

Isaac Newton publishes <i>Philosophiæ Naturalis Principia Mathematica</i>	1687	
Treaty of Westminster ends war between England and the Republic of the United Provinces	1674	
Johan and Cornelis de Witt are hanged in The Hague; William III of Orange assumes power	1672	
English Civil War between supporters of the monarchy of Charles I and supporters of Parliament	1642-51	
	1636	Adriaen Brouwer paints <i>The Smokers in Antwerp</i> , a depiction of a popular pastime of the period
	1634	Peter Paul Rubens completes the paintings in Antwerp for the ceiling of Inigo Jones' Banqueting House in London; they will be shipped to London and installed the following year
	1624	Anthony van Dyck is in Palermo during a severe outbreak of plague, which he commemorates in several paintings, including <i>Saint Rosalie Interceding for the Plague-Stricken of Palermo</i>
British nobleman Thomas Howard, second earl of Arundel, takes Anthony van Dyck, a student of Rubens, to London	1620	
The Thirty Years' War, mostly between France and the United Provinces on one side and the Spanish and Austrian Habsburgs on the other	1618-48	
Federico Borromeo founds the Pinacoteca Ambrosiana art museum, including in it landscapes by Flemish artists	1618	
Rubens purchases a sixteenth-century building in Antwerp for use as a residence and studio, remodelling it to his own Baroque design		
Rubens returns to Antwerp after travels in Spain and Italy and becomes official painter to archdukes Albert and Isabella in Brussels	1608	
German mathematician and astronomer Johannes Kepler publishes his <i>Astronomiæ Pars Optica</i> , the foundation of the modern study of optics	1604	
	1602	Rubens paints three large-format pictures for the Church of Santa Croce in Gerusalemme, in Rome: <i>Saint Helena Discovering the True Cross</i> , <i>The Mocking of Christ</i> , and <i>The Raising of the Cross</i>

Flemish Baroque

Although a mere colony, the Spanish Netherlands – better known as Flanders – was the first region to turn the Baroque into a truly international style, thanks primarily to Peter Paul Rubens (1577–1640), who brought the Italian style north of the Alps. He transformed the passion and drama of Bernini's sculptures (see p.287, fig.1) into paint, taking them to France, Spain and England. Catholic Flanders also benefited from the explosion of new secular genres in neighbouring Holland, following the Calvinist state's censure of public religious images, thus turning Antwerp into one of the most multifaceted artistic centres in Europe.

Material objects in Flemish painting express much more than meets the eye, even including themes such as love and eroticism. In the work of artists such as Frans Snyder (1579–1657), a frequent collaborator with Rubens, a commonplace market can be transformed into an erotic still life. Baskets brimming with ruby red currants, glistening grapes, ripe peaches and succulent figs complement phallic gourds and root vegetables, signalling human desire. By contrast, *Portrait of a Young Married Couple* (2), by Jacob Jordaens (1593–1678), portrays marriage as a chaste exchange of material goods: the shine of the bride's embroidered silk corset, the elaborate ruffles of her collar and the delicate web of lace around her wrists decorate her figure like an object.

In addition to the Baroque style, Rubens introduced Italy's mythological themes into Flanders. His *Marie de Medici, Queen of France, Landing in Marseilles*, 3 November 1600 (1) uses allegory to glorify the material alliance between the de' Medici and Bourbon families. While Marie crosses the threshold between her past and future, twisting fishtailed mythological creatures convey the drama that the staid

Queen and her duchess sisters are unable to express. In Rubens' *The Toilet of Venus* (3), the voluptuous goddess unexpectedly turns her back to us while her face meets our gaze in the mirror – an impossibility given the position of her head – confronting our voyeurism but also serving as a metaphor for the painter's role as a reflector of reality. Rubens' loose handling of paint juxtaposes the suppleness of her flesh with the gentle caress of drapery. In France his brush technique became polemical: known as Rubenisme, it was opposed to Poussin's draughtsmanship and Classical sobriety, the Academic manner called Poussinisme (see pp.282–83).

In *Portrait of the Flemish Sculptor François Duquesnoy* (4), by Anthony van Dyck (1599–1641), the sitter holds an ancient sculpture of a satyr; this was a popular item for collectors, who often displayed such objects in 'art rooms' called *kunstkamern*. The sculpture seems to invite the artist to touch it, and to relish in the textures of the twisting curls of his unruly beard. The satyr was a controversial character because so little information about its identity survived from Classical art and literature. Confusion between the Latin word *satira* and the mythological creature transformed him into an outlet for parody, irony, comedy and farce. The satyr's temperament in pastoral dramas, sculptures and paintings expressed debased fantasies through an elevated medium.

1 Peter Paul Rubens, *Marie de Medici, Queen of France, Landing in Marseilles (3 November 1600)*, 1622–5
Oil on canvas, 395 × 295 cm / 155½ × 116 in
Musée du Louvre, Paris

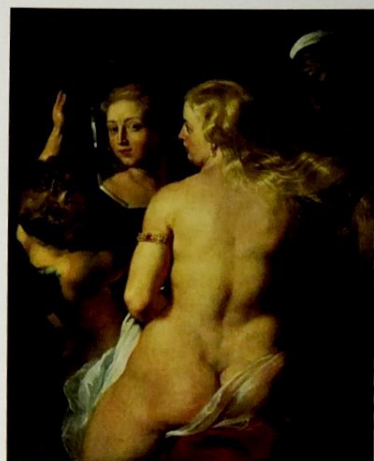
2 Jacob Jordaens, *Portrait of a Young Married Couple*, 1620
Oil on canvas, 125 × 93 cm / 49 × 36½ in
Museum of Fine Arts, Boston, Massachusetts

3 Peter Paul Rubens, *The Toilet of Venus*, 1612–15
Oil on panel, 124 × 98 cm / 48½ × 38 in
Private collection

4 Anthony van Dyck, *Portrait of the Flemish Sculptor François Duquesnoy*, 1622–23
Oil on canvas, 77.5 × 61 cm / 30½ × 24 in
Royal Museums of Fine Arts of Belgium, Brussels



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