself most of Reni's pay for commissions, but Reni finally left when Calvaert beat him for using an expensive lacquer without his permission. Reni's first public work while active in Bologna was the *Coronation of the Virgin* for the Church of San Bernardo (now Bologna, Pinacoteca Nazionale), executed in 1595, a painting that shows some of the Mannerist elements the artist adopted from Calvaert, specifically the elegant, elongated figures in differing scales. In 1601, at the invitation of Cardinal Paolo Emilio Sfondrato, Reni went to **Rome**, where he remained for the next 13 years, though he visited Bologna on five occasions between the years 1601 and 1606. For Cardinal Sfondrato, he decorated the Cappella del Bagno at Santa **Cecilia** in Trastevere (c. 1601) with scenes from the life of St. Cecilia, patron saint of music.

In 1604, Reni began experimenting with the Caravaggist style. His *Crucifixion of St. Peter* (1604; Vatican, Pinacoteca), *David with the Head of Goliath* (1605–1606; **Paris, Louvre**) and *Massacre of the Innocents* (1611; Bologna, Pinacoteca Nazionale) belong to this phase in his career. Malvasia informs that, after viewing the *Crucifixion of St. Peter*, **Caravaggio** accused Reni of stealing his style. In 1607, Reni went into the service of the Borghese family and, by the time he executed for them the *Aurora* (1613) **fresco** in their Casino Rospigliosi-Pallavicini, he had moved toward a greater **classicism**. His figures became more graceful, his colors more closely related to those used by **Annibale Carracci** in the **Farnese Ceiling** commission (c. 1597–1600; Rome, Palazzo **Farnese**), and his lighting less tenebristic. For the Borghese Pope **Paul V**, Reni executed the frescoes in the Sala delle Dame and Sala delle Nozze Aldobrandini (1607–1608) at the Vatican Palace. The first included the *Transfiguration*, *Ascension*, and *Descent of the Holy Spirit*. The second featured three scenes from the story of Samson, specifically *Samson Killing the Lion*, *Samson Removing the Gate of Gaza*, and *Samson Slaying the Philistines*. In 1609, Reni worked alongside **Domenichino** in the Oratory of **St. Andrew** in the Church of San Gregorio Magno, Rome, with **Sisto Badalocchio** and **Giovanni Lanfranco** serving as their assistants. The commission came from Cardinal **Scipione Borghese**, Paul V's nephew. Here, Reni painted *St. Andrew Being Led to His Execution* and Domenichino rendered the *Flagellation of St. Andrew*. Malvasia claims that, after the works were completed, an old woman came to view the two frescoes and commented on the beauty of Reni's figures. Upon casting her eyes on Domenichino's scene, she

began to cry, since Domenichino's depiction of emotions had moved her. In 1610, Reni again worked for Paul V, rendering frescoes on the spandrels in the Cappella Paolina at Santa Maria Maggiore depicting the **Virgin** rewarding her defenders.

In 1614, Reni moved back to Bologna, where he became the city's leading master, a position he held until his death in 1642. In that year, he executed the *Pietà* for the Church of the Mendicanti in Bologna (now Bologna, Pinacoteca Nazionale), commissioned by the Bolognese Senate, and, in 1614–1615, he worked in the Cappella di San Sacramento at the Cathedral of Ravenna, painting *Christ with the Archangels in Heaven* on the **vault** and *Moses before the Israelites* as the **altarpiece**. These works were commissioned by Cardinal **Pietro Aldobrandini**, then archbishop of Ravenna. In the 1620s, Reni adopted a silvery palette and began using silk instead of canvas. The reason for the change in material is that he witnessed the exhumation of the corpse of famed jurist Alessandro Tartagna (d. 1437) in which only a piece of silk cloth remained intact. After this, Reni became obsessed with using materials that would last beyond his life span. His portrait of *Cardinal Roberto Ubaldini* (1625; Los Angeles, County Museum), *Nessus and Dejanira* (1621; Paris, Louvre), and *Atalanta and Hippomenes* (1622–1625; Madrid, Prado) belong to Reni's silver phase. In 1621, he went to Naples to work on the Cappella del Tesoro at San Gennaro and, after being threatened by local artists, went once more to Rome. There, in 1627, Pope **Urban VIII** commissioned him to execute an Attila fresco for **St. Peter's**. Reni was late in completing the work. Therefore, the Fabbrica of St. Peter's, the entity charged with the decoration of the basilica, dismissed Reni and asked that he return the advance paid to him. By now, Reni had begun to gamble and had suffered heavy financial losses. He was, therefore, forced to borrow the money to repay the Fabbrica. He had one of his workmen destroy the portion of the Attila fresco he had already executed and then fled the papal city. On another occasion in 1627, Reni had received a commission from the Spanish Infanta Maria to render a work depicting the *Immaculate Conception* (New York, Metropolitan Museum of Art). Reni felt dejected by Íñigo Vélez de Guevara, count of Oñate and Spanish ambassador to the Vatican who carried out the negotiations for the commission, and he, therefore, took the finished painting to Bologna instead of sending it off to Spain. The **Barberini**, then the papal family, had to send porters to bring the work back to Rome to prevent a diplomatic confrontation.

In 1631, Reni painted for the Senate of Bologna his *Pala della Peste* (Bologna, Pinacoteca Nazionale) to commemorate the deliverance of the city from the plague and to be carried annually in a procession. The work, intended for the Church of San Domenico, was painted on silk and owes a debt to Raphael's *Transfiguration* (Vatican, Pinacoteca). It includes a view of Bologna on the lower portion showing figures carrying away the corpses of those who succumbed to the plague. To this period in Reni's career also belongs the *Abduction of Helen* (1631; Paris, Louvre), painted for **Philip IV of Spain**, another commission negotiated by the count of Oñate. Once completed, the work was so highly praised that sonnets were composed in its honor. The painting, however, never reached Spain. Instead, it was sent to France for **Marie de' Medici** to acquire. By the time it arrived there, Marie had been forced into exile and the painting was instead purchased by Louis Phélypeaux de la Vrillière, at one time **Louis XIII's** secretary of state, who would later commission **François Mansart** to build for him the **Hôtel De La Vrillière** (1635–1638) in Paris. Reni painted the *Archangel Michael* for Pope Urban VIII in 1635 to function as one of the altarpieces of the Capuchin Church of Santa Maria della Concezione, Rome. Also painted on silk, the work formed part of a larger commission that included altarpieces by Lanfranco, Domenichino, **Andrea Sacchi**, **Pietro da Cortona**, and other masters. In a letter Reni sent to the pope's chamberlain upon delivery of the painting to Rome, he expressed that, having been unable to find a suitable earthly model for the archangel, he instead formed in his mind the idea of how this heavenly figure should be rendered, thus expressing the then current **Neoplatonic** notion articulated by **Giovanni Battista Agucchi** in his treatise of c. 1607–1615 that artists must formulate in their minds the idea of beauty to render a more perfect scene than that found in nature.

In his late career, Reni created works in the **unfinished style**, so called because of the sketchy manner in which they were rendered. Examples of this phase include his *Flagellation* (1641; Bologna, Pinacoteca Nazionale) and *Holy Family with Sts. Elizabeth and John the Baptist* (1641; private collection). Malvasia explained that Reni's paintings of the early 1640s seem unfinished because of Reni's advanced age and the fact that he was plagued with debt caused by his heavy gambling. Reni painted as fast as he could to generate more income. Recently discovered documents, however, show that the paintings Reni rendered in this style were still in his studio when he died, suggesting that gambling had

little to do with the sketchy appearance of these works. One scholar has pointed out that it was common at the time for artists to keep unfinished works depicting popular subjects that could be completed in a short time in their studio to be shown to prospective customers, and that these works by Reni served this purpose.

Reni's works in general, particularly once he adopted the classicist mode, greatly impacted the younger generation of artists, mainly because of their grace and beauty. Among those influenced by Reni's art were **Simon Vouet**, **Eustache Le Sueur**, and **Gian Lorenzo Bernini**.

REPOUSSOIR FIGURE. The term *repoussoir* derives from the French *répousser* or "to push back." This is an illusionistic device used to increase the sense of depth in a painting. The repoussoir figure or object is placed in the foreground and often in the shadows to introduce the viewer into the scene and imply his or her position outside the pictorial space. **Caravaggio** included a repoussoir figure in the *Calling of St. Matthew* in the **Contarelli Chapel, Rome** (1599–1600, 1602). He is the man with his back toward the viewer in the center foreground. In Caravaggio's *Martyrdom of St. Matthew* in the same location, the repoussoir figure is on the lower right. **Diego Velázquez's** *Surrender of Breda* (1635; Madrid, Prado) includes repoussoir figures on the lower left, while in **Johannes Vermeer's** *Allegory of Painting* (c. 1667; Vienna, Kunsthistorisches Museum) a curtain and a chair to the left act as repoussoir objects.

RESURRECTION (1674). Lyon, Musée des Beaux-Arts. The *Resurrection* was painted by **Charles Le Brun** for the Corps de Marchands-Merciers (Company of Merchants-Mercers), or small wares dealers, to be placed in their chapel in the Church of Saint-Sépulcre in **Paris**. The company had given funds to King **Louis XIV of France** to finance his conquest of Franche-Comté in 1674 and, upon repaying the loan, the king included added monies to finance the decoration of the company's chapel. Members of the company saw the wisdom of glorifying the king in the painting. For this reason, Louis is shown as a fervent Catholic, on his knees and offering his helmet and scepter, symbols of his office, to the resurrected Christ. At his feet are those he defeated. The king is presented to the Savior by his namesaint Louis (Louis IX of France), who is also the patron saint of the Marchands-Merciers. That his predecessor, who is also a saint, acts as his sponsor serves to assert that the king's monarchic power is divinely sanctioned. **Jean-Baptiste Colbert**,

the king's adviser, is included on the lower right, also on his knees and gazing directly at the viewer while pointing to a vase and coffer filled with gold coins—references to the monies provided by the company to fund the war, as well as to the prosperity brought on by Louis's sound rulership.

RETURN OF THE PRODIGAL SON (c. 1669). St. Petersburg, Hermitage Museum. **Rembrandt** painted the *Return of the Prodigal Son* a few months before his death. The biblical scene stems from Luke 15:11–32 and shows the Prodigal Son returning to his father after having squandered the inheritance he claimed in advance. He wears tattered clothes, kneels, and buries his head in his father's chest. In turn, the old man, filled with love for his son, embraces him with both arms. Three bystanders shown to the right witness the event, among them the dutiful son, shown wearing a red cloak. According to Luke, when the Prodigal Son returned, his father asked the servants to bring the young man a robe, sandals, and ring to wear. He also ordered them to kill a fattened calf for a celebration. The dutiful son reproached his father for never having celebrated his hard work and obedience. The father replied, "You are always with me, and everything I have is yours. But we had to celebrate and be glad, because this brother of yours was dead and is alive again; he was lost and is found." This scene is read as a symbol of sinful mankind taking refuge in God's mercy, and Rembrandt rendered the moment with such expressive power that it completely captures the psychology of all the figures involved: the Prodigal Son's repentance for his sins, the father's love and compassion, and the frustration of the dutiful son.

RIBALTA, FRANCISCO (1564–1628). The Spanish painter Francisco Ribalta was from the Catalán town of Solsona; nothing is known of his activities in that region. He traveled to Madrid in 1581 to receive his training and perhaps to try to obtain a post as court painter. He worked in El Escorial for King Philip II, but Philip died in 1598, putting an end to Ribalta's ambition to gain an official post. One of the benefits of this sojourn was that Ribalta was able to study the works of Titian, Sebastiano del Piombo, and other Italian masters in the royal collection. He is also known to have made copies of the works of Juan Fernández de Navarrete in El Escorial. Having lost his patronage, Ribalta settled in Valencia in 1599. There, Archbishop Juan de Ribera was purchas-

ing works to decorate the chapel of the newly built College of Corpus Christi, which meant that there was the possibility of obtaining commissions for the project. Archbishop Ribera was the director of the **Counter-Reformation** in Valencia and a major art collector. In fact, his purchase of works by **El Greco**, Juan Pantoja de la Cruz, Juan Sánchez Cotán, **Giovanni Baglione**, and others contributed to the aesthetic language that was adopted in the region. Ribera also owned a copy of **Caravaggio's** *Crucifixion of St. Peter* in the **Cerasi Chapel, Rome** (1600), which allowed Ribalta to become acquainted firsthand with the Caravaggist mode he eventually adopted as his own. Archbishop Ribera supported Ribalta's career from the start of his residence in Valencia, providing him mainly with commissions for *retables* to be hung in the chapel of the College of Corpus Christi.

Ribalta's *Last Supper* (1606) was meant for the chapel's *retablo mayor* (main **altarpiece**). This work exhibits a Mannerist vocabulary that Ribalta possibly adopted during a trip to Rome. His series of paintings on the life of St. James for the church dedicated to the saint in Algemesí (1603–1606) that includes his well-known *Decapitation of Santiago* also uses the Mannerist mode of painting. In the works in this series, the figures are crowded and some of the poses are ambiguous, elements commonly found in Mannerist art. In c. 1620, Ribalta suddenly changed to Caravaggism, a more naturalistic form of representation with theatrical contrasts of light and dark, and these are the works for which he is best known. *St. Francis Embracing the Crucified Christ* (c. 1620; Valencia, Museo de Bellas Artes), painted for the Convent of the Capuchins of the Blood of Christ established in 1596 with the help of Archbishop Ribera, falls in this category. Here, the saint, with the wounds of the stigmata (wounds of Christ) on his hands and feet, experiences a mystical moment while meditating in front of a crucifix. The Christ on the cross comes to life and places his crown of thorns on the saint's head. In turn, an angel crowns Christ with a flowered wreath. Musical angels on the right side of the painting add a celebratory tone to the scene. As in Caravaggio's works, the saint is a common local type. Seven wild cats are at his feet, symbols of the Seven Deadly Sins and a sign of their rejection by the saint in favor of a life dedicated to Christ. In creating this rather unusual image, Ribalta was inspired by Flemish prints, such as that by Hieronymus Wierix that shows St. Francis embracing Christ on the cross. For the Capuchin Church in Valencia, Ribalta created *St. Francis Comforted by the Angel* (c. 1620; Madrid,

Prado) during an illness. The angel plays music to soothe Francis's pain, while a monk, oblivious of the miraculous moment, enters the room to bring him food. A lamb, symbol of Christ, is shown standing on its hind legs and leaning against the saint's bed.

In c. 1625, Ribalta would again create an image of a saint experiencing a mystical interaction with the crucified Christ. In his *St. Bernard Embracing Christ* (Madrid, Prado) it is the founder of the Cistercian Order who has this experience, while angels, barely visible in the background, witness the event. That the scene, rendered for the Carthusian Monastery of Porta Coeli in Serra, Valencia, is viewed from below grants a monumental effect, while the tenderness of the moment invites the faithful to share in St. Bernard's deep love and dedication to Christ. The scene is based on the account provided by Pedro de Ribadeneyra in his text titled *Flos Sanctorum* or *Book of the Lives of the Saints*, published in 1599. At the same time, Ribalta painted the *Virgin of Porta Coeli* and a series of standing saints for the *retablo mayor* of the Carthusian Monastery in Serra (all now in Valencia, Museo de Bellas Artes). These include St. Peter, **St. John the Baptist**, the Evangelists, **St. Jerome**, St. Gregory, and St. Bruno. This last was the founder of the Carthusian order and is shown with his index finger pressed against his lips to indicate that the Carthusians take a vow of silence.

Ribalta's Caravaggism, its deep emotionalism, and theatrical lighting effects proved to be a major force in the development of Spanish Baroque art, and it impacted the works of **Francisco de Zurbarán** and **Jusepe de Ribera** in great measure. Ribalta's son Juan was also a painter and a close follower of his style.

RIBERA, JUSEPE DE (LO SPAGNOLETTO; 1591–1652). The Spanish painter Jusepe de Ribera was born in Jativa, near Valencia, to a shoemaker. Nothing is known of his training, though some believe he may have studied with **Francisco Ribalta**. He did not sign or date any of the paintings he executed before 1626, a fact that complicates the history and chronology of his early career. At the age of 16, Ribera went to Naples, then part of the Spanish domain, a trip that coincided with **Caravaggio's** stay in the region. Ribera must have been quite taken with Caravaggio's style, as evidenced by the fact that he adopted the Italian master's mode as his own. In 1611, Ribera is documented in Parma, working for Ranuccio **Farnese**, and in 1613 he is recorded in **Rome**, where he became known as Lo Spagnoletto (The Little Span-

iard). He requested admittance into the **Accademia di San Luca** and remained there until 1616, when he returned to Naples. From this point on, he often added the word *Hispanus* (Spaniard) to his signature. At times he also added the phrase *Valentinus Civitatis Seteabis* (Citizen of Valencia and Jativa). This is because at the time a prejudice existed in the region against Neapolitan artists and, therefore, Ribera wanted to assert his Spanish nationality. Until 1620, his patron was Don Pedro Téllez-Girón, duke of Osuna and viceroy of Naples. After the viceroy's tenure ended, the Flemish financier Gaspar Roomer, the wealthiest man in Naples, became his patron.

Ribera rendered the *Allegory of Taste* (1616; Hartford, Wadsworth Atheneum) during his stay in Rome. **Giulio Mancini** informs that the work, part of a series representing the five senses, was intended for a Spanish client. A Caravaggist composition, it shows a crude male eating eels. The still life in the foreground, the dark background, and the diagonal entry of light into the pictorial space are elements borrowed from Caravaggio. The work, however, also recalls **Annibale Carracci's** *Bean Eater* (1583–1584; Rome, Galleria Colonna) for the sense of dignity granted to the subject in spite of his low social status. Ribera's *St. Jerome and the Angel of Judgment*, *Drunken Silenus* (both 1626; Naples, Museo Nazionale), and *Archimedes* (1630; Madrid, Prado) also belong to his early phase. *St. Jerome and the Angel of Judgment* was rendered for Santa Trinità delle Monache in Naples and depicts the saint being reminded by an angel in a vision of the Last Judgment and the temporality of life. The *Drunken Silenus* is one of the few mythologies Ribera painted and was one of the highlights of Roomer's collection. This work is a parody on the reclining **Venuses** favored during the Renaissance era. It shows an overweight Silenus sprawled in the foreground and holding up a glass of wine that is being refilled by one of the **satyrs** included in the painting. A donkey is shown to the left braying; next to it is a young satyr who gazes at the viewer while grinning mischievously. On the right is Pan, Silenus's father, crowning his son with a vine wreath, his attributes (a shell, turtle, and staff) seen clearly at his feet. A partially torn paper is on the lower left. It includes Ribera's signature, the date of execution, and the statement *academicus Romanus* (Roman academic), showing that Ribera sought to cast himself as both artist and intellectual. His *Archimedes* shows the ancient physicist, mathematician, and natural scientist as a toothless Spanish type with weathered skin and dirty fingernails, holding papers in his left hand

and a compass in his right. He gazes directly at the viewer and grins. This vagabond ancient scholar type would also be adopted by **Diego Velázquez** and become a predominantly Spanish subject.

By the mid-1620s, Ribera began experimenting with a looser brushwork, fully developed backgrounds, figures pushed deeper into the picture plane, and softer effects of light, as the *St. Jerome and the Angel of Judgment* exemplifies; this was in response to the art of **Guido Reni** and **Domenichino**. Ribera would continue to paint in this manner for the rest of his life. In 1638, he obtained the commission for a series of paintings for the **nave** of the Church of the Certosa di San Martino that depicts prophets and patriarchs, including Elijah, Moses, Noah, and Jonah. Later, Ribera would also render for the Certosa the *Communion of the Apostles* and *St. Sebastian* (both 1651). Among Ribera's works from his mature phase are the *Girl with a Tambourine* (1637; private collection), *Jacob's Dream*, the *Martyrdom of St. Philip* (both 1639; Madrid, Prado), painted for **Philip IV**, *Magdalena Ventura with Her Husband and Child* (1631; Toledo, Museo Fundación Duque de Lerma), the *Clubfooted Boy* (1642; **Paris, Louvre**), and the *Mystic Marriage of St. Catherine* (1648; New York, Metropolitan Museum of Art).

In 1641, after Domenichino's death, Ribera received the commission to paint one of the **altarpieces** in the Cappella del Tesoro di San Gennaro in the cathedral of Naples, this after an edict had been issued prohibiting the granting of future commissions in the chapel to Neapolitan or foreign artists. The work depicts *San Gennaro Emerging from the Furnace*, unusual in Ribera's oeuvre in that it is painted on silvered copper, includes a large number of figures arranged to form a series of intersecting diagonals, and features a bright palette. The reason for these elements is that Ribera needed to conform to the decorations already executed by Domenichino. Ribera took five years to finish the work, suggesting that the commission proved challenging for the painter. Ribera's last work was the previously mentioned *Communion of the Apostles*. Unfortunately, this painting was not all that successful from a technical standpoint. It is the only scene by Ribera to include a complicated architectural setting, here meant to echo the actual architecture of the Certosa di San Martino. It features an awkward combination of ancient and Gothic elements and figures that are rather stiff, lacking the fluidity of Ribera's mature paintings.

The impact of Ribera's art was great in Naples. He also touched the Baroque masters of Spain, particularly Velázquez.

RICCHINO, FRANCESCO MARIA (1584–1658). The Italian architect Francesco Maria Ricchino was a native of Milan. He trained with Lorenzo Binago and, having completed his apprenticeship, went to **Rome** for a year. He returned in 1603 and, in 1607, received his first independent commission, the Church of San Giuseppe, completing it in 1630. The plan of this building is composed of two adjoining spaces, the larger octagonal and the smaller in the form of a **Greek cross**. In the interior, Ricchino cut away the piers to allow for choir stalls and niches. The applied decorations on the capitals, arches, **vaults**, and entablature provide further visual richness. The façade is based on the Church of **Il Gesù** in Rome, but here the imposing octagonal drum, **dome**, and tall lantern peer from behind the upper story, enhancing the three-dimensional aspect of the building's front. Ricchino's other notable commission is the portal of the Seminario Maggiore in Milan that he carried out in 1640. This was a clerical college established by **St. Charles Borromeo** in the 16th century. Ricchino **rusticated** the portals, added a niche at either side, and used herms to support the broken **pediment** above. These personify the Christian Virtues and feature at their feet books that have been fastened with ribbons to allude to the function of the Seminario Maggiore as a place for learning. Above the figures are festooned masks, while scrolls serve to connect visually the central opening to the lateral bays. From behind the pediment rises a low attic where two kneeling putti support St. Charles Borromeo's *Humilitas* insignia.

Most of Ricchino's works have been lost, modified, rebuilt, or carried out by his pupils. Perhaps for this reason, the artist has not received the attention in current scholarship that he merits, this in spite of the fact that, in 1631, he was appointed the chief architect of the Cathedral of Milan, at the time still under construction.

RICHELIEU, CARDINAL ARMAND JEAN DU PLESSIS (1585–1642). Cardinal Armand Richelieu was born in **Paris** to a family that belonged to the lesser nobility. His father, François du Plessis, served as grand provost of France, dying during Richelieu's childhood. At the age of nine, Richelieu was sent to the Collège de Navarre in Paris for his education. He pursued a military career, but later transferred to the Collège de Calvi to study theology. He received the bishopric of Luçon in Poitou in 1607, becoming the first bishop in France to enact the reforms prescribed by the **Council of Trent**. In 1615, he entered the service of

Marie de' Medici and her son, **Louis XIII**, as grand almoner (in charge of distributing charity) to Louis's young wife, **Anne of Austria**. In 1616, the French monarchs appointed him secretary of state. In the following year, a rebellion by the nobility against the monarchy prompted Louis to exile his mother to the **Château de Blois**. She had come under the influence of Concino Concini, marquis of Ancre, her chief adviser, who was lining his own pockets with monies from the royal treasury. Louis XIII stopped the rebellion by ordering Concini's assassination and his mother's banishment. Two years later, Marie escaped from Blois and allied herself with her younger son, Gaston d'Orleans, against Louis, only to be defeated. Richelieu, who was faithful to Concini, was also exiled from court. In 1619, he was called back to mediate between the king and his mother. In 1622, he was finally able to reconcile the two, and the king nominated him for the cardinalate, an honor duly granted by Pope **Gregory XV**. Then, in 1624, Richelieu was promoted to first minister. Though it was through Marie's intervention that he had obtained the post, his relations with her eventually became strained, and she and Gaston d'Orleans unsuccessfully conspired against him in 1630. This resulted in Marie's permanent banishment from the court.

With Richelieu's help, Louis XIII was able to achieve religious unity in France and to move closer to absolutist power by diminishing the power of the nobility. In 1627–1628, the two men succeeded in taking over the Huguenot (French Protestant) stronghold of La Rochelle, and with the Peace of Alais in 1629 they abolished the Huguenots' political rights and protections. Richelieu also curtailed the **Jansenists**, imprisoning in 1638 Jean du Vergier de Hauranne, who had brought Jansenism to France. To suppress the power of the nobility, he abolished the post of constable of France, a position held only by nobles, and had all the feudal fortified castles razed, thereby stripping aristocrats of any possibility of defending themselves against the royal army during rebellions. In 1633, Richelieu invaded the Lorraine region in retaliation for Duke Charles IV of Lorraine's support of Gaston d'Orleans. In 1635, France and Richelieu also became involved in the **Thirty Years War**, forming an alliance with Sweden against the **Hapsburgs**. Richelieu died in 1642, before the conclusion of the war, and he was succeeded by Cardinal **Jules Mazarin**, his protégé.

Cardinal Richelieu was well known for his art patronage. He was the protector of the **Sorbonne** University and had its buildings restored and its chapel built by **Jacques Lemercier**. Lemercier also built the cardi-

nal's château at Poitou and the town of Richelieu. Richelieu was also the patron of **Simon Vouet**, **Nicolas Poussin**, **Philippe de Champaigne**, and **Charles Le Brun**. See also *CARDINAL RICHELIEU, PORTRAIT OF*; *EDICT OF NANTES*; *PRESENTATION IN THE TEMPLE*, *NOVI-TIATE CHURCH OF THE JESUITS, PARIS*; *TOMB OF CARDINAL RICHELIEU*.

RIGAUD, HYACINTHE (1659–1743). The painter Hyacinthe Rigaud was born in the Catalan town of Perpignan in southern France. In 1674, he went to Montpellier to train with two local artists, Paul Pezet and Antoine Ranc, and then moved to Lyon. By 1680–1681, he was in **Paris**, where he earned his keep by executing portraits of members of the bourgeoisie. In 1689, Rigaud rendered the portrait of Duc Philippe d'Orleans, **Louis XIV's** brother (now lost). It was so successful that it earned him a post as court painter. From this point on, Rigaud executed mainly portraits of the royal family and dignitaries who visited the court. Among these was Hans William Bentinck, first earl of Portland, a British diplomat Rigaud depicted in 1698–1699 (Nottinghamshire, Welbeck Abbey). The work falls in the tradition of the equestrian military portrait, with the sitter dressed in armor, holding a baton of command, and set against a landscape showing a battle in the distance. Rigaud, however, cropped the scene to bring his subject closer to the viewer. He then animated the portrait by turning the sitter's body to the right and his head toward the viewer, and by billowing the sashes he wears across his chest, their direction echoed by the baton of command the man holds in his hand. The portrait reveals Rigaud's study of the art of **Anthony van Dyck**, where these elements are also common.

Rigaud also had a keen interest in the art of **Rembrandt**. In an inventory of his possessions taken at the time of his marriage in 1703, seven paintings by the Dutch master are listed, as well as two copies of his paintings executed by Rigaud. In the portrait of *The Artist's Mother* (*Marie Serre*; 1695; Paris, **Louvre**), Rembrandt's influence is palpable. Like Rembrandt, Rigaud captured not only all of the sitter's anatomical features, including every wrinkle, but also her psychological state. Here, a tinge of melancholy is clearly perceived. Also Rembrandtesque is the lush landscape in the background and its tenebristic lighting. The work shows the woman from two angles because its purpose was to serve as the model for a marble portrait bust Rigaud commissioned from the sculptor **Antoine Coysevox**.

Another work by Rigaud that shows his interest in Rembrandt is the *Young Black Man Carrying a Bow* (1697; Dunkerque, Musée des Beaux-Arts). Rembrandt preferred unusual types in exotic costumes, the turban being one of his most common props. In Rigaud's painting, what was then perceived as exotic is also stressed, in this case an African slave boy enchained at the neck and wearing an elegant Moroccan costume that includes a turban. The boy belonged to François Louis de Bourbon, prince de Conti, and is rendered in the **Caravaggist** mode that Rembrandt also used: a half figure that occupies most of the pictorial space, set against a dark, undefined background, and illuminated by a theatrical **chiaroscuro**.

Rigaud's most celebrated painting is the portrait of *Louis XIV* (1701; Paris, Louvre). It presents the king of France surrounded by the symbols of his office. The French monarchic fleurs-de-lis are embroidered onto his velvet and ermine cape, the throne is behind him, and a stool is at his side. On that stool are his crown and scepter, this last capped by a blessing hand, while he holds another scepter that ends in a fleur-de-lis. These two objects are meant to present Louis as the head of both the French monarchy and the Gallican Church. The king's drapery parts to reveal his bejeweled sword, symbol of power, while a red drape above serves as a canopy of honor. To the left is an elaborate porphyry marble column and other elements of **classical** architecture, features borrowed from van Dyck. Louis stands in a ballet pose, at the time a popular form of entertainment at court and then considered a sign of aristocracy and elegance. Also opulent and filled with symbols of the sitter's office is the portrait of the *Cardinal de Bouillon* (1708; Perpignan, Musée Hyacinthe Rigaud). Here, the sitter is shown enthroned, holding his cardinal's hat and insignia. As in the king's portrait, the drapery is complex, its folds cascading down the steps. To the left are a large cross and allegorical figures possibly representing Religion and Wealth. The latter holds coins in his hands that, along with the coffer in the foreground, denote the wealth of the French Church. The windswept drapery, the elegant poses, and the heavy use of symbolic elements are all characteristic of French portraiture in the late 17th and early 18th centuries.

ROELAS, JUAN DE (c. 1588–1625). The Spanish painter Juan de Roelas was of Flemish origin. The details of his training remain a mystery. He is first documented in Valladolid in 1598 and then in 1603 as a priest in the town of Olivares, where he remained until 1606. In that year, he

moved to nearby Seville, becoming the leading painter of the region during the first two decades of the 17th century, only to be eclipsed by **Diego Velázquez**, **Francisco de Zurbarán**, and **Bartolomé Esteban Murillo**. There he painted a number of **altarpieces**, including the *Adoration of the Name of Jesus* (1604–1605; Seville, University Chapel), executed for the main altar of the Sevillian **Jesuit** Church, the *Death of St. Isidore* (1613) for the Church of San Isidoro, and the *Vision of St. Bernard* (1611) for the Hospital of San Bernardo. In 1617, Roelas went to Madrid in the hopes of becoming royal court painter but was unsuccessful. In 1621, he returned to Olivares, where he died four years later. That his colorism relates closely to that of Tintoretto has earned him the soubriquet Spanish Tintoretto. Some scholars have suggested that he may have learned of the Venetian master during a trip to Italy, though there is no concrete evidence to corroborate such an assertion. Colors aside, Roelas's works lack the energy of those of the Venetian master and, in fact, can be qualified as less sophisticated and provincial. They, however, proved to be influential to the art of later Sevillian painters, including Zurbarán.

ROKEBY VENUS (1648). London, National Gallery. This painting by **Diego Velázquez** is known as the *Rokeby Venus* because it once formed part of the Morritt Collection at Rokeby Hall in Yorkshire. The patron was Gaspar Méndez de Haro, marquis of Carpio and Heliche and nephew of **Gaspar de Guzmán y Pimentel**, count duke of Olivares, **Philip IV**'s minister. It was listed in his collection in 1651, hanging on the ceiling above a bed, clearly indicating that the work was meant as a private erotic image. It is the only extant work by Velázquez that depicts the female nude, and he ensured that the model's identity was concealed to preserve her virtue. This is due to the fact that, in Spain, a fervent Catholic nation, nudity in art was not as readily acceptable as it was in Italy. Venus is therefore featured with her back toward the viewer, and her reflection in the mirror that is held by a disarmed **Cupid** is blurred. The work is believed to have been painted by Velázquez while in Italy, where he was sent in 1648 by the king to purchase antiquities for the royal collection. One of the works Velázquez acquired was a *Recumbent Hermaphrodite* from the Greek Hellenistic era whose pose inspired that of the *Rokeby Venus*. Venetian reclining nudes, such as Titian's *Venus of Urbino* (1538; Florence, Uffizi) were undoubtedly in the artist's mind when he rendered his work. On 10 March 1914, the *Rokeby Venus* was

slashed with an ax as it hung in the National Gallery in London by a suffragette named Mary Richardson to protest the force-feeding by the authorities of fellow suffragette Emmeline Pankhurst, who had gone on a hunger strike. The painting since has been restored.

ROME. In Roman mythology, the city of Rome was founded in the mid-eighth century B.C.E. by the twins Romulus and Remus, the children of the Vestal priestess Rhea Silvia and Mars who were abandoned as infants and suckled by the she-wolf that is now a symbol of the city. Archaeological evidence of early settlements on the Palatine Hill that include a fortified wall supports the mythical dating of the founding of Rome. Romulus became Rome's first king, establishing a monarchic form of government that lasted until 509 B.C.E., when the senate abolished monarchic rule, deposed Tarquin the Proud, and established a republic. The Punic Wars between Rome and Carthage and the Macedonian Wars against Philip V of Macedon resulted in the first Roman conquests overseas and the city's establishment as the dominant power of the Mediterranean. In mid-first century B.C.E., Julius Caesar, Pompey, and Crassus formed a triumvirate to rule the republic. Crassus was killed in 53 B.C.E. by the Parthians whom he had sought to conquer, and political differences between Julius Caesar and Pompey, who had sided with the conservative faction of the Roman Senate, prompted civil war in 49 B.C.E. Pompey was murdered in Egypt, where he had taken refuge, leaving Julius Caesar as the sole ruler. In 44 B.C.E., Julius Caesar was named *dictator perpetuo* (dictator in perpetuity), and on 15 March of that year he was murdered. A second triumvirate was formed between Julius Caesar's grand nephew and adopted son, Octavian, Marc Anthony, and Lepidus. Lepidus was exiled to Circeii for usurping power and attempting a rebellion, and Marc Anthony and Cleopatra were defeated in the Battle of Actium in 31 B.C.E. In 27 B.C.E. Octavian became Rome's first emperor, taking on the name Caesar Augustus. His successor, Tiberius, established the Julio-Claudian dynasty that lasted until the death of Nero in 68 C.E. It was followed by the Flavian dynasty and the rule of the so-called Good Emperors (Nerva, Trajan, Hadrian, Antoninus Pius, and Marcus Aurelius), an era of great territorial expansion and prosperity. In the third century, a major crisis arose that began when Emperor Alexander Severus was murdered by his own troops. The crisis opened the empire to invasion from the German tribes, civil war, and economic collapse. Then, in 251, a smallpox epidemic decimated

the Roman population. In 284, Diocletian became emperor and ended the crisis when he set up a tetradic ruling system in 293 that consisted of two co-emperors (Diocletian and Maximian) and their caesars (Galerius and Constantinus). He also secured the empire's borders through diplomatic and military campaigns and instituted a new, more equitable taxing system.

Constantine the Great, who ascended the imperial throne in 324, did away with Diocletian's tetradic form of government, declared himself sole ruler, and moved the capital from Rome to Constantinople (now Istanbul), splitting the empire into two. He attained his position of power by defeating the army of his opponent, Maxentius, at the Battle of the Milvian Bridge in 312. Constantine later claimed that, the night before the battle, he had experienced a vision of the *Chi-Ro* symbol of Christ. With the Edict of Milan (313) he reversed Diocletian's policies of persecution of Christians and granted the latter the freedom to worship openly. In 321, he gave the Church the right to own and sell property, and he donated to Pope Sylvester I the Lateran Palace in Rome. Soon landowners began granting their properties to the papacy, most in the vicinity of Rome, though some of the lands were as far south as Sicily. In 324, Constantine confiscated the treasures of the pagan temples and used them to build Christian churches. Among these was Old **St. Peter's** (dedicated in 326), built on the spot where **St. Peter** is buried. With this, Constantine established the city of Rome as the center of Christendom. In 325, he convoked the First Ecumenical Council held at Nicea in Bithynia (now Turkey), which resulted in the first uniform Christian doctrine—the Nicene Creed that established the official definition of the **Holy Trinity**.

In 410, the Visigoths, led by Alaric I, sacked the city of Rome, followed by a second invasion by the Vandals, led by Geiseric, in 455. In 476, the last emperor of the Western Empire, Romulus Augustus, was forced to abdicate by the Germanic Odoacer. In 549, the Ostrogoths invaded the city, and later so did Narses, the general who served the Byzantine emperor Justinian. This event marked the beginning of the medieval era in Rome. By now, Rome's population had decreased to approximately 50,000 inhabitants and its urban fabric had fallen into complete disrepair. Through the efforts of Pope Gregory I, the papacy slowly rose as the greatest authority in Rome. In 754–756, the Frankish king Pepin reaffirmed the Church's ownership of the Roman duchy and made further land donations to the papacy in the Umbrian, Emilia-

Romagna, Marche, and Campania regions of Italy. In 781, and again in 787, Pepin's son, Charlemagne, reconfirmed the papacy's ownership of the territories his father had endowed and gave the Church added lands in Umbria, Emilia-Romagna, Marche, Campania, Tuscany, Lazio, and Calabria. The papal states were extended further when, in 1115, Countess Matilda of Tuscany bequeathed to the pope her domain in the Marche region. With these donations, the papacy became the largest landowner on the Italian peninsula, dominating most of the Tyrrhenian coast to the west and a large portion of the Adriatic coast to the east.

The coronation of Charlemagne as Holy Roman Emperor in 800 inaugurated a series of conflicts between the papacy and the empire that were to plague Rome for several centuries. Rome also was plagued by strife between the great feudal families, including the Colonna and Orsini. In 1144, the commune of Rome was formed by Arnold of Brescia and his followers, threatening the power of the papacy. The commune established a republican government based on the ancient prototype, divided Rome into 14 municipalities, and elected a senator from each. Emperor Frederick I subdued the commune in 1155, and Arnold was arrested and hung, his body burnt, and his ashes thrown into the Tiber River. In 1309, the Babylonian Captivity began. Pope Clement V moved the seat of the papacy to Avignon, France, to avoid the conflicts caused by the city's rivaling factions and imperial intrusions. Rome again fell in disrepair and did not recover until the end of the Babylonian Captivity in 1377 and the return of the papacy to Rome in 1420, when, after the Great Schism, Pope Martin V was elected to the throne (1417).

In 1517, the power of the papacy was threatened when Martin Luther, dissatisfied with the excessive sale of indulgences by the pope to finance the building of New St. Peter's in Rome and abuses from the clergy, posted his Ninety-Five Theses on the main portals of Wittenberg Cathedral in Germany, thus launching the Protestant Reformation. The movement spread throughout northern Europe, with other leaders emerging, including Philip Melancthon, Martin Bucer, Ulrich Zwingli, and John Calvin. Pope Paul III responded to the Reformation by convoking the **Council of Trent** (1545–1563) and thereby launching the **Counter-Reformation**. In 1527, Rome was sacked by the troops of Emperor Charles V of Spain. This action was in retaliation for the alliance Pope Clement VII formed with France, Florence, Milan, and Venice (the League of Cognac) to limit the emperor's power. Major political events in the 17th century included **Urban VIII's** forcing of the aging

Duke Francesco Maria della Rovere to cede the Duchy of Urbino to the papacy in 1626 and his seizing the Duchy of Castro from the **Farnese** when they defaulted on interest payments in 1641. In 1644, a peace agreement was reached and Castro was returned to the Farnese, only to be retaken and destroyed by Pope **Innocent X**.

In Rome, the papacy was the major source for artistic commissions. Giotto, Pietro Cavallini, and Jacopo Torriti had already worked in the city in the 13th century. During Martin V's reign, the pilgrimage sites were restored, including the Church of St. John Lateran, to lure pilgrims back to the city and encourage economic growth. Martin had Masolino, Gentile da Fabriano, and Antonio Pisanello embellish these sites. It was not until the reign of Nicholas V, however, that a systematic reconstruction and improvement of Rome took place, the effort guided by the architect Leon Battista Alberti. By the 16th century, Rome had become a major center of art, mainly due to the presence of Michelangelo, Raphael, and Donato Bramante, and, by the 17th century, it was the capital of the art world. The three great reformers who established the basic principles of Baroque art, **Federico Barocci**, **Annibale Carracci**, and **Caravaggio**, practiced their trade in Rome. Annibale's followers, including **Guido Reni**, **Giovanni Lanfranco**, and **Francesco Albani**, also worked in the papal city. **Pietro da Cortona**, **Andrea Sacchi**, **Gian Lorenzo Bernini**, and **Francesco Borromini** defined the character of art in Rome in the first half of the 17th century; during its second half **Giovanni Battista Gaulli**, **Carlo Maratta**, and **Andrea Pozzo** brought it to its highest glory. Rome attracted many foreign artists, including the French **Simon Vouet**, **Valentin de Boulogne**, **Nicolas Poussin**, and **Claude Lorrain**; the Flemish **François Duquesnoy**; and the Dutch **Dirck van Baburen**, **Gerrit van Honthorst**, and **Hendrick Terbrugghen**. *See also RAPE OF THE SABINE WOMEN; WAR OF CASTRO.*

RUBENS, PETER PAUL (1577–1640). The Flemish painter Peter Paul Rubens was born in Siegen, Westphalia, where his father, Jan, was under house arrest for having caused the breakup of the marriage of William I of Orange and his wife, Anna of Saxony; Jan, a lawyer, acted as Anna's adviser before being accused of the crime. In 1578, the family was allowed to move to Cologne, but in 1589, two years after Jan's death, Rubens's mother, Maria Pijpelinckx, moved the family to her native Antwerp. Though Jan had adopted Calvinism as his faith and he

had fled to Cologne in 1568 to avoid persecution, in Antwerp the family reverted to Catholicism. Maria ensured her son's proper education by sending him to Latin school and placing him as a page boy in the service of Countess Marguerite de Ligne-Arenberg in Brussels. There, Rubens experienced court life for the first time and acquired the social graces required of a gentleman, as well as skills in diplomacy. Rubens's training as painter began in the studio of Tobias Verhaecht, his mother's cousin. He soon transferred to Adam van Noort's workshop, and finally to that of Otto van Veen, who was interested in learning and familiar with the Italian mode of painting, as he had trained with the Mannerist Federico Zuccaro in **Rome**. Van Veen instilled in Rubens a love for Italian art, as well as the works of the German master Hans Holbein the Younger and the Dutch Mannerist Hendrik Goltzius. Rubens became an independent master in 1598, when he entered the Antwerp Guild of St. Luke. His membership in the guild gave him the right to instruct pupils.

In 1600, Rubens went to Italy, where he entered the service of the Gonzaga in Mantua. Vincenzo I Gonzaga was the cousin of Archduke Albert of Flanders, whose portraitist, Frans Pourbus the Younger, had recently been appointed official painter to the Mantuan court. Gonzaga owned a magnificent art collection that included works by Titian, Correggio, and Raphael, as well as ancient sculptures, coins, and gems that Rubens was able to study. Gonzaga encouraged Rubens to travel to other cities on the Italian peninsula to further acquaint himself with Italian art. In Rome, Rubens studied the works of **Caravaggio** and eventually adopted some of the features of his style. In the papal city, Rubens received the commission from Archduke Albert to paint the *Ecstasy of St. Helen*, the *Mocking of Christ*, and the *Elevation of the Cross* (1601) in the Chapel of St. Helen in the Church of Santa Croce in Gerusalemme. These are his first documented works and they exhibit a certain degree of awkwardness in the treatment of the figures and their gestures, reflecting his immaturity in the early years of his career. In 1603, Gonzaga sent Rubens to Spain on a diplomatic mission and, while there, he painted the *Equestrian Portrait of the Duke of Lerma* (1603; Madrid, Prado), a work that clearly borrows from Titian's portrait of *Charles V on Horseback* (1548; Prado, Madrid) in style and composition. By 1604, Rubens was back in Mantua, decorating the Gonzaga Chapel in the **Jesuit** Church of the **Holy Trinity** that included the *Gonzaga Family Adoring the Trinity*, the *Baptism of Christ*, and the *Transfiguration*.

In 1606 Rubens was in Genoa, working for the Doria family. Among the paintings he created for them is the *Portrait of Brigida Spinola Doria* (1606; Washington, D.C., National Gallery) dressed in a splendid silk gown rendered in the loose brushstrokes Rubens learned from Titian. The red drape that hangs behind Brigida Rubens seems to have borrowed from Caravaggio's *Death of the Virgin* (1605–1606; **Louvre, Paris**), the work he suggested his patron, Vincenzo Gonzaga, purchase for his collection after it was rejected by the fathers of the Church of Santa Maria della Scala, Rome. Rubens's trip to Italy ended abruptly in 1608 when he received notice of his mother's imminent death. Back in Antwerp by 1609, he was appointed official court painter to Albert and Isabella, the archdukes of Flanders, and, in the same year, he married **Isabella Brant**. He commemorated the union by painting the *Honeysuckle Bower* (1609–1610; Munich, Alte Pinakothek), a portrait of himself and his new bride. At the same time, he painted for the Antwerp Town Hall the *Adoration of the Kings* (Madrid, Prado), a commission he obtained from Nicolas Rockox, the city's burgomaster, and the *Dispute of the Holy Sacrament* (1609) for the Dominican St. Paul's Church. The *Elevation of the Cross* (1610–1611; Antwerp, Cathedral) he rendered for the Church of St. Walburga. This last **altarpiece** includes crude figure types and light contrasts borrowed from Caravaggio, while the loose brushwork and background landscape are Titianesque. The commission was followed by the *Descent from the Cross* (1612–1614), painted for the Guild of Harquebusiers for its altar in Antwerp Cathedral. To these years also belong his *Dying Seneca* (1611; Munich, Alte Pinakothek), *Justus Lipsius and His Pupils (The Four Philosophers)*; c. 1612; Florence, Palazzo Pitti), *Castor and Pollux Seizing the Daughters of Leucippus* (1618; Munich, Alte Pinakothek), and *Perseus and Andromeda* (1620; Berlin, Staatliche Museen).

In 1622–1625, Rubens was working for **Marie de' Medici**, the widow of **Henry IV of France** and mother of **Louis XIII**, rendering the **Medici Cycle** for the **Palais du Luxembourg**. The commission was to include 48 paintings that related the lives and heroic deeds of Henry and Marie. However, in the end, only the scenes relating to Marie's life were executed (now in the Louvre Museum in Paris). In 1622, Rubens completed his cycle for the ceiling of the Jesuit Church of Antwerp. This commission included 39 canvases depicting scenes of salvation from the New Testament and its Old Testament prefigurations. The scenes were set in wooden compartments in the Venetian manner. Unfortunately,

they were lost when, in 1781, the church was struck by lightning and the roof caught fire. In 1625, Rubens created the *Assumption of the Virgin* for the Cathedral of Antwerp and, around the same time, a series of cartoons for tapestries, called the Eucharist Series, which the Archduchess Isabella was to donate to the convent of the Descalzas Reales in Madrid. These were intended to provide a background to the celebrations of the Holy Sacrament at the convent. Some scholars believe they may have been commissioned to celebrate the **surrender of Breda** on Corpus Christi day in 1625 and its subsequent capture a week later. Rubens served as Spanish diplomat in the peace and armistice negotiations of the surrender. As Rubens completed the commission, his wife, Isabella, died (1626) and he began experiencing attacks of gout.

In 1628 Rubens was again in Madrid on diplomatic mission and, in 1629, he was sent to England to hold peace negotiations between the British and Spanish monarchies. In that same year, he was knighted by **Charles I of England**, for whom he rendered *The Apotheosis of James I* (installed in 1635), Charles's father, on the ceiling of the **Banqueting House** in Whitehall Palace, built by **Inigo Jones** in 1619–1622. The ceiling is comprised of nine panels that celebrate the union of England and Scotland, James I's highest political achievement. The arms of the united kingdoms are held aloft by putti, while allegorical figures, trophies, swags, and triumphal cars denote the virtues of the king. Also depicted are the blessings of his rule. In the center of the ceiling is his apotheosis, the reward he was bestowed for his deeds.

In 1630, Rubens married the 16-year-old Helena Fourment, who would appear in a number of his paintings, including *Helena Fourment with Her Firstborn Frans* (1635; Munich, Alte Pinakothek), the *Woman in the Pelisse* (1638; Vienna, Kunsthistorisches Museum), and *Rubens, His Wife Helena Fourment, and Their Son Peter Paul* (c. 1639; New York, Metropolitan Museum of Art). The Achilles Tapestry Series (1630–1635) Rubens is believed to have executed for his father-in-law, Daniel Fourment, who was a tapestry merchant, though some have also proposed Charles I or **Philip IV of Spain** as the patron for this commission. In c. 1635–1638, Rubens was involved in the decoration of the Torre de la Parada, Philip's hunting lodge, located about ten miles from Madrid. Based on mythologies penned by **Ovid**, the series included more than 60 mythologies, as well as 50 animal and hunting scenes. Of the paintings, only 14 are autograph works; the rest were rendered by Rubens's assistants. The commission was arranged by Philip's brother,

Cardinal-Infante Ferdinand, who arrived in Antwerp in 1634 to serve as governor of the Spanish Netherlands. Rubens, in fact, was charged with the decorations for Ferdinand's triumphal entry into the city, the *Pompa Introitus Ferdinandi*. In the 1630s, Rubens also rendered the *Offering to Venus* (c. 1632; Vienna, Kunsthistorisches Museum), the *Rondo (Dance of the Italian Peasants)*; (c. 1633), *Conversatie à La Mode (The Garden of Love)*; (c. 1630–1633), the *Banquet of Tereus* (c. 1636–1637) (all Madrid, Prado), and the *Judgment of Paris* (1639; London, National Gallery).

In the last decade of his life, Rubens withdrew from court and spent most of his time at his estate, the Steen Castle near Mechelen, painting mainly portraits and landscapes. In this last category are his *Harvest Landscape with Rainbow* (c. 1635; Munich, Alte Pinakothek) and *Landscape with Steen Castle* (1636; London, National Gallery), images that are as lush and sensuous as the voluptuous nude women of his mythologies and allegories. By 1640, Rubens was seriously ill with gout and his hands became crippled. He died on 30 May of the same year from his condition. Rubens became one of the most important international figures of his time. Not only was he a major force in the development of the art of **Rembrandt**, **Jacob Jordaens**, **Anthony van Dyck**, and other Flemish and Dutch masters, but he also determined the course of art in France at the end of the 17th and beginning of the 18th centuries, mainly due to **Roger de Piles**, who called him the greatest exponent of colorism and who brought his work to the attention of **Antoine Coypel**, **Nicolas de Largillière**, **Charles de la Fosse**, **Jean Jouvenet**, and others.

RUFFO, ANTONIO (1610–1678). Antonio Ruffo was a nobleman from Messina, Sicily, whose palace in the Strada Emmanuela became the locus of learned discussion. He was involved in the lucrative trade business and also in local politics. In 1661, he was banned briefly for defying the authority of the Spanish viceroy. Ruffo is best known for his patronage of the arts. He began collecting in 1646 and, though he never left southern Italy, he had agents all over Europe who informed him of the latest developments in art. From **Rembrandt**, for example, he acquired three paintings, including the famed *Aristotle Contemplating the Bust of Homer* (1653; New York, Metropolitan Museum of Art). He also owned more than 180 of the Dutch master's etchings. Among the Italians, **Guercino** was one of his favorites, attested by the fact that he owned seven of the master's paintings. Works by **Andrea Sacchi**,

Carlo Maratta, **Artemisia Gentileschi**, and **Jusepe de Ribera** also figured in his collection.

RUISDAEL, JACOB VAN (c. 1628–1682). The Dutch landscape painter Jacob van Ruisdael took his name from the castle of Ruisdael in a village about 30 kilometers from Amsterdam. Arnold Houbraken wrote in the *Great Theatre of Dutch Painters and Paintresses (De groote schouburgh der Nederlantsche konstschilders en schilderessen)*, published in three volumes in 1718–1721, that Ruisdael trained as a surgeon, receiving his medical degree from the University of Caen, France, in 1676. He seems to have obtained his training as a painter from his father, the landscapist Isaak de Goyer. In 1648, Ruisdael is documented as a member of the Guild of St. Luke in Haarlem and, in c. 1656, is known to have moved to Amsterdam, where he remained for the rest of his life. At the time, Amsterdam was the wealthiest and largest city in Holland, and Ruisdael perhaps moved there in order to increase his business as a painter. Among his most notable works are the expressive *Jewish Cemetery* (1655–1660; Dresden, Gemäldegalerie; second version, c. 1657; Detroit Institute of Arts) in Ouderkerk near Amsterdam, which speaks of the transience of life; the *Dam Square in Amsterdam* (c. 1670; Berlin, Staatliche Museen), which includes the city's weigh house, boats, and the local citizenry; the *Windmill at Wijk bij Duurstede*, where the cumulous clouds dominate two-thirds of the canvas; and the *Landscape with a View of Haarlem* (1670–1675; Berlin, Staatliche Museen), which shows the Church of St. Bavo, the town hall, and linen cloths spread out to be bleached by the sun, linen manufacture then being a key industry in Haarlem.

RUSTICATION. In architecture, rustications are large blocks of roughly cut masonry that are applied to the façade of a building to achieve a bold surface texture. Rustications had been used since antiquity as testimonials of masculinity and power. In the Renaissance era, the practice was once again popularized, Michelozzo's Palazzo Medici-Riccardi in Florence (beg. 1436) providing one example. Mannerists exploited the feature to create anticlassical structures, such as Giulio Romano's Palazzo del Tè in Mantua (1527–1534). They applied the rustications not only to the base of their façades, but to almost every surface, including the columns, arches, and window surrounds. In the Baroque era, **Salomon de Brosse** was inspired by the Mannerist Palazzo Pitti in Florence (beg. 1560) by Bartolomeo Ammannati when he rusticated the **Palais**

du Luxembourg (1615) he designed for **Marie de' Medici**. As in the Italian structure, the rustications cover pilasters and columns and speak of the owner's political power. Other examples of Baroque structures where rustications are present include **Antoine Le Pautre's Hôtel de Beauvais in Paris** (1657–1660) and **Inigo Jones's Queen's House** in Greenwich (1616–1635).

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SACCHETTI FAMILY. Originating from Tuscany, the Sacchetti family relocated to **Rome** at the end of the 16th century. Giovanni Battista Sacchetti established a bank in the papal city in 1573 and married into the Altoviti family, one of the most prestigious families of the era, also of Tuscan origin. Giovanni Battista died in 1620 and his sons Marcello and Giulio Sacchetti continued his efforts to increase the wealth and prestige of the family. Marcello, a well-traveled and learned individual, befriended Cardinal Maffeo **Barberini**, later Pope **Urban VIII**. When the cardinal ascended to the throne in 1623, he appointed Marcello depositary general and secret treasurer of the Apostolic Chamber. He also gave important posts to Marcello's brothers. Giulio obtained the bishopric of Gravina, Alessandro the command of the papal army, and Giovanni Francesco the post of lieutenant general. Further, in 1626, Urban promoted Giulio to the cardinalate and gave Marcello the monopoly of the alum mines of Tolfa, further increasing the Sacchetti's income and social standing. Twice Cardinal Giulio was considered a strong candidate for the papacy, in the conclaves of 1644 and 1655, but he lost both papal elections.

The incomes derived from Urban VIII's favors allowed the Sacchetti to invest in art collecting and engage in patronage. Marcello is credited with discovering and promoting **Pietro da Cortona** and **Nicolas Poussin**. Cardinal Giulio was particularly fond of the art of **Guido Reni** and **Guercino**, both of whom he met while serving as legate to **Bologna**, a position he obtained in 1637. The Sacchetti also patronized architecture. Pietro da Cortona built for them the Villa Sacchetti at Castelfusano (beg. 1624), which he, **Andrea Sacchi**, and Andrea Camassei then decorated with **frescoes** (1628–1629). He also built for the Sacchetti the Villa del Pigneto (late 1630s–late 1640s; destroyed) just outside Rome, one of the great examples of Baroque domestic architecture.

SACCHI, ANDREA (c. 1599–1661). Documents on the early life of the Italian painter Andrea Sacchi are lacking. He is believed to have been born in **Rome** or in a town nearby, and to have been adopted by the little-known artist Benedetto Sacchi. Giovanni Battista Passeri wrote in the *Lives of the Painters, Sculptors, and Architects Who Practiced in Rome*, published in 1773, that Benedetto recognized his own shortcomings as an artist and therefore sent Sacchi to the workshop of the more talented **Francesco Albani**. In his biography of Sacchi, **Giovan Pietro Bellori** instead claimed that the artist learned his trade from the Cavaliere D'Arpino. Bellori informs, that, at age ten, Sacchi won a prize at the **Accademia di San Luca** for a drawing he executed of Adam and Eve (lost). Cardinal **Francesco Maria del Monte**, who was the academy's protector, saw the drawing and took the boy into his household. After this, Sacchi introduced himself to Albani, who encouraged him to study the **Farnese Ceiling** (c. 1597–1600; Rome, Palazzo Farnese) and other works by **Annibale Carracci**. In c. 1618, Sacchi went to **Bologna** with Albani to examine the works of other members of the Bolognese School, returning to Rome in c. 1621. The statements of these two biographers reveal that Sacchi received a **classicist** art education.

Most of Sacchi's early commissions were either from or arranged by del Monte. These show not only Bolognese influence, but also some elements borrowed from **Federico Barocci** and Titian. They are painterly and at times feature asymmetrical compositions, traits that Sacchi would later shed in favor of a more meticulous approach to painting. To his early period belong his *Vision of St. Isidore the Farmer* (1621–1622), rendered for the main altar of the Church of San Isidoro, Rome, which shows the **Virgin** and Christ Child appearing to the Spanish saint, and the *Madonna di Loreto with Saints* (1623–1624) for the Church of San Francesco in Nettuno. The work that defined Sacchi as an artist of note was his *St. Gregory and the Miracle of the Corporal* (1625–1626; Vatican, Pinacoteca) for the Chapter House of **St. Peter's Basilica**. It depicts a miracle where a cloth that had been used to wrap the bones of some martyred saints was used by St. Gregory to wipe the chalice. He then pierced it with a dagger, causing it to bleed. A man who had doubted its miraculous qualities is shown in the foreground sinking to his knees in response to the event.

Del Monte died in 1627 and Sacchi went to work for the **Sacchetti family** at their villa in Castelfusano in the outskirts of Rome. Here, he collaborated with **Pietro da Cortona** in the decoration of the gallery,

contributing a **fresco** on the ceiling depicting the *Allegory of the Seasons* (1628–1629). After 1629, the **Barberini** also became his patrons. For them he created his *Divine Wisdom* (1629–1633; Rome, **Palazzo Barberini**), a large ceiling fresco rendered through the use of a modified *di sotto in sù* technique that presents the enthroned Divine Wisdom surrounded by her Virtues. The scene is based on the Wisdom of Solomon in the **Apocrypha** and was meant to glorify the wise rulership of Pope **Urban VIII**, a Barberini. This commission was followed by four cartoons for the mosaic **pendentives** in the chapels of Our Lady of the Column and St. Michael the Archangel at St. Peter's in 1631 (now Rome, Galleria Nazionale d'Arte Antica). They depict Sts. Dionysius, John Damascene, Leo the Great, and Thomas Aquinas accompanied by **Peter** and Paul. In the same year, Sacchi rendered his *Vision of St. Romuald* (1631; Vatican, Pinacoteca), where the founder of the Camaldolense Order is seen describing to his fellow monks a vision he had experienced of the stairway that would lead members of the order to Heaven. Then, in 1634, Sacchi created the *Three Magdalens* (Florence, San Salvi) portraying St. Mary Magdalen of Japan on the left, Mary Magdalen of Pazzi on the right, and the **Mary Magdalen** who was the companion of Christ in the center. Urban VIII commissioned the work for the Florentine Convent of Santa Maria Maddalena dei Pazzi, where two of his sisters resided as cloistered nuns. Mary Magdalen of Japan was included to stress the missionary work abroad supported by the Church and the pope. In the same year, Sacchi obtained further commissions for St. Peter's: four **altarpieces** for the crypt, including *Christ Carrying the Cross with St. Veronica*, *St. Andrew Adoring the Cross of his Martyrdom*, the *Martyrdom of St. Longinus*, and *St. Helen and the Miracle of the Cross* (all Vatican, Pinacoteca). These were meant to reference the relics kept in the **crossing of St. Peter's** above. Sacchi completed the project in 1650.

From 1635 till 1636, Sacchi traveled in northern Italy, visiting Bologna, Parma, Mantua, Milan, and Venice. In Bologna he called on Albani and rendered his portrait (Madrid, Prado). He also copied **Agostino Carracci's** *Last Communion of St. Jerome* (c. 1592–1593; Bologna, Pinacoteca Nazionale), a painting that has since been lost. Upon his return, he created his *Vision of St. Bonaventure* (1636) for the Church of Santa Maria della Concezione in Rome and the *Christ Crucified with Saints* (1638) for the Church of Santa Maria Sopra Minerva. Also for Santa Maria Sopra Minerva, Sacchi designed the Chapel of St.

Catherine of Siena (1637–1639), a freestanding structure that features a completely classical vocabulary. In 1639, he was charged with the decoration of the Lateran Baptistery, recently renovated by **Gian Lorenzo Bernini**. The frescoes on the eight walls of this building present the stories of Emperor Constantine the Great, who converted to Christianity, and **St. John the Baptist**, to whom the baptistery is dedicated. By now, Sacchi had developed psychological problems that prevented him from carrying out the commission himself. His assistants therefore executed the frescoes under his direction. Sacchi's mental affliction eventually hindered his creativity.

Sometime in the 1630s, Sacchi had debated Cortona at the **Accademia di San Luca** on the proper method for rendering history paintings. He and his followers advocated the Aristotelian use of a minimal number of actors and an emphasis on grandeur and clarity. Sacchi's works reflect his artistic attitude. He, along with **Alessandro Algardi**, **Nicolas Poussin**, and **François Duquesnoy**, championed an art that included only the essential components of the story and avoided excessive dramatization—an alternative to the complex compositions and emotive content that characterize the works of Cortona and Bernini. *See also* CORTONA/SACCHI CONTROVERSY.

SACRIFICE OF POLYXENA (c. 1623–1624). Rome, Capitoline Museum. Pietro da Cortona painted this work for Marcello **Sacchetti**, depositary general and secret treasurer of the Apostolic Chamber, and a good friend of Pope **Urban VIII**. Cortona's career was just becoming established when he rendered this work, and his patron, who was also the one to have discovered him and who promoted his career at any opportunity, chose a very novel subject for the painting to showcase his abilities. Polyxena was the daughter of the Trojan King Priam and Queen Hecuba, and she was promised to Achilles as a spoil of war. Achilles, however, died before the war came to an end, and so his shadow appeared, demanding that Polyxena be sacrificed at his tomb so he could possess her in death. Cortona's painting shows the moment when she is put to death to satisfy Achilles's lust. Since the event was not commonly depicted in art, Cortona was given the opportunity to invent a new standard of representation. Euripides wrote in his *Hecuba* that Polyxena rent her clothes down to her waist and then fell on one knee, which is how Cortona depicted her. Her mother and female companions stand on the left and are gravely distraught by her eminent

death. On the right, the king and his men offer a contrasting element by being shown restraining their emotions in spite of the dire situation. Aside from consulting Euripides, Cortona also sought to reconstruct ancient depictions of the sacrifice of Polyxena discussed in Pausanias's *Description of Greece*. The use of these sources would have served to convey to art connoisseurs the erudition of both artist and patron.

SAGRADA FORMA, SACRISTY, SAN LORENZO DE EL ESCORIAL (1685–1690). *La Sagrada Forma* by **Claudio Coello** is one of the great masterpieces of Spanish Baroque art and the artist's most important commission. Painted for **Charles II of Spain**, the work commemorates the translation on 19 October 1684 of a miraculous host (the *sagrada forma*) from the altar of the **Annunciation** in the Church of San Lorenzo de El Escorial to its sacristy. The host had supposedly bled when Protestant followers of Ulrich Zwingli seized it in Gorkum, Holland, in 1572 and trampled upon it. It was donated to Philip II of Spain in 1594 and delivered to El Escorial in the same year. The motivation for the painting's commission was an incident that took place in the church in 1667 when Charles II had not yet attained the majority. Members of the *junta de gobierno*, the body that directed the policies of the regency, and 500 soldiers ransacked the monastery in search of Fernando Valenzuela, Regent Queen Mariana of Austria's favorite courtier, who had taken refuge in the sanctuary after having antagonized the nobility. The perpetrators were excommunicated and required to pay for a new, lavish altar in the sacristy in exchange for pardon. Once the altar was completed, the monstrance was translated to the sacristy, and the mass that took place for the occasion is the particular moment Coello depicted. Coello presented Prior Francisco de los Santos, who presided over the ceremony, with robes embroidered with the miracles effected by Christ and accompanied by his deacons and ministers. He is presenting the monstrance that houses the miraculous host to those attending. The king, holding a lit candle, and his nobles kneel in front of the monstrance in reverence; thusly he is presented as defender of the faith and of the validity of the sacred nature of the miraculous host. Above are personifications of Religion, Divine Love, and Royal Majesty, all based on Cesare Ripa's *Iconologia*. Also above are putti holding banners that extol in Latin the virtues of the eucharist and red drapery that serves as a ceremonial canopy. A group of musicians gathers behind a portable organ to the right, adding a celebratory mood to the scene. Coello is

believed to have included himself in the painting; he is the figure on the left corner that turns to the viewer. The setting is a true depiction of the sacristy. Therefore, it visually extends the actual space of the room. Coello even included the paintings that then hung there, including Tintoretto's *Christ Washing the Feet of the Apostles*, Titian's *Virgin and Child with Saints*, and **Anthony van Dyck's** *Woman Taken in Adultery*. The commission had originally been given to Francisco Rizi, Coello's teacher. But Rizi died in 1685, leaving Coello to complete the project. Coello's final composition closely relates to Juan Carreño's *Foundation of the Trinitarian Order* (1666), painted for the Trinitarians of Pamplona, a work based on a preparatory drawing by Rizi. This would suggest that Coello retained the most important compositional elements provided by Rizi before his death. **Antonio Palomino**, Coello's student and author of the *Museo pictórico y escala óptica* (1715–1724), states that Coello changed the viewpoint to place the viewer among the witnesses of the solemn event, resulting in a tour de force of illusionism. Coello's **altarpiece** is movable and can be lowered into the floor by pulleys. This lowering takes place twice a year: during the feast of St. Michael the Archangel on 29 September and that of Sts. Simon and Jude on 28 October. When the painting is lowered, it reveals the monstrance that contains the miraculous host.

SAINTE ANNE-LA-ROYALE, PARIS (beg. 1663). Named after **Anne of Austria**, this church was designed by **Guarino Guarini** for the Theatine Order. The building was demolished in the 1820s and is only known through engravings. Construction began in 1663, but then Guarini left for Turin in 1666 when the work was about a third completed. Building ceased in 1668 and the church was finally finished in the 18th century. The structure featured a **Greek cross plan** with an added presbytery. Four large piers defined the **nave**, while each of the outer bays were flanked by oval spaces at either side. On the **vaults** of the arms of the Greek cross and the interior of the **dome**, Guarini used a series of ribs that interlaced to form an intricate pattern, an element he borrowed from **Francesco Borromini's** Chapel of the **Collegio di Propaganda Fide** (1654–1667) in **Rome**. Guarini left the center of the dome opened to provide a view of a second, smaller dome and a lantern, a feature borrowed from **François Mansart**. For added lighting, a lantern was also included in each of the building's arms. Guarini's work at Sainte Anne-La-Royale coincided with **Gian Lorenzo Bernini's** visit to **Paris**. According to

Paul Fréart de Chantelou, Bernini came to the construction site and commented that Guarini's church would turn out well. The comment might have seemed rude to the French, whose architecture Bernini had already labeled as provincial and inferior to Italian architecture.

SALA DELLA STUFA, PALAZZO PITTI, FLORENCE (1637, 1641).

Pietro da Cortona began the decorations of the Sala della Stufa in the Palazzo Pitti in 1637, when he traveled to Florence with his patron and protector, Cardinal Giulio **Sacchetti**. He carried out the commission for Grand Duke Ferdinand II de' Medici. The grand duke had married Vittoria della Rovere in 1634 but, since the bride was only 12 then, the marriage was not consummated until 1637 after a public wedding ceremony. The **frescoes** by Cortona were meant to celebrate this event. *Stufa* is the Italian word for "stove," and the room was so called because it contained a hot air heating system. The frescoes depict the four ages of man (gold, silver, bronze, and iron) in accordance with **Ovid's** *Metamorphoses*. The adviser for the program was Michelangelo Buonarroti the Younger, a poet and great-nephew of the great Renaissance master Michelangelo. Cortona lived in Buonarroti's household during his stay in Florence. In 1637, he executed only the first two ages. In 1641, he returned to Florence to complete the project.

The frescoes are meant to be read clockwise and denote a return to the age of gold, brought on by the Medici rule. In Cortona's *Age of Gold*, shepherds and shepherdesses live in harmony with the beasts of Arcadia. There, they are sustained by the fruits of the trees and suffer neither pain nor hunger. An oak tree is prominent in the scene as a reference to Vittoria della Rovere's surname (in Italian, *rovere* translates to "oak"). In the *Age of Silver*, the seasons are established and man is taught agriculture, while the *Age of Bronze* and *Age of Iron* show the destructive nature of man, his desire for conquest, and his violent and greedy nature. For the grand duke, Cortona also carried out the decorations of the **Planetary Rooms** in the Pitti Palace, which he began as soon as he completed the Sala della Stufa commission.

SAMSON ARRESTED BY THE PHILISTINES (1619). New York, Metropolitan Museum of Art. **Guercino** received the commission to paint *Samson Arrested by the Philistines* from Cardinal Jacopo Serra during the latter's tenure as legate to Ferrara, not far from the artist's hometown of Cento. It depicts the biblical story of the Nazarite Samson,

who drew his strength from his long tresses, allowing him to fight off the Philistines who were threatening the Israelites. Sadly, upon arriving at the Valley of Sorek, he fell in love with Delilah, a Philistine who, bribed by the rulers of her tribe, persuaded Samson to reveal to her the source of his strength. Delilah then lulled the hero into a deep sleep and called upon her servants to cut off his hair. She then awoke Samson by yelling, “the Philistines are upon you!” Samson went to crush them as he had done many times before, but his strength had left him. As a result, the Philistines subdued him, gouged his eyes out with a hot poker, and took him to the prison in Gaza where he was forced to grind grain until his hair grew back and he recovered his strength. In Guercino’s painting, Samson is being subdued by the Philistines, aided by Delilah, who binds him with a white cloth, while a woman with shears in hand is seen in the background running from the scene. The image is agitated and dramatic, conveying convincingly the violent event. Here, Guercino displays his ability to render reflections on the metal armor worn by some of the Philistines. The complex poses of Samson, shown from the back, and Delilah, whose body pivots toward the viewer, as well as the convincing rendition of anatomical details, also reveal his mastery. At this time, Guercino created more than just the *Samson Arrested by the Philistines* for Cardinal Serra. He also executed for him a *St. Sebastian* (1619), now in the Pinacoteca Nazionale of **Bologna**, and the *Return of the Prodigal Son* (1619) in the Vienna Kunsthistorisches Museum.

SAN CARLO ALLE QUATTRO FONTANE, ROME (1638–1641; façade 1665–1676). San Carlo alle Quattro Fontane, affectionately called *San Carlino*, is a church that was designed by **Francesco Borromini** for the Order of the Spanish Discalced Trinitarians, who dedicated it to the recently canonized **St. Charles Borromeo**. The Trinitarians were an indigent order established at the end of the 12th century by John of Matha for the purpose of raising the ransoms needed to free Christians captured during the Crusades. In 1634, they asked Borromini to build their monastery, including the dormitory, cloister, and refectory, on a small site on the corner of the Via delle Quattro Fontane and Via del Quirinale in **Rome**. Pleased with his work, they also commissioned the adjacent church in 1638. It was Borromini’s first significant independent commission and one that marked him as one of the great architects of Rome. Cardinal Francesco **Barberini**, whose **Palazzo Barberini** was nearby, provided some funds to be applied toward the cost of construc-

tion. However, building progressed so slowly that he eventually lost interest in the project.

Though at first the plan seems to have been drawn freehand, it is actually based on two equilateral triangles, symbols of the Trinitarian Order, connected at the base and containing an oval. Once Borromini laid down these geometric forms, he undulated the walls so that they seem to expand and contract. The end result is a plan that recalls a cross, yet another symbol of the Trinitarians. The interior features three levels, the lower articulated with 16 colossal columns that support a continuous entablature. The middle level has trapezoidal **pendentives** that are decorated with scenes from the life of St. Charles in **relief** and alternate with four half **domes**. The upper level is composed of a larger oval dome adorned with complex **coffers**. Some of these repeat the cross of the Trinitarians that makes up the plan, others are polygons; they all diminish in size as they reach the apex, creating the illusion of greater height. The whole interior is whitewashed so as not to distract from the walls' undulating movements and the increased textures as the building ascends. Light enters the space through windows that have been concealed behind an ornamental band at the base of the **vault**. When the light is the strongest, the illusion created is that the vault is floating as if supported by a miraculous force. The façade, completed about two decades after the rest of the building, features two stories, each arranged around four colossal freestanding columns. Borromini gave each level a different rhythm. On the lower story, the left and right bays are concave, while the central bay juts out toward the street, a feature that serves to emphasize the main doorway and to figuratively invite the faithful into the church. The upper level is composed of three concave bays, with an aedicula projecting outward from the center to underscore further the entrance below. The various rhythms of the church's exterior announce the interior's implied motion. Above the entrance is a statue of St. Charles Borromeo, executed by Antonio Raggi in 1675, with two angels forming a canopy above him with their wings. Above the aedicula are cherubs who support a medallion that once featured a painted scene. Borromini added a second, narrow façade on the left corner to accommodate a fountain that had been placed at the site by Pope Sixtus V in the previous century.

Once San Carlo alle Quattro Fontane was completed, the Trinitarians were heard to boast of the artistic merit of the magnificent church Borromini was able to build for them at a low cost. Borromini kept expenses low by substituting stucco for marble. This church was the first

to reject the traditional static longitudinal religious structure in favor of a dynamic and inventive design.

SANDRART, JOACHIM VON (1606–1688). The painter Joachim von Sandrart is best known as the author of the *Teutsche Akademie* (1675–1679). He was the son of a Calvinist from Valenciennes who fled to Frankfurt to avoid religious persecution. Sandrart moved to Nuremberg in 1620 and there he trained as an engraver. From 1625 to 1627, he studied painting with **Gerrit van Honthorst** in Utrecht. While there, he met **Peter Paul Rubens** and accompanied him on a tour around Holland. When Honthorst traveled to England in 1628, Sandrart went with him, continuing on to Italy in the following year. There, from 1632 till 1635, he acted as curator to **Vincenzo Giustiniani's** art collection. By 1637, he was back in Frankfurt, but then left for Amsterdam to avoid the **Thirty Years War**. In Amsterdam, he painted *Captain Bickers' Company* (1638; Amsterdam, Rijksmuseum), a work that commemorates **Marie de' Medici's** visit to the city in 1638. The captain's militia men are shown at their headquarters gathered around a table upon which are a crown and the queen's bust. Under the bust is a poem penned by Joost van den Vondel for the occasion that ends with the words: "This Sun of Christendom [Marie de' Medici] is neither meat, nor skin, nor bone, so forgive Sandrart, that he paints her like stone." To this period in Sandrart's career also belong his representations of *February* (1642) and *November* (1643), both **genre** scenes now housed in the Schleissheim Staatsgalerie. These were rendered for the dining room of the Old Palace of Prince Maximilian of Bavaria in Schleissheim. For the prince, Sandrart later also rendered an *Allegory of Night* (1654–1656), now in the Vienna Kunsthistorisches Museum.

In 1645, Sandrart returned to Germany, settling in Stockau, an estate he had inherited from his father-in-law. There he painted his *Mystic Marriage of St. Catherine of Alexandria* (Vienna, Kunsthistorisches Museum) in 1647. In 1650, he rendered the *Banquet Commemorating the Peace of Münster* for the Nuremberg Town Hall. Between 1651 and 1653, he worked for Emperor Ferdinand III, who ennobled him; in 1670 he relocated to Augsburg, and then in 1673 he moved to Nuremberg, where he became the director of the local academy. It was at this time that Sandrart wrote the *Teutsche Akademie*, publishing it in 1675–1679. The book compiles the biographies of artists and includes discussion on art education, illustrations, and descriptions of ancient art and invento-

ries of notable private art collections and libraries. The book also offers a German translation of **Ovid**'s *Metamorphoses*. Though many of the biographies are based on those provided by Giorgio Vasari and Karel Van Mander, entries on some of the German, Dutch, French, Italian, and Spanish artists are original, including Sandrart's own biography. For art historians, the *Teutsche Akademie* is a key source for German painters and artistic life in **Rome** in the 1630s. Sandrart also authored the *Sculpturae veteris admiranda* (1680), a text on the ancient sculpture in Giustiniani's collection. His *Iconologia deorum* is on the ancient gods (1680), and his *Romae antiquae et novae theatrum* (1684) is a treatise of Roman topography. *See also* PEACE OF WESTPHALIA.

SAN IVO DELLA SAPIENZA, ROME (1642–1650). (Interior decorations fin. 1660). San Ivo is the church of the University of **Rome**, called the Sapienza. The saint to whom it is dedicated is the patron saint of jurists. **Francesco Borromini** received the commission in 1641 from Pope **Urban VIII**, who requested that the structure be incorporated into the university courtyard that was designed earlier by Giacomo della Porta. As a result, the building's façade is concave to conform to the exedra that della Porta had begun on the court's eastern side, its two stories composed of blind arcades articulated by pilasters and containing the windows and central doorway. On the attic, a Latin inscription reads, "House of Wisdom," suitable for a church in a place of learning. At either end of the attic are the Chigi mounds surmounted by a star, symbols of the family of Pope **Alexander VII**, under whose reign the interior decorations were added. The **dome** is the most inventive aspect of the exterior. It sits on a tall drum composed of concave and convex forms, its center jutting forward and its implied movement restrained by alternating single and layered pilasters. Also in the center of the drum is a large window crowned by a **relief** depicting a lamb with the book of the seven seals, a reference to the biblical Book of Revelations (5:12) where the lamb, symbol of Christ, is considered worthy of receiving, among other things, wisdom. The dome is supported by low buttresses that end in Ionic capitals, each capped by a ball, ornamental elements Borromini borrowed from Michelangelo's design of the Porta Pia (beg. 1562) in Rome. The lantern above recalls the ancient Temple of **Venus** at Baalbek and is articulated with doubled engaged columns, also a Michelangelesque feature. It is capped by a spiral lantern that ends in the flaming crown of Wisdom, and a ball and cross. Some scholars see the

spiral form as a reference to the tower of Babel, when the knowledge of tongues was imparted upon humanity, while others suggest it was meant to recall the papal tiara, Dante's vision of Purgatory in the *Divine Comedy*, or an emblematic personification of Philosophy. The structure's plan, based on a hexagon and forming a six-pointed star, is read by some as a stylized bee, the symbol of the **Barberini**, Urban VIII's family. Others see the two superimposed triangles that form the star as the symbol of the biblical King Solomon, though the points were here replaced by the same play of concave and convex forms found in the building's exterior. While the Barberini emblem identifies the original patron of the structure, the Solomonic reference reiterates symbolically the words inscribed on the façade, since Solomon was known for his wisdom. Solomon was also the great builder of the Temple of Jerusalem and, therefore, by patronizing San Ivo, Urban could be hailed as his modern counterpart. The church's interior is whitewashed, characteristic of Borromini's architecture, and includes 18 colossal fluted pilasters that support a continuous entablature. In the interior, the dome is hidden inside the drum and supported by six ribs, its complex shape reflecting the church's plan, including the star-like pattern and the convex and concave forms. As the building ascends, it becomes more ornate, so that the dome features applied decorations that include the Chigi mounds and stars, as well as cherubs. This emphasis on ornamentation on the upper levels of the interior is also a typical feature of Borromini's architectural designs.

SAN LORENZO, TURIN (1666–1687). The Church of San Lorenzo in Turin was built by **Guarino Guarini** for the Theatine Order to which he belonged. Its foundation and outside walls were already standing when he received the commission. Guarini added the polygonal drum and large lantern. These feature 48 windows, most oval in form, and walls that undulate in alternating rhythms. In the interior, Guarini transformed the outer square that was already on the site into an octagon through the use of 16 freestanding columns that form an inner ring, move forward and back, and support the entablature that follows their rhythm. The complicated geometry of his plan owes a debt to **Francesco Borromini**, whose work Guarini was able to study during his stay in **Rome**. The play of concave and convex forms in the interior, the applied decorations, and the use of colored marble were to influence deeply the architecture

of central Europe from the 18th century. The most imposing aspect of the interior is the **dome**. In designing it, Guarini applied his knowledge of mathematics and geometry to create a novel design inspired by the Moorish domes he was able to study during his travels in Portugal and perhaps Spain. Here, 16 ribs intersect to form an eight-pointed star that is echoed in the lantern. The curvilinear windows and pentagonal panels above them create what can be described as a kaleidoscopic design. Guarini wrote in his treatise, the *Architettura Civile*, that the **vault** is the principal part of a building, hence the reason he focused so much of his attention to the dome. He also expressed his admiration for how Gothic architecture seemed so delicate, giving the impression of being supported by a miraculous force. This is the effect Guarini sought to re-create at San Lorenzo by using ribs that are seemingly too fragile to support the dome. The flood of light that enters through the windows at certain times of the day enhances the effect. In 1680, the first mass was held at San Lorenzo and Guarini himself officiated.

SAN LUDOVICO ALTARPIECE (c. 1589). Bologna, Pinacoteca Nazionale. **Annibale Carracci** painted this **altarpiece** for the Church of Santi Ludovico e Alessio in **Bologna**. It presents the **Virgin** and Child surrounded by saints. **Francis**, Clare, and Louis of Anjou (*Ludovico* in Italian) are on the left, the first the founder of the Franciscan Order to which the church belonged, the second his faithful follower, and the last the Franciscan saint to whom the church is dedicated. On the right are **St. John the Baptist**, who brings the Virgin to our attention, **St. Catherine of Alexandria**, who died for the sake of the faith, and St. Alexis (*Alessio* in Italian), a Roman patrician who took a vow of poverty and devoted himself to the care of the indigent. During the era of the **Counter-Reformation**, Alexis was considered a model not only of charity, but also of chastity for leaving his wife on their wedding day to serve God. The work borrows compositional elements from Raphael's *Sistine Madonna* (1513; Dresden Gemäldegalerie), then located in the Church of St. Sixtus in nearby Piacenza, seen especially in St. Louis's pose. Correggio's influence is perceived in the swaying and sweetness of the figures. The hourglass composition seen in this work—with the saints in the lower, earthly realm, and the Virgin, Child, and putti on clouds above, these last casting shadows down below—are common to Annibale's religious art and that of his followers.

SANT'AGNESE IN AGONE, ROME (beg. 1652–1672). The Church of Sant'Agnese in **Rome** has a complicated history. Commissioned by **Innocent X** to provide for himself a proper burial place and located on the Piazza Navona, where the pope's family had their palace, the building was begun by Girolamo and **Carlo Rainaldi**, who were father and son. In 1652, the eighth-century church that had been built on the site of St. Agnes's martyrdom was torn down to make way for the new structure. In 1653, Girolamo withdrew from the project and, in 1654, Carlo's design was publicly criticized. He was therefore dismissed and replaced by **Francesco Borromini**. When Rainaldi left the project, the interior was already built up to the pillar niches, and the façade was complete. Borromini had the latter destroyed and, by the time Innocent X died in 1655, he had already rebuilt it up to the entablature. He also had completed the interior columns and pilasters up to their capitals, as well as the **dome**. Disputes with the pope's heirs resulted in Borromini's dismissal. In 1657, a team of architects that included Carlo Rainaldi were brought in to complete the project. In 1666, **Gian Lorenzo Bernini** also became involved and, by 1672, the façade, along with its towers, was completed, as well as the upper stories, lantern, and interior decorations.

The façade evokes that of **St. Peter's** designed by **Carlo Maderno**. In fact, it can be viewed as a corrected version of Maderno's design since its proportions are more coherent and the dome, unlike that of St. Peter's, is clearly visible at street level. The central bay is a temple type, and from it depart two concave bays that figuratively embrace the faithful and invite them to enter the church. These are followed by the bays that form the towers' bases. As in St. Peter's, a rapid movement toward the doorway was achieved by articulating the structure with doubled pilasters in the outer bays and engaged doubled columns by the entrance. The façade is capped by an attic and balustrade that follow the rhythms of the bays below. Sant'Agnese features a **Greek cross plan** inspired by Michelangelo's original plan for St. Peter's. As in the prototype, four large piers with niches transform the crossing into an octagon. The interior is heavily ornamented with **relief** sculptures, colored marble, gilding, and **frescoes**. The **pendentive** frescoes are by **Giovanni Battista Gaulli**, a commission he obtained in 1666 at the recommendation of Bernini, when the latter became involved in the construction of the church. The dome fresco is by **Ciro Ferri**, the pupil of **Pietro da Cortona**, and depicts *St. Agnese in Glory*.

SANT'ANDREA AL QUIRINALE, ROME (1658–1670). The Church of Sant'Andrea al Quirinale was designed by **Gian Lorenzo Bernini** for the **Jesuit** Novitiate in **Rome**. Bernini, who was 60 years old when he received the commission, refused payment, as he sympathized with the Jesuits. The structure was built with financial assistance from the **Pamphili, Innocent X's** family. Bernini's design was restricted by the shallow site and the fact that he was requested not to block the view from the pontifical Quirinal Palace, located across the street from Sant'Andrea. As a result, the plan is a transverse oval with seven radiating chapels, one of these functioning as the **apse** that contains the main altar. The latter is placed opposite the doorway on the short axis. The exterior features a single colossal **pedimented** bay containing an aedicula that is crowned with the Pamphili coat of arms. At either side of the façade are low concave walls that create a forecourt, providing a visual transition from the street. Extant drawings by Bernini show that he intended a third arm to enclose the forecourt and two side entrances. These were requested by Pope **Alexander VII**, who wished to guard the Jesuits from the street, yet they were never built. In the interior, the altar is emphasized by four columns of colored marble that support a pediment. A hidden window provides lighting for the **altarpiece** that was executed by Guglielmo Cortese and depicts the *Martyrdom of St. Andrew*, the church's dedicatee. Above it, on the pediment, is a statue of the saint ascending to Heaven, witnessed by sculpted **Apostles** and angels placed above the **dome** windows. These figures were executed by Antonio Raggi under Bernini's supervision. The dome is gilded, ribbed, and **coffered**. Built directly on the cornice instead of a drum, it is invisible from the exterior, hence providing an element of surprise once the viewer enters the church. Domenico Bernini reported in his biography of his father, Gian Lorenzo, that the latter often prayed at Sant'Andrea and that the church gave him great joy in his old age.

SANTA MARIA DELL'ASSUNZIONE, ARICCIA (1662–1664). **Gian Lorenzo Bernini** built the Church of Santa Maria dell'Assunzione in the small hamlet of Ariccia that had been purchased by the Chigi, **Alexander VII's** family, in 1661. Commissioned by the pope, the structure stands on one side of a wide piazza, opposite the family palace. From 1657 till 1667, Bernini had been involved in the renovation of the Roman Pantheon and its neighboring buildings. Having claimed that the

ancient structure was his favorite, he used it as his prototype for the design of Santa Maria dell'Assunzione. Though his **central plan**, massive **dome**, and entrance portico clearly derive from the Pantheon, certain architectural elements are decidedly Berniniesque. The portico features three arches, as does his earlier **St. Bibiana** (1624–1626), and the two wings that protrude from the cylindrical structure create an interplay of concave and convex forms. The wings also end in porticos, their proportions and articulations harmonizing with the main building. In the interior, Santa Maria dell'Assunzione, like the Pantheon, features eight recesses separated by fluted Corinthian pilasters that carry an unbroken entablature. As in Bernini's **Sant'Andrea al Quirinale**, the dome sits on the cornice rather than a drum and features ribs, **coffers**, and a large oculus, this last being one of the most salient architectural elements of the Pantheon. The **apse fresco** below depicts the *Assumption of the Virgin*, rendered by Guglielmo Cortese, where the putti who scatter flowers about direct the viewer's attention toward the natural light that enters through the oculus, meant to symbolize the divine light that emanates from Heaven. Sculpted angels sit on the cornice and carry garlands that add a celebratory mood to the interior ornamentation.

SANTA MARIA DELLA PACE, ROME (1656–1657). The Church of Santa Maria della Pace was built in the 15th century. In 1656, Pope **Alexander VII** commissioned **Pietro da Cortona** to provide a new façade and redesign the piazza in front. The commission was meant as an offering to the **Virgin Mary** for having delivered the city from a bout of plague in 1656 that had killed about 10 percent of the population in **Rome**, as well as a petition for deliverance from France's military aggression. The refurbishing of the piazza also had a practical purpose, to clear traffic congestion in the area. The space available for the construction of the façade was approximately 45 × 100 feet, this after several buildings surrounding the site were demolished. Cortona provided a round portico, inspired by ancient Roman prototypes, that projects outward and is framed by a concave wing at either side, these serving as transitional elements from the church to the neighboring structures, their façades also redesigned by Cortona. The second story is also curved and features a window in the center flanked by engaged columns and pilasters, these articulations repeated at the corner bays in reverse order. The church is capped by an imposing **pediment** that contains a second, segmented pediment that protrudes down into the entablature below.

On the entablature of the portico is an inscription taken from Psalm 72:3 that reads, “The mountains shall bring peace to the people, and the little hills, by righteousness.” Aside from referencing the motivations of Alexander VII in commissioning the work, it also alludes to the coat of arms of his family, the Chigi, which consists of mounds surmounted by a star.

SANTA MARIA DELLA SALUTE, VENICE (1631–1687). The Church of Santa Maria della Salute was designed by Baldassare Longhena and is located on the Grand Canal of Venice. The work was commissioned by the Venetian Senate in 1630 in gratitude for the end of a bout of plague that had taken place in their city in the previous year. A competition for the building was announced and 11 individuals submitted their designs, with Longhena emerging as the chosen architect. The plan of the structure is an octagon surrounded by an ambulatory (covered passage) from which radiates a series of rectangular chapels. Appended to this octagon is a choir that is also **centrally planned**. The church is accessed by a wide flight of stairs, and its main façade is based on a two-story triple **triumphal arch** with a **pediment** over the entrance. Each one of the chapels has its own façade that is also two stories and features a semicircular window on the upper level, vertically divided into three sections. From the ambulatory rise a series of volutes capped by statuary that serve to connect visually the lower stories with the **dome**. The dome is an imposing double-shell construction that sits on a drum pierced by arched windows. It is covered with a lead sheet, common in Venetian architecture. In designing the structure, Longhena was inspired by Andrea Palladio’s San Giorgio Maggiore (beg. 1566) and Il Redentore (beg. 1577). He also looked to the Byzantine San Vitale (526–547 C.E.) in nearby Ravenna. From Palladio’s first building and San Vitale, he borrowed the octagonal nave, and from Il Redentore the appended choir. The bichromatic interior, with its broken entablatures and high bases for the columns, are also Palladian features. Longhena wrote that he wanted his church to take on the shape of a crown, a reference to the **Virgin Mary**, the protector of Venice.

SANTA MARIA IN VIA LATA, ROME (1658–1662). The ancient Church of Santa Maria in Via Lata was renovated in the 17th century by the Neapolitan architect Cosimo Fanzago. In 1658, Pope **Alexander VII** also commissioned **Pietro da Cortona** to design a new façade.

Cortona superimposed two four-columned **loggias**, buttressed at either side by a solid corner bay. The upper loggia is crowned with a **pediment** broken at the base by an arch, a feature often seen in Roman imperial architecture, for example, the Palace of Diocletian in Spalato (Split) in today's Croatia. In the late Renaissance this particular motif was transformed into a symbol of papal majesty. Here, therefore, it becomes a reference to Alexander's majestic embellishment of the papal city. Cortona's façade is quite restrained when compared to those of some of his other buildings and lacks his usual curvilinear forms. The reason for this is that the structure was erected along the busy Via del Corso, and it needed to align with the street and its other buildings.

SANTI LUCA E MARTINA, ROME (1635–1664). The Church of Santi Luca e Martina in **Rome** is the earliest church façade to use curvilinear planes. Designed by **Pietro da Cortona**, the structure was erected next to the buildings that housed the **Accademia di San Luca** until 1931. On the site stood the Chapel of Santa Martina, a small seventh-century structure overlooking the Roman Forum, by the Arch of Septimius Severus. Santa Martina was purchased by the Accademia in 1588, and, in 1634, when Cortona became the academy's director, he requested permission to build his own funerary chapel in this old church. Permission was granted and, during construction, the body of St. Martina was unearthed. After Church officials confirmed its authenticity, a ceremony was held for its reinterment, attended by Pope **Urban VIII** and 16 cardinals. To commemorate the blessed event, Cardinal Francesco **Barberini**, Urban VIII's nephew and the academy's protector, commissioned Cortona to design a whole new church in St. Martina's honor. Since the building now belonged to the academy, it was decided that the new structure would also be dedicated to St. Luke (*Luca* in Italian), patron saint of painters.

Cortona's plan is based on a **Greek cross** with longer and narrower arms than customary, each ending in an **apse**. That the façade overlooks the ancient forum facilitates the implication that Christianity has triumphed over paganism—a metaphor for the triumph of the Church against Protestantism, which then threatened its power. The façade's convex movement and steps that jut out toward the street are elements that symbolically invite the faithful into the church. Doubled columns and pilasters articulate both the lower and upper stories. The heavy entablature that caps the building, with only a small, centrally placed

segmented **pediment**, allows for an unobstructed view of the imposing **dome** that rises behind. The dome is ribbed and rests above a tall drum that is pierced by large windows adorned with rhythmic undulations, characteristic of Cortona's style. The church's interior features a silvery monochrome scheme, with doubled columns and piers supporting the entablature. Textures increase as the building rises. The windows feature garlands, scrolls, shells, and female heads, while the **vault** and dome are **coffered** and trimmed with the Barberini bees and laurel, lilies of chastity, and palms of martyrdom. The crypt contains the shrine where the remains of St. Martina are housed, and the materials used here exhibit more colors than those in the church interior above. This creates an aura of mystery around the saint's relic and glorifies her sacrifice for the sake of the faith.

SARAZIN, JACQUES (c. 1588–1660). The French sculptor Jacques Sarazin was born in Noyon and studied under Nicolas Guillain, the father of **Simon Guillain**. In c. 1610, he traveled to **Rome** to complete his training, working for **Carlo Maderno**. While there, he came into contact with **Domenichino**, **Francesco Mochi**, Pietro Bernini, and **François Duquesnoy**, learning from them the **classical** visual language that was to permeate his oeuvre for the rest of his life. With Domenichino, he worked on the decorations of the Villa Aldobrandini at Frascati and the execution of the high altar of Sant'Andrea della Valle. Sarazin returned to France in c. 1627. There he collaborated with **Simon Vouet** in the 1630s on the decorations of various **hôtels** around **Paris**. In 1641, he worked on the sculptural program of the Pavillon de l'Horloge at the **Louvre Palace**. Later, he also directed the decorations of the **Château des Maisons**, built by **François Mansart** in 1642–1646 for René de Longueuil. Sarazin's caryatids in the Louvre pavilion are the earliest classical-idealized sculptures to have been rendered in France.

One of Sarazin's most important commissions was the *Tomb of Henri de Bourbon* (1648–1663), prince of Condé, meant for the Church of St. Paul–St. Louis in Paris. The execution of the work was interrupted by the **Fronde** and completed only after Sarazin's death. The monument was moved to Chantilly in the 19th century and is now housed in the local Musée Condé. Its different components were rearranged, and it therefore no longer represents Sarazin's original intentions. The figure of Prudence, part of the monument, relies on ancient prototypes for its restrained movement and the arrangement of drapery folds. In 1630–1660,

Sarazin worked on the pendant figures of the penitent Sts. **Peter** and **Mary Magdalen**, commissioned by **Chancellor Pierre Séguier** for his chapel in the Church of Saint-Joseph-des-Carmes. The choice of these two saints had to do with the fact that they were the namesaints of Séguier (in French, Peter is *Pierre*) and his wife, Madeleine Fabri. Peter is shown with hands clasped and a troubled expression, at his feet the rooster who crowed after he denied Christ. Mary Magdalen is an idealized figure who holds the ointment jar she used to anoint the body of Christ. She also wipes her tears with a towel. The *Funeral Monument for the Heart of Cardinal Pierre de Bérulle*, now at the Louvre, Sarazin executed in 1653–1657 for the Chapel of Sainte-Madeleine in the Carmelite Church in rue Saint-Jacques. In this work, the cardinal, founder of the Congregation of the French Oratory and **Henry IV**'s confessor, kneels on a pedestal with arms crossed, his cardinal's hat held in his right hand. On the pedestal are **reliefs** that depict the *Sacrifice of Noah*, the *Holy Mass*, and the cardinal's arms, all reminiscent of the sculptural decorations found in ancient sarcophagi.

Sarazin's works established the standard for French Baroque sculpture for the rest of the century, particularly at **Versailles**.

SATYR. Satyrs are mythical half-beast, half-human creatures who represent the spirits of fertility and the wilderness, as well as the bestial aspects of human nature. Satyrs frolic in the woods, pursue **nymphs**, and engage in heavy drinking. They are the usual companions of Pan, Dionysus (**Bacchus**), and Hephaestus (Vulcan). In Greek mythology, they are classified into *panes* (goat-legged satyrs), *seilenoi* (elderly satyrs), *satyrisksoi* (child satyrs), and *tityroi* (flute-playing satyrs). Their Roman counterparts are the fauns. Among the most famous satyrs are Silenus, who helped rear the infant Dionysus when his mother, Semele, was turned to ashes, and Marsyas, who invented the flute and challenged **Apollo** to a musical contest he lost, for which he was flayed alive.

Satyrs have appeared in art since antiquity. In the Baroque era, **Annibale Carracci** included them in his *Triumph of Bacchus*, the central scene of the **Farnese Ceiling** (c. 1597–1600; **Rome**, Palazzo **Farnese**). They also appear in **Jacob Jordaens**'s *Allegory of Fertility* (c. 1622; Brussels, Musées Royaux des Beaux-Arts) and **Antoine Coyvel**'s *Bacchus and Ariadne* (1693; Philadelphia Museum of Art). A reclining satyr is among the revelers in **Diego Velázquez**'s *Los Borrachos* (1628; Madrid, Prado), while Marsyas is shown bound in **Andrea Sac-**

chi's *Marcantonio Pasqualino Crowned by Apollo* (1641; New York, Metropolitan Museum of Art). The *Flaying of Marsyas* is the subject of **Jusepe de Ribera's** painting of 1637 in the Brussels Musées Royaux des Beaux-Arts. In the north, satyrs were often placed within the family context, as in, for example, Jacob Jordaens's *Satyr and Peasants* (c. 1620; Munich, Alte Pinakothek), a scene based on Aesop's *Fables*.

SCALA REGIA, ST. PETER'S, ROME (1663–1666). The Scala Regia is the ceremonial staircase that leads from the narthex (entrance portico) of **St. Peter's Basilica** and its north colonnade into the Vatican Palace. When **Alexander VII** commissioned **Gian Lorenzo Bernini** to carry out the design, a stairway, built in the 16th century by Antonio da Sangallo, already existed on the site. Bernini was limited by the fact that the original structure occupied a narrow and awkward space. He, therefore, reverted to the use of perspective devices applied to theatrical stage settings to comply with the pope's wish of an imposing design. Bernini retained the landings of the original stairway, but added a row of columns along the sides. Since the walls narrowed as they ascended, Bernini progressively decreased the diameter of the columns, as well as their distance from the wall. With this, he was able to disguise optically the irregularity of the space and to provide a grand setting for the pope to enter and exit the basilica. The papal coat of arms supported by trumpet-blowing angels placed on the entrance archway adds to the formality and ceremonious nature of the structure. Bernini controlled the lighting by piercing the **coffered barrel vault** at the landings, adding further drama to the space. At the foot of the Scala Regia, where the basilica's narthex crosses the north colonnade, Bernini placed his statue of the *Vision of Constantine the Great* (1654–1670). It presents the emperor before the Battle of the Milvian Bridge when he saw the jeweled cross of Christ that caused his conversion to Christianity. In creating the Scala Regia, Bernini looked to **Francesco Borromini's perspective colonnade** in the Palazzo Spada, **Rome**, executed in 1653 and also featuring illusionistic elements that visually extend an otherwise small space.

SCHEDONI, BARTOLOMEO (1578–1615). The Italian painter Bartolomeo Schedoni was a native of Modena. His father was a mask maker who was in the service of the d'Este dukes of Modena and the **Farnese** of Parma. Duke Ranuccio I Farnese recognized the young Schedoni's talent and sent the 17-year-old to **Rome** for his training. There Schedoni entered

the studio of the Mannerist painter Federico Zuccaro, but an illness forced him to return to Parma, where he spent the rest of his life. Schedoni was described by his contemporaries as an ill-tempered individual who engaged in violence more than once. In fact, in 1600, his hostile behavior resulted in his temporary banishment from Parma. Schedoni's art owes a debt to **Caravaggio** in both style and subject. His *Entombment* (c. 1613; Parma, Galleria Nazionale), painted for the Capuchin convent at Fontevivo founded by Ranuccio in 1605 in the Parmese countryside, relates closely to Caravaggio's *Entombment* (1603–1604; Vatican, Pinacoteca). The sculptural forms, crude figure types, dark background, emphasis on diagonals, and dramatic **chiaroscuro** in Schedoni's painting are all elements found in Caravaggio's version. More importantly, **Mary Magdalen's** raised arms demonstrate that Schedoni sought to provide a reinterpretation of Caravaggio's work. Schedoni's *Charity* (1611) at the Museo Nazionale di Capodimonte in Naples is also a Caravaggist painting. Here, a blind boy is seen on the left holding on to his companion, while a woman offers them a loaf of bread. A contrast exists between the two beggars, who are dressed in drab, tattered clothes, and the woman and her child, who are clean and wear crisp and colorful garments. In Schedoni's *Two Marias at the Tomb* (1613) in the Galleria Nazionale in Parma, an angel at Christ's tomb informs the women that the Savior has resurrected. In this work, the execution of the drapery folds in large facets, particularly those rendered in white, provide a striking visual element, while the emphatic gestures and facial expressions convey the emotive component of the story effectively. In the last years of his life, Schedoni devoted himself mainly to the execution of small-scale devotional paintings, rendered in a more **classicized** style. Among these is the *Holy Family with the Virgin Teaching the Christ Child to Read* (1615), now in the London National Gallery. This work shows the influence of Correggio and Parmigianino, both artists greatly admired by the **Carracci** and their followers. Schedoni's life was cut short when he committed suicide at the age of 37 after a night of heavy gambling losses.

SEA GODS PAYING HOMAGE TO LOVE (c. 1636–1638). Los Angeles, J. Paul Getty Museum. The *Sea Gods Paying Homage to Love* was rendered by **Eustache Le Sueur** as part of a series of eight canvases meant to represent scenes taken from Francesco Colonna's *Hypnerotomachia Polifili*, published in Venice in 1499 and translated to French in 1546. These canvases were to be used as models for tapestries to be

woven in the Gobelins factory. Of these, only seven scenes are known, five as paintings and two as tapestries. Among the paintings are Le Sueur's *Polyphilus Kneeling before Queen Eleuterylida* (Rouen, Musée des Beaux-Arts), *Polyphilus Being Greeted by Philtronia at the Gates of Love* (Salzburg, Residenzgalerie), and *Polyphilus in the Bath of the Nymphs* (Dijon, Musée Magnin). The commission was first given to **Simon Vouet**, who, busy with other works, passed it on to Le Sueur, at the time his pupil. Le Sueur's works were well received and sealed his reputation. This particular scene shows Polyphilus, the text's hero, and his love interest, Polia, being ferried to Cythera, the sacred island of **Venus**. **Neptune**, the god of the sea, is shown with his trident on his marine chariot, while his consort, Amphitrite, leans on a shell on the right, the two gazing at the lovers in the distance. Tritons and nereids, Neptune's usual companions, are also included. The billowing draperies and pastel tones Le Sueur borrowed from Raphael's works of the early 16th century in the Villa Farnesina, **Rome**. His porcelain-like females with bodies that show little anatomical detail or definition recall the figures of **Guido Reni** and Vouet.

SEBASTIAN, SAINT. A native of Narbonne, Gaul, St. Sebastian was a Roman soldier who served Emperor Diocletian. The emperor appointed him captain of the praetorian guards. Sebastian converted to Christianity and miraculously cured several individuals, including the deaf-mute Zoé and the prefect Chromatius, who suffered from gout. He also converted Chromatius's son Tiburtius and others, for which he was submitted to martyrdom. He was tied to a tree, shot with arrows, and left for dead. The moment of his martyrdom is the subject of **El Greco's** *St. Sebastian* of c. 1610–1614 in the Prado Museum in Madrid and **Peter Paul Rubens's** painting of the same title of c. 1614 in the Berlin Staatliche Museen. St. Irene went to claim St. Sebastian's body and found him to be alive. She rescued him and nursed him back to health, the scene **Georges de La Tour** presented in 1650 (**Paris, Louvre**) and **Jusepe de Ribera** in 1621 (Bilbao, Museo de Bellas Artes). **Giovanni Baglioni** instead showed *St. Sebastian Healed by an Angel* (c. 1603; private collection), a rare scene that does not figure in the official legend of the saint but stems rather from devotional literature that recounts how Christ sent an angel to untie and cure him. When Sebastian denounced Diocletian for the cruelty he demonstrated toward Christians, he was beaten to death and his body thrown into the Cloaca Maxima, the main sewer line in **Rome**. His beating is the

subject of **Ludovico Carracci's** *St. Sebastian Thrown into the Cloaca Maxima* (Los Angeles, J. Paul Getty Museum) of c. 1613. For reasons that are clear, St. Sebastian is the patron saint of archers and soldiers. He is also invoked during illness and the plague because of the cures he effected and the fact that St. Irene nursed him back to health.

SELF-PORTRAIT AS THE ALLEGORY OF PAINTING (1630). Windsor, Royal Collection. This is one of **Artemisia Gentileschi's** greatest masterpieces. It fuses two traditions: that of the self-portrait and that of the personification of Painting. There is a precedent for this subject, the images on a medal struck by Felice Antonio Casoni in 1611 to celebrate the artist Lavinia Fontana. On the medal's obverse is a profile portrait of Lavinia, while on the reverse is the allegorical representation of Painting. Artemisia fused the two by presenting herself as both artist and *Pittura*. Her guide was Cesare Ripa's *Iconologia*, where *Pittura* is described as a woman with brush and palette in hand, her hair disheveled to denote inspiration, wearing a gown in variegated colors to signify skill and a mask pendant that stands for imitation. All of these elements are included in Artemisia's painting. Omitted is the gag suggested by Ripa to denote that painting is mute poetry, a choice that says much of a woman who became highly successful in a profession dominated by men. Artemisia showed herself leaning on a stone slab used for grinding pigments to catch her reflection in a mirror (or mirrors) outside the painting. It has been noted that, while male painters sought to extol their social status when rendering their self-portraits, Artemisia instead chose to present herself as the embodiment of painting itself. Only a woman could have rendered herself in this manner, since the allegorical figure of *Pittura* is always female. The work belonged to **Charles I of England** and is believed to have been taken by Artemisia to London in 1638. Some have suggested that the painting was commissioned by **Cassiano dal Pozzo**, since in a letter by Artemisia dated 1630 she mentions that she painted the self-portrait he requested with great care and would be sending it to him shortly. If this is in fact that painting, it remains unclear as to why it was never delivered to her patron.

SEVEN ACTS OF MERCY, CHURCH OF THE MADONNA DELLA MISERICORDIA, NAPLES (1606). Painted by **Caravaggio**, this work was commissioned by the noble Neapolitan confraternity of the Pio Monte della Misericordia, established in 1601 for the purpose of

ministering to the poor and the needy of Naples. The members of the confraternity ordered the painting from Caravaggio in 1606, the year they obtained a brief from Pope **Paul V** conceding privileges for the high altar in their oratory. Caravaggio was paid 400 ducats for the work, four times the amount usually disbursed by the confraternity for paintings they were then commissioning. Caravaggio's scene was highly innovative in that previously the seven acts of mercy (*misericordia* in Italian), outlined in the Gospel of St. **Matthew**, were represented on separate canvases. Caravaggio instead incorporated these acts of charity into one scene. The seven acts are the feeding of the hungry, providing drink to the thirsty, sheltering the homeless, clothing the naked, tending to the sick, burying the dead, and visiting those in prison. In the painting these acts are depicted as Samson drinking from the jawbone of an ass, a man welcoming a pilgrim in need of shelter, St. Martin giving half his cloak to a naked man, a crippled individual crouching on the lower left and waiting to be healed, a corpse being carried away for burial, and Pero visiting her father, Cimon, in prison and sustaining him with her breast milk. The **Virgin**, the confraternity's patroness, the Christ Child, and two adolescent angels hover above in a complex intertwined arrangement to convey their approval of the actions carried out by the individuals below. The painting's intended message is that salvation is attainable through good deeds, as advocated by the Church of the **Counter-Reformation**. An oppressive atmosphere, characteristic of Caravaggio's post-Roman phase, permeates the work, created by the dark space above the figures that occupies more than half of the pictorial surface. This element is seen to reflect the turbulence felt by Caravaggio from constantly running from the law during this phase of his life. In 1613, the confraternity officials testified that Caravaggio had succeeded in rendering a picture that spoke of the greatness of the good works of God, indicating that more than once 2,000 ducats were offered by private patrons for the painting. The members of the confraternity refused the offers, concluding that the work could not be sold at any price and declaring that it would forever remain in its intended site.

SEVEN SACRAMENTS SERIES. **Nicolas Poussin** painted two Seven Sacraments Series, the first in 1638–1642 for his patron **Cassiano dal Pozzo**, and the second in 1644–1648 for **Paul Fréart de Chantelou**. Of the first series, the *Marriage of the Virgin*, *Extreme Unction*, *Confirmation*, the *Giving of the Keys to St. Peter* (ordination), and *Last Supper*

(eucharist) are in the collection of the Duke of Rutland at Belvoir Castle in Leicestershire. *Mary Magdalen Washing Christ's Feet* (penance) was destroyed in a fire at Belvoir in 1816, and the *Baptism of Christ* is at the National Gallery in Washington, D.C. The scenes from the second series are on extended loan in the National Gallery of Scotland in Edinburgh. Cassiano's paintings were unprecedented not only in that they were the earlier series to represent the sacraments, but also in that they presented the scenes with as much historical accuracy as Poussin's knowledge of the ancient world would allow. The scenes representing the sacraments of marriage, extreme unction, and confirmation are, in fact, the result of Poussin's efforts to render accurately Early Christian rituals. The works were so admired that, during Poussin's visit to France in 1640, Chantelou convinced his patron François Sublet de Noyers, the French Surintendant des Bâtiments (director of the Royal Building Office), to have copies made of dal Pozzo's paintings by another artist to be used as tapestry cartoons. In the meantime, Sublet fell in disgrace and dal Pozzo, knowing that the works would now end up in the hands of Chantelou, whom he considered a friend and knowledgeable collector, suggested that Poussin simply create for him a second series to ensure their quality. Much to dal Pozzo's consternation, the second series was deemed to be the most successful for its increased **classicism** and more solemn character. In fact, **Gian Lorenzo Bernini**, who generally was critical of French art, praised Poussin's second Seven Sacraments Series upon viewing it in Chantelou's collection during his visit to France in 1665.

SHELDONIAN THEATER, OXFORD (1663–1669). Built by Sir **Christopher Wren**, the Sheldonian Theater was donated to the University of Oxford by Gilbert Sheldon, Wren's colleague and the institution's chancellor, as a parting gift. The purpose of the theater was to provide a secular setting for degree ceremonies that had been held previously in St. Mary's Church. The structure is semicircular, its pointed ceiling a masterpiece of engineering. It spans 70 feet and uses a complex truss system that allows for an open, unobstructed space below. Wren was inspired by the illustration of the ancient Theater of Marcellus in the treatise on architecture by the Italian master Sebastiano Serlio, who lived in the 16th century. From Serlio he also borrowed the use on the lower story of oval windows contained in **lunettes**. The flat façade shows the influence of Andrea Palladio's churches in that a tall **pedimented** front breaks

through a shorter and wider pedimented temple-like structure. The building is capped by a large lantern that serves to bring further illumination into the interior of the theater, a common element in Wren's architectural vocabulary. The building can seat up to 800 spectators, and the ceiling is decorated with an illusionistic painting by Robert Streater that depicts the *Allegory of Truth Descending on the Arts and Sciences*. Included in the scene are Envy and Ignorance being cast out of the university.

SIRANI, ELISABETTA (1638–1665). Elisabetta Sirani was a native of **Bologna** and the daughter of the painter Giovanni Andrea Sirani, **Guido Reni**'s principal assistant from c. 1630 till 1642. She was trained by her father and, in turn, she trained her sisters Barbara and Anna Maria. By the age of 17, she was producing significant works. Her career only spanned ten years, her life cut short at 27, perhaps by poisoning. She was, however, very prolific. She kept a record of her paintings in a journal she dubbed *Nota delle pitture fatte da me Elisabetta Sirani* (*Note of paintings made by me, Elisabetta Sirani*) that lists 190 pieces. She was able to achieve this large body of works by painting at a fast pace. Her contemporaries raised doubts as to the authenticity of these paintings, claiming that she could not have possibly rendered them all in such a short period of time, so she invited her accusers to her studio and executed a portrait in one sitting. Elisabetta, in fact, mainly painted portraits, but also histories. Her execution of the latter **genre** was made possible by her status as the daughter of an artist, which gave her greater opportunities than other female artists in obtaining a well-rounded artistic education. When her father was stricken with gout and his hands were crippled, Elisabetta became the family's breadwinner. Not only did she earn a living through her paintings, but she also established a painting school for women, at the time a very progressive move.

Some of Elisabetta's most notable works are the *Assumption* (c. 1656–1657) she rendered for the parish Church of Borgo Panigale near Bologna, the *Baptism of Christ* (1658) for the Certosa di Bologna, *Judith with the Head of Holofernes* (1658) in the Lakeview Museum in Peoria, and *Portia Wounding Her Thigh* (1664) in the Houston Miles Foundation. Among her portraits are *Beatrice Cenci* (c. 1662; **Rome**, Galleria Nazionale d'Arte Antica) and *Anna Maria Ranuzzi as Charity* (1665; Bologna, Collezione d'Arte della Cassa di Risparmio). Though these works include many of the **classicist** elements used by members of the **Carracci** School, primarily the idealization of forms, they also

include some **Caravaggist** elements, such as a marked **chiaroscuro**, a rich and deep palette, and exotic costumes.

Elisabetta's patrons were mainly members of the Bolognese senatorial and merchant classes. She also enjoyed the patronage of the Florentine Medici dukes. Moments before Elisabetta died, she complained of stomach pains. Her father suspected that a jealous servant in their household had poisoned her. Lucia Tolomelli was tried for the crime and ultimately acquitted. An autopsy revealed lacerations in Elisabetta's stomach, begging the conclusion that she died of ulcers. Elisabetta's death was commemorated with the highest honors. The funeral involved the installation of a catafalque bearing her life-size portrait sculpture, orations, music, and poetry. She was buried next to Reni in the Church of San Domenico in Bologna.

SORBONNE, CHURCH OF THE (beg. 1635). The Church of the Sorbonne was commissioned by Cardinal **Armand Richelieu** from **Jacques Lemercier**. The structure borrows heavily from the Church of **Il Gesù** by **Giacomo da Vignola** and Giacomo della Porta and the Church of San Carlo ai Catinari by Rosato Rosati, both in **Rome**. Lemercier may have studied under Rosati during his stay in Rome and, since San Carlo was not completed until 1620, when he was already back in France, it is possible that Rosati may have allowed Lemercier to view his plans. Lemercier's church is unusual in that it features two façades, one facing the street (west) and the other the court of the University of Sorbonne (north). This last façade has a freestanding, **classic**, pedimented portico reminiscent of that of the Pantheon in Rome, the **pediment** featuring Richelieu's coat of arms. It is the façade that faces the street that uses the visual vocabulary of **Il Gesù**, including the narrower upper story, the volutes that visually connect the upper and lower levels, the engaged pilasters disposed in varying rhythms, the niches filled with statues, and the emphasis on the main entrance. Unlike **Il Gesù**, the Church of the Sorbonne features an imposing **dome**. The plan is in essence a rectangle, with the north entrance centered on the short axis and dominated by the large dome placed at the crossing (where the **nave** and **transept** cross). Most of the interior is monochromatic, save for the decorations on the dome carried out by **Philippe de Champagne**. The church houses the **tomb of Cardinal Richelieu**, executed by **François Girardon** in 1675–1694.

SPADA, FATHER VIRGILIO (1596–1662). Virgilio Spada was a learned priest who did much to promote the development of architecture in **Rome**. He was the son of Paolo Spada, a wealthy merchant from Brisighella in the Romagna region of Italy who served as the town's governor and *consigliere di stato* (adviser on administrative matters) under Pius V. Virgilio's family moved to Rome in the early part of the 17th century, where he entered the Order of the Oratorians. **Urban VIII** appointed him head of the Congregation of the Oratory and gave the cardinalate to his brother Bernardino. **Innocent X**, Urban's successor, appointed Virgilio *elemosiniere segreto* (secret almoner) to the pope, charged with the administration and distribution of papal charitable funds. Virgilio also became the pope's adviser on architectural projects. In fact, he had some architectural training with one Padre Paganello in his hometown of Brisighella, where the two were involved in the restoration of a bridge that had been damaged by water. Virgilio was the patron of **Francesco Borromini** and arranged for him to obtain the commission for the **Oratory of St. Philip Neri** (1637–1650). He also edited Borromini's *Opus architectonicum* and oversaw the architect's renovation of St. John the Lateran (1646–1650). Borromini's **perspective colonnade** in the Palazzo Spada, Rome (1653), was commissioned by Virgilio and his brother Bernardino. Virgilio was also the patron of **Alessandro Algardi**, commissioning from him the *Martyrdom of St. Paul* (1638–1643) for the Church of San Paolo Maggiore in **Bologna**.

ST. BIBIANA, ROME (1624–1626). This church is **Gian Lorenzo Bernini**'s earliest public architectural commission. It houses his statue of *St. Bibiana* and the **frescoes** by **Pietro da Cortona** and Agostino Ciampelli (both projects 1624–1626) that depict scenes from the lives of the saint, her mother, Dafrosa, and sister Demetria. When Bernini obtained the commission from Pope **Urban VIII**, a church already stood on the site, built in the fifth century. Restored in c. 1220, by the 17th century it had become dilapidated. Restoration began in 1624 under the direction of the canons of the neighboring Church of Santa Maria Maggiore, when the body of St. Bibiana was discovered at the site. In celebration of the blessed event, Urban gave the commission of the façade to Bernini. Bernini opted for a simple rectilinear design. The lower story is composed of a triple arcade that recalls the **triumphal arches** of antiquity and, therefore, references the triumph of Christianity over

paganism, made possible by the martyrdom of saints such as Bibiana. The triple arcade also has a practical function: It is the only source of light in the church's narthex (entrance portico). The upper level contains three windows that line up with the arches below, the central window crowned by a **pediment** and the lateral ones by lintels. The central bay juts outward to metaphorically invite the faithful into the church and is capped by a broken pediment. Further emphasis on the central bay is achieved by the use of triple Ionic pilasters on the lower story and Doric ones above. With this, Bernini created a structure with **classical** lines that spoke of the Early Christian history of the church.

ST. CATHERINE OF ALEXANDRIA (1598). Madrid, Thyssen-Bornemisza Collection. **Caravaggio** rendered this painting for his patron Cardinal **Francesco Maria del Monte**, as indicated by the fact that it is listed in the latter's death inventory taken in 1627. By 1628, the work was in the possession of the **Barberini family**. The artist depicted the saint with the instruments of her martyrdom. According to her legend, she was born in Alexandria to a pagan patrician family related to Emperor Constantine the Great. After converting to Christianity, she denounced Emperor Maxentius, Constantine's rival, for his persecution of Christians. Maxentius called his philosophers to Alexandria to debate St. Catherine on the existence of God and his incarnation. She converted them to Christianity, as well as Maxentius's army commander, soldiers, and wife, Faustina. Maxentius condemned St. Catherine to death on a spiked wheel, but an angel delivered her from martyrdom. He then had her successfully beheaded. Caravaggio painted St. Catherine as a heroic figure gazing self-assuredly at the viewer. She leans on the broken wheel and holds the sword of her decapitation. At her feet is the palm of martyrdom, the promise of reward for those who choose to die for the faith, and a crimson brocaded cushion, read by some scholars as reference to her royal lineage. Though her gown is also elegant, the woman portrayed is a common female with disheveled hair, a type often found in Caravaggio's paintings. Some believe the model to have been the courtesan Fillide Melandroni, who is known to have frequented the same circles as Caravaggio. The subject of the painting is well-suited to the era of the **Counter-Reformation** in that it glorifies sainthood and martyrdom for the sake of the faith, two concepts adamantly rejected by the Protestants who were undermining the power of the Catholic Church. St. Catherine in particular enjoyed tremendous popularity at

the time because she was seen as the one to have weakened Maxentius's power, to have facilitated Constantine's establishment as sole emperor, and to have played a key role in the triumph of Christianity over paganism, since Constantine adopted the Christian faith and took the initial steps toward its official acceptance.

ST. GREGORY AND THE MIRACLE OF THE CORPORAL (1625–1626). Vatican, Pinacoteca. This work by **Andrea Sacchi** established his reputation as an artist of note. Intended for the Chapter House of **St. Peter's Basilica**, it depicts a miracle that took place in the sixth century during a mass officiated by Pope Gregory the Great, who was canonized in 604, immediately after his death. Byzantine Emperor Constantinus requested an authentic relic from St. Gregory, who gave the emperor's delegates a cloth that had been used to wrap the bones of some martyred saints. When the delegates deemed the cloth to be worthless, Gregory used it to wipe the chalice during the mass and then stabbed it with a dagger, causing it to bleed. In Sacchi's painting, the emperor's representatives are shown on their knees, startled by the miraculous event. Aside from marking the place of burial of St. Gregory, the work also served to assert the sacredness of relics and their miraculous properties, at the time an idea highly contested by Protestants.

ST. IGNATIUS IN GLORY, CHURCH OF SANT'IGNAZIO, ROME (1691–1694). This **fresco**, featured on the **nave vault** of the Church of Sant'Ignazio, **Rome**, is **Andrea Pozzo's** masterpiece. The scene is based on a vision experienced by **St. Ignatius of Loyola**, founder of the **Jesuit Order**, in La Storta in 1537 while on his way to Rome. Christ appeared in the clouds carrying the cross, an event that confirmed for St. Ignatius the name of his order and the papal city as the center of its activities. Pozzo explained the iconography in a letter he wrote in 1694 to Prince Anton Florian of Liechtenstein, the Austrian ambassador to the Holy See. St. Ignatius, on clouds, is infused with the divine light of inspiration that emanates from Christ. Below, on the right, is St. Francis Xavier, also a Jesuit, surrounded by crowds of converted Asians. Above are angels who draw men from all races and lands into Heaven as they become purified by the light of divine inspiration. On the lower section is the struggle for human souls while, on the right, a shield with the name of Jesus lights the flames of a golden cauldron. These are the flames of divine love that angels disseminate to soften hearts

made hard by infidelity and to strengthen the spirit of those who have been weakened by corruption. On the long sides of the fresco are four allegorical groups representing the continents Europe, America, Asia, and Africa to indicate the spread of the Jesuit apostolate over the four corners of the world. The scene represents one of the most remarkable *quadratura* renderings in history, and the **foreshortening** of the figures is so successful that the illusion created is that the ceiling has dissolved to reveal the miraculous event unfolding in the heavens above. The nave of Sant'Ignazio is barrel vaulted and yet its curvature has been visually obliterated by the fresco. To create the scene, Pozzo stretched strings across the vault at the level of the cornice to form a grid. He then made markings based on the shadows cast by the strings on the vault. Using squared drawings, he was able to then transfer the images to the pictorial surface square by square. Before making the final transfers, Pozzo pinned full-sized cartoons onto the ceiling and viewed them from ground level, making adjustments as needed to ensure a convincing overall composition.

Pozzo was criticized by some of his contemporaries for using a mono-focal system (one-point linear perspective with only one vanishing point) because it causes distortions when the fresco is not viewed from the optimal point, noted on the floor of Sant'Ignazio by a marker. In fact, as the viewer moves away from that marker, the *quadratura* elements seem to tilt. But Pozzo argued that distortions should not be viewed as a disadvantage, but rather as a means to show the difficulties artists must overcome through skill. The distortions qualify Pozzo's ceiling as an anamorphic work, a deformed image that appears in its true shape when viewed from a particular point.

ST. PAUL'S CATHEDRAL, LONDON (1676–1710). There was already a cathedral on the site when Sir **Christopher Wren** received the commission to build St. Paul's Cathedral. This earlier structure was in poor condition. Therefore, in 1668, it was decided to tear it down and build a new one. Wren provided a plan, now known as the First Model, in 1669–1670, in essence a long, rectangular, barrel-**vaulted** structure with a large **domed** vestibule at the west end that would feature Palladian porticos facing north, west, and south. King **Charles II of England** approved the plan in 1671–1672, and the old cathedral was demolished. At the time, London's economy was flourishing and, therefore, Wren was asked to provide a more elaborate design. In 1673, he submitted a

bolder plan, called the Great Model, a **Greek cross** structure inspired by Michelangelo's design of **St. Peter's Basilica** in **Rome**. It was to feature a central domed space and four lesser domes between the arms. In a third design, Wren added a domed vestibule that would be reached by a stairway and Palladian portico. The Great Model was rejected by the clergy of St. Paul's because they felt that the cathedral should feature a traditional **Latin cross plan** to link it to the medieval past. In 1675, Wren submitted yet another plan, called the Warrant Design, that complied with the wishes of St. Paul's clergy. Not only did it present a Latin cross plan, but it also included an extended **choir**, bay divisions based on mathematical proportions, and a domed crossing (where the **nave** and **transept** cross). In the same year that Wren presented this last plan, the foundations were begun. The general outline of the structure remained the same as in the Warrant Design, though Wren increased the size of the dome and added a tall drum. He also modified the vaulting system to a series of saucer domes held by **pendentives**. The transept arms are semicircular and include a Palladian screen of columns. In the exterior, Wren used doubled pilasters on both the lower and upper stories. A peristyle surrounds the drum of the dome, this feature inspired by Donato Bramante's Tempietto in Rome. The façade exhibits a **classic** simplicity that evidences Wren's interest in Italian Renaissance architecture, though the two towers, with their curvilinear movements and perforations, are decidedly Baroque. Wren is buried in the crypt of St. Paul's Cathedral. His epitaph reads, "Lector, si monumentum requiris, circumspice" ("Reader, if you seek his monument, look around you.").

ST. PETER'S BASILICA, ROME. St. Peter's Basilica is the mother Church of the Catholic faith and one of the most important pilgrimage sites in **Rome**. The structure has a complicated history. Built over the burial site of **St. Peter**, one of Christ's **Apostles** and the first to occupy the papal throne, the present structure was begun in the Renaissance era. The site had been occupied by an Early Christian basilica built in the fourth century, during the reign of Emperor Constantine the Great. This was a structure that featured a **Latin cross plan** with a **nave**, double aisles, **apse**, **transept**, and narthex (entrance portico) preceded by a courtyard. By the 15th century, the old structure had decayed considerably. Pope Nicholas V ordered the reconstruction of the apse; it is not clear who the architect was, though contemporary sources suggest the involvement of Leon Battista Alberti and Bernardo Rossellino. During

Nicholas's papacy, the foundations for the new apse were laid, but the project was abandoned when the pope died in 1455. In 1503, Pope Julius II was elected to the throne and he sought to solidify papal authority by building imposing structures around Rome. In 1506 he commissioned Donato Bramante to design an entirely new basilica that reflected the glory of the Church and the papacy. Bramante provided a partial plan (called the Parchment Plan; Florence, Uffizi) based on a **Greek cross**, each arm ending in an apse and flanked by smaller Greek crosses. The corners were to be punctuated by towers. Some scholars believe that Bramante did not intend to build a **central plan** structure, but that his rendering represents only the basilica's choir, to which a long nave and aisles were to be attached. A medal by Cristoforo Caradosso, one of Bramante's assistants, shows that each of the crosses was to be surmounted by a **dome**, the largest surrounded by a colonnade, supported by four massive piers, and topped by a lantern. The façade was to feature a **pedimented** entrance. On 18 April 1506, the foundation stone was laid, and over the next eight years, Bramante had the four piers of the dome erected, as well as the connecting arches and western transept arm. As building progressed, criticism ensued regarding the basilica's imposing scale and luxury. To finance the costly project, Julius stepped up the efforts to sell indulgences outside Italy, an action that ultimately triggered the Protestant Reformation.

Julius died in 1513 and Bramante in 1514. The new pope, Leo X, appointed Raphael as Bramante's successor. Raphael took Bramante's design as his point of departure, adding five bays to form a nave and side aisles. He also included ambulatories (covered passages) to the apse and transepts. Because Raphael was occupied with other projects for the pope, work progressed very slowly. In 1516, Antonio da Sangallo the Younger was called in as second architect. Raphael died suddenly in 1520, and Sangallo assumed his position. He issued a memorandum criticizing Raphael's design, especially the nave, calling it "a long, narrow, and high alley." In 1621, he submitted a new plan that included a second large dome centered over the nave. Baldassare Peruzzi was called in as second architect, and he suggested eliminating the nave altogether in favor of a centrally planned structure.

In 1521, Leo died and was succeeded by Adrian VI, a native of Utrecht who had little interest in architecture. In 1523, he was succeeded by Clement VII, under whose reign the building of the southern transept progressed. In 1527, the forces of Charles V invaded and sacked the

city of Rome, halting building activity at St. Peter's. Paul III ascended to the throne in 1534. Like Julius, he saw himself as a new Solomon, builder of temples, but he also understood that the completion of St. Peter's could only be achieved if its magnitude was contained. Peruzzi was promoted to co-architect and he and Sangallo provided a series of plans that reduced the size of the building. Peruzzi died in 1537, and Sangallo reverted briefly to the idea of adding a nave. His final reworking of the plan was a Greek cross with a large entrance vestibule and lavish façade. In 1539, he was asked to provide a wooden model that took seven years to complete and was heavily criticized for its lack of clarity and Gothic air.

Sangallo died in 1546, and the pope contemplated naming Giulio Romano, Bramante's heir, architect of St. Peter's. At the time Giulio was in the service of the Gonzaga, who refused to give him leave. Then Giulio died by the end of 1546. Michelangelo was called in the same year and was the one to finally complete the project. Providing his services without pay, he stated that he would take on the assignment for the love of God and in St. Peter's honor. He reverted to Bramante's original plan, thickening the outer walls and central piers and simplifying the distribution of the interior space to create a more fluid and coherent design. He also added a double-columned portico to the façade to give the basilica a grand entrance. By using the colossal order, Michelangelo was able to create a structure with a virile, robust appearance that spoke of the power of the Church and the papacy. The imposing dome was completed by Giacomo della Porta, Michelangelo's pupil, after the latter's death in 1564.

In 1605, Pope **Paul V** called for a competition for the conversion of St. Peter's from a central to a longitudinal church and the building of a new façade. The motivation for this was the declaration by the **Council of Trent** that the Latin cross plan was better suited for the rituals of the mass. Also, the pope wanted the basilica to cover the same ground as the Early Christian structure that had stood previously on the site. **Carlo Maderno** won the competition and worked on the building from 1608 till 1613, adding three bays to create the nave and a façade that features a gradual crescendo of its articulations as they approach the doorway. This is an element that serves to emphasize the basilica's entrance and invite the faithful symbolically into the structure. In the exterior, Maderno continued some of Michelangelo's features to ensure a harmonious design, including the colossal articulations and attic. As Maderno

worked on the façade, the pope decided to include towers at either end. The bases were constructed, but the discovery of an underground spring halted the project. Unfortunately, these additions ruined the proportions of the façade that had been so carefully planned by Maderno.

In the 1630s, **Gian Lorenzo Bernini** proposed the completion of the towers. With **Urban VIII**'s approval, he erected the south tower, but again the underground spring caused problems and the new structure began to crack. **Innocent X** ordered its demolition and, though Bernini made later proposals for lighter towers, these were never approved by the pope and the project proved to be a major blow for Bernini's career. He was able to vindicate himself in 1656–1667 when he built for Innocent the piazza in front of the basilica. Inspired by Michelangelo's Campidoglio in Rome, Bernini created two colonnaded arms that enframe a trapezoid and an oval. These colonnades that Bernini himself described as the all-embracing arms of the Church are formed by four rows of columns that end in pedimented temple-like structures and are capped by balustrades and statues. These depict holy figures that interact with the viewer through their downward gazes, opened mouths as if speaking, and gestures. Bernini tapered the arms to disguise the unharmonious proportions of Maderno's façade. The piazza is punctuated by an obelisk and two fountains that serve to stimulate the auditory and visual senses. Bernini intended to build a third arm to enclose the piazza, but it was never realized. In the 17th century, St. Peter's was surrounded by a tight network of streets and houses. Visitors to the basilica would navigate through these streets to reach their destination. Bernini's third arm would have concealed the monumental piazza until their arrival at the entrance, thereby adding an element of surprise. This is the same effect created by the contrast of the dark and narrow rows of columns in the two existing arms and the piazza's vast trapezoid and oval spaces. *See also* BALDACCHINO; CATHEDRA PETRI; CROSSING OF ST. PETER'S; SCALA REGIA; TOMB OF ALESSANDER VII; TOMB OF POPE LEO XI; TOMB OF POPE URBAN VIII.

ST. SEBASTIAN ATTENDED BY ST. IRENE (1625). Oberlin, Allen Memorial Art Museum. This painting by **Hendrick Terbrugghen** borrows its composition from **Caravaggio**'s *Entombment* (1603–1604) in the Pinacoteca Vaticana. As in the prototype, the figures form a cascade that ends in the victimized body of a holy figure. The immediacy of the

characters, the theatrical treatment of light, and the emotive component of the work are also derived from Caravaggio. The subject is a key episode in the life of **St. Sebastian**, who lived in the fourth century during the reign of Diocletian and was submitted to martyrdom by arrows for professing the Christian faith. St. Irene went to retrieve his body and found him to be alive, so she tended to his wounds and brought him back to health. Terbrugghen's painting shows the moment when, having discovered that St. Sebastian survived his martyrdom, St. Irene begins to pull the arrows from his body, while her companion unties him from the tree. To denote that Sebastian is in a near-death state, Terbrugghen rendered his skin in a greenish hue, and he placed great emphasis on the man's bleeding wounds. The crepuscular sky in the background and the tenderness of Irene and her companion as they care for the saint add to the drama of the moment. This work is decidedly **Counter-Reformatory** in that it speaks of defending the faith at all cost and of showing compassion toward those in need to ensure salvation. That the work deals with the martyrdom of an Early Christian saint is a reflection of the desire of the Church of this era to return to its roots.

ST. SEBASTIAN THROWN INTO THE CLOACA MAXIMA (c. 1613).

Los Angeles, J. Paul Getty Museum. **Ludovico Carracci** rendered this painting for Cardinal Maffeo **Barberini**, later Pope **Urban VIII**. At the time, the cardinal was acting as papal legate to **Bologna**, Ludovico's hometown, and he wished to place the work in his family chapel in the Theatine Church of Sant'Andrea della Valle, **Rome**. The work is unusual in that it depicts the disposal of **St. Sebastian's** body instead of the customary martyrdom by arrows or the tending to his wounds by St. Irene. However, this choice is explained by the fact that the Barberini Chapel at Sant'Andrea was at one time the site of the high altar of an earlier church that had been built on the spot where the saint's body was recovered. St. Sebastian's legend states that, after his martyrdom by beating, his body was thrown into the *cloaca maxima*, the main Roman sewer line. The saint then appeared to his companion, Lucina, in a dream and indicated to her the location of his body, instructing her to provide him with proper burial in the catacombs. The church that was built on the site of the recovery was razed in the 16th century to make way for Sant'Andrea. Ludovico's painting shows a nocturnal event that contrasts the **classicized** body of St. Sebastian with the crude and brutish soldiers. Also contrasted are the

limpness of the saint's body and the tense muscles of his tormentors as they dispose of his corpse. When the work was delivered to the cardinal, he decided to hang it in his palace instead of the family chapel because, in his view, it did not sufficiently inspire devotion.

ST. SERAPION (1628). Hartford, Wadsworth Atheneum. This work is by **Francisco de Zurbarán** and was intended for the Sala de Profundis in the Monastery of the Merced Calzada in Seville, Spain, a room used to lay out the deceased monks of the local Order of the Mercederians before their burial. The Mercederians took a vow of poverty and exchanged themselves for Christian hostages. For this reason, a large number suffered martyrdom. St. Serapion was one of those men. Born in England at the close of the 12th century, he went to Spain, where he enlisted in the army of Alfonso IX of Castile to fight the Moors. In 1222, he met St. Peter Nolasco, the founder of the Mercederians, who convinced him to enter the order. The accounts of St. Serapion's death are conflicting. One version states that he went to Algiers to free Christian hostages taken by the Moors, a second version indicates that he was taken by French pirates in Marseilles, and a third states that he was captured in Scotland by English pirates. This last account is believed to be the most authoritative. His captors bound his hands and feet, beat him, and then dismembered and disemboweled him. They also partially severed his neck, leaving his head to dangle. Zurbarán chose to depict the saint with hands tied, head tilted to the side, and a welt on his forehead. Yet, though Serapion's death was violent, Zurbarán barely indicated the brutality of the event. In fact, not a drop of blood is included. Instead, the saint's robe is crisp and white, with only a tinge of red and gold offered by the prominent badge of the Mercedarian Order pinned to his chest. His pose echoes that of the crucified Christ to denote his selfless sacrifice. A crumpled paper to the right features the words *Beatus Serapius* to ensure the saint's proper identification. At the time Zurbarán painted the work, St. Serapion had not been canonized and, hence, the artist called him *beatus* (blessed). The honor was not granted until 1728 by Pope Benedict XIII.

STEEN, JAN (c. 1625/1626–1679). The Dutch painter Jan Steen was a native of Leiden. The son of a brewer, Steen often included himself and members of his family in his works. In 1646, he entered the local uni-

versity. His training as an artist he received from various masters as he traveled through different cities in Holland. In Utrecht, he was a pupil of Nicolaus Knupfer, in Haarlem he studied with Adriaen van Ostade, and in The Hague he is believed to have trained with **Jan van Goyen**, whose daughter he married in 1649. From 1654 till 1657, he lived in Delft, where he leased a brewery. In 1661, he entered the painters' guild in Haarlem and, in 1670, moved back to Leiden, where he worked as a tavern keeper until his death in 1679.

Steen was a prolific artist. He left a large body of works, some quite refined, others coarse, and many satirizing and humorous. Many also are moralizing in content and include inscribed proverbs and prayers. Examples of his art include *Easy Come, Easy Go* (1661; Rotterdam, Museum Boijmans van Beuningen), the *Doctor's Visit* (1665), *Rhetoricians at a Window* (1666; both Philadelphia Museum of Art), and the *Dissolute Household* (1668; London, Wellington Museum). The first speaks of how wealth, virtue, and achievement are easily gained, and just as easily lost. The second pokes fun at a lovesick maiden whose need for sexual satisfaction has caused her mental imbalance. The doctor who tends to her is depicted as a quack, while Steen includes himself in the work, smirking and holding a herring, a phallic reference, over the woman's head and two onions, symbols of sexual desire. The *Rhetoricians at a Window* feature four men in various emotional states. For this reason, they are believed to depict the four temperaments. The escutcheon below the window includes the wine glass and two crossed clay pipes of the rhetoricians' chamber, indicating that the society was not only a literary group, but also a place for social interaction between its members. The *Dissolute Household* is an allegory of human weaknesses and their consequences. Here, Steen again includes himself in the work, now with his back to the viewer, turning his head in our direction and resting his leg on the thigh of a seductive woman with bosom partially exposed. The inebriated woman slumped over a table is the wife who has neglected her duties. Her irresponsibility has caused her husband to lust after a bawdy woman and her children to run amuck.

Clearly, Steen liked to poke fun at Calvinist morality. His figures are from the same stock as those in the paintings of **Johannes Vermeer**, **Pieter de Hooch**, **Gerard Terborch**, and **Gabriel Metsu**. His, however, engage in blatant self-indulgence rather than disguise their inappropriate behavior.

STEPHEN, SAINT. St. Stephen was among the seven deacons ordained by the **Apostles** and the first Christian saint to be martyred. His preaching abilities ignited the jealousy of the Jewish elders, who, unable to compete with him in religious debate, charged him with blasphemy spoken against Moses and God. During his trial, St. Stephen denounced his accusers for failing to recognize the Holy Spirit. Those assembled dragged him through the outskirts of Jerusalem and stoned him to death. Examples of works that depict St. Stephen from the Baroque era include **El Greco's** *Burial of Count Orgáz* (1586; Toledo, Church of Santo Tomé), where he is shown lowering the count's body in reward for the man's generosity toward the Monastery of San Esteban (Stephen) in Toledo; **Claudio Coello's** *Martyrdom of St. Stephen*, painted in 1693 for the Church of San Esteban in Salamanca; and **Charles Le Brun's** *Martyrdom of St. Stephen* of 1651, executed for the Cathedral of Notre Dame in **Paris**.

STIGMATIZATION OF ST. FRANCIS (c. 1595). Urbino, Galleria Nazionale delle Marche. This painting by **Federico Barocci** includes in the background the Capuchin Church of Urbino, for which it was rendered. Urbino was the site of the founding of the Capuchin Order by the Franciscan Matteo di Bassi in 1529 that resulted from his attempt to revive the simple life of the early Franciscans. For this reason, the fathers of the Capuchin Church chose one of the key events in St. **Francis's** life for their **altarpiece**. In 1224, while praying in Mount Alverna, the saint experienced the vision of a six-winged seraph on a cross who gave him the five wounds of Christ (the stigmata). In Barocci's painting, the saint is shown focused on the vision, seen here as a bright light, his arms extended to receive the stigmata. Brother Leo, his faithful companion, sits on the ground and clutches a rosary in his left hand while shading his eyes from the miraculous light with his right. Unlike earlier representations of the event, this version shows nails piercing the palms of St. Francis's hands. This is because Barocci used the anonymous 14th-century *Fioretti di San Francesco* (*Little Flowers of St. Francis*) as his source, and there the nails are specified. The source also speaks of other details adopted by Barocci, including the fiery light that appeared in the dark of night and the shepherds who saw it, shown in the painting in the distance. Also, the falcon that woke St. Francis each morning for matins is included, perched on the branch to the left.

SUPPER AT EMMAUS. The supper at Emmaus is a biblical episode told in Luke 24:13–35. After Christ’s Resurrection, two of the **Apostles** went to the town of Emmaus, outside Jerusalem. Christ, whom they did not recognize, joined them. The Apostles spoke of their grief over the Savior’s death and the disappearance of his body from his tomb. Upon arrival at Emmaus, the three men went to an inn for supper and, when Christ broke the bread, his disciples finally recognized him. Christ then vanished and the disciples returned to Jerusalem to tell others of their experience. **Caravaggio** painted two versions of this theme, in 1600 (London, National Gallery) and again in 1606 (Milan, Pinacoteca di Brera). The first painting, rendered for the nobleman Ciriaco Mattei, shows a beardless Christ, the revelation of his presence causing the disciples’ agitated reactions. The second version, painted by Caravaggio in Zagarolo immediately after his flight from **Rome**, is considerably more subdued in terms of both the figures’ movements and the color palette. Other Baroque examples of the theme include **Rembrandt**’s version of 1648 in the **Paris Louvre** and **Diego Velázquez**’s of c. 1620 in the New York Metropolitan Museum of Art.

SURRENDER OF BREDA (1635). Madrid, Prado. **Diego Velázquez** painted this work for the Hall of Realms in the Royal Palace of El Buen Retiro, Madrid. He, in fact, also directed the decoration of this room from 1633 till 1635, granting commissions to other masters, including **Francisco de Zurbarán** and **Juan Bautista Maino**, and contributing as well five portraits of the royal family. The Hall of Realms was used for celebrations, and the works were meant to be seen by members of the Spanish court and foreign dignitaries who attended these events. Therefore, they were rendered to offer political messages that cast the Spanish monarchy in a favorable light. The *Surrender of Breda* depicts the victory of the Spanish Armada, led by the Genoese Captain Ambrogio Spinola, marquis of Balbases, against the Dutch forces of first Maurice of Nassau and then **Frederick Henry** that resulted in the capture of the fortress of Breda in north Brabant. On 5 June 1625, Governor Justin of Nassau surrendered the fortress to Spinola. According to contemporary accounts, for the occasion, Spinola granted the governor the honor of marching out of Breda with his army of soldiers mounted on their horses and carrying their loaded weapons and flags, while drums beat and trumpets played, as if readying for the battlefield. In the painting,

Velázquez concentrated on Spinola's benevolence toward the enemy by showing him dismounted, bending forward, and placing his hand on the governor's shoulder as the latter offers him the keys to Breda. Velázquez had the opportunity to meet Spinola during a trip to Genoa in 1629. Spinola died the following year in the Siege of Casale. Velázquez paid homage to the man, who was then considered to be one of the most compassionate of captains, by portraying him in this light. Velázquez, however, also ensured that the Spaniards were differentiated from those defeated. As a result, the Dutch are shown as a disorganized bunch, while the Spaniards are arranged in rows according to rank and the soldiers' lances and banners are held upright. In the distance is a panoramic view of Breda with smoke rising, even though it was neither sacked nor burned by the Spanish army. The triumph at Breda was shortlived. The Dutch, led by Frederick Henry, recaptured it in 1637.

SUSANNA AND THE ELDERS. The story of Susanna and the elders stems from the Book of Daniel in the **Apocrypha**. Susanna, the wife of the wealthy Joakim of Babylon, was surprised one day at her bath by two lecherous old men who frequented the couple's home and who served as judges. They threatened to accuse her of adultery if she did not submit to their sexual advances. She refused them and they brought charges against her. Susanna was sentenced to death, but God heard her prayers and inspired the young Daniel to intervene. Daniel separated the elders and exposed the contradictions of their testimony. Susanna was cleared of the charges, the two old men were executed, and Daniel earned the esteem of his people.

The story, in essence a laudation of the prophet Daniel, had been a favored subject in art since the Early Christian era. Examples of this period can be found in Roman catacombs and normally depict the moment when Daniel restores Susanna's reputation. In the Renaissance, the original intent of the story was lost and artists transformed the religious theme of vindication into an erotic, voyeuristic scene where the female nude predominates. An example is Tintoretto's version of c. 1555–1556 (Vienna, Kunsthistorisches Museum). The type continued well into the Baroque era, with **Sisto Badalocchio** rendering *Susanna and the Elders* in c. 1609 (Sarasota, Ringling Museum), **Artemisia Gentileschi** in c. 1610 (Pommersfelden, Graf von Schoenborn Collection), **Ludovico Carracci** in 1616 (London, National Gallery), and **Anthony van Dyck** in 1621–1622 (Munich, Alte Pinakothek).

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TENT OF DARIUS (1661). Versailles, Musée du Château. Painted by **Charles Le Brun**, this work presents the family of the Persian King Darius before Alexander the Great. The event depicted took place after Alexander defeated the Persians in the Battle of Issus in 333 B.C.E., when Darius fled and left his family, harem, and treasury behind. Alexander treated Darius's family with kindness, sparing their lives and their honor, and eventually granting them freedom. In Le Brun's painting, Darius's mother is kneeling in front of Alexander and begging for the group to be spared from death or enslavement. Here, the figure of Alexander alludes to **Louis XIV of France**, who identified with the Macedonian hero, and his magnanimity toward his own enemies. This is the first work Le Brun painted for the king, supposedly in his presence. It earned him the title of *peintre du roi* or painter to the king, and led to a second commission for a series on the victory of Alexander over the Persians. The *Tent of Darius* was such a huge success that, for the next two centuries, it was used at the **French Academy of Painting and Sculpture** as the primary example of good art. For **André Félibien**, the work became the basis for his formulation of the main rules of **classical** painting.

TERBORCH, GERARD (1617–1681). The Dutch painter Gerard Terborch was a native of Zwolle, though he spent most of his life in Deventer, Holland. This marks him as one of the few Dutch masters not to have lived in a major art center. He came from a family of painters and was a child prodigy, receiving his early artistic education from his father, Gerard Terborch the Elder. In 1634, he was in the studio of Pieter Molijn in Haarlem, where his task was to add figures to his master's landscapes. In 1635, Terborch traveled to London, and later also to Germany, France, Italy, and Spain. In this last region, he painted a portrait of **Philip IV** and was subsequently knighted by the king for his services. In 1648, Terborch was in Münster when the peace treaty that recognized the Dutch Republic as a sovereign state was ratified, an event he depicted in his *Swearing of the Oath of Ratification of the Treaty of Münster, 15 May 1648* (London, National Gallery). In 1653, Terborch was in Delft, where, together with **Johannes Vermeer**, he signed an act of surety, the only evidence of a connection between the two artists that is manifested stylistically in their art.

Terborch specialized in portraiture and **genre**. He is the one to have introduced the small-scale full-length portrait type and to have popularized depictions of elegantly clad individuals in refined interiors, with particular emphasis on shimmering fabrics, that reflected the lifestyle of wealthy Dutch burghers. Terborch was also a master at rendering the subtle psychological interactions between his figures. Examples of his works include the portrait of *Helena van der Schalke as a Child* (c. 1644; Amsterdam, Rijksmuseum), the *Parental Admonition* (c. 1654; Berlin, Staatliche Museen; second version Amsterdam, Rijksmuseum), the *Gallant Officer* (c. 1662; **Paris, Louvre**), and the *Woman Writing a Letter* (c. 1655; The Hague, **Mauritshuis**).

TERBRUGGHEN, HENDRICK (1588–1629). Hendrick Terbrugghen was born to a Catholic family near Deventer, Holland, and taken to Utrecht as an infant. He received his early artistic training from Abraham Bloemaert, then the leading master of Utrecht. In c. 1603, he went to Italy to perfect his art, spending a decade in **Rome** and visiting Milan and other major cities. In Rome, he became acquainted with the works of **Caravaggio** and he adopted the Italian master's style. He returned to Utrecht in 1614, becoming one of the leading figures among the **Utrecht Caravaggists**. In 1622, Terbrugghen, along with **Dirck van Baburen**, executed for Prince **Frederick Henry of Orange** a series of 12 portraits of emperors. His *Calling of St. Matthew* (1621; Utrecht, Centraal Museum) is one of his most notable works. It borrows heavily from Caravaggio's painting of the same subject in the **Contarelli Chapel**, Rome (1599–1600, 1602), especially the crude figure types, their theatrical costumes, the diagonal rays of light that enter the room, and the eyeglasses worn by the elderly man. Terbrugghen's *Bagpipe Player* (1624; Cologne, Wallraf-Richartz Museum), *Boy Playing a Recorder* (1621; Kassel, Staatliche Kunstsammlungen), and *Lute Player* (1624; London, National Gallery) recall Caravaggio's young, sensuous boys, while the cascading figures in his *St. Sebastian Attended by St. Irene* (1625; Oberlin, Allen Memorial Art Museum) borrow compositionally from the Italian master's *Entombment* (1603–1604; Vatican, Pinacoteca).

THE ICONOGRAPHY (1631–1632). *The Iconography* is a collection of 80 portrait prints of statesmen, philosophers, artists, collectors, and other distinguished individuals compiled by **Anthony van Dyck** for the

purpose of promoting his career and artistic skill. The title page includes a portrait of the artist himself, using an ancient formula for the depiction of Roman emperors. Eighteen of the portrait prints were rendered by van Dyck himself, while the others were executed by engravers following his drawings. *The Iconography* was published by Martinus van den Enden in 1641 and republished four years later by Gilles Hendricz. Eventually, a number of editions of *The Iconography* were issued, with new portraits added, becoming the most popular collection of portraits of the 17th century.

THERESA OF AVILA, SAINT (1515–1582). St. Theresa was born Teresa Sánchez Cepeda Davila y Ahumada in Avila, located in the Castilian region of Spain. Her ancestors were Marranos, Sephardic Jews living in the Iberian peninsula who converted to Christianity to avoid persecution. Her paternal grandfather, Juan Sánchez, and her father, Alonso, natives of Toledo, were, in fact, submitted to public humiliation on several occasions for failing to renounce their Jewish faith. They eventually had no choice but to leave Toledo and assimilate into the Christian community of Avila, where they had moved. St. Theresa was raised as a Christian and, from an early age, she decided to pursue the religious life. At 20, she left home to enter the local Carmelite Convent of the Incarnation, where she began to experience visions that at first she deemed to be diabolical. She submitted to self-mortification to stop these episodes, but the **Jesuit** Francis Borgia, who was her spiritual adviser, convinced her that these were mystical, not diabolical occurrences. One of these visions, where an angel appeared to her and pierced her heart with an arrow, became the inspiration for **Gian Lorenzo Bernini's** *Ecstasy of St. Theresa* in the **Cornaro Chapel** in the Church of Santa Maria della Vittoria, **Rome** (1645–1652).

In the 1560s St. Theresa began a reformation campaign of the Carmelite Order to correct the laxity she had witnessed at the Convent of the Incarnation. She established convents all over Spain that reflected her reform, but was met with bitter opposition. In 1576, she was forbidden by the Carmelites to continue her founding activities and was ordered to retire to the Convent of St. **Joseph** of Toledo that she had established. St. Theresa initiated an aggressive letter-writing campaign that resulted in Pope Gregory XIII persuading King Philip II of Spain in 1580 to recognize her new Order of the Discalced Carmelites. All the while, St. Theresa engaged in writing. Her texts include her *Autobiography* (1565), *The*

Way of Perfection (1573), and *Interior Castle* (1577), all instructional manuals on devout contemplation. Today, these are considered to be among the most notable examples of mystic literature. In 1622, **Gregory XV** canonized St. Theresa and, in 1970, she was declared a Doctor of the Church, the first woman to receive the honor. She is depicted by **Giovanni Lanfranco** in his *Madonna Bestowing on St. Theresa the Habit and Necklace of the Carmelite Order* (1612), rendered for the Church of San Giuseppe a Capo le Case in Rome.

THIRTY YEARS WAR (1618–1648). The Thirty Years War was one of the major conflicts to have taken place in the 17th century. Its history is complicated in that it consisted of a series of wars that raged from 1618 to 1648 in central Europe and included the involvement of several nations, among them Germany, Sweden, Denmark, France, Spain, and Holland. In part, it was a civil war between the German principalities and the **Hapsburgs**, and also a war of religion between Catholics, Lutherans, and Calvinists. The years 1618–1621 mark the war’s Bohemian phase. Bohemia had been granted religious freedom during the Peace of Augsburg of 1555, but the Hapsburgs were slowly eliminating this privilege. As a result the Bohemians revolted by installing the Protestant Frederick V of the Palatinate on the throne. The Hapsburgs, led by Ferdinand II, deposed Frederick, a result of their victory in the Battle of the White Mountain (1620). They also secured Frederick’s Lower Palatinate on the Rhine and imposed Catholicism in the region. In 1621–1624, Frederick sought to regain his territories by allying himself with the Dutch, but he failed in his efforts. The Protestants formed a league that consisted of some of the German states, England, Holland, and France, and, in 1626, led by Christian IV of Denmark, they attacked the Hapsburg forces. The league was defeated, it collapsed, and the Hapsburgs issued the Edict of Restitution, whereby all the lands taken from the Catholic Church since 1550 by the Protestants were to be returned. In 1630, alarmed by growing Hapsburg presence along the Baltic—meant to disable Dutch maritime commerce—the Swedish king Gustavus Adolphus, backed by France, invaded northern Germany. The Swedes enjoyed victories at Breitenfeld in 1631 and Lützen in the following year. Unfortunately, Gustavus Adolphus was killed at Lützen and the Swedes were finally defeated in 1634 at Nördlingen by the imperial forces. In the same year, Ferdinand had his commander, Albrecht von Wallenstein, murdered by his own troops on the pretext

that he was dabbling in the black arts. In reality, it was his haughtiness that had proven to be his downfall, particularly his self-appointment as prince of Mecklenburg. In the meantime, Spain had become crippled by economic collapse and internal revolts. The Spanish Atlantic fleet was destroyed in 1639 by the Dutch in the Battle of the Downs and, in the following year, Portugal declared its autonomy from Spain. In 1643, the French defeated Spain at Rocroi after they tried to renew the offensive. Finally, after long negotiations in Osnabrück and Münster in Westphalia, the **Peace of Westphalia** was signed on 24 October 1648, putting an end to the Thirty Years War. Though the event established the modern European state system and restored religious tolerance for Lutherans and Calvinists, the cost of the war was very high. It is estimated that Germany lost a third of its population and parts of it were reduced to ashes. The conflict also lessened the power of the Holy Roman Empire, allowing France to emerge as the greatest power in Europe.

TIME VANQUISHED BY HOPE, LOVE, AND BEAUTY (1627). Madrid, Prado). This painting by **Simon Vouet** was rendered in Italy, soon before his return to **Paris**. It is a subject he would repeat in c. 1645 for the decoration of one of the cabinets in the **Hôtel de Bretonvilliers** (now Bourges, Musée du Berry), built by **Jean du Cerceau** for Claude Le Ragois, sieur de Bretonvilliers and secretary to the king's counsel (1637–1643; destroyed in the 19th century). It shows Time (Saturn) holding an hourglass and scythe, his usual attributes. Hope tugs at him with her anchor, Beauty grabs him by the hair and threatens him with a spear, and **Cupid** plucks the feathers from his wings. The reason for their aggression is that Saturn is the destroyer of all things, including hope, love, and beauty, and, therefore, these allegorical and mythological figures wish to stop Time from carrying out his devastating task. The painting by Vouet represents a playful reversal of roles, since it is usually Saturn who clips the wings of Cupid as punishment for the mischief caused by his arrows. Some authors have suggested that Beauty is a portrait of Vouet's wife, Virginia, whom he married in 1626.

TOMB OF ALEXANDER VII (1671–1678). Rome, St. Peter's Basilica. Plans for the tomb of Pope **Alexander VII** were already underway before his death in 1667. The work, however, was not executed until the 1670s. The reason for this is that various changes in the plan were made, as evidenced by the extant preparatory drawings now housed in the

Windsor Royal and private collections. The commission went to **Gian Lorenzo Bernini**; it was executed mainly by his assistants and financed by Cardinal Flavio Chigi, the pope's nephew. Bernini was faced with the problem that the tomb was to be set above one of the doorways of **St. Peter's Basilica**. He resolved this by incorporating the door into his design and giving it symbolic significance. Alexander is shown kneeling in prayer on an elevated pedestal to stress his piety. Below him are the allegorical figures of Charity, Prudence, Justice, and Truth, included to denote his virtues. Death, depicted as a skeleton holding an hourglass, lifts the drapery that envelops the allegorical figures as he emerges from the doorway, now meant to signify the door of Death, often included in the **relief** sculptures of ancient sarcophagi. Though Bernini used a traditional pyramidal composition, his work is a far cry from earlier tomb designs in that it incorporates his usual dynamism and theatricality, as well as a melding of various media and materials. Here, sculpture and architecture interact, as do the various textures and colors of marble and metal, to produce a fitting memorial to the pope who did much to embellish the city of **Rome**. At the same time, it becomes a dramatic **memento mori** that serves to remind viewers of the transience of life.

TOMB OF CARDINAL RICHELIEU (1675–1694). Paris, Church of the Sorbonne. Rendered by **François Girardon**, the tomb of Cardinal **Armand Richelieu** is a freestanding monument that shows the deceased dressed in his ecclesiastic attire, with his right hand on his chest and his left extended, as if witnessing the heavens to which his soul will ascend when he takes his last breath. The allegorical figure of Piety supports the dying cardinal, bends her head down toward him, and smiles. At the man's feet is Doctrine, who mourns him, while his heraldic devices are included on the lace border of the cloth draped over his sarcophagus. In creating this tomb, Girardon borrowed heavily from Italian precedents. The cardinal's pose recalls that of **Gian Lorenzo Bernini's** *Death of the Blessed Ludovica Albertoni* (1671–1674) in the Altieri Chapel at San Francesco a Ripa, **Rome**, where the deceased is also shown at the moment of death. Also from Bernini is the use of large, animated folds that enrich the image visually by providing texture. Doctrine is based on **Stefano Maderno's** *St. Cecilia* (1600) in the Church of St. Cecilia in Trastevere, Rome. When Girardon completed the work, it was placed in the choir of the **Church of the Sorbonne** (now located in a side

chapel). In this location, the cardinal's **effigy** seemed to be looking up at the altar.

TOMB OF POPE LEO XI (1634–1652). Rome, St. Peter's Basilica. Executed by **Alessandro Algardi**, the tomb of Leo XI commemorates the pope from the Medici family who died after 27 days in office. Algardi received the commission from Cardinal Roberto Ubaldini, the pope's great-nephew. He based his design on **Gian Lorenzo Bernini's tomb of Pope Urban VIII** (1628–1647), also at **St. Peter's**, yet he chose to use white marble only, forgoing Bernini's usual juxtapositions of differing materials, colors, and textures. Also, while Bernini's tomb focuses on the transience of life, Algardi preferred to grant his work a sense of permanence by restraining movement and overly dramatic gestures and expressions. Leo is shown enthroned above his sarcophagus wearing his papal tiara and holding his right hand out in a blessing gesture. He is flanked by Magnanimity and Liberality, his supposed virtues. A bouquet of roses, the pope's heraldic device, is displayed prominently on the base upon which these two figures stand, while on the sarcophagus itself is a **relief** commemorating two major political events in which Leo was involved. One was the conversion of **Henry IV of France** to Catholicism that occurred in 1593, witnessed by Leo while serving as cardinal legate to France and considered to have been a major political coup for the Church. The other is the 1598 confirmation of the Peace of Vervins between France and Spain, mediated by Leo, also while acting as legate.

TOMB OF POPE URBAN VIII (1628–1647). Rome, St. Peter's Basilica. The tomb of Pope **Urban VIII** in **St. Peter's Basilica** was executed by **Gian Lorenzo Bernini**. It features the enthroned **effigy** of the pope in a blessing gesture, placed above the sarcophagus. At either side are Charity and Justice, references to his virtues, and in the center is a winged skeleton inscribing the pope's name in a book for posterity. Bees, emblematic symbols of the **Barberini family** to which the pope belonged, are seen climbing up the base. Here, Bernini combined different materials, colors, and textures, characteristic of his oeuvre. The areas of the tomb that reference death, specifically the effigy, sarcophagus, and skeleton, he rendered in black, while the allegorical figures are in white marble.

In 1626, when Bernini was readying to work on the **crossing of St. Peter's** (1629–1640), the tomb of Pope Paul III that had been located against one of the piers of the crossing was moved to the left niche behind the basilica's high altar. It was then decided that Urban's tomb would be installed in the right niche. Paul III was the pope who convoked the **Council of Trent** in 1545, which officially launched the **Counter-Reformation**. Therefore, by pairing his own tomb with that of Paul in the **apse** of St. Peter's, Urban could invoke comparisons between himself and this staunch defender of the faith against its enemies. Paul's tomb had been executed in the mid-16th century by Guglielmo della Porta, who looked to Michelangelo's Medici tombs in the New Sacristy of San Lorenzo, Florence, for his compositional elements. Knowing that the tomb of Urban VIII would be placed opposite Paul III's monument, Bernini sought to harmonize his design with della Porta's. He retained della Porta's pyramidal composition with the enthroned effigy of the pope at the summit and an allegorical figure at either side. Yet, at the same time, Bernini did away with the rigid formality of the earlier work, so that the blessing gesture of his effigy is considerably more emphatic and his allegorical figures do not recline, but stand and are quite dynamic. Justice, sporting her sword and in a pensive gesture, leans on the sarcophagus, while Charity uses the tomb to rest the sleeping infant she cradles in her arms. These two figures are pregnant with meaning. Charity, who nurtures her babies with her milk, gazes toward the viewer to indicate that she references the nurturing Christ. Not coincidentally, the manner in which she holds the sleeping child recalls images of the **Pietà**. That Justice gazes upward as she contemplates suggests that she is seeking divine guidance. For this reason, she crosses one leg over the other, a pose read since antiquity as one of the attributes of those who seek knowledge.

TOWN HALL OF AMSTERDAM (beg. 1648). This building was the greatest architectural project to be carried out in Holland in the 17th century and is a prime example of Dutch **classicism**. Aside from functioning as the site of the administrative offices of the Amsterdam Town Council, it was also meant to reflect the political and economic power of the new Dutch Republic and Amsterdam, its capital. The architect was Jacob van Campen, who was also co-architect with **Constantijn Huygens** of the **Mauritshuis** in The Hague (1633–1644). The structure is two stories high, each featuring two rows of windows united by colossal pilasters. The central bay juts forward and is capped by a

pediment, behind which rises a **dome**. The pediment is ornamented with **relief sculpture** that portrays the personification of Amsterdam receiving tribute from the sea. The design recalls the buildings by **Inigo Jones**, who proved to be quite influential in the development of Dutch architecture. In the interior, the Citizens' Hall or Burgerzaal is the central chamber. It extends the full height of the two stories and receives its light from two large courtyards flanking it at either side. Its decorations were meant to represent the universe and include on the floor the terrestrial hemispheres executed in colored marble. The **lunettes** on the galleries feature scenes by various masters that depict the history of the Batavians, who, led by Claudius Civilis, rose up against the Romans. These are meant to reference the revolt by the Dutch, led by William the Silent, against Spain. The Hall of Justice or Vierschaar, placed close to the entrance, is where death sentences were pronounced. Aptly, it is decorated with sculptures that depict scenes of justice from the Bible and ancient history, as well as four grieving caryatids. *See also OATH OF THE BATAVIANS; QUELLIN I, ARTUS.*

TRANSEPT. The transept forms the transverse arms of a **Latin Cross planned** church and usually extends north and south. The transept precedes the **apse**, the most sacred part of the church, and the area where it meets the **nave** is called the crossing. In many churches, the crossing is capped either by a **dome**, as in the case of the **Jesuit Church of St. Michael** in Louvain (1650–1671), built by **Willem Hesius**, or a large spire. Transepts are at times decorated with art. **Giovanni Battista Gaulli's** **frescoes** depicting St. **Ignatius** being taken up to Heaven (1685) decorate the transept of the Church of **Il Gesù** in **Rome**. The *Presentation of the Virgin* (c. 1594) by **Federico Barocci** was rendered for the left transept of the Chiesa Nuova (Santa Maria in Valicella), Rome, and **Nicolas Poussin's** *Martyrdom of St. Erasmus* (1628–1629) and **Valentin de Boulogne's** *Martyrdom of Sts. Processus and Martinian* (1629; both Vatican, Pinacoteca) originally hung in the north transept of **St. Peter's Basilica**.

TRIPLE PORTRAIT OF HAIRY HARRY, MAD PETER, AND TINY AMON (c. 1598–1600). Naples, Museo di Capodimonte. This unusual painting was rendered by **Agostino Carracci** while in **Rome** for his patron, Cardinal **Odoardo Farnese**. The three individuals depicted are buffoons and valets from the cardinal's court who suffered either from

mental illness or disfigurement, their purpose to entertain family members and guests. In the painting, Agostino includes these unfortunate individuals among exotic animals that were part of the natural curiosities the cardinal possessed. It is known that Hairy Harry (Arrigo Gonzales) was sent to Odoardo as a gift by his brother, Duke Ranuccio **Farnese**, from Parma. He came from a family that originated in the Canary Islands and his father, Pietro, who like him suffered from hypertrichosis (overgrowth of body hair), was part of the court of Henry II of France. Upon Henry's death, the family transferred to Italy as part of Margaret of Parma's entourage. The work by Agostino is known to have hung at one time in the Palazzetto Farnese on the banks of the Tiber River that connected to the Church of Santa Maria dell'Orazione e Morte in Rome. This is the same building where **Giovanni Lanfranco** decorated the Camerino degli Eremiti with a series of landscapes that included the *Translation of the **Magdalen***, now in the Naples Museo di Capodimonte.

TRIPTYCH. See ALTARPIECE.

TRISTÁN, LUIS (1580–1624). The Spanish painter Luis Tristán was the pupil of **El Greco** in Toledo. He is documented in his master's studio from 1603 till 1606. In 1606, he traveled to Italy, where he catered to some of the same patrons as El Greco and, by 1613, he was back in Toledo. Like El Greco, Tristán used a Tintoretto-like palette and elongated his forms. However, his works possess a greater realism than his master's, the result of his exposure to **Caravaggism** while in Italy. His most notable works are the main retable in the Church of Yepes (1616), which includes scenes from the life of Christ; the **altarpiece** he created for the Jeronymite Convent in Toledo (1620) which features the same subject and is now dispersed in various museums around the world; and the *Adoration of the **Shepherds***, part of the retable of Santa Clara (1623; Toledo, Museo de Santa Cruz).

TRIUMPH OF BACCHUS (c. 1623–1624). Rome, Museo Capitolino. This work by **Pietro da Cortona** was rendered for the **Sacchetti family**, in whose palace it hung at one time next to **Nicolas Poussin's *Triumph of Flora*** (c. 1627; **Paris, Louvre**). In fact, the two works relate thematically and compositionally in that they both include a frieze-like arrangement of mythical figures engaged in a triumphant procession that takes place in a fertile landscape. They are both rendered using a

Venetianized vocabulary that includes the lush application of paint in loose brushstrokes. Cortona's work also relates to **Annibale Carracci's** *Triumph of Bacchus* on the **Farnese Ceiling** (c. 1597–1600; **Rome**, Palazzo Farnese) in that it shows Bacchus's triumphant return to Greece from India as a staged spectacle. Yet Cortona took the concept to a new, more energetic level, transforming Annibale's idealized rendition into a scene of frenzied Bacchic revelry. Cortona's painting has been interpreted along **Neoplatonic** lines, Bacchus denoting the soul's proximity to the divine and the drunkenness of his companions the material world to which the soul descends prior to attaining its purest state and connecting with the highest principle.

TRIUMPH OF CLEMENCY (1673–1675). Rome, Palazzo Altieri. **Carlo Maratta** rendered this **fresco** for the Altieri Pope **Clement X**. Located in the grand salon of the Altieri Palace in **Rome**, the work was meant to extol the pope's virtues. Clemency sits at the top of the pyramid formed by figures and clouds. She holds a scepter in one hand and an olive branch, symbol of peace, in the other, this last over a terrestrial globe. Above her, angels hover while supporting the papal arms, while behind her are seven bright stars that reference the Altieri heraldic device; below are Justice, Prudence, Fortitude, and putti, who denote the four seasons. At her side is a putto brandishing a plaque that reads: *CVSTOS CLEMENTIA MVNDI* or "Clemency, Protector of the World," the motto of the ancient poet Claudian that here references Clement's sound and wise rulership. Also included are the arms of Cardinal Paluzzo Paluzzi degli Albertoni, whom Clement appointed cardinal nephew in charge of the administration of the papal states, and the standard of Gasparo Altieri, whom the pope made gonfalonier of the Church. The ceiling is only one part of a larger scheme that was never completed. Originally, Maratta was also asked to paint the salon's spandrels and **lunettes** with allegorical representations of the Christian Virtues and the continents, the program devised by **Giovan Pietro Bellori**. Maratta rendered a number of drawings for these scenes, but they were never brought to fruition in the grand salon.

In his fresco, Maratta sought to provide an alternative for the complex and dynamic ceilings that were executed by **Pietro da Cortona** around **Rome**. In the last decades of the 17th century, the debate sparked by the **Cortona/Sacchi Controversy** continued regarding the proper representation of histories, then considered the highest **genre** in art. The **classicists**

followed the Aristotelian principles of tragedy that used a small number of protagonists and emphasized clarity, while the more theatrical artists preferred to follow the rules for epic poetry, which comprised a large number of characters and subplots held together by a common theme. As a pupil of **Andrea Sacchi**, Maratta was a classicist, a philosophy that is reflected in his ceiling. It borrows from Sacchi's *Divine Wisdom* (1629–1633; Rome, **Palazzo Barberini**) the placement of the Virtues among the clouds in a simple arrangement, the terrestrial globe, and the rays of light shining behind Clemency. Also Sacchi-like are the elegant poses, meticulous application of paint, and use of pastel tones. Maratta, however, borrowed some of his compositional elements from Cortona's *Glorification of the Reign of Pope Urban VIII* (1633–1639) in the Palazzo **Barberini** as well, specifically the pyramidal arrangement of figures and Clemency's pose. The complex weaving of figures in and out of the frame, characteristic of Cortona's art, is missing. Instead the scene is contained in a heavy stuccoed and gilded frame.

TRIUMPH OF FLORA (c. 1627). Paris, Louvre. This painting was rendered by **Nicolas Poussin** and depicts Flora, goddess of flowers, in her chariot. She is surrounded by mythological figures who are the protagonists in the stories that explain how certain flowers came into being. Ajax, shown armored, offers Flora irises from his shield, Narcissus gives her his flower from a basket, and Adonis holds the anemones that ensued from his blood when he was gored by a wild boar. Also present are Clytie, who picks a sunflower, and Smilax, who holds morning glories. **Venus** leads the procession and two river gods observe the festivities from the lower left. The work is an allegory of Spring and of nature's fecundity. Poussin received the commission for this painting from the **Sacchetti family**, in whose inventories it is listed. These documents reveal that the work hung at one time next to **Pietro da Cortona's** *Triumph of Bacchus* (c. 1623–1624; **Rome**, Museo Capitolino) in their palace. This was not by coincidence, as the two paintings relate thematically and compositionally. The fact that Poussin's *Triumph of Flora* was copied on a number of occasions attests to its having been well received by contemporaries.

TRIUMPH OF FREDERICK HENRY (1652). The Hague, Huis ten Bosch. **Jacob Jordaens** received the commission for this work from Amalia van Solms, the widow of Stadtholder **Frederick Henry of Or-**

ange. Intended for the Oranjezaal (Orange Hall) in her summer palace of Huis ten Bosch, the work forms part of a larger scheme meant to celebrate the life and deeds of Frederick Henry, who was murdered in 1647. The adviser for the Oranjezaal's decorative program was **Constantijn Huygens**, who had served as the stadtholder's secretary, and the one to direct the project was Jacob van Campen, the building's architect. Van Campen divided the scenes for the walls among 12 different painters, among them Pieter Soutman, Christiaan van Couwenbergh, Pieter de Grebber, **Gerrit van Honthorst**, Cesar van Everdingen, Thomas Willeboirts-Boschaerts, and van Campen himself. Though van Campen supplied detailed instructions, Jordaens was given complete artistic freedom. When the artist had the canvas delivered to The Hague, he attached a note that explained its iconography. The stadtholder rides in a chariot and is being crowned by Victory, who holds a second wreath meant for Prince Willem II, Frederick Henry's son and successor, who died in 1650. Mercury, god of eloquence, and **Minerva**, goddess of wisdom, stir the white horses that draw the chariot, while Abundance rides on one of the stallions. Death and Fame float above and are locked in combat, and Peace descends while surrounded by putti bearing wreaths and garlands. The work presents Frederick Henry as the guarantor of peace and prosperity in Holland, for which he will be rewarded with fame. Jordaens also rendered for the Oranjezaal the *Triumph of Time* (1652), where Cronos removes the evils brought on by Anger, Passion, Deceit, and Envy to usher in a new age, represented by the two children included in the painting.

TRIUMPH OF ST. AUGUSTINE (1664). Madrid, Prado. This painting by **Claudio Coello** shows St. Augustine on a cloud ascending to Heaven and triumphing over the enemies of the Church. Dressed in the ecclesiastical attire appropriate to his rank as bishop of Hippo, St. Augustine, who is one of the Latin Doctors to formulate key doctrines adopted by the Church, gazes downward toward a pile of broken statues, ancient architectural ruins, and a dragon. The angel to his left is St. Michael, who brandishes his fiery sword to destroy these symbols of paganism and evil. The work, intended for the Convent of the Agustinos Recoletos de Alcalá de Henares, shows Coello's adoption of the Flemish visual vocabulary. The sweeping diagonal composition, the sway of the figures, the colorful and varied palette, and the painterly brushwork are elements also found in the works of **Peter Paul Rubens** and **Anthony van Dyck**.

Coello also looked to the Spanish master Francisco Herrera's *Triumph of St. Hermenegild* (1654; Madrid, Prado) for inspiration, borrowing the swaying pose of the ascending saint.

TRIUMPH OF THE NAME OF JESUS (1676–1679). Rome, Church of Il Gesù. **Giovanni Battista Gaulli** received the commission to render the ceiling **fresco** in the **nave** of **Il Gesù**, the mother church of the **Jesuits**, from the father-general of the order, Gian Paolo Oliva. Oliva had seen Gaulli's frescos at Santa Marta al Collegio Romano (1672), which pleased him, so he considered the master for the task. A personal guarantee of success from **Gian Lorenzo Bernini** convinced Oliva to hire the artist. Not only was Gaulli charged with painting the *Triumph of the Name of Jesus* on the nave **vault**, but he was also given the decoration of the **dome**, **pendentives**, **apse**, and **transept**.

The subject of the *Triumph of the Name of Jesus* stems from a passage in the biblical epistle of St. Paul to the Philippians (2:9–10) that reads: "Wherefore God also hath highly exalted him, and given him a name which is above every name: That at the name of Jesus every knee should bow, of things in heaven, and things in earth, and things under the earth." In the fresco, a portion of this passage is included in a cartouche held by angels. Christ's IHS monogram, rendered in gold, occupies a large portion of the ceiling and is being adored, as St. Paul instructed in his epistle. This theme was chosen because **St. Ignatius of Loyola**, the founder of the Jesuit Order, included the monogram in his seal. Eventually, the monogram was adopted by the Jesuits as the emblem of their order. In Gaulli's painting, the device radiates its divine light toward the blessed who float around it on clouds. Of these, kings, including the Three Magi, stand to the left and bear gifts. On the right are priests, soldiers, and noblemen, and at the center are queens, noblewomen, and nuns. The damned are being cast out of Heaven and seem to be falling onto the viewer's space, this effect made possible by Gaulli's use of stucco to build up these figures and heavy **foreshortening**. Some represent specific vices, such as Avarice and Vanity. A stucco frame surrounds the scene, though the painting overlaps the frame, again through the use of stucco, creating a dramatic and highly dynamic effect. This bursting of figures and clouds Gaulli learned from Bernini. A masterpiece of illusionism, the scene blurs the boundaries between the real and the fictive. The techniques Gaulli implemented in this fresco were emulated not only in Italy, but also abroad. **Antoine Coyppel**, for

example, relied on Gaulli's example when he rendered his *Glory of the Eternal Father* (1709) in the Chapelle Royale at **Versailles**, and **Jean Jouvenet** did as well when he painted his *Triumph of Religion* (1715; destroyed) in the Parliament of Rouen.

TRIUMPHAL ARCH. The triumphal arch is a freestanding structure developed during the ancient Roman era, when it was used to commemorate the great deeds of emperors and military leaders. Triumphal arches then consisted of two heavy piers connected by an arch and a quadrangular attic onto which a commemorative inscription was added to explain the reasons for its construction. After a successful military campaign, the individual being honored would enter **Rome** triumphantly by passing through the arch in grand procession. An example is the Arch of Titus by the Roman Forum, erected in 81 C.E. to commemorate the capture of Jerusalem by the emperor. Over time, triumphal arches became more elaborate, for example the Arch of Constantine in Rome, dating to 315 C.E., which features three arches and a greater profusion of **relief** sculptures than the earlier example. In the Early Christian era, the triumphal arch was incorporated into church architecture to separate the **apse** from the **nave** and reference symbolically the triumph of Christianity over paganism. In the Renaissance, the motif was resurrected for the same symbolic purpose. Filippo Brunelleschi was the first to use it on the façade of the Pazzi Chapel in Santa Croce, Florence (1433–1461), followed by Leon Battista Alberti in his *Tempio Malatestiano* in Rimini (beg. 1450) and the Church of Sant'Andrea in Mantua (beg. 1470). In the Baroque era, **François Mansart** used the triumphal arch motif in his Church of Ste. Marie de la Visitation in **Paris** (1632–1634), and Baldassare Longhena applied the triple triumphal arch to the main façade of his Church of **Santa Maria della Salute** in Venice (1631–1687). In painting, **Agostino Carracci** included a triumphal arch in his *Last Communion of St. Jerome* (c. 1592–1593; **Bologna**, Pinacoteca Nazionale) to indicate the triumph of Church doctrines that had been censured by Protestants.

TRUTH UNVEILED BY TIME (beg. c. 1645–1652). Rome, Galleria Borghese. **Gian Lorenzo Bernini** began work on this sculpture when he had fallen temporarily out of favor. His patron, Pope **Urban VIII**, had died in 1644 and the new pope, **Innocent X**, at first did not grant the artist any papal commissions. At the time, Bernini was being accused

by his adversaries of having compromised the structural integrity of **St. Peter's** by implementing his plan for the building of the basilica's towers. Bernini began construction of the south tower in 1637, ignoring reports that the ground beneath the foundation were unstable. In 1641, the tower began to crack and construction was halted. When Innocent X assumed the throne, he ordered its demolition. Bernini suggested the building of lighter towers that would remain separate from the façade proper, but his plans were not approved by the pope. Bernini rendered *Truth Unveiled by Time* as a vindication piece that spoke of the future restoration of his reputation once all of the facts were revealed. Truth is shown naked and with her usual attributes: the blazing sun she holds in her right hand and the globe upon which she rests her left foot. A heavy drapery with a complex arrangement of folds rises behind her. The statue was intended to be part of a larger scheme, as Bernini reported to **Paul Fréart de Chantelou** during his visit to **Paris** in 1665. A hovering figure of Time was to be included above, shown in the act of pulling the drapery to reveal the figure of Truth. It was to be supported by overturned ancient columns, obelisks, and mausolea that, as Bernini informed Chantelou, would indicate the destruction Time eventually causes. The work remained in Bernini's possession until his death. In his will he stipulated that it remain in his home and pass down to each Bernini firstborn as a reminder that truth is the most beautiful of virtues. The work remained in situ until 1924, when it was transferred to the **Borghese Gallery** in **Rome**.

TWO NUNS AT PORT ROYAL (1662). Paris, Louvre. **Philippe de Champaigne** rendered this painting as an ex-voto (votive offering) in thanksgiving for a miraculous event. A long inscription on the left side of the composition explains the occurrence. Champaigne's daughter, Cathérine de Sainte-Suzanne, was a nun at the **Jansenist** convent of Port Royal and, in 1660, she was struck with a paralysis that caused her to lose the use of her legs. Mother Superior Cathérine-Agnès Arnault declared a novena (a series of prayers carried out for nine days) for her cure, which was in fact effected. In the painting, the mother superior kneels in prayer in front of Champaigne's daughter. The cell in which the scene takes place is simple and sparsely furnished, a crucifix and books of devotions predominating. Only a ray of light entering the cell from above indicates that the prayer has worked and Cathérine has been cured of her affliction. The work emphasizes silence and spiritual intro-

spection and reflects the asceticism of the Jansenist movement. *See also* CHAPELLE DE PORT ROYAL, PARIS.

– U –

UNFINISHED STYLE. This is a term that refers to the style **Guido Reni** used in the last years of his career in which the image is sketchy, the facial and other anatomical details are kept to a bare minimum, the palette is monochromatic, and the brushstrokes are loose. **Carlo Cesare Malvasia** wrote in his biography of Reni that this late style was the result of the artist's advancing age, fatigue brought on by depression and bitterness, and gambling losses. This prompted art historians to explain that the reason these works seem unfinished is because Reni painted them as quickly as he could to generate the money he needed to cover his large gambling debts. Recently, however, it has been revealed that these works were still in Reni's studio after the time of his death in 1642 and that he had bequeathed them to friends and patrons, suggesting that gambling had little to do with the sketchy appearance of these works. It was common at the time for artists to keep in their studio works depicting popular subjects in various stages of completion to be shown to prospective customers, and these works by Reni most likely served this purpose. In fact, it is known that some of the paintings Reni bequeathed were passed on to local masters to be completed. Examples of Reni's paintings in the unfinished style are the *Flagellation* (1641; **Bologna**, Pinacoteca Nazionale), *Holy Family with Sts. Elizabeth and John the Baptist* (1641; private collection), *Anima Beata*, *Woman with a Wreath*, and *Death of Lucretia*, these last three dating to 1640–1642, once part of the **Sacchetti** collection, and now located in the Capitoline Museum in **Rome**.

URBAN VIII (MAFFEO BARBERINI; r. 1623–1644). Pope Urban VIII was born Maffeo **Barberini** in 1568 to a well-to-do family of merchants from Florence. His father died when he was three and his mother sent him to **Rome** to live with his uncle, Francesco Barberini. Maffeo received a **Jesuit** education in the Collegio Romano that **St. Ignatius of Loyola** had established in 1551, and he later attended the University of Pisa, obtaining a law degree from said institution in 1589. His uncle was an apostolic protonotary who promoted his nephew's ecclesiastic

career. In 1601, with Francesco's aid, Maffeo was able to obtain from Pope **Clement VIII** a post as legate in France for the purpose of attending the celebrations of the birth of the dauphin, the future King **Louis XIII**. In 1604, Clement also appointed Maffeo archbishop of Nazareth and sent him back to France, now as nuncio, where he developed a rapport with **Henry IV**. As a reward for his services in France, Pope **Paul V** gave Maffeo the cardinalate in 1610, with San Pietro in Montorio as his titular church, and in 1617 he also gave him the prefecture of the Segnatura di Giustizia, the supreme tribunal of the Roman Curia. The following year, the pope sent him as legate to **Bologna**.

Often the legacy of Bologna led to a cardinal's candidacy for the papacy and, in the case of Maffeo, that candidacy resulted in his election to the papal throne in 1623. Among the most nepotistic of popes, he immediately granted favors to members of his family. He elevated his brother Antonio and nephews Francesco and Antonio to the cardinalate, and his nephew Taddeo he appointed prefect of Rome and prince of Palestrina. Later, Urban also appointed Francesco vice-chancellor and the younger Antonio commander of the papal army. Urban's friends also benefited from his ascension to the throne, for example Marcello **Sacchetti**, who was made depositary general and secret treasurer of the Apostolic Chamber.

In 1626, Urban annexed the Duchy of Urbino to the papal states by forcing the aging Duke Francesco Maria della Rovere to cede the territory to the papacy. In 1641, he seized the Duchy of Castro when Duke Odoardo **Farnese** defaulted on his interest payments, a situation prompted by a dispute over matters of social protocol during the duke's visit to Rome. Castro was returned to the Farnese in 1644 after a peace agreement was reached that proved to be an embarrassment for the papacy. Urban canonized Elizabeth of Portugal and Andrea Corsini, and he beatified Maria Maddalena dei Pazzi and Francis Borgia. It was under his papacy that Galileo Galilei was condemned by the Tribunal of the Inquisition. In a bull Urban issued in 1639, he abolished the slavery of Indians in Paraguay, Brazil, and the West Indies. The pope was also known for his poetry. His *Maphei Cardinalis Barberini poemata*, a book of poems he wrote while still a cardinal, was published in Rome in 1637.

Urban did much to embellish the city of Rome. Already as cardinal he had patronized artists such as Pietro Bernini, **Francesco Mochi**, and **Ludovico Carracci**. As pope, he appointed **Gian Lorenzo Bernini** as his official artist and promoted the painters **Nicolas Poussin**, **Pietro**

da Cortona, Andrea Sacchi, and Guido Reni. For some of the structures he commissioned, the bronze from the Pantheon's **coffers** were used, causing the satirical comment from **Giulio Mancini**, the pope's personal physician: "Quod non fecerunt barbari, fecerunt Barberini" ("What the barbarians did not do, the Barberini did")—a jab at the pope's disregard for the historical and archaeological value of the ancient structure. *See also* BALDACCHINO, ST. PETER'S, ROME; *DIVINE WISDOM*, PALAZZO BARBERINI, ROME; *GLORIFICATION OF THE REIGN OF POPE URBAN VIII*; TOMB OF POPE URBAN VIII; WAR OF CASTRO.

UTRECHT CARAVAGGISTS. A group of Dutch artists who were active in the city of Utrecht, Holland, in the early decades of the 17th century. The main figures of this group were **Dirck van Baburen, Hendrick Terbrugghen, Gerrit van Honthorst,** and Jan van Bijlert. These individuals went to **Rome**, where they learned to paint in **Caravaggio's** style. Baburen was there from c. 1612 till 1622, Terbrugghen from c. 1603 till 1614, Honthorst from c. 1610–1612 till 1620, and van Bijlert from 1621 till 1625. Once they returned to Utrecht, they brought the Caravaggist vocabulary with them, including the marked **chiaroscuro**, half figures that occupy most of the pictorial space, the dark backgrounds, and the depiction of musicians, gamblers, and shady characters. While in Italy, these masters painted mainly religious scenes. However, in Holland, the demand for religious works diminished due to Protestantism. Utrecht was a Catholic city with ties to Rome, and some religious works were still being produced for local Catholic patrons. However, most of the commissions the Utrecht Caravaggists fulfilled were **genre** scenes. Particularly common in their oeuvre were merry companies, **procuresses**, and musicians. The Utrecht Caravaggists greatly impacted the development of Dutch Baroque art. Without the Caravaggist vocabulary they brought to Holland, the art of **Rembrandt, Frans Hals,** and **Johannes Vermeer**, for example, would have taken on a completely different character.

– V –

VAL-DE-GRÂCE, PARIS (beg. 1645). This church was commissioned by **Anne of Austria**, wife of **Louis XIII of France**, to fulfill a vow. After

two decades of marriage, she remained childless, and she promised to the **Virgin Mary** that, if she could produce a male heir, she would build the church in thanksgiving. Her son, **Louis XIV**, was born in 1638 and he and his mother laid the first stone on 1 April 1645, thus initiating the church's construction. Anne first hired **François Mansart** for the task of designing the structure, but, in 1646, she dismissed him for his reckless spending and constant changes to the plan, replacing him with **Jacques Lemercier**. The project included the building of an adjacent convent and palace for the queen's use. During the **Fronde** (1648–1653) construction was halted. Lemercier died in 1654, and Pierre Le Muet and Gabriel Le Duc took over the project, completing it in 1662. The church is an **II Gesù** type with a façade that features the usual heightening of the rhythmic movements of the lower vertical supports as they approach the doorway. The central Roman-style portico juts outward to symbolically invite the faithful in, while volutes (stone scrolls) provide an effective visual transition between the lower and upper stories. The church features an asymmetrical longitudinal plan and a massive **dome**, its drum articulated by pilasters. The design up to the **nave** entablature and colossal Corinthian pilasters is by Mansart, as is the lower story of the façade. The rest is by Lemercier, though Le Muet and Le Duc modified the proportions of the dome and lantern. They also changed the orders of the façade's second story. For the decoration of the interior, Anne commissioned some of the most notable French masters of her era. **Michel Anguier** executed a series of **reliefs** for the nave (1650s) and **Philippe de Champaigne** rendered 12 paintings on the life of St. Benedict, meant to denote the fact that Val-de-Grâce was built on land Anne had originally bought to give to the nuns of the Benedictine Order. **Pierre Mignard** **frescoed** the dome in 1663 with the **Holy Trinity with Sts. Anne and Louis**, the most celebrated work to adorn the interior.

VALDÉS LEAL, JUAN DE (1622–1690). The Spanish painter and engraver Juan de Valdés Leal was a native of Seville, in southern Spain. He is believed to have trained in Cordoba with the painter Antonio del Castillo. In that city, he fulfilled his earliest commission, a **St. Andrew** shown in front of the cross of his martyrdom for the Church of San Francisco (1644). In 1653, he also rendered a series of six works depicting the life of St. Clare, the founder of the female branch of the Franciscan Order, in the nearby Convent of Santa Clara in Carmona. Among the works in the series is the *Miraculous Defeat of the Saracens* (Seville,

Museo de Bellas Artes), which shows the deliverance of the convent of San Damiano in 1240 from the troops led by Emperor Frederick II, thanks to the prayers of the ailing St. Clare. In Cordoba Valdés Leal also rendered the **altarpiece** for the Church of the Shod Carmelites that depicts the *Ascension of Elijah* (1657–1658), the choice of subject prompted by the fact that the Carmelites believed that the prophet Elijah had established their order when he ascended to Heaven in a fiery chariot from Mount Carmel.

By 1658, Valdés Leal had returned to Seville, where he requested exemption from the examination usually given to painters in order to obtain a license to practice their trade in the city. The request was granted. There, Valdés Leal befriended **Bartolomé Esteban Murillo** and helped him establish the Sevillian academy of art in 1660. To this period in his career belongs his *Immaculate Conception with Sts. Andrew and John the Baptist* (c. 1658; **Paris, Louvre**), a work that follows **Francisco Pacheco**'s prescriptions for the depiction of the subject. The *Allegory of Vanitas* (1660; Hartford, Wadsworth Atheneum) marks the beginning of his interest in the macabre. It features a putto blowing bubbles, next to him books, a skull, dice, cards, coins, miter, scepter, and other objects that symbolize the pleasure and power that will vanish in time. The opened book closest to the viewer shows a page from **Vicente Carducho**'s *Diálogos de la Pintura*, while in the background a figure pulls the curtains to reveal a Resurrection, warning viewers of the fleeting nature of life and the importance of accepting Christ to ensure the salvation of the soul. After completing this work, Valdés Leal traveled to Madrid, returning in 1669. Three years later, he executed his most notable commission, the *Hieroglyphs of Our Last Days* in the chapel of the Hospital de la Caridad, where he worked alongside Murillo. Valdés Leal died in Seville in 1690.

VANITAS. In art, the term *vanitas* (vanity) refers to a theme that reminds viewers of the transience of life and of the importance of living righteously to ensure salvation. It stems from a verse in Ecclesiastes (12:8) that reads, "Vanity of vanities, all is vanity" (*Vanitas vanitatum, omnia vanitas*). Some of the most common elements included in these works are wilting flowers, decomposing fruits, half-eaten foods, skulls, hourglasses, extinguished pipes, and bubbles. The theme was particularly popular in the Netherlands, where Protestantism had eliminated the need for religious imagery. Therefore, the **genre** became a way to impart

disguised religious lessons within scenes of everyday life. *See also* MEMENTO MORI.

VAULT. A vault is an arched ceiling built of brick, stone, or concrete, this last material being the most effective since it forms a solid, rigid, surface that requires fewer internal supports and allows for greater expanses. There are different types of vaults. A barrel vault is a tunnel-like, semi-cylindrical ceiling, in essence an uninterrupted series of arches placed one behind the other. It requires thick, continuous walls to rest upon and resist its thrust. The simplest of vaults, this type has existed since antiquity, with examples found in Egyptian constructions, such as the granaries built by Rameses II in Thebes. A groin vault or cross vault is composed of two intersecting barrel vaults at right angles. Its advantage is that it requires less construction material and labor than the barrel vault and allows for the inclusion of windows on the sides to provide lighting into the interior of the structure it covers. Also, its weight is supported by pilasters rather than continuous walls. This vaulting method has also existed since antiquity, the vaults found in the Roman Baths of Caracalla providing one example. Groin vaults can be ribbed. The ribs, placed at the intersections of its various segments, serve to reduce the number of wooden supports needed during construction. They also lighten the thickness of the groin vaults, therefore allowing for larger windows. Visually, their repetition adds a rhythmic quality to the building. This vault type was developed during the medieval era and can be found in the Church of St. Étienne at Caen. Pointed ribs, common to Gothic architecture, provide greater stability than the rounded ribs of Romanesque construction, as in, for example, the Abbey Church of St. Denis. A six-partite vault is composed of six segments and ribbed. Notre-Dame in **Paris** features this system in its **nave**. A fan vault is a British Gothic development consisting of ribs that rise from the walls and radiate to form a fan-like pattern. This type is found in the cloister of Gloucester Cathedral and King's College Chapel in Cambridge. A **dome** is another type of vaulting. This is a semicircular structure that sits on a drum or is carried by **pendentives**. The earliest domes were constructed by using a series of horizontal rings that diminished in size as they rose, as in the Mycenaean Treasury of Atreus that features a beehive dome. The Romans perfected the construction of domes by using concrete, these usually placed above a drum. Byzantine architects devised pendentives to allow the enclosure of a square opening with a hemispherical dome.

VAUX-LE-VICOMTE, MAINCY (1657–1661). **Louis Le Vau** received the commission to build Vaux-le-Vicomte from Nicolas Fouquet, **Louis XIV's** minister of finances. It represents his most important private commission. The building is a freestanding block with a projection in the center of each façade. The central bay in the garden façade is oval, marked by a **triumphal arch** motif composed of triple arches on both the lower and upper stories, and capped by a **pediment**. This central bay also features a massive **dome** and lantern. The outer pavilions move forward and are capped by heavily pitched roofs. On the court façade, Le Vau used a triple-arched portico, from which protrude two concave arms. This curvilinear movement has its roots in Italian Baroque architecture and makes clear that Le Vau was aware of **Pietro da Cortona's Santi Luca e Martina** (1635–1664), **Gian Lorenzo Bernini's Sant'Andrea al Quirinale** (1658–1670), and **Francesco Borromini's San Carlo alle Quattro Fontane** (1638–1641, façade 1665–1676), all in **Rome**. The main entrance to Le Vau's building leads to a rectangular vestibule with a staircase on either side. From there one reaches the oval grand salon. The rooms on the east wing were to be used as the apartments of the king during his visits to Vaux-le-Vicomte, while the west wing contained Fouquet's apartments. The interior was lavishly decorated by **Charles Le Brun** and others. Le Brun based his decorations on those by Cortona in the Palazzo Pitti, Florence, particularly the **Planetary Rooms**. The gardens were also carefully planned and executed by the famed landscape designer André Le Nôtre. These featured symmetrical patterns created with mathematical precision and made to simulate embroidery designs. They were arranged in a series of terraces that gradually descended to a small valley. Upon the building's completion, Fouquet invited the king and other guests to celebrate its inauguration. Soon thereafter, Fouquet was arrested for misappropriation of funds and the king hired Le Vau, Le Brun, and Le Nôtre to build and decorate for him the Palace of **Versailles** and its gardens. With this, Vaux-le-Vicomte marked a new trend in palace building and decoration, one that entailed the collaborative effort of various artists.

VELÁZQUEZ, DIEGO (1599–1660). The Spanish painter Diego Velázquez was born in Seville to a family with claims to Portuguese nobility. His teacher was **Francisco Pacheco**, who had interests in art theory and learning. In this environment, Velázquez came into contact with scholars and poets and, in 1618, married Pacheco's daughter, Juana.

During his early career in Seville, Velázquez painted mainly *bodegones*, scenes from everyday life with a distinctly Spanish flavor. Examples are the *Old Woman Cooking Eggs* (1618; Edinburgh, National Gallery of Scotland) and the *Water Carrier of Seville* (1619; London, Wellington Museum). These works were rendered in the Caravaggist style Velázquez would have adopted from **Francisco Ribalta**. Copies of **Caravaggio**'s works were also available in Spain for him to study. The three-quarter figures that occupy most of the pictorial space, their non-idealization, the dark background, crisp contours, and objects of varying textures are all Caravaggist elements. In the *Old Woman Cooking Eggs*, the female is making garlic soup, a typical Spanish dish. She has just added the final ingredient, the eggs that Velázquez showed as about to congeal. The *Water Carrier* depicts a character often seen in the streets of Seville: a humble peddler of advanced age in torn clothes offering a glass of water to a customer. To this period in Velázquez's career also belongs the portrait of *Madre Jerónima de la Fuente* (1620; Madrid, Prado), a nun who passed through Seville on her way to the port city of Cadiz to embark on a boat that would take her to establish a convent in the Philippines. She would become the first female missionary to that region, and the painting by Velázquez was intended to commemorate this important event. A long inscription on the lower portion of the painting explains the details of her mission. Velázquez showed Madre Jerónima standing against a background that only includes a line to separate the ground from the wall, a common element in his early paintings. She holds a large crucifix in one hand and her book of devotions in the other. These objects are presented as the weapons she will use to effect conversions. It took Madre Jerónima 20 years to obtain permission for her mission, and Velázquez was able to capture her determination and strong will quite effectively.

In 1622, Velázquez went to Madrid in the hopes of becoming King **Philip IV**'s court painter. There he rendered the portrait of the poet *Luis de Gongora*, now in the Museum of Fine Arts in Boston. He was unsuccessful in obtaining a royal post, yet in the following year he was called back to court to paint the king's portrait (now lost). The work was a complete success and Velázquez was appointed royal painter. At court, he devoted himself primarily to portraiture, abandoning **genre** painting altogether. He did, however, render some mythologies and religious images. At the royal palace, Velázquez is known to have studied the works in the king's collection, including the many paintings by Titian. As a

result, he loosened his brushwork and began incorporating landscape settings into some of his works. An example is *Los Borrachos* (1628; Madrid, Prado), where the reclining **satyr** is a figure taken directly from Titian's bacchanals. This was Velázquez's first mythological scene and, though the satyr was inspired by the Italian precedent, the work in general has a Spanish flavor in that **Bacchus** is shown as a Spanish peasant type. Also, the overall theme of the painting is not the Italian philosophical metaphor for drunkenness as a means to achieve proximity to the divine, but rather drunkenness as a way to forget the miseries of life, if only for a short while. When Velázquez rendered this work, **Peter Paul Rubens** arrived in Madrid, sent there on a diplomatic mission by Archduchess Isabella of Flanders, the Spanish king's aunt. It was Rubens who encouraged Velázquez to study the art of the Venetian masters, including Titian, in the king's collection.

In 1629, Velázquez traveled to Italy, spending most of his stay in **Rome**, but also visiting Genoa, Venice, and Milan. The trip resulted in his acquiring greater artistic confidence and improved technical abilities, as seen in his *Joseph's Bloody Coat Brought to Jacob* (1630; El Escorial, Monastery of San Lorenzo) and *Forge of Vulcan* (1630; Madrid, Prado). These works feature a greater number of figures than his earlier renditions. They exist in fully developed spaces rendered in logical perspective. Also, the depiction of emotions is more successful, achieved through the figures' emphatic gesticulations and grimaces.

In 1635, Velázquez painted his famed *Surrender of Breda* (Madrid, Prado) for the Hall of Realms in the Royal Palace of El Buen Retiro in Madrid. This room, used for celebrations, was decorated between 1633 and 1635 under Velázquez's direction. He granted commissions for histories that depicted the victories of the Spanish monarchy to various masters, including **Francisco de Zurbarán** and **Juan Bautista Maino**, and he himself contributed the *Surrender of Breda*, which depicts the victory of the Spanish Armada, led by the Genoese Captain Ambrogio Spinola, marquis of Balbases, against the Dutch forces of first Maurice of Nassau and then **Frederick Henry** that resulted in the capture of the fortress of Breda in north Brabant. Velázquez also rendered five portraits of the royal family to be hung alongside these works. These include the equestrian portraits of *Queen Margarita*, *Philip IV*, and *Prince Baltasar Carlos* (all 1634–1635; Prado, Madrid). To these years also belong his *Mars* (1638; Madrid, Prado), painted for the decoration of the Torre de la Parada, the royal hunting lodge; *Christ on the Cross*

(1638; Madrid, Prado); and *Lady with a Fan* (c. 1640; London, Wallace Collection). The first shows the god of war at the foot of the bed he shared with **Venus** before being discovered by her consort, Vulcan. The second is one of the few religious works rendered by Velázquez and was intended as an iconic devotional image. The last is believed to depict a *tapada* (covered one), one of the women in 17th-century Spain who covered themselves completely with a black veil that gave them the anonymity needed to enjoy temporary freedom from societal constraints. Velázquez's portrait of *Philip IV at Fraga* (1644; New York, Frick Collection) shows the monarch with baton of command in hand and emphasizes his elegant costume, a reflection of his monarchic position. In this painting, the choppy strokes applied at great speed, typical of the artist's mature style, are clearly seen.

In 1648, Velázquez made a second trip to Italy, sent by Philip IV to acquire antiquities for the royal collection. While there, Velázquez painted a portrait of his slave *Juan de Pareja* (New York, Metropolitan Museum of Art) and Pope **Innocent X** (Rome, Galleria Doria-Pamphili). The first portrait was exhibited at the Pantheon in Rome, where it was well received and gained the artist entry into the **Accademia di San Luca**. In the second depiction, the dominant color is red, set off by the pope's crisp white alb and the letter he holds in his hand. The shimmering effect of the pontiff's cape contrasts with the soft fibers of the velvet chair and visually enlivens the work. Velázquez is believed to also have rendered the *Rokeby Venus* (1648; London, National Gallery) while in Italy. The work was intended for Gaspar Méndez de Haro, marquis of Carpio and Heliche and nephew of **Gaspar de Guzmán y Pimentel**, count duke of Olivares, Philip IV's minister. It was listed in his collection in 1651, hanging on the ceiling above a bed. Though the painting was clearly intended as a private erotic image, Velázquez ensured the model's anonymity to preserve her honor. The work is based on a Greek Hellenistic recumbent *Hermaphrodite* figure Velázquez purchased in Rome for the king's collection.

In the mid-1650s, Velázquez created his two most notable works, the *Fable of Arachne* and *Las Meninas* (both 1656; Madrid, Prado). The *Fable of Arachne* is a mythology from **Ovid's Metamorphoses** witnessed by Spanish ladies. In the foreground, women card wool in preparation for weaving. That Minerva took a common material (wool) to create her tapestry in the same way as the artist uses paint to render a masterpiece is made to speak of the nobility of painting and to cast

the artist as gifted. *Las Meninas* shows Velázquez himself engaged in the act of painting in front of a large canvas, perhaps a portrait of the Infanta Margarita, Philip IV's daughter, who appears in the foreground with her maids of honor, dwarfs, chambermaids, and other attendants. The reflection in the background mirror is that of the king and his consort, which raises questions as to whether the artist is in fact painting the portrait of Margarita or the royal couple. The scene takes place in the artist's studio, meaning that royals come to him for their portraits, again denoting the ennobling of the act of painting and the master's own social standing. Velázquez, in fact, tried for years to have his status as a member of the lesser nobility officially recognized. It was not until 1659 that he finally achieved this. As legend has it, at the time, the king himself painted the cross of the Order of Santiago to which only nobles could belong onto the costume Velázquez wears in the painting.

Velázquez is considered the greatest of the Spanish Baroque masters and continues to exert his influence in our era. His *Las Meninas* was voted in 1985 the world's greatest painting by a group of artists and critics. Pablo Picasso's *Las Meninas* (1957; Barcelona, Museu Picasso) and Salvador Dalí's *Velázquez Painting the Infanta Margarita with the Lights and Shadows of His Own Glory* (1958; private collection) are modern homages to Velázquez that cast him as the founder of a long line of Spanish painters up to the 20th century. Francis Bacon's *Study after Velázquez' Portrait of Pope Innocent X* (1953; Iowa, Des Moines Art Center) also speaks of the impact of the Spanish master's art that has lasted for more than four centuries.

VENUS. The Greek name of the Roman goddess Venus is Aphrodite. She is the goddess of love and beauty and the mother of **Cupid**. Born from the foam produced by the severed testicles of Uranus that Saturn threw into the sea, Venus was brought to the shores of Cythera, her sacred island, on a seashell. Frustrated by her rejection, **Jupiter** married her off to the deformed Vulcan, but, in spite of their union, Venus had many illicit affairs with gods and mortals. One of her great loves was Adonis, who was gored by a wild boar during a hunt. Their passionate affair is the subject of **Francesco Albani's** *Venus and Adonis* (c. 1618; **Rome**, Galleria **Borghese**) and **Annibale Carracci's** painting of the same subject (c. 1595) in the Vienna Kunsthistorisches Museum. Her indiscretion with Mars was depicted by **Nicolas Poussin** in 1629 (Boston, Museum of Fine Arts). The event afterward is the subject of Annibale's *Venus*

Adorned by the Graces (1594–1595; Washington, D.C., National Gallery), when she awaits Vulcan's return after collecting the adulterer's fee from Mars. In Annibale's **Farnese Ceiling** (c. 1597–1600; Rome, Palazzo **Farnese**), Venus is shown pondering on whether to give in to Anchises's advances. The product of their union was Aeneas, the hero of **Virgil's Aeneid**. In Poussin's *Venus Presenting the Arms to Aeneas* (1639; Rouen, Musée des Beaux-Arts) the goddess gives to her son the weapons Vulcan forged that led to his success in his battle against Turnus. Venus entered a contest with **Minerva** and Juno judged by Paris, to whom she promised Helen of Troy if he chose her as the fairest of the three. Paris awarded her the Golden Apple. This is the scene depicted by **Peter Paul Rubens** in 1600 and again in 1639, both works now in the London National Gallery. *See also JUDGMENT OF PARIS.*

VERMEER, JOHANNES (1632–1675). The Dutch painter Johannes Vermeer was born in Delft to a silk weaver, innkeeper, and art dealer. Eventually, Vermeer would become an art dealer himself. In 1653, he married Catherine Bolnes, a Catholic, and it is believed that he converted to Catholicism at this time. In the same year, he entered the Guild of St. Luke, the local association of painters, and was elected twice as its officer, evidence of the respect he earned from his contemporaries. Little information exists regarding his training, although some scholars have proposed that Leonaert Bramer was his teacher. Only about 35 paintings are firmly attributed to Vermeer; the authenticity of a handful of works is currently being disputed. He began his career by painting large-scale histories, as his *Diana and Her Companions* (1653; The Hague, **Mauritshuis**) reveals. Some of the elements of Vermeer's mature style are already present in this painting, such as the stillness of the moment, the lack of interaction between the figures and the viewer, the detailed description of objects and textures, and the use of large planes of color and intense hues. *Christ in the House of Mary and Martha* (c. 1655; Edinburgh, National Galleries of Scotland) and the *Procuress* (1656; Dresden, Gemäldegalerie) show Vermeer's adoption of the **Caravaggist** style from **Hendrick Terbrugghen**, particularly the figure types and still-life elements. Some scholars believe that the man shown in the extreme left in the *Procuress* is Vermeer himself, one of the few figures in his oeuvre to interact with the viewer.

By the late 1650s, Vermeer began rendering images in a smaller scale that presented a single figure in an interior setting, usually by a win-

dow. He abandoned the dark Caravaggist backgrounds, opting instead for lighter ones, this in response to the art of **Carel Fabritius**, then the leading painter in Delft. In fact, his interior spaces now featured a flood of bright light that modulated the various surfaces. He also began to apply a thick **impasto** onto his canvases, using a pointillé technique (paint applied in a series of dots) that granted a scintillating quality to his works. His *Maid servant Pouring Milk* (c. 1660; Amsterdam, Rijksmuseum) includes these new elements adopted by Vermeer. In this work the emphasis is on textures, so much so that the wall behind the woman features nailholes and other imperfections. On the loaves of bread in the basket in the foreground are small dots of light that add a visual richness to the painting. These dots have been viewed by scholars as an indication that Vermeer worked with a camera obscura, a precursor of the modern photographic camera, explaining that they are the unresolved light nodes or circles of confusion seen when looking through this apparatus. Vermeer's neighbor was Anthony van Leeuwenhoek, a lens grinder today considered the father of microbiology, who may have provided Vermeer with the necessary lenses for his task. The flickering effects on the surface of Vermeer's *View of Delft* (c. 1661; The Hague, Mauritshuis) also point to his use of a camera obscura not only for the light nodes, but also for the wide-angle view and dramatic perspective.

In the mid-1660s, Vermeer's compositions became more geometric, with an emphasis on vertical and horizontal planes and figures pushed into the background. Examples are his *Woman at a Virginal* (*The Music Lesson*; c. 1665; London, Royal Collection) and *The Concert* (c. 1665; stolen in 1990 from Boston, Isabella Stewart Gardner Museum). Although at first glance these paintings seem to present individuals simply playing music, there is an underlying theme in both that is charged with sexual content. The musical instruments on the floor refer to sexual partnership, while the painting within each painting adds to the erotic tone. In the *Woman at a Virginal* is Christiaen van Cowenbergh's *Roman Charity* (*Pero Suckling Cimon*), a representation of the charity of a daughter toward her imprisoned father who was sentenced to die from hunger, here meant to denote imprisonment by love. In *The Concert* is **Dirck van Baburen's** *Procuress*, suggesting that the woman in Vermeer's painting is a high-class prostitute and the man, dressed in military attire, the customer. These paintings within the paintings were owned by Maria Thins, Vermeer's mother-in-law. Vermeer's *Allegory of Painting* (c. 1667; Vienna, Kunsthistorisches Museum) takes place in the same room

as the *Woman at a Virginal* and includes the same emphasis on verticals and horizontals, light entering from the left, the pointillé technique, and thick impasto. The allegorical figure of Clio, muse of history, and objects that constitute the attributes of other muses indicate that the work seeks to place the art of painting among the liberal arts and to argue for the higher social placement of the artist who requires not only artistic skill, but also learning in order to carry out his task.

By the 1670s, Vermeer's style changed to a dry, stiff mode of representation, his *Allegory of Faith* (c. 1673; New York, Metropolitan Museum of Art) illustrating this late phase in his career. The work is now theatrical, relating more closely to Italian rather than Dutch examples. The figure, in an overly dramatic pose, follows Cesare Ripa's prescription for the depiction of Faith in the *Iconologia*, translated into Dutch by Dirck Pers in 1644. Vermeer's interest in optics, sparked by his association with Leeuwenhoek, is seen here in the masterful rendering of the reflections on the crystal sphere that hangs from the ceiling.

After Vermeer died in 1675, he fell into oblivion and was only rediscovered in 1866 when the French art critic Théophile Thoré-Bürger published an essay on the artist. Vermeer is now categorized as one of the greatest Dutch masters of his era.

VERSAILLES. Versailles, about 17 kilometers from **Paris**, was built for **Louis XIV of France** in a swampy area that proved to be a difficult site for construction and, therefore, became quite costly. The project included a palace, gardens, and town. Three radiating avenues, the central one leading to Paris, converge at the palace courtyard. From the palace's garden façade is a large central path that leads to the Bassin d'Apollon. From here departs the Grand Canal that stretches more than a mile, a structure that brought water from the River Seine to an area where it had previously been in short supply. For the palace itself, the architects were first **Louis Le Vau** and later **Jules Hardouin-Mansart**, while the decoration was directed by **Charles Le Brun**. A small château already existed on the site that served as a hunting lodge, built for **Louis XIII** in 1624 of brick and stone and consisting of a court surrounded by the *corps-de-logis* (main body) and two wings. When Louis XIV ascended to the throne, he asked Le Vau to make some small alterations to the château and to add two wings to its forecourt. Then, in 1669, he commissioned Le Vau to envelop the structure in a new building, leaving the original court front, but masking the garden façade. Le Vau's design

for the garden façade was based on an Italianate villa and consists of 25 bays, the middle 11 set back on the first story. The ground floor is **rusticated**, and the upper level articulated with Ionic pilasters and columns and capped by an attic that features a balustrade and statues above, these borrowed from **Gian Lorenzo Bernini**. In 1678, Hardouin-Mansart filled in the receding bays to create the Galerie des Glaces (Hall of Mirrors). He also added lateral wings that tripled the width of the façade and, unfortunately, destroyed the harmonious proportions of Le Vau's original design.

The Galerie des Glaces interior is approximately 240 feet long and is flanked by two rooms, the Salon de la Guerre and Salon de la Paix, also by Hardouin-Mansart. The gallery's barrel **vault** was painted by Le Brun (1679–1684) with images that glorified the king. The walls feature white and colored marble, as well as gilded bronze. A continuous row of windows opens onto the garden, while on the opposite wall are large mirrors that reflect the light and visually extend the space. The Staircase of the Ambassadors, designed by Le Vau and his assistant, François d'Orbay, decorated by Le Brun and built in 1671–1680, is no longer extant since it was destroyed to make way for further additions. It is, however, known through a print and contemporary descriptions. This was the official entrance to the palace and was meant to impress visitors. The broad first flight of stairs led to a landing that included a fountain and a bust of the king. From there, two flights at either side led to a gallery above, the space illuminated by a skylight, which was then considered a major innovation. The walls were paneled with colored marble and painted with illusionistic scenes, some made to look like tapestries, illustrating Louis XIV's victories witnessed by representatives of the four corners of the world. The ceiling included symbols of the continents and allegories praising the virtues of the king. The entire decoration of the palace's interior was based on the theme of **Apollo**, the sun god, with whom Louis XIV identified. Seven rooms in the king's and queen's apartments were named after the planets. The decorations in the king's suites dealt with the actions of ancient heroes as related to the planets and the monarch's actions. These culminated with the Salon d'Apollon, used as the throne room. Here **Charles de la Fosse** painted on the ceiling *Apollo in a Chariot Pulled by Horses*, accompanied by the four seasons, a scene representing the rising of the sun and its trajectory through the firmament that served as a metaphor for Louis the sun king, as he called himself. In the queen's apartments, the images represented

the actions of ancient heroines, again in relation to the planets. Some of these rooms were destroyed when Mansart built the Galerie des Glaces and Salons de la Guerre and de la Paix. The Chapel at Versailles, built in 1689–1710, is also by Hardouin-Mansart. It is two stories high. The lower level, meant for use by members of the royal court and the public, is low and arcaded, while the upper level contains the royal pew at the west end and is taller and articulated with a Corinthian colonnade. It features an illusionistic ceiling rendered by **Antoine Coypel** in 1709.

The garden was designed by André Le Nôtre in the 1660s. It was used for outdoor *fêtes* (festivals) hosted by the king, as well as theatrical productions, firework displays, and dinner parties by torchlight. It includes the Grotto of Thetis, for which **François Girardon**'s famed *Apollo Tended by the Nymphs of Thetis* was intended. It also features Le Nôtre's usual hedges, cut with geometric precision, and hundreds of fountains and statues. The Grand Trianon was built in the gardens by Hardouin-Mansart in 1687 to function as a place of repose for the king when he wished to escape the ceremony of the court. It replaced the Trianon de Porcelaine, a pavilion designed by Le Vau (built in the 1670s) and covered with china tiles.

From 1682, Louis used Versailles as the official royal court and government seat of France. Versailles became an expression of the king's absolutist policies and his view of himself as supreme ruler. It is the greatest example of French Baroque opulence and represents one of the most successful products of French artistic collaboration. *See also* COYSEVOX, ANTOINE; PUGET, PIERRE; VAUX-LE-VICOMTE.

VIGNOLA, GIACOMO BAROZZI DA (1507–1573). Though Giacomo da Vignola was primarily a Mannerist architect, his importance to the history of Baroque architecture lies in the fact that he was the one to have designed the first true **Counter-Reformatory** church, **Il Gesù** in **Rome** (1568–1584). Vignola was trained in **Bologna** and moved to Rome in 1530. In 1540, he went to France, where he worked for Francis I at Fontainebleau alongside Francesco Primaticcio and Sebastiano Serlio. He returned to Italy in 1543, and, at Giorgio Vasari's recommendation, was appointed official architect to the papacy by Pope Julius III in 1550. For the pope he built the Villa Giulia in Rome (1550–1553). He was also the architect of the Villa **Farnese** in Caprarola (1559–1573) and the Church of Sant'Andrea in Via Flaminia, Rome (1552–1553), the first religious structure to feature an oval **dome**. In 1562, he published

his treatise titled *Regole delli cinque ordini d'architettura* (*Rules on the Five Architectural Orders*) on the **classical** orders and proportions, inspired by **Vitruvius's** *De architectura*. His *Due regole della prospettiva pratica* (*Two Rules of Practical Perspective*) was published posthumously in Bologna in 1583.

VIGNON, CLAUDE (1593–1670). Born in Tours, France, the painter Claude Vignon trained with the Mannerist Jacob Bunel in **Paris**. He was in **Rome** from 1610 till 1623, adopting the **Caravaggist** mode. In this regard, he also may have been influenced by **Rembrandt**, whom Vignon knew personally, as evidenced by extant correspondence. In fact, Vignon was also an art dealer and he sold Rembrandt's works in France. Vignon's *Martyrdom of St. Matthew* (1617; Arras, Musée des Beaux-Arts), *Death of a Hermit* (after 1620; Paris, **Louvre**), *Adoration of the Magi* (1624; Paris, Church of Saint-Gervais), and *Croesus Receiving Tribute from a Lydian Peasant* (1629; Tours, Musée des Beaux-Arts) provide examples of his Caravaggist style. They feature crude figure types that occupy most of the pictorial space, still-life objects that serve as *vanitas* elements, and a sense of drama that evokes emotive responses from viewers. The color palette and spontaneous brushwork are reminiscent of the art of Rembrandt, his teacher Pieter Lastman, and Adam Elsheimer, who influenced the latter.

VIRGIL (PUBLIUS VERGILIUS MARO; 70–19 B.C.E.). Virgil is considered the most important poet of the ancient Roman era, and his influence in literature and the arts is still felt today. Only a few details of his life are known. He was born in a small village near Mantua to a well-to-do family of landowners and educated in Cremona, Milan, and **Rome**. In this last city, he studied medicine, mathematics, law, and rhetoric. Civil war in 49 B.C.E. caused by conflicts between Julius Caesar and Pompey forced Virgil to flee from Rome to Naples, where he studied with the Epicurean philosopher Siro and began his career as a poet. He composed his *Eclogues* in 39 B.C.E. and the *Georgics* ten years later. The first consists of ten poems on the pastoral life and the second, dedicated to the Roman statesman Gaius Maecenas, is on agriculture and animal husbandry as a metaphor for politics. With Emperor Augustus's backing, Virgil wrote his greatest masterpiece, the *Aeneid* (c. 30–19 B.C.E.), an epic poem intended to build upon Homer's *Iliad* and *Odyssey* that combined history and mythology. It tells the story of

Aeneas and his efforts to found Italy for his peoples, a metaphor for Emperor Augustus's reestablishment of Rome's peace and prosperity after decades of turmoil. Aside from making such a political statement, the poem also sought to legitimize the Julio-Claudian dynasty to which the emperor belonged by casting him as a descendant of the heroes and gods of Rome and Troy. Virgil died from a fever while journeying to Greece. He supposedly left instructions to have the *Aeneid* destroyed upon his death, but Emperor Augustus ordered that the request be ignored and had the poem published.

VIRGIN MARY. The Virgin Mary, the most highly regarded of saints, was a Jewish woman from Nazareth whom the New Testament in the Bible declares to be the mother of Jesus. The Bible also states that she conceived him miraculously through the intercession of the Holy Spirit. Her first appearance in the Bible is during the **Annunciation**, when the archangel Gabriel comes to her and pronounces that she is with child. This is one of the most common scenes in art, with **Orazio Gentileschi's** version of c. 1623 (Turin, Galleria Sabauda) and **Bartolomé Esteban Murillo's** of c. 1660–1665 (Madrid, Prado) providing two outstanding examples. The details of Mary's childhood are given in the **Apocrypha**. She was the daughter of Joachim and Anne, who conceived her in old age. Her **birth** was depicted by **Simon Vouet** in c. 1620 (**Rome**, S. Francesco a Ripa). At three, she was brought to the Temple of Jerusalem to be dedicated to the service of God. Her **presentation in the Temple** is the subject of **Eustache Le Sueur's** painting of 1640–1645 in the Hermitage Museum at St. Petersburg, while her **education** was depicted by **Jean Jouvenet** in 1700, the work now in the Uffizi Gallery in Florence. Mary was betrothed to **Joseph** when the angel Gabriel made his announcement, her **marriage** depicted by **Philippe de Champaigne** in 1644 (London, Wallace Collection). Having heard the good news of her pregnancy, she visited her cousin Elizabeth and found out that she too was with child; her son, conceived in old age, was **St. John the Baptist**. **Federico Barocci** depicted the **Visitation** in 1586 for the Cappella Pozzomiglio in Santa Maria in Vallicella, the church in Rome also known as the Chiesa Nuova. When Christ was born, Herod, who felt threatened by the announcement of a new king, ordered that all the children in his kingdom aged two and under be **massacred**, as **Guido Reni** depicted in 1611 (**Bologna**, Pinacoteca Nazionale). Joseph took the Holy Family to Egypt to save

the Christ Child from certain death. The **flight into Egypt** is the topic of **Annibale Carracci's** landscape in the Galleria Doria-Pamphili (c. 1604) and Murillo's painting (1650) in the Budapest Szépművészeti Múzeum. At the crucifixion, Christ placed Mary in the care of St. John the Evangelist. She was present when the **Apostles** began to speak in tongues. The moment, known as **Pentecost**, was the subject of Jouvenet's rendering in the **apse** of the royal tribune of the Chapelle Royale at **Versailles** (1709). The Apostles were at her side during her **dormition**, a scene **Caravaggio** depicted as an actual death (*Death of the Virgin*; 1605–1606; **Paris, Louvre**), and **Assumption**, as the example of **Peter Paul Rubens** in Antwerp Cathedral (1625) illustrates. The concept of the Virgin's **Immaculate Conception** was declared dogma by the Church in 1854, though it had already gained tremendous popularity in the Renaissance and Baroque eras, particularly in Spain, where the subject was often depicted. **Diego Velázquez's** rendition of 1619 (London, National Gallery) provides one of many examples.

VISITATION (1586). Rome, Santa Maria in Vallicella. **Federico Barocci's** *Visitation* is one of his most notable works. Meant for the Cappella Pozzomiglio in Santa Maria in Vallicella, known as the Chiesa Nuova, the work relates the story told in Luke 1:39–57 of the **Virgin Mary** going to the house of her cousin, St. Elizabeth, to give her the news that she is pregnant with the Christ Child. Elizabeth informs her that she too is with child, her son being **St. John the Baptist**. Barocci depicted the subject as a tender moment between the two women, meant to evoke emotive responses from viewers. The use of pink by the artist on the garments and flesh soften the scene further, while the common figure types facilitate the identification by the everyday faithful with the scene's protagonists. Two sharp diagonal lines formed by the arrangement of the figures lead our eyes to the main event. Barocci delivered the work from Urbino to **Rome** in 1586. It was so well received that individuals lined up for three days to view it. **St. Philip Neri**, the founder of the Oratorians, for whom the Chiesa Nuova was built, is said to have experienced an ecstatic rapture while in front of the work. The painting by Barocci was intended to function as part of a larger whole. St. Philip Neri conceived the decoration of the Chiesa Nuova as a coordinated program. The altars in the **apse**, **transept**, and five chapels on either side of the **nave** were to depict “the mysteries of the Virgin,” as St. Philip himself described, based on the prayers of the rosary for which he held particular devotion.

His intention was to provide the Oratorians and visitors to the church with images that aided in their religious contemplation.

VITRUVIUS (MARCUS VITRUVIUS POLLIO; c. 80–25 B.C.E.).

Vitruvius was a Roman engineer and writer who penned the only architectural treatise from antiquity to have survived. Titled *De architectura* and dedicated to Emperor Augustus, Vitruvius's patron, the treatise provides information on ancient city planning, building materials, temple construction, public and private buildings, hydraulics, and military machinery. It also discusses the three classifications of the ancient orders (Doric, Ionic, Corinthian) and explains their derivation, use, proportions, and symbolism. Nothing like it was produced again until the Renaissance era, when Leon Battista Alberti, inspired by Vitruvius, wrote his *De re aedificatoria* (c. 1443). Though *De architectura* was known throughout the Middle Ages, it was not until the Italian humanist Poggio Bracciolini found an original manuscript version from the ninth century in the Monastery of St. Gall, Switzerland, in 1414 that interest in the principles of ancient architecture increased in great measure. In 1486, the first printed volume of Vitruvius's treatise was published and, in 1511, an illustrated edition was also made available. The nobleman Daniele Barbaro, who was keenly interested in antiquity, translated the text from Latin to Italian in 1556 and added his own commentaries, this volume accompanied by illustrations carried out by the Venetian architect Andrea Palladio. Until the 18th century, Vitruvius's text was one of the main sources consulted by architects. **Inigo Jones** was one of those masters to have been deeply influenced by Vitruvius, as demonstrated by his design for the Church of St. Paul (beg. 1631), the first **classical** church to be built in England, its **pedimented** portico taken directly from *De architectura*.

VOUET, SIMON (1590–1649). Simon Vouet is one of the most notable and influential painters from the French Baroque era. He was born in **Paris** to a bourgeois family; his father, Laurent, a minor painter employed at the French court, gave him his early training. Vouet first worked as a portraitist and, in 1604, at age 14, was called to England to render the portrait of a French lady. Then, in 1611, he accompanied the French ambassador Achille de Harlay de Sancy to Constantinople, where he remained for a year, painting portraits of Sultan Achmet I. All of these works from his early career are unfortunately lost. Armed

with letters of recommendation addressed to **Marie de' Medici's** ambassadors and ministers in Italy, Vouet went from Constantinople to Venice in 1613 and, in the following year, to **Rome**, where he supported himself financially through a pension from the French crown. His trips to Naples, Genoa, Modena, and **Bologna** in 1620–1622 allowed him to study the major collections in these Italian artistic centers. In Genoa, he worked for the nobleman Paolo Orsini and the Doria family. Having returned to Rome, in 1624 he was elected president of the **Accademia di San Luca**, a great honor for a foreign master. His patrons in Rome included **Cassiano dal Pozzo**, Cardinal **Francesco Maria del Monte**, the **Sacchetti**, and the **Barberini**. Among his acquaintances was the poet **Giambattista Marino**. The fact that many of his early paintings are lost has hindered the tracing of his artistic development and proper reconstruction of his early chronology.

When Vouet arrived in Rome, **Caravaggism** was the most popular mode of painting; therefore, in his desire to attract patrons, he adhered to this style. Examples of this phase in his career are *St. Jerome and the Angel of Judgment* (c. 1625; Washington, D.C., National Gallery), the *Angel with the Lance* and *Angel with the Cloak and Dice* (both c. 1618; Naples, Museo Nazionale di Capodimonte), the *Birth of the Virgin* (c. 1620; Rome, San Francesco a Ripa), and the *Clothing of St. Francis* and *Temptation of St. Francis* (both 1622–1624; Rome, San Lorenzo in Lucina). The first shows St. Jerome being reminded in a vision of the Last Judgment and the temporality of life. It recalls Caravaggio's *St. Matthew and the Angel* in the **Contarelli Chapel** (1602) not only in subject, but also in the emergence of the figures from a dark, undefined background, their rendering in the colors normally associated with the art of Caravaggio, and the use of theatrical **chiaroscuro**. The *Angel with the Lance* and *Angel with the Cloak and Dice* possess the same elements and are part of a series Vouet rendered of angels holding the **instruments of Christ's Passion**, while the *Birth of the Virgin* in the Church of San Francesco a Ripa, Rome, represents his first public commission. Here, he looked to the depiction of the Virgin Mary in Michelangelo's *Doni Tondo* (c. 1503; Florence, Uffizi) to render the maidservant in the middle of the composition who holds the newborn child. The scenes from the life of St. Francis are in the Alaleoni Chapel in San Lorenzo in Lucina and were commissioned by Paolo Alaleoni. Here, Vouet also painted the scenes on the **vault** that feature saints, musical angels, God the Father, and episodes from the life of the Virgin. The scenes from the

life of St. Francis are on the lateral walls of the chapel. The *Clothing of St. Francis* shows the moment when the saint disrobes to denote that he has rejected his father's wealth to embrace a life of poverty and devotion to God. He kneels before the bishop of Assisi, who will protect him from his father's attempts to convince him to desist from choosing the religious path. The *Temptation of St. Francis* shows the saint triumphing over carnal desire by lying on a bed of hot coals he prepared before receiving the loose Egyptian woman shown in the scene. For St. Francis's pose Vouet again looked to Michelangelo. It is based on one of the Renaissance master's river gods in the Medici Chapel (1519–1534; New Sacristy of S. Lorenzo) in Florence.

By the mid-1620s, Vouet changed his style to the **classicized** mode of the **Carracci** and their followers. The reason for this is that the popularity of Caravaggism had by then waned in Rome, and classicism had emerged as the most fashionable art mode. Vouet replaced the theatrical lighting, crude figure types, and other Caravaggist elements with idealized figure types, a brighter palette composed of the colors used by Raphael and Michelangelo, fully developed backgrounds, and less intense contrasts of light and dark. His *Allegory of the Human Soul* (1624; Rome, Museo Capitolino), which features a **Neoplatonic** subject, and *Time Vanquished by Hope, Love, and Beauty* (1627; Madrid, Prado), an allegory of time as destroyer of all things, show this change in his style, as well as the influence of **Guido Reni**. The female figures now display porcelain-like features and minimal anatomical structure, elements that enhance their grace. Also, poses and gestures are more elegant, draperies flutter and shimmer, and emotions are kept in check.

In 1627, Vouet, who by now had a well-established career, was summoned back to France by **Louis XIII** and appointed *peintre du roi* (the king's painter). He was also given quarters at the **Louvre Palace**. There he established a school of painting where he trained the next generation of French masters, including **Eustache Le Sueur**, **Charles Le Brun**, and **Pierre Mignard**, his studio becoming the locus of dissemination of the official artistic ideology adopted by the French monarchs. He made tapestry designs for Marie de' Medici, the queen mother, and he supposedly taught the king how to paint. Among the works Vouet rendered soon after his return to Paris are *Louis XIII between the Allegorical Figures of France and Navarre* (c. 1627; Paris, Louvre), the *Assumption of the Virgin* (1629; Paris, Saint-Nicolas-des-Champs), and the *Allegory of Wealth* (c. 1630–1635; Paris, Louvre). Later works include *St. Merry*

Liberating Prisoners (c. 1640), painted for the Church of Saint-Merry and showing a miracle effected by the saint at Melun, and the *Presentation in the Temple* (1641; Paris, Louvre), rendered for the high altar of the Novitiate Church of the **Jesuits** in Paris and commissioned by Cardinal **Armand Richelieu**.

Vouet also provided a number of large decorative programs in various Parisian residences, most of which were destroyed. Examples include the decorations he created for the Château de Chilly, commissioned by Antoine Coiffier, marquis d'Effiat, that included the *Rising of the Sun* and *Rising of the Moon*, known through engravings and inspired by the *Aurora frescoes* by Reni in the Casino Rospigliosi-Pallavicini (1613) and **Guercino** in the Casino **Ludovisi** (1621), both in Rome. Vouet also worked in Richelieu's Palais Cardinal, contributing a series of portraits for his Galerie des Hommes Illustres (Gallery of Illustrious Men; most destroyed) and providing the decoration of the chapel (destroyed), and the Hôtel de Séguier, commissioned by Pierre Séguier, Richelieu's protégé. This commission, destroyed in the 19th century, included the decorations of the chapel and two galleries, the upper referencing the spiritual and cultural foundations of civil society and the lower glorifying Richelieu's reign and persona.

When Vouet returned to France in 1627, art in the region was stagnant, the last major movement to have taken place there being the Mannerism of the Fontainebleau School. Vouet revitalized French art by bringing the classicizing Italian visual vocabulary, making it his own, and popularizing it in the region. His mode of painting remained the preferred style in France until the mid-17th century. *See also* FORTUNE-TELLER.

– W –

WAR OF CASTRO. The Duchy of Castro was granted to Pierluigi **Farnese** by Pope Paul III in 1537. A visit by Duke Odoardo Farnese to the papal city in 1639 caused a major rift with the papacy. At the time, Odoardo felt slighted by Pope **Urban VIII** and his family, the **Barberini**, over matters of protocol, so he snubbed them upon leaving **Rome**. The pope retaliated by revoking the Farnese's privileges to export grain from Castro, resulting in their default on interest payments due to their Roman creditors. The creditors demanded the intervention of the pope,

who sent the papal army to seize Castro. In 1642 the pope also excommunicated Duke Odoardo from the Church. In turn, Odoardo allied himself with Florence, Venice, and Modena against the papacy. In 1644, the allied forces were victorious and peace was negotiated in Ferrara, at which time Castro was returned to the Farnese, grain shipment was restored, and the duke's excommunication was revoked. In 1649, during the reign of **Innocent X**, conflicts began once more. Duke Ranuccio Farnese II, Odoardo's son, refused to pay the monies owed to Rome, as agreed upon in the peace treaty of 1644. He also failed to recognize the new bishop of Castro, Cristoforo Giarda, appointed by the pope. Giarda was murdered on his way to his bishopric, and Innocent retaliated by razing the Duchy of Castro and annexing it to the papal states.

WATER CARRIER OF SEVILLE (1619). London, Wellington Museum. **Diego Velázquez** painted the *Water Carrier of Seville* four years before entering the service of King **Philip IV of Spain**. He took the painting with him to the court in Madrid, where it was hung in one of the apartments of the Royal Palace of El Buen Retiro. From there, it was transferred to the Bourbon Palace in the 18th century, and then taken by King Joseph Bonaparte in the early 19th century, when he fled from Madrid. In 1813, the work was seized during the battle of Vitoria and presented by Ferdinand VII to Arthur Wellesley, Duke of Wellington, who had led the allied forces during the confrontation. The work belongs to Velázquez's Sevillian period, when he specialized in *bodegones* painted in the **Caravaggist** style. It shows a character then often seen in the streets of Seville: a humble peddler of advanced age in torn clothes, offering a glass of water to a customer. The *aguador* (water carrier) is also a character often portrayed in the literature of the day, for example in the anonymous picaresque novella titled *El Lazarillo de Tormes* (published in 1554), where the main protagonist works for a while as a water seller. In Velázquez's painting the man is depicted with the same dignity as a priest holding the chalice during the mass. The fact that there are three males in the picture at three different stages of life—one in profile, another in a frontal pose, and the last in a three-quarter turn—suggests the theme of the three ages of man—childhood, adulthood, and old age—common to the Baroque era. Some scholars have suggested that the action of offering a glass for the boy to drink signifies that the old man, who has already experienced life, is giving the young boy a drink from the cup of knowledge. The painting showcases Velázquez's abil-

ity to render varying textures, including the terracotta jugs, the beads of sweat on them, the translucent glass and water, and the fig at the bottom of the glass then thought to possess purifying properties. It also reveals his interest in enriching the surface of the work by applying the paint in various thicknesses.

WATER THEATER, FRASCATI, VILLA ALDOBRANDINI (1602).

Carlo Maderno created the Water Theater behind the Villa Aldobrandini at Frascati, approximately ten miles from the city of **Rome**. Maderno was also charged with completing the villa itself, originally designed and left unfinished by Giacomo della Porta. The Water Theater is, in essence, a semicircular structure or exedra that includes five fountain niches decorated with mythological figures, among them Atlas, Polyphemus, and a centaur. The structure was inspired by the hemicycle fountain, called Canopus, in Hadrian's Villa at Tivoli from the ancient Roman era and the Water Theater designed by Andrea Palladio in the Villa Barbaro at Maser a century earlier. In fact, Maderno owned a copy of Palladio's *Quattro Libri*, where the Villa Barbaro's Water Theater was illustrated. All together, Maderno provided his patrons with three possible projects. The adviser for the iconography was Monsignor **Giovanni Battista Agucchi**, who was a learned individual and an art theorist. Maderno's structure was built before a rising hill. At the top of the hill are two twisted columns decorated with the Aldobrandini insignias and meant to recall the pillars placed by **Hercules** in the Strait of Gibraltar. Water jetted from these columns and cascaded onto a stepped terrace to then emerge above and within the exedra. The exedra itself is articulated with colossal engaged columns and pilasters. An inscription on the hemicycle reads in Latin, "Cardinal **Pietro Aldobrandini** . . . nephew of **Clement VIII**, after restoring peace to Christendom and re-acquiring the Duchy of Ferrara for the Papal States, erected this villa as a place of repose after his work in the city, and brought the water from Mt. Algido." The recovery of Ferrara for the papacy took place in 1598, and the peace to which the inscription refers is that negotiated by the cardinal between France and Savoy in 1601 over the marquisate of Saluzzo in the Piedmont region. The message of political triumph is asserted further in Maderno's structure by the combination of niches and pilasters that recall the architectural elements found in Roman **triumphal arches**. Bringing water into Rome and its surrounding territories was then considered a sign of power, as this was no easy task and

required a major feat of engineering. In fact, the Water Theater featured a complex hydraulic system that caused sound to emerge from Polyphemus's reed pipe and the centaur's horn. The experience of viewing the garden structure, therefore, was meant to stimulate the visual and auditory senses. As visitors exited the villa and walked down a path to arrive at the Water Theater, they were sprayed with water, meaning that the sense of touch also played a role in experiencing Maderno's structure.

WOMAN AT A VIRGINAL (THE MUSIC LESSON; c. 1665). London, Royal Collection. This painting by **Johannes Vermeer** is charged with erotic content. The scene takes place in a bourgeois Dutch household where a woman standing in front of a virginal and playing music is seen from behind. Next to her, on the right, is a man, presumably her music teacher, while behind her is a viola to reference not only musical, but also sexual partnership. The reflection of the woman in the mirror shows that she is gazing at the man as she plays her instrument. On the virginal, an inscription reads, "Music, the companion of pleasure, the cure for sorrow," referencing the pleasures and pains of love. Behind the man is a partial view of a painting depicting a *Roman Charity* (Pero Suckling *Cimon*), a representation of the charity of a daughter toward her imprisoned father, who was sentenced to die from hunger. Here, the scene is meant to denote that the man is also imprisoned, in this case by love. This painting within the painting has been identified as that rendered by the Dutch artist Christiaan van Cowenbergh in 1634, now hanging in the Hermitage Museum in St. Petersburg and then owned by Maria Thins, Vermeer's mother-in-law.

WOMAN WRITING A LETTER (c. 1655). The Hague, Mauritshuis. **Gerard Terborch** rendered this painting during his stay in Delft, where he witnessed, together with **Johannes Vermeer**, an act of surety in 1653, the only evidence of a connection between the two artists. The *Woman Writing a Letter* depicts a woman alone, occupying a restricted space and oblivious of the viewer's presence, elements that Vermeer would also use in his works. The subject of letter writing was quite popular in Dutch Baroque art. This was the era when the Dutch economy depended on mercantilism, and husbands and lovers were often sent abroad for long periods of time. Dutch Baroque paintings such as this, in which a woman is shown writing a letter, usually reference her thinking of her

absent husband or lover. The work reflects the growing level of literacy in 17th-century Holland.

WOMEN BESIDE A LINEN CHEST (1663). Amsterdam, Rijksmuseum. This work was signed and dated by the Dutch painter **Pieter de Hooch**. It shows a woman and her servant arranging newly washed, pressed, and folded linens into a cabinet. The laundry basket is clearly visible in the center of the composition. A child plays *colf* with a stick and ball by the doorway to the right, through which an exterior courtyard is seen, a common feature in de Hooch's art. A figure of Perseus stands above the doorway. As the hero who cut off Medusa's head, he may symbolize the protection of the family by the woman's husband. That the surroundings are comfortable suggests that he is able to provide well for his family. The domestic environment presented is tidy and spotless, alluding to the fact that the wife manages the household efficiently. Her good mothering is also denoted in that her child is content and engages in play. The work, therefore, speaks of domestic virtue, so highly prized in 17th-century Dutch culture.

WREN, SIR CHRISTOPHER (1632–1723). Sir Christopher Wren is one of the most celebrated British architects in history. Born in Wiltshire, he was the son of a cleric and studied science and mathematics at Westminster School; Isaac Newton considered him to be one of the greatest geometers of his time. From 1649 till c. 1665 he dedicated himself to scientific research. In 1657, he obtained a position as an astronomy professor at Gresham College in London. Four years later he joined the faculty of astronomy at the University of Oxford. Wren became involved in architecture in 1662 when he designed the **Sheldonian Theater** (1663–1669) at Oxford to be used for university ceremonies. This was a parting gift to the university from Gilbert Sheldon, Wren's colleague and the institution's chancellor. In fact, many of his commissions came from friends and relatives. The theater is a semicircular structure influenced by the buildings of the 16th-century Italian architects Sebastiano Serlio and Andrea Palladio. Though Wren never traveled to Italy, the architectural treatises of these masters were at the time available for study. Commissioned by his uncle, Bishop Matthew Wren, his next project was the Pembroke College Chapel in Cambridge (1663–1665), also influenced by Serlio, as well as **Vitruvius**. The

structure features four colossal Corinthian pilasters that support an entablature and large **pediment**. Above is a prominent lantern. Since the entrance to the building is from the cloister inside the college, the façade does not include a doorway, but rather a window in the center, flanked by a niche at either side.

From 1665 till 1666, Wren was in **Paris**, a trip that coincided with **Gian Lorenzo Bernini**'s visit. In an extant letter Wren wrote to a friend while abroad, he listed the buildings he studied and also spoke of a meeting with Bernini, at which time the Italian master showed him his design for the east façade of the **Louvre**. Wren commented that Bernini only allowed him to view the design for a short while and that he would have given his skin to have it in his possession. His return to London coincided with the Great Fire that began in a bakery and destroyed most of the city, including approximately 13,000 homes and 87 parish churches. A few days after the disaster, Wren presented to King **Charles II** a plan to rebuild. It was not accepted; however, Wren was made part of the rebuilding commission. Then, in 1669, he was appointed surveyor of the king's works in charge of rebuilding the Custom House and churches of London. The Custom House (1669–1674) has since been destroyed, but is known through an engraving. It showed the influence of French architecture, particularly in the use of pavilions and segmented pediments borrowed primarily from **Jean du Cerceau**. Among the churches Wren built are St. Mary-le-Bow (1670–1671), St. Lawrence Jewry (1670–1676), St. Stephen Walbrook (1682–1687), and **St. Paul's Cathedral** (1676–1710). Most of the churches he built in the 1670s were simple rectangular structures with either a flat or barrel **vault**. St. Mary-le-Bow was based on the Basilica of Maxentius, included in Serlio's architectural treatise. Of the 50 or so churches he built, only about 25 remain. They are rather rough in terms of their design, mainly due to restricted funds and the desire to rebuild quickly to replace the burned structures. St. Stephen Walbrook is a more sophisticated building, as it was patronized by the Grocers' Company. This **centrally planned** church features a **dome** carried by eight arches that, in turn, are supported by 12 freestanding Corinthian columns. Domes did not exist in England until Wren introduced them after having seen them for the first time in Paris.

Among the secular buildings Wren designed are the Chelsea Hospital (1682–1689), Winchester Palace (1682–1683), Palace of Hampton Court (1689–1695), and Greenwich Hospital (1694–1695). The first

was the royal hospital meant to service retired soldiers. It was inspired by the hospital of **Les Invalides** in Paris, built for **Louis XIV**. In fact, James Scott, first duke of Monmouth, requested the plans of Les Invalides to be used as a model. Wren created a central block with a pavilion at either side, all built around a courtyard. He then emphasized the central bay of the entrance façade by using a temple-like portico, with Doric columns supporting a large pediment. Again, he added a lantern that rises from behind the pediment's summit. Winchester Palace was to serve as Charles II's hunting retreat. It burned down in 1894 and is only known through engravings. The Palace of Hampton Court was one of William III of England's principal homes. Wren added the south wing. It recalls Bernini's design of the Louvre east façade and the Palace of **Versailles** in that it too features a basement, main story, attic, and flat roofline. **Relief** sculptures were applied throughout the exterior. These represent the labors and triumph of **Hercules**, with whom William identified. Finally, Greenwich Hospital was the royal hospital used for the care of sailors. Wren was requested that he not block the view of the **Queen's House**, built earlier by **Inigo Jones**. In compliance, Wren devised a gap in the center of the hospital complex through which the Queen's House can be seen and where a path leads to it. He then added a domed pavilion at either side to visually enframe Inigo's building. These pavilions, like many of Wren's structures, feature a temple-like portico, here with doubled columns. The main blocks again recall Bernini's Louvre façade and Versailles in their tripartite elevation, emphasis on the horizontal plane, flat rooflines, and **classical** articulations.

Wren was knighted in 1673. He is buried in St. Paul's Cathedral, his grand masterpiece. On the inscription above his tomb the following words are written: "Underneath lies buried Christopher Wren, the builder of this church and city; who lived beyond the age of ninety years, not for himself, but for the public good. Reader, if you seek his monument, look about you. . . ."

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ZURBARÁN, FRANCISCO DE (1598–1664). The Spanish painter Francisco de Zurbarán catered mainly to monastic patrons. He was born in Extremadura, Spain, and completed his training with the little-known master Pedro Díaz de Villanueva in nearby Seville in 1617. In 1625,

he married Beatriz de Morales from a family of landowners and merchants, a union that provided him with the funds needed to establish a large workshop. His earliest documented work is a large group of paintings for the Dominican Monastery of San Pablo el Real in Seville that included his well-known *Crucified Christ* (1627), now in the Chicago Art Institute, as well as scenes from the life of St. Dominic and portraits of the Latin Fathers. Most have been lost or are in a poor state, except the *Crucified Christ*, a scene inspired by polychromed wood sculptures carried during Spanish religious processions, like those executed by **Juan Martínez Montañés**. These works marked a turning point in Zurbarán's career in that they led to a second commission in Seville for a series from the life of St. Peter Nolasco in the Monastery of the Order of the Mercederians. Nolasco had established the order for the purpose of exchanging the Mercederians for Christian prisoners, and these works, meant for one of the monastery's cloisters, were commissioned to celebrate his canonization in 1628. The best known among these scenes is *St. Peter Nolasco's Vision of the Crucified St. Peter* (Madrid, Prado). Nolasco was devoted to his namesake and he wished to visit the **Apostle's** sepulcher in **Rome**. St. Peter rewarded him by appearing to him and encouraging him to continue his work. In Zurbarán's painting, St. Peter is shown crucified upside down in front of the startled Nolasco, who had been praying. The other tones and masterfully rendered crisp white draperies are characteristic of Zurbarán's art. These features are also present in his famed *St. Serapion* (1628; Hartford, Wadsworth Atheneum), painted as well for the Monastery of the Order of the Mercederians. The naturalism of this last work, its light effects, and its clearly delineated contours reveal **Caravaggio's** and **Francisco Ribalta's** influence. The commission earned Zurbarán an invitation from the city of Seville to transfer his residence there, an honor he wholeheartedly accepted. Some of the artists then active in Seville, including Alonso Cano, opposed the city council's decision to allow Zurbarán to practice his trade in the city without taking the examination required from local masters.

In 1629, Zurbarán rendered two works for the Franciscan Monastery of San Buenaventura in Seville: *St. Bonaventure in the Council of Lyon* and the *Death of St. Bonaventure* (both **Paris, Louvre**). St. Bonaventure, who was the minister general of the Franciscan order and who penned the *Life of St. Francis*, died during the council held at Lyon, France, in 1274 that sought to reconcile the Greek and Latin churches.

St. Bonaventure in the Council of Lyon shows him wearing the cardinal's vestments, an honor he received from Pope Gregory X, and debating with the representatives of the Greek Church. The *Death of St. Bonaventure* presents his corpse lying in state with mourners all around him, including Gregory X and King James I of Aragon.

In 1634, Zurbarán was called to Madrid to paint for **Philip IV** a series depicting the labors of **Hercules**, as well as the *Defense of Cadiz* (Madrid, Prado) and the *Expulsion of the Dutch from the Island of St. Martin* (now lost), all meant to be hung in the Hall of Realms of the royal Palace of El Buen Retiro. The reason the king commissioned the Hercules series is that the Spanish **Hapsburgs** claimed to have descended from this mythical hero, who set the limits of the known world by placing two pillars at the Strait of Gibraltar on the Iberian peninsula. Zurbarán was the only artist from outside Madrid to be invited to participate in the commission, attesting to the fame he had acquired. The work proved to be a major challenge for Zurbarán; in stylistic terms, the scenes are not his most successful.

In these years, Zurbarán also painted his *St. Agatha* (1634; Montpellier, Musée Fabre), who carries her severed breasts on a tray; *St. Apollonia* (1635; Paris, Louvre), who holds the pincers used to pull out her teeth for refusing to renounce the Christian faith; *St. Margaret of Antioch* (1635; London, National Gallery), the patron saint of childbirth shown accompanied by the dragon that swallowed her whole; and the *Blessed Henry Suso* (1636; Seville, Museo de Bellas Artes), the German Dominican mystic who scratched Christ's IHS monogram into his own flesh. In 1638–1640, Zurbarán was occupied with commissions for the Monastery of Jerez de la Frontera, for which he rendered the *Miracle at El Sotillo* (New York, Metropolitan Museum of Art), which depicts the battle that took place in 1370 when supposedly a miraculous light revealed the position of the Moors to the Spanish army, saving them from a night ambush, the scene witnessed by the **Virgin**, Child, and putti who hover above. Also in 1638–1640, Zurbarán created for the Monastery of the Hieronymites of Guadalupe scenes from the life of **St. Jerome** that included the *Flagellation of St. Jerome* and the *Temptation of St. Jerome*, now kept in the monastery's sacristy. In the 1640s, the declining economy forced Zurbarán to execute paintings for export to the Spanish colonies in the Americas. Since patrons in these colonies were not as demanding as those in Europe, most of these works were executed mainly by his assistants and are of lesser quality.

In 1650, Zurbarán worked for the Carthusian Monastery of Santa Maria de la Cuevas, painting the *Virgin of Mercy of Las Cuevas* (Seville, Museo de Bellas Artes), who is shown protecting the members of the order with her mantle. He also rendered for the monastery his *St. Hugh in the Refectory* (Seville, Museo de Bellas Artes), which speaks of Carthusian abstinence and asceticism. St. Hugh, bishop of Grenoble, had sent some meat for the city's Carthusians to eat on Shrove Sunday, before the rule against eating meat on that day had been adopted officially. The Carthusians sat at the table and debated whether they should consume the meat. Suddenly, they fell into a trance that lasted through Lent and, when St. Hugh paid them a visit, he found the monks at the table and the meat disintegrated into ashes before them.

After this commission, Zurbarán's works became more painterly in response to the art of **Bartolomé Esteban Murillo** and Francisco de Herrera, both of whom were fast becoming the most favored masters of Seville. Examples of this new, more painterly style are his *Madonna and Child* (1658; Moscow, Pushkin Museum) and the *Immaculate Conception* (1661; Budapest, Szépművészeti Múzeum). This last features a delicate, youthful Virgin floating in a pastel blue sky touched with pink, a scene that lacks the visual presence of his earlier works. The change proved to be disastrous for Zurbarán. His popularity waned and his finances collapsed. He moved to Madrid in 1658 in the hopes of obtaining commissions from new clients, but instead he died there penniless (1664), falling into oblivion until only recently. *See also CHRIST IN THE HOLY HOUSE AT NAZARETH.*

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INTRODUCTION

The bibliography lists the most significant texts on the artists covered in the dictionary and introduction, and their most salient commissions, as well as sources dealing with particular themes that are crucial to the understanding of Baroque art. The list comprises the most current texts, though older sources that are still considered standard for the study of Baroque art have also been included. Among the texts in the first section are survey books that deal with the masters who were active in the major artistic centers of Europe, specifically Italy, France, Flanders, Holland, Spain, and England. These are the texts normally assigned by university professors when teaching Baroque art courses not only for the information

they provide, but also for their copious illustrations and comprehensive bibliographies. Many are part of a series first published by Penguin Books under the editorship of Nikolaus Pevsner, titled *The Pelican History of Art*. These include Anthony Blunt's *Art and Architecture in France, 1500–1700*, Jonathan Brown's *Painting in Spain, 1500–1700*, Jakob Rosenberg, Seymour Slive, and E. H. ter Kuile's *Dutch Art and Architecture: 1600 to 1800*, Hans Vlieghe's *Flemish Art and Architecture, 1585–1700*, and Rudolf Wittkower's *Art and Architecture in Italy, 1600–1750*. Today, the series continues to be updated and published by Yale University Press. Other useful surveys are Ann Sutherland Harris's *Seventeenth-Century Art and Architecture*, Madlyn Millner Kahr's *Dutch Painting in the Seventeenth Century*, Frédérique Lemerle and Yves Pauwels's *Baroque Architecture, 1600–1750*, Alain Mérot's *French Painting in the Seventeenth Century*, Janis Tomlinson's *From El Greco to Goya: Painting in Spain, 1561–1828*, and John Varriano's *Italian Baroque and Rococo Architecture*. Francis Haskell's *Patrons and Painters: Art and Society in Baroque Italy* is a key source to the study of patronage in the Baroque era, while the volume edited by Cynthia Lawrence titled *Women and Art in Early Modern Europe: Patrons, Collectors, and Connoisseurs* deals specifically with the patronage of women. Whitney Chadwick's *Women, Art, and Society* provides information on the lives and careers of female artists.

Also included in the first section of the bibliography are reference books that provide the historical and religious background needed to gain a full understanding of the period, including Michael A. Mullett's *The Catholic Reformation*, Alain Tallon's *Le Concile de Trente*, and J. N. D. Kelly's *Oxford Dictionary of Popes*. John J. Delaney's *Dictionary of Saints* and James Hall's *Dictionary of Subjects and Symbols in Art* are useful for the deciphering of iconographic elements within paintings and sculptures. Robert Enggass and Jonathan Brown's *Italy and Spain, 1600–1750* is part of the Sources and Documents Series first published by Prentice Hall and edited by H. W. Janson and now continued by Northwestern University Press. It offers excerpts from art treatises written by Italian theorists and art connoisseurs who lived in the 17th century, translated into English. These provide insight on the attitudes toward art during the Baroque era. The book also includes biographies of the artists written by contemporaries. Since they are abridged and only deal with Italy, readers will benefit from consulting the primary sources listed under the next section in the bibliography, titled *Treatises, Artists' Biographies, Emblem Books, and Other Texts Related to Art*. Here, biographies of the artists by Giovanni

Baglione, Filippo Baldinucci, André Félibien, and others are listed, as well as treatises and essays on art by Vicente Carducho, Francisco Pacheco, and Roger de Piles, among others. The section also includes texts often used by artists and patrons as sources for subjects (for example, Tasso's *Gerusalemme Liberata*) and iconography manuals (Ripa's *Iconologia*), as well as records kept by artists of the works they produced (Claude Lorrain's *Liber veritatis*) and collections of engravings (Anthony van Dyck's *The Iconography*). Architectural treatises are also listed, for example Andrea Pozzo's *Perspectiva pictorum* and Guarino Guarini's *Architettura civile*.

In the next section, titled Academies, Art Training, and Artistic Identity, are sources that deal with the Accademia di San Luca in Rome, the Accademia dei Desiderosi (later the Accademia degli Incamminati) in Bologna, and the French Academy of Painting and Sculpture in Paris. These institutions were not only the locus of artistic learning, but also of theoretical discussions and artistic controversies. The most notable discourses and debates on art to take place in the Baroque era in these institutions that were recorded or published are included in this section. Also listed are sources on the self-portrait as an art genre that flourished during the 17th century and became a tool for artists in northern Europe and Spain to argue for a higher standing for themselves and their profession. These individuals' social status and artistic identity depended in large part on the source of their patronage. Texts that unravel the intricacies of the relationships between artists and their clients are listed under the heading Art Patronage and Collecting. Then follows a series of sections by region that includes books on individual artists and particular works of art and architecture. Of the artists of the era, the most salient were the Italians Carracci, Caravaggio, and Gian Lorenzo Bernini; the Flemish Peter Paul Rubens; and the Dutch Rembrandt. Informative books on the careers of these masters include Charles Dempsey's *Annibale Carracci and the Beginnings of the Baroque Style* and *Annibale Carracci: The Farnese Gallery, Rome*; John Gash's *Caravaggio*; Howard Hibbard's *Caravaggio*; Catherine Puglisi's *Caravaggio*; John T. Spike's *Caravaggio*; Charles Avery's *Bernini: Genius of the Baroque*; Rudolf Wittkower's *Bernini: The Sculptor of the Roman Baroque*; David Jaffé and Elizabeth McGrath's *Rubens: A Master in the Making*; Susan Lawson's *Rubens*; H. Perry Chapman's *Rembrandt's Self-portraits: A Study in Seventeenth-Century Identity*; John I. Durham's *The Biblical Rembrandt: Human Painter in a Landscape of Faith*; D. M. Field's *Rembrandt*; Bob Haak's *Rembrandt: His Life, His Works, His Time*; and Gary Schwartz's *Rembrandt: His Life, His Paintings*.

The final section, titled *Other Countries*, lists books on Baroque art in the lesser-studied artistic centers, among them Portugal, Bohemia, Hungary, Germany, Czechoslovakia, Poland, and Sweden. Though works from these regions are, for the most part, not included in the present dictionary, the texts listed in this final section provide the foundation for those wishing to expand their knowledge of Baroque art beyond the most important Baroque artistic centers.

The present dictionary only includes a handful of illustrations. Readers can find the images mentioned in the text on various sites on the Internet. These include the Web Gallery of Art (<http://www.wga.hu>), Olga's Gallery (<http://www.abcgallery.com>), and Artchive (http://artchive.com/ftp_site.htm). These sites also provide general biographical information on artists. Most museums today maintain websites that include images and information on the works in their collections and the artists who created them. A list of museums and links to their websites are available at The Mother of All Art and Art History site (<http://www.art-design.umich.edu/mother>). This site also includes links to research sources, image collections and online art, and art history journals and newsletters. The Best of History Websites includes a comprehensive list of sites related to art history (<http://www.besthistorysites.net/ArtHistory.shtml>), and BlogCatalog (<http://www.blogcatalog.com/directory/history/arthistory/>) is a good source for art history blogs. My own blog (<http://notesonearlymodernart.blogspot.com>) is useful for its discussions on particular works of art from the Renaissance and Baroque eras.

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