Chapter 25 Vocabulary – Define these terms

Key Cultural Terms & Events: Thirty Years’ War (1618-1648), Treaty of Westphalia (1648), Calvinism, Protestantism

Key Art Terms: vanitas, still life, memento mori, camera obscura, classical paintings, “grand manner” painting, fleur-de-lis, breakfast piece, flower paintings, genre scenes, monochromatic, etching

Chapter 25 Exercises

1. Select a painting by Peter Paul Rubens, and describe the features it shares with Italian Late Renaissance and Baroque painting styles.
2. Describe Rembrandt’s innovation in rendering light, in both paintings and in prints.
3. What historical factors account for the large demand for secular artworks, including genre scenes, still lifes, portraits and landscapes in the Dutch Republic in the 17th century?
4. Compare and contrast the following pairs of artworks, using the points of comparison as a guide.
   A. Jacob van Ruisdael, View of Haarlem from the Dunes at Overveen (Fig. 25-18); Claude Lorrain, Landscape with Cattle and Peasants (Fig. 25-33)
   • Nationality of artists:
   • Subject & theme:
   • Specificity of landscape site:
   • Use of perspective (atmospheric and linear):
   B. Jan Steen, Feast of Saint Nicholas (Fig. 25-21); Pieter Claesz, Vanitas Still Life (Fig. 25-1)
   • Subjects:
   • Style:
   • Allegorical dimension / use of symbols:
   C. Claude Perrault, Louis Le Vau, and Charles Le Brun, east façade of the Louvre (Fig. 25-25); Inigo Jones, Banqueting House, Whitehall (Fig. 25-37)
   • Location:
   • Architectural features:
   • Use of Italian styles:

Chapter 25 Questions

1. What were the issues of the Thirty Years’ War? Discuss the purpose of the Treaty of Wesphalia. (696)
2. What was the importance of the Bank of Amsterdam founded in 1609? How did this help the art market? (697)
3. Peter Paul Rubens was the greatest 17th century Flemish artist. Who were some of the artist that influenced his work? In Ruben’s, Elevation of the Cross and the Lion Hunt (figure I-14, page 10), discuss how he creates a strong emotion scene with the use of angles, foreshortening, and use of diagonals. (697)
4. Describe how Honthorst’s, genre painting, Supper Party, could have served as a Calvinist warning against the sins of gluttony and lust? (702)
5. In the grey insert on page 703, describe the emerging middle-class patronage and the influence that had on the art market. What were some of the favorite subjects of this growing market? (703)
6. Describe how Fran Hals creates a brilliant composition in Archers of Saint Hadrian by creating uniformity among each militia member, creates individuality among each person, and action within the whole piece. Discuss his use of specific colors as the one unifying element. (704)
7. How is Judith Leyster’s teacher? In her Self-Portrait, what is she communicating about herself? (705)
8. What organization was the patron of Rembrandt’s, Anatomy Lesson of Dr. Tulp? Where are they located in the painting? Where were the students and were they all equally interested in this science lesson? (706)
9. Describe the dramatic use of light in Rembrandt’s, *Night Watch*. (706) In Rembrandt’s, *Return of the Prodigal Son*, who is in light and who is in the shadows? (707) Discuss Rembrandts’ spiritual quality of his religious works that the called his psychology of light. (708)

10. In Vermeer’s, *Woman Holding a Balance*, describe the meaning and symbols in this painting? (711)

11. Dutch patrons had a special interest in still-life paintings. Compare the similarities and differences in figure 25-1 (694), 25-6 (701), 25-22 (713), and 25-23 (713). What are some of the common objects, colors, and symbols?

12. In the 17th century, what country was the largest and most powerful nation? Who was the preeminent art patron of the time? (714)

13. Describe how Versailles became the greatest architectural project of the age and made a statement about Louis XIV’s power and ambition. Describe how the Hall of Mirrors illusionistically extends the room’s width. What are some of the architectural features of the Royal chapel that is typical of the Baroque period? (715-717)

14. How is the painting, *Adoration of the Shepherds*, more like a genre painting than a religious narrative painting? (723)

15. In Wren’s Saint Paul’s Cathedral, how is it influenced by the work of Palladio and Borromini? (724)