

## Chapter 24 Baroque Art 1600- 1700

### Contextual Issues related to Baroque art:

- **The Counter Reformation**-a movement within the Catholic Church to bring about a revival of religious faith as a way to fight the Protestant Movement. Art-propaganda tool to restore dominance
- **New Scientific Discoveries**-Galileo investigations that earth is not the center of the universe
- **Discoveries in the new world**-challenges European man's belief that they were center of the earth
- **The invention of the printing press**- new flow of ideas and opinions are circulated via press
- **Worldwide Market (trade)**-Dutch founded the Bank of Amsterdam in 1609 which became the center of European transfer banking-Coffee (island colonies) and Tea (China) became quite popular, as well as sugar, tobacco, and rice which were all slave crops and therefore grew the demand for slave labor throughout Europe and Americas (Africans used as slaves). New wealth=more variety of patrons

### Art Concepts

- Counter Reformation lends artistic push
- 2 groups- "classicists" (inspired by Raphael) and Naturalists (inspired by Titian)
- Dutch Baroque=Genre paintings, landscapes and still-life paintings
- Architecture- "grand" and "majestic" royal courts of Europe

### Vocab

Counter- reformation-

Camera Obscura- an ancestor of the modern camera based on passing light through a tiny pinhole or lens to Project an image on a screen or the wall of a room.

Baldacchino- Italian for "silk from Baghdad"

Genre Painting- a scene depicting something from everyday life

Tenebrism- The use of dark settings enveloping their occupants "shadowy" manner made popular by Caravaggio, creates a stark contrast between light and dark areas in a painting

Vanitas-a painting that conveys a message of inevitable mortality (as seen in Pieter Claesz's Still Life 24-55)

Martyr- a person who suffers persecution and death for refusing to renounce, or accept, a belief or cause, usually religious

# Chapter 24

N = name D = date (century) P/S = Period/Style A = artist or architect  
Pa = Patron L = original location C = context N = notes of importance

24-2



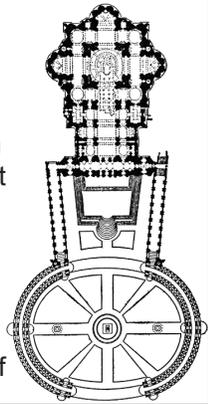
**N:** Facade of St. Peter's **D:** 1606-1612 **P/S:** Italian Baroque  
**A:** Carlo Maderno **Pa:** Pope Paul V **L:** Vatican, Rome, Italy  
 -still partially \_\_\_\_\_, Maderno had to work with a partially made St. Peter's building.  
 -17th century church leaders rejected \_\_\_\_\_ & \_\_\_\_\_ original plans to have the church a centrally planned one (because it was a pagan idea, ex. Pantheon), so had Maderno build out \_\_\_\_\_ nave bays to the earlier nucleus  
 -the center window on the second level is where the \_\_\_\_\_ gives his speeches

**N:**

24-3  
24-4



**N:** Piazza (Plaza) of St. Peter's **D:** 1656-1667 **P/S:** Italian Baroque  
**A:** Bernini **Pa:** Pope Paul V **L:** Vatican, Rome, Italy  
**C:** -Finally \_\_\_\_\_ the design of St. Peter's  
 -Bernini was an \_\_\_\_\_, painter, & \_\_\_\_\_, one of the most important and imaginative of the Italian Baroque era.  
 -had to work around the \_\_\_\_\_ that was brought from Egypt and erected 80 years earlier & a \_\_\_\_\_ that Maderno designed, he used them to create an axis for a long \_\_\_\_\_ that was flanked by long \_\_\_\_\_ joined to the facade of St. Peter's  
 -used to resemble the welcoming arms of the \_\_\_\_\_  
 -fulfilled desire of Counter-Reformation church to present an \_\_\_\_\_ & authoritative \_\_\_\_\_ of itself



24-5



**N:** Baldacchino, in St. Peter's **D:** 1624-1633 **P/S:** Italian Baroque  
**A:** Bernini **Pa:** Pope Urban VIII (Maffeo Barberini) **L:** Vatican, Rome, Italy  
**C:** -Italian for "\_\_\_\_\_ from Baghdad," a bronze \_\_\_\_\_, imitated look of cloth  
 -stands almost 100 feet tall  
 -placed under the great dome and marks the \_\_\_\_\_ of St. Peter  
 -Partially fluted and wreathed with \_\_\_\_\_ the columns spiral upward  
 -at the top of columns stand four colossal \_\_\_\_\_ guarding the structure  
 -at top stand an \_\_\_\_\_ and a cross=symbols of church's \_\_\_\_\_  
 -also features numerous \_\_\_\_\_, a symbol of the Barberini family, who were the patrons of the Baldacchino  
 -columns made of \_\_\_\_\_, bronze was taken and recycled from the portico of the Pantheon

24-6



**N:** Scala Regia (Royal Staircase) **D:** 1663-1666 **P/S:** Italian Baroque  
**A:** Bernini **Pa:** Pope Alexander VII **L:** Vatican, Rome, Italy  
**C:** -this stairway connects the pope's \_\_\_\_\_ with the Church's portico and narthex  
 -because the original was \_\_\_\_\_ & \_\_\_\_\_ to descend Pope VII had Bernini design a new one,  
 -entrance crowned with trumpeting \_\_\_\_\_, \_\_\_\_\_ vault carried by two rows of columns, he \_\_\_\_\_ the distance between the columns and the walls as it ascended but created the illusion that it remained same all the way up, also space between columns \_\_\_\_\_ with ascent, making the staircase seem longer than they actually are,  
 -made lighting brighter at \_\_\_\_\_, exploiting human inclination to move from dark to light, illuminated midway resting point,  
 -when viewed from below, shines of barrel vault appear to be \_\_\_\_\_ coming from sun or heaven

# Chapter 24

N = name D = date (century) P/S = Period/Style A = artist or architect  
 Pa = Patron L = original location C = context N = notes of importance

24-7



**N:**David **D:**1623 **P/S:**Italian Baroque  
**A:**Bernini **Pa:**Cardinal Scipione Borghese **L:**Vatican, Rome, Italy  
**C:** -Bernini devoted most of his career to decorating \_\_\_\_\_, combining sculpture with architecture  
 -his sculpture expresses the Baroque \_\_\_\_\_ = expansive and theatrical, and the element of time usually plays a role in it.  
 -aims at capturing the split-second \_\_\_\_\_ & differs greatly from the resting *David* sculptures of Donatello, Verrocchio, and Michelangelo  
 -flexed \_\_\_\_\_, firmly planted on ground starts pivoting \_\_\_\_\_ that will launch stone from sling, creates an implied \_\_\_\_\_ that this is just a fragment of the whole movement, pose and attitude direct attention away from statue at the unseen Goliath  
 -expression of \_\_\_\_\_ concentration seen on his face and creates a dramatic impact  
**N:** marble, 5'7" high

24-9

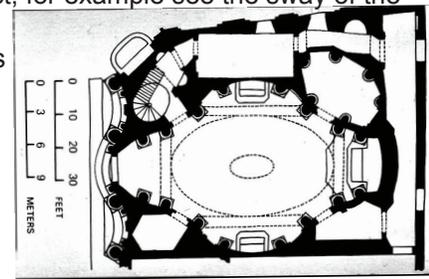


**N:**Ecstasy of Saint Teresa **D:**1645-1652 **P/S:**Italian Baroque  
**A:**Bernini **Pa:**Cardinal Federico Cornaro **L:**Rome, Italy  
**C:** -created for the Cornaro Chapel, Santa Maria della Vittoria  
 -created a sort of elaborate \_\_\_\_\_ design using architecture/sculpture together,  
 -depicts Saint Teresa, who was a \_\_\_\_\_ & great mystical Saint of the Spanish Counter Reformation. Her conversion to Catholicism occurred after her father's death when she fell into series of \_\_\_\_\_, saw visions, and heard voices. Feeling a persistent \_\_\_\_\_, she attributed it to the fire tipped arrow of \_\_\_\_\_ love that an angel had thrust repeatedly into her heart, making her swoon in delightful anguish.  
 -depicted in \_\_\_\_\_, a mingling of spiritual and physical passion, on a cloud, while angel aims his \_\_\_\_\_  
 -light from a hidden window of \_\_\_\_\_ pours down on the sculpture

24-10



**N:**facade, Saint Charles of the Four Fountains **D:**1676 **P/S:** Italian Baroque  
**A:**Francesco Borromini **Pa:**unknown **L:**Rome, Italy  
**C:** -took Baroque architecture to even greater \_\_\_\_\_ heights  
 -set his whole design in undulating \_\_\_\_\_, forward and back, concave and convex elements on both levels, used deeply recessed niches to accomplish this 3-dimensional effect, for example see the sway of the cornices  
 -creates this undulating \_\_\_\_\_ as well

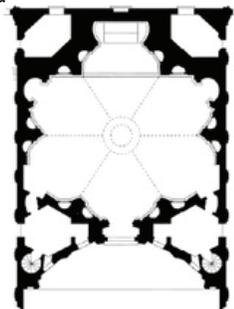


**N:**

24-14



**N:**Chapel of Saint Ivo **D:**1642 **P/S:**Italian Baroque  
**A:**Francesco Borromini **Pa:**unknown **L:**Rome, Italy  
**C:** -again played concave against convex forms in interior of chapel  
 -the centrally planned structure is that of a six armed \_\_\_\_\_ with all points rounded off  
 -from floor to lantern, the wall panels continuously rise in a \_\_\_\_\_ sweep  
 -unlike Renaissance, the \_\_\_\_\_ cannot be separated from the rest of the room, but shares a cohesive shell



# Chapter 24

N = name D = date (century) P/S = Period/Style A = artist or architect  
Pa = Patron L = original location C = context N = notes of importance

24-14



**N:**Palazzo Carignano **D:**1679-1692 **P/S:**Italian Baroque  
**A:**Guarino Guarini **Pa:**unknown **L:**Turin, Italy  
**C:** -a priest, mathematician, & \_\_\_\_\_ who spent the last 17 years of his life turning the city of Turin into a \_\_\_\_\_ of architectural theories that later swept much of Europe  
-he applied Borromini's \_\_\_\_\_ facades, broke it up into \_\_\_\_\_ sections with the middle having the undulating, and the outer two were flat, which emphasized the middle more \_\_\_\_\_.

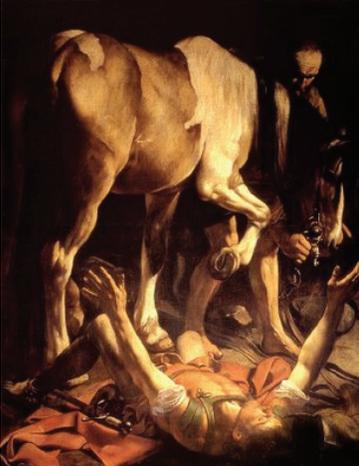
**N:**

24-16



**N:** Dome of Santissima Sindone Chapel **D:**1694 **P/S:**Italian Baroque  
**A:**Guarino Guarini **Pa:**unknown **L:**Turin, Italy  
**C:** -This chapel was created to house the Sacred relic called the \_\_\_\_\_  
\_\_\_\_\_. Santissima Sindone means "\_\_\_\_\_ " this is a burial cloth that bears the negative image of a bearded figure, how this was made or came about is a great mystery, and its authenticity is highly contested  
-a view into this dome reveals a display of \_\_\_\_\_ elements that appear to move in kaleidoscope fashion around a painted dove of the \_\_\_\_\_ in the middle  
-converted the static "dome of Heaven" of the Renaissance into a \_\_\_\_\_ Italian Baroque design that conveys a spiritual presence  
-both Borromini's and Guarini's styles moved across the alps to Austria Germany in the 17th and 18th centuries and were also popular in the " \_\_\_\_\_ " (especially Brazil) and across the Catholic regions of Europe.

24-18



**N:**Conversion of Saint Paul **D:**1601 **P/S:**Italian Renaissance  
**A:**Caravaggio **Pa:**chapel of Cerasi **L:**Rome, Italy  
**C:** -his outspoken disdain of classical masters drew bitter criticism from many painters, one called him the " \_\_\_\_\_ of painting", but through the criticism he received many commissions and was paid the supreme compliments by other artists as they \_\_\_\_\_ from his innovations  
-influenced many \_\_\_\_\_ outside Italy and within  
-injected \_\_\_\_\_ into religion and classics, reducing them to human drama being played out in the \_\_\_\_\_ setting of his time period, using unidealized figures from the \_\_\_\_\_ & \_\_\_\_\_, effective because familiar  
-Paul, on back, as God calls to him, the servant tends to horse unfazed, looks more like a stable \_\_\_\_\_ rather than a miraculous event=people identified with it more and impressed many, uses \_\_\_\_\_ & \_\_\_\_\_ to bring viewer in; \_\_\_\_\_ Settings w/ \_\_\_\_\_ light=his style

24-19



**N:**Calling of Saint Matthew **D:**1601 **P/S:**Italian Baroque  
**A:**Caravaggio **Pa:**Contarelli Chapel **L:**Rome, Italy  
**C:** -piercing ray of \_\_\_\_\_ illuminating a world of \_\_\_\_\_ & bearing a spiritual message is central feature of this painting  
-painted for the side walls of the \_\_\_\_\_,  
-very characteristic of Carav. style=bland \_\_\_\_\_ scene & \_\_\_\_\_ walls as backdrop  
-Christ is cloaked in mysterious shadow, indistinct \_\_\_\_\_ pointing to Matt. the tax collector points to himself in disbelief, (his face is highlighted for the viewer), beam of light from unspecified source,  
-resembles Michelangelo's \_\_\_\_\_, from *Creation of Man*, which is appropriate as Jesus is seen as the \_\_\_\_\_, Adam= \_\_\_\_\_ of man, Jesus= \_\_\_\_\_ of man, in this picture Christ is redeeming Matthew and calling him to a life of following him as the Lord of all.

# Chapter 24

N = name D = date (century) P/S = Period/Style A = artist or architect  
 Pa = Patron L = original location C = context N = notes of importance

24-20



**N:**Entombment **D:**1603 **P/S:**Italian Baroque  
**A:**Caravaggio **Pa:**chapel of Pietro Vittrice **L:**Rome, Italy  
**C:** -this painting includes all the characteristics of a Caravaggio= scruffy, \_\_\_\_\_ figures, the stark use of \_\_\_\_\_ & \_\_\_\_\_, and the invitation for the viewer to \_\_\_\_\_ in the scene  
 -figures stand on a stone slab that seems to \_\_\_\_\_ toward viewers, this suggests that Christ's body will be laid out right \_\_\_\_\_ of viewers

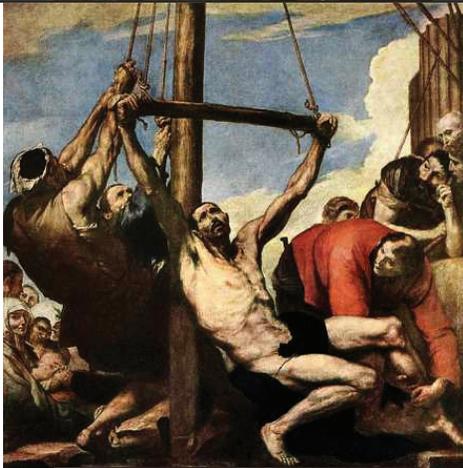
**N:**

24-21



**N:**Judith Slaying Holofernes **D:**1620 **P/S:**Italian Baroque  
**A:**Artemisia Gentileschi **Pa:**unknown **L:**Florence, Italy  
**C:** -Caravaggio's style became increasingly more popular and artists emulated his style, Gentileschi was considered a \_\_\_\_\_ of his & she painted in a similar manner.  
 -she used the tenebrism and a "\_\_\_\_\_" subject matter which Caravaggio loved, she used a heroic \_\_\_\_\_, a favorite of hers, from the Apocryphal work from the Old testament the *Book of \_\_\_\_\_*, Judith delivered Israel from its Assyrian enemy Holofernes. She charmed Holofernes and lured him back to her tent for the night, when he fell asleep she cut off his \_\_\_\_\_. depicts her and a maid servant doing the deed.  
 -blood squirts everywhere and they struggle with the sword, the highlights on the action in the \_\_\_\_\_ recall Caravaggio's work and heighten the drama here as well

24-28



**N:**Martyrdom of Saint Bartholomew **D:**1639 **P/S:**Spanish Baroque  
**A:**Jose de Ribera **Pa:**unknown **L:**Spain  
**C:** -as in Italy, Spanish Baroque artists sought ways to move viewers to encourage greater devotion & \_\_\_\_\_ (goodness). Appealed to scenes of death and martyrdom which provided the artists opportunities to depict \_\_\_\_\_ emotions and have them witness those emotions.  
 - \_\_\_\_\_ scenes were frequent in Spanish Baroque  
 -Ribera influenced by Caravaggio-used naturalism & compelling drama a little \_\_\_\_\_ added to his brutal scenes  
 -Spanish taste- \_\_\_\_\_ and \_\_\_\_\_  
 -grim and dark in subject and form, executioners are hoisting St. Bart. into position, about to be \_\_\_\_\_ alive, all figures have a \_\_\_\_\_, swarthy look to them, Ribera scorned any type of \_\_\_\_\_  
**N:** oil on canvas, 7'8" X 7'8"

24-30



**N:**Water Carrier of Seville **D:**1619 **P/S:**Spanish Baroque  
**A:**Diego Velazquez **Pa:**King Philip IV **L:**Madrid, Spain  
**C:** -the greatest \_\_\_\_\_ painter of Baroque era, painted religious scenes, -major \_\_\_\_\_ was King Philip IV, he was named the King's court painter  
 -this was done when he was only \_\_\_\_\_ years old, and his command of the craft was incredible for his age,  
 -he had studied \_\_\_\_\_ work and also incorporated the rough, weatherd figures and the dramatic contrast between dark and light,  
 -called a \_\_\_\_\_ scene- a scene from everyday life  
 -even included water droplets on water jar in the foreground

**N:** oil on canvas

# Chapter 24

N = name D = date (century) P/S = Period/Style A = artist or architect  
Pa = Patron L = original location C = context N = notes of importance

24-31



**N:**Surrender of Breda **D:**1635 **P/S:**Spanish Baroque  
**A:**Diego Velazquez **Pa:**King Philip IV **L:**Madrid, Spain  
**C:** -painted this as an extensive program to decorate the Hall of Realms, a \_\_\_\_\_ in Madrid  
-commemorates the victory over the \_\_\_\_\_ in 1625, a troublesome area for the Spanish, they controlled the southern Netherlands, while Holland (Dutch) controlled the Northern Netherlands, Philip IV sent a General to reclaim the city of Breda from the Dutch.  
-Victorious \_\_\_\_\_ troops, on right, are \_\_\_\_\_ & well armed, the Dutch, on left, are the opposite, the mayor of Breda hands over the \_\_\_\_\_ to the city to the Spanish general, the general was not on \_\_\_\_\_ but standing and stopping the mayor from \_\_\_\_\_ to his knees, depicting that the Spanish did not lord their victory over the dutch, which is accurate to history, they allowed the Dutch to keep their \_\_\_\_\_.

24-33



**N:**Las Meninas (The Maids of Honor) **D:**1656 **P/S:**Spanish Baroque  
**A:**Diego Velazquez **Pa:**King Philip IV **L:**Madrid, Spain  
**C:** -his greatest \_\_\_\_\_, showed his mastery of both form and content  
-depicts \_\_\_\_\_ (in his studio) standing before a huge canvas, the young \_\_\_\_\_ (Margarita) appears in the foreground with her two maids-in-waiting, her two favorite \_\_\_\_\_, & a dog, in the middleground is a woman in widow's clothing and a male escort, in the background a chamberlan is \_\_\_\_\_ by a brightly lit open doorway,  
-there is much interpretation as to " \_\_\_\_\_ " is happening in this picture what is he painting? he might be painting King Philip IV and Queen Mariana who appear in the \_\_\_\_\_ on the far wall-we don't really know

24-34



**N:**Elevation of the Cross **D:**1610 **P/S:**Flemish Baroque  
**A:**Peter Paul Rubens **Pa:**Flemish governors **L:**Antwerp, Belgium  
**C:** -Spanish controlled the southern Netherlands ( \_\_\_\_\_ ), while Holland (Dutch) controlled the Northern Netherlands, as a result Flanders retained \_\_\_\_\_ as its official religion, while North Neth. Protestant  
-political and religious difference seen in art as well, South kept the Catholic/religious style, while North developed their own styles/subjects  
-Rubens was court painter for the \_\_\_\_\_ governors in Flanders  
-He pulled together the \_\_\_\_\_ Masters' style (Michelangelo/Titian) and the Italian \_\_\_\_\_ Masters's style (Carracci/Caravaggio) into his new infused style.  
-heavily muscled men strain to lift Jesus' body (Italian Art), shows fore-shortened anatomy, violent \_\_\_\_\_, twisted contortions, cross cuts diagonally while bottom juts \_\_\_\_\_ viewers, strong modeling in dark and lights

24-36



**N:**Arrival of Marie de'Medici at Marseilles **D:**1625 **P/S:**Flemish Baroque  
**A:**Peter Paul Rubens **Pa:**Marie de'Medici **L:**Paris, France  
**C:** -he reveled in the pomp and majesty of royalty (as court painter) he created a series of \_\_\_\_\_ paintings in honor of Marie, the Queen of France this is one of them, (they were made to be hung in her \_\_\_\_\_)  
-she is depicted just arriving into \_\_\_\_\_ from her voyage from Italy, her ladies-in-waiting next to her, she is greeted by an allegorical figure representing France, with \_\_\_\_\_ cape (floral symbol of French royalty), the sea and sky rejoice at her safe arrival, \_\_\_\_\_ and his daughters salute her, a Knight of Malta (the commander of her vessel) witnesses her welcome,  
-vigorous \_\_\_\_\_ can be seen throughout the painting starting with the twisting sea creatures and creates a vigor that enlivens the painting

# Chapter 24

N = name D = date (century) P/S = Period/Style A = artist or architect  
Pa = Patron L = original location C = context N = notes of importance

24-39



**N:** Still Life with Flowers, Goblet, Dried Fruit, & Pretzels **D:** 1611  
**P/S:** Flemish Baroque **A:** Clara Peeters **Pa:** unknown **L:** Flanders  
**C:** -known for her depictions of \_\_\_\_\_, particularly flowers and food together, bread and fruit, became known as “\_\_\_\_\_pieces”  
 -depicts a typical early-17th century \_\_\_\_\_, shows her ability to paint numerous objects in a \_\_\_\_\_, convincing manner, from smooth, reflective surfaces of glass and metal, to soft petals of flowers,  
 -brings items close to viewer by placing \_\_\_\_\_ on edge of table, as if about to fall \_\_\_\_\_ viewer, also dark background=no depth of distance  
 -she was a Flemish painter who spent time in Holland, she laid the groundwork for such Dutch artists as Pieter Claes, Willem Kalf, and Rachel Ruysh

**N:** oil on panel, 1'7"X2'1"

24-45



**N:** Night Watch **D:** 1642 **P/S:** Dutch Baroque  
**A:** Rembrandt van Rijn **Pa:** the sitters **L:** Amsterdam, Holland  
**C:** -leading \_\_\_\_\_ painter of his time, a prominent portraitist who delved into the psyche of his sitters, this painting is considered one of most \_\_\_\_\_  
 -a complex and energetic group \_\_\_\_\_, not really at night just darker varnish that has darkened \_\_\_\_\_, plus the use of chiaroscuro  
 -rather than present assembled men, he placed them scurrying about in the act of placing themselves, \_\_\_\_\_ the image (usually static)  
 -it depicts a group of \_\_\_\_\_ men (16) with their captain Frans Banning Cocq and his Lieutenant Willem van Ruytenburch  
 -created to hang in the new \_\_\_\_\_ hall for the Musketeer's Hall in Amsterdam  
 -1975- \_\_\_\_\_ attack by unemployed school teacher=zig-zag cuts  
 -1990- \_\_\_\_\_ sprayed onto it with hand pump, only got ate away varnish

**N:** oil on canvas, 12'X 14'

24-47



**N:** Self-Portrait **D:** 1660 **P/S:** Dutch Baroque  
**A:** Rembrandt **Pa:** himself **L:** Amsterdam, Holland  
**C:** -use of \_\_\_\_\_ is hallmark of his style, refining light and dark into finer and finer nuances until they blended together, a more \_\_\_\_\_ look as the eyes perceive the subtle changes of light to dark, a \_\_\_\_\_-blurry fade,  
 -Renaissance=depicted “\_\_\_\_\_” of light, rather than the actual look of it,  
 -Rembrandt discovered that by shifting light/dark he could manipulate \_\_\_\_\_ and character of whole scenes and figures  
 - \_\_\_\_\_ & photographic/media arts has used these discoveries to great effect.  
 -in his later portraits he was able to give a “\_\_\_\_\_” emotion by merging the light and dark softly and subtly, like a quiet meditation, soft lighting  
 -depicts \_\_\_\_\_ = confident, working, smock and painter's turban

24-52



**N:** The Letter **D:** 1666 **P/S:** Dutch Baroque  
**A:** Jan Vermeer **Pa:** unknown **L:** Amsterdam, Holland  
**C:** -the sense of peace, familiarity, & \_\_\_\_\_ emerge in landscape scenes as well as interior scenes, his is most regarded of Dutch \_\_\_\_\_ scene painters,  
 -he composed scenes of neat, quiet, Dutch \_\_\_\_\_ people doing household tasks or recreational activities  
 -lets viewer peer through the curtains into this unplanned “\_\_\_\_\_” reality  
 -two women, appropriate domestic realm for time, woman of house playing \_\_\_\_\_, interrupted by maid with a love letter, lute was a Dutch symbol for \_\_\_\_\_  
 -reveals much about the Dutch way of life and \_\_\_\_\_ at this time.

# Chapter 24

N = name D = date (century) P/S = Period/Style A = artist or architect  
 Pa = Patron L = original location C = context N = notes of importance

24-53



**N:** Allegory of the Art of Painting **D:** 1675 **P/S:** Dutch Baroque  
**A:** Jan Vermeer **Pa:** unknown **L:** Holland  
**C:** -master of pictorial light, and his \_\_\_\_\_ was so realistic that he is seen as way ahead of his time,  
 -he understood that \_\_\_\_\_ are not colorless and dark, and that adjoining colors affect each other  
 -He used tools such as mirrors and the \_\_\_\_\_ to use what modern photographers call "circles of \_\_\_\_\_" -the blurring which appear on out-of-focus pictures  
 -depicts himself painting a girl subject wearing a laurel wreath with a \_\_\_\_\_ & book, map on back wall of the Netherland Provinces refers to history, viewer is outside of picture but let in with the \_\_\_\_\_, she represents Clio, the muse of \_\_\_\_\_  
 -allegory=a reference to painting inspired by \_\_\_\_\_

24-55



**N:** Vanitas Still Life **D:** 1630s **P/S:** Dutch Baroque  
**A:** Pieter Claesz **Pa:** unknown **L:** Holland  
**C:** -prosperous Dutch were \_\_\_\_\_ of their accomplishments and still-life paintings (especially ones with \_\_\_\_\_ goods) were quite popular  
 -are \_\_\_\_\_ in their optical accuracy and poetic in their beauty  
 -material possessions are strewn across a tabletop, the pride in their wealth is offset by the reminder of their mortality, the \_\_\_\_\_, timepiece, tipped glass, and cracked walnut, all suggest the passage of \_\_\_\_\_ or a presence that has disappeared,  
 -he included a \_\_\_\_\_ in the reflection of the glass ball  
 -called a *vanitas* painting=conveying the message of inevitable \_\_\_\_\_

**N:** oil on panel, 1/2"X1/11"

**N:** \_\_\_\_\_ **D:** \_\_\_\_\_ **P/S:** \_\_\_\_\_  
**A:** \_\_\_\_\_ **Pa:** \_\_\_\_\_ **L:** \_\_\_\_\_  
**C:** \_\_\_\_\_

**N:**

**N:** \_\_\_\_\_ **D:** \_\_\_\_\_ **P/S:** \_\_\_\_\_  
**A:** \_\_\_\_\_ **Pa:** \_\_\_\_\_ **L:** \_\_\_\_\_  
**C:** \_\_\_\_\_

**N:**