



From the Bob Jones University Collection

St. Michael the Archangel Overcoming Satan

José Antolinez

St. Michael the Archangel Overcoming Satan

by José Antolinez (1635–1675)

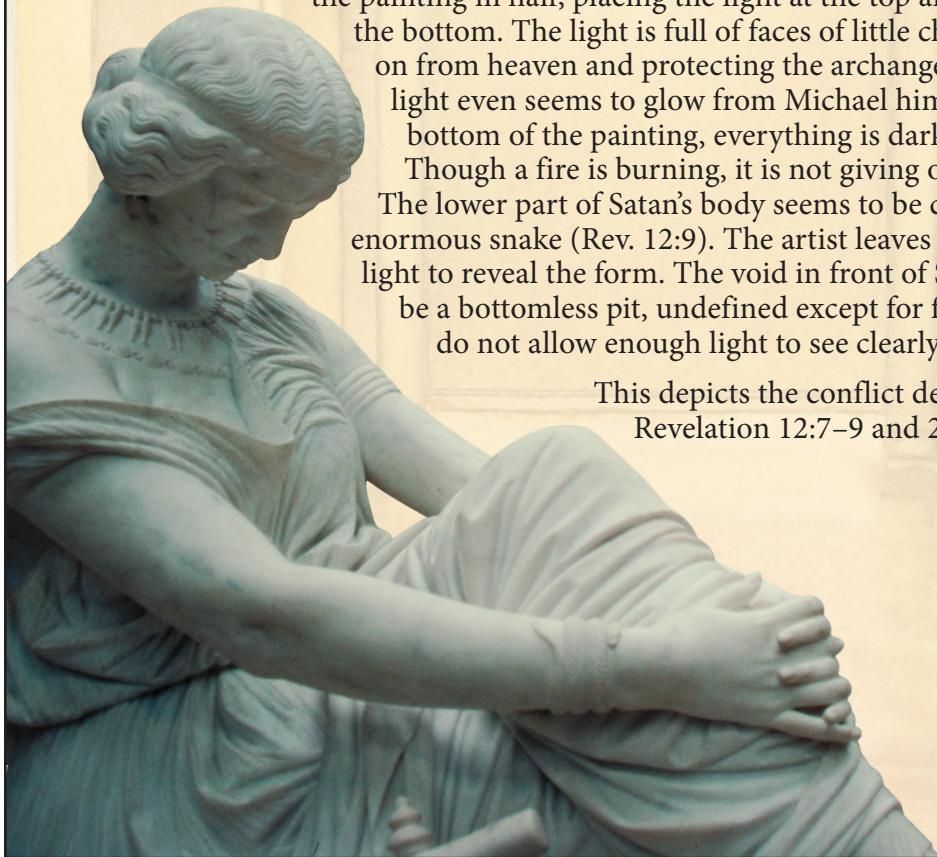
Jose Antolinez (Hō sā' An tō lē' nēth) lived all his life in the capital city of Spain. Though he never visited Rome, Venice, or the Flemish colonies, he knew about the art styles of their artists through the paintings the king had purchased.

During Antolinez's career, it became popular in Madrid to paint in a style that made human figures elegant, beautiful, and athletic. Artists blended colors to achieve soft edges so that it looked as if light were shining right out of the painting. Today this is known as the Baroque style.

This picture is full of contrasts. One of the most obvious is the contrast between the archangel Michael and Satan. Michael is young and elegant, seemingly weightless and effortless in his control. Satan, on the other hand, is homely, weak, and awkward. He looks like he is trying to stop the blow about to come from the uplifted sword, but the archangel is stepping on Satan's arm, robbing him of his power.

There is another contrast: light and darkness. The artist has divided the painting in half, placing the light at the top and the dark at the bottom. The light is full of faces of little cherubs looking on from heaven and protecting the archangel; some of the light even seems to glow from Michael himself. At the bottom of the painting, everything is dark and unclear. Though a fire is burning, it is not giving out much light. The lower part of Satan's body seems to be coiling like an enormous snake (Rev. 12:9). The artist leaves just enough light to reveal the form. The void in front of Satan seems to be a bottomless pit, undefined except for flames which do not allow enough light to see clearly.

This depicts the conflict described in
Revelation 12:7–9 and 20:1–3.





Jacob Shown the Coat of Joseph
Giovanni Battista Carlone

Jacob Shown the Coat of Joseph

by Giovanni Battista Carlone (1603–1677)

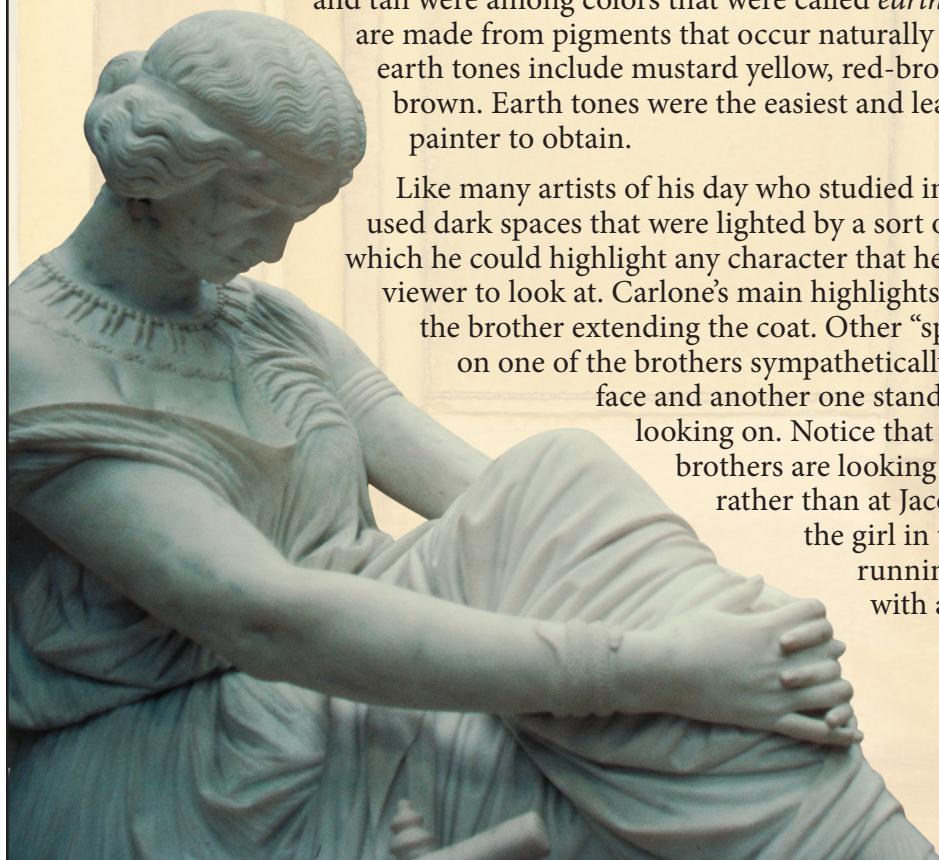
Giovanni Battista Carlone (Jē ə vä’ nē Bä tēs’ tä Kär lō’ nā) was from a family of artists who painted beginning in the late fifteenth century and extending into the early nineteenth century. Giovanni was the best in his family.

Carlone was born in Genoa, Italy, and lived most of his life there, but he spent time in Florence and Rome, studying art under the masters. Carlone’s best work was done in series—several paintings that each portrayed one scene of a story.

Jacob Shown the Coat of Joseph was one of a series about Joseph, a popular subject because of the detail given in Genesis and because of the account’s drama. In addition to this scene described in Genesis 37:26–35, Carlone also painted scenes of Joseph interpreting Pharaoh’s dream, the discovery of Joseph’s cup in Benjamin’s sack, Reuben and Benjamin presenting Joseph with gifts, and Jacob blessing Joseph’s two sons.

Carlone’s painting style was quite *naturalistic*, meaning that he tried to imitate as closely as possible the details of how things really look. He used a lot of brown and tan colors and contrasted them with bright red. Brown and tan were among colors that were called *earth tones* since they are made from pigments that occur naturally in the soil. Other earth tones include mustard yellow, red-brown, and grey-brown. Earth tones were the easiest and least expensive for a painter to obtain.

Like many artists of his day who studied in Rome, Carlone used dark spaces that were lighted by a sort of spotlight with which he could highlight any character that he wanted the viewer to look at. Carlone’s main highlights are on Jacob and the brother extending the coat. Other “spotlights” shine on one of the brothers sympathetically shielding his face and another one standing defiantly looking on. Notice that some of the brothers are looking at each other rather than at Jacob. Notice also the girl in the background running from the room with a horrified look.





Preparing to Depart for Canaan

Leandro Bassano, called Leandro da Ponte

Preparing to Depart for Canaan

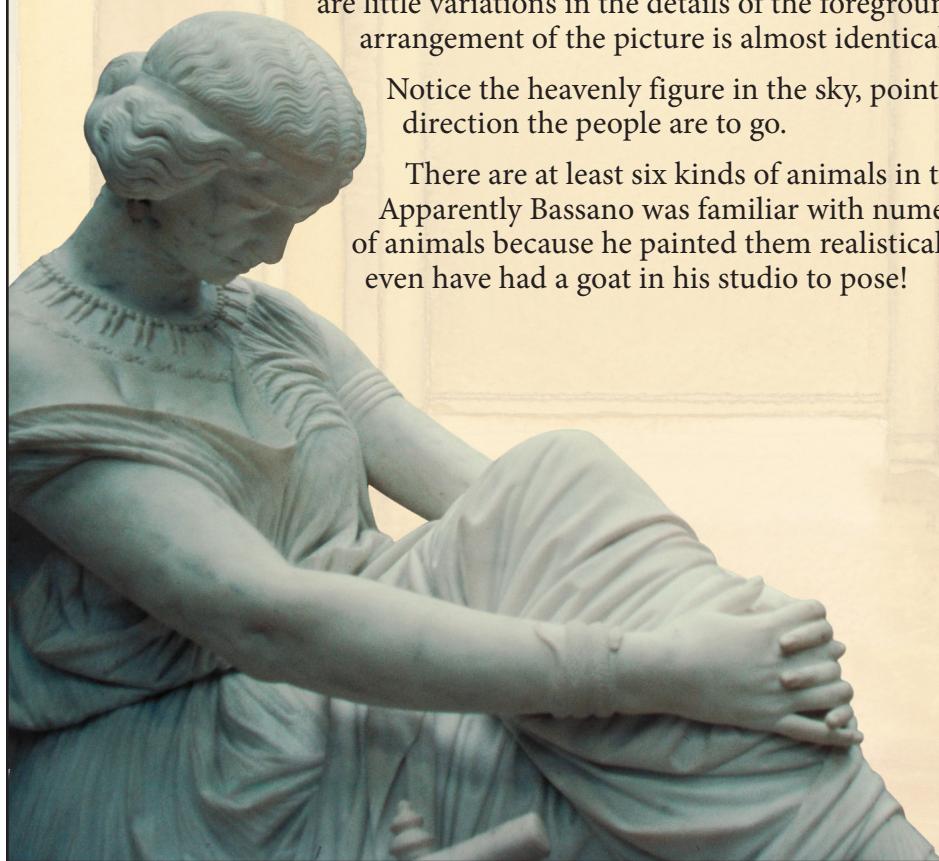
by Leandro Bassano, called Leandro da Ponte (1557–1622)

Leandro Bassano (Lā än'drō Bä sā'nō) was another artist from a family of artists. He and his brothers worked and studied with their father, Jacopo, who had studied with his own father. When one of the brothers died suddenly, Leandro was left to complete several of his brother's paintings. By that time, Leandro was living in Venice, where it was easy to get commissions to paint portraits. Historical records show that Leandro was a member of an artist's guild in Venice in 1588. He painted portraits and worked for the *doge*, the ruler of Venice, who knighted Bassano in 1595.

In several ways, Leandro Bassano's paintings have the rustic style of his father's paintings. Jacopo painted a picture very similar to this one that Leandro copied at least twice. There are at least three other paintings almost identical to *Preparing to Depart for Canaan*: the original signed by Jacopo and his son Francesco, a copy made by an unknown artist (possibly another brother), and another version by Leandro. In each case, there are little variations in the details of the foreground, but the arrangement of the picture is almost identical.

Notice the heavenly figure in the sky, pointing the direction the people are to go.

There are at least six kinds of animals in the picture. Apparently Bassano was familiar with numerous types of animals because he painted them realistically. He may even have had a goat in his studio to pose!





The Flight into Egypt
Domenico Fiasella, called Il Sarzana

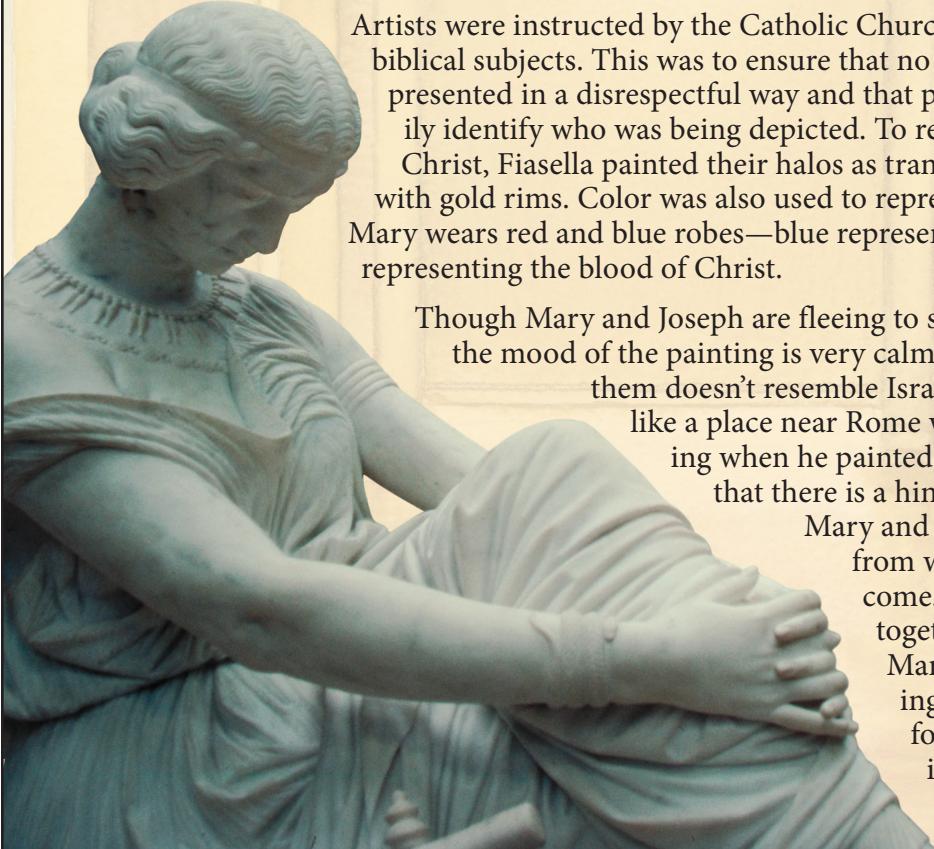
The Flight into Egypt

by Domenico Fiasella, called Il Sarzana (1589–1669)

Domenico Fiasella (De mĕn ē'ko Fē a sĕl'ə) began his art training with his father, a goldsmith who made jewelry and decorative ornaments for wealthy customers. Young Domenico moved to Rome in 1607 to study a variety of artistic styles with numerous masters. Domenico learned many things and combined them in his own work so that his paintings did not look like anyone else's. His style was calm, three-dimensional, and colorful, with a strong contrast of light and dark.

The event depicted in this painting is recorded in Matthew 2:13–15, where God warned Joseph to take his family to Egypt to protect baby Jesus from King Herod. There are no details given about how they traveled, but we suppose that they got there the same way that they journeyed from Nazareth to Bethlehem—by donkey. Most paintings showed Mary sitting on the donkey with the baby in her arms and Joseph leading. But Fiasella and a few other artists showed Mary walking beside Joseph to emphasize their family unity.

In comparing the head of Joseph to Mary's face, we see that Joseph is much more detailed and realistic. Mary is generalized and ideally beautiful, but she doesn't look like a real person. Joseph is traditionally shown as much older than Mary. Because many people believed that Mary was sinless and would therefore not age or wrinkle as normal people, she is usually shown ideally beautiful and young.



Artists were instructed by the Catholic Church how to represent biblical subjects. This was to ensure that no holy subjects were presented in a disrespectful way and that people would readily identify who was being depicted. To represent the family of Christ, Fiasella painted their halos as transparent glass edged with gold rims. Color was also used to represent biblical characters. Mary wears red and blue robes—blue representing heaven and red representing the blood of Christ.

Though Mary and Joseph are fleeing to save their baby's life, the mood of the painting is very calm. The landscape behind them doesn't resemble Israel or Egypt but looks like a place near Rome where Fiasella was living when he painted this picture. Notice that there is a hint of trouble behind

Mary and Joseph in the woods from which they have just come. The trees are crowded together, and it is very dark. Mary and Joseph are leaving the darkness of the forest and coming out into a peaceful little clearing.



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The Destruction of the Army of Sennacherib

Ilario Spolverini

The Destruction of the Army of Sennacherib

by Ilario Spolverini (1657–1734)

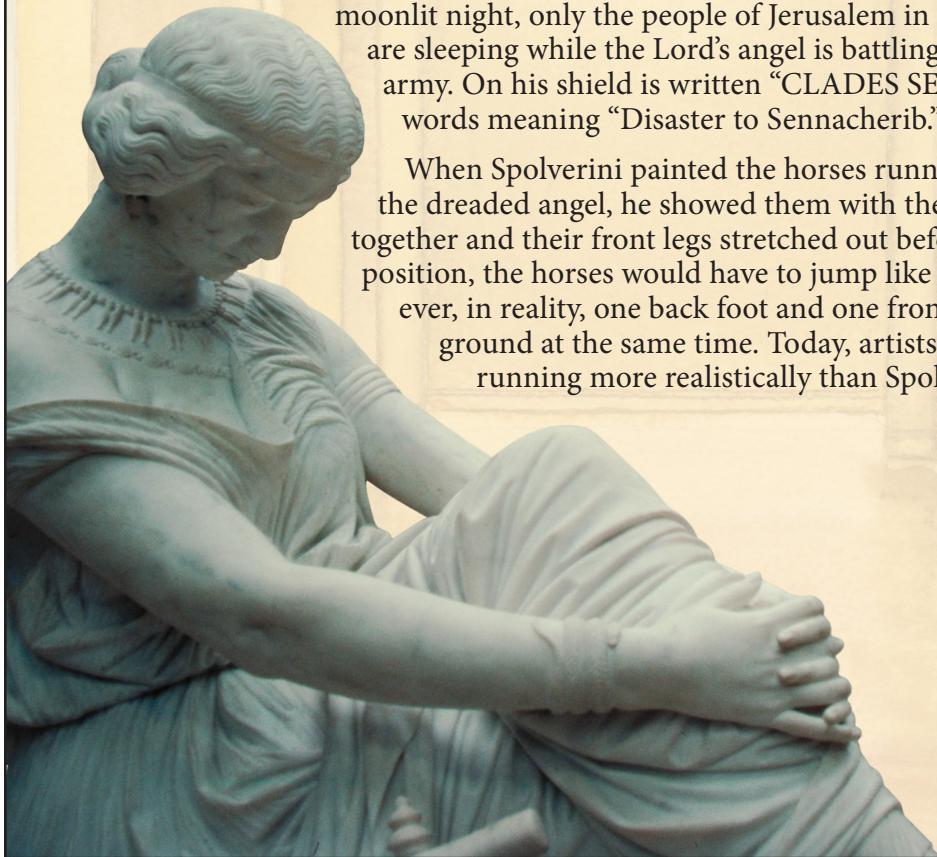
Ilario Spolverini (É'lär ē ö Spōl və rē'nē) liked to paint excitement in scenes of violent battles or bandit attacks. In the accounts given in 2 Chronicles 32:1–22 and Isaiah 36–37, Hezekiah and his people were trapped in Jerusalem without hope of rescue until Hezekiah and Isaiah prayed and depended on God.

This painting is one of seven paintings on the theme of justice and mercy. Some historians think that these paintings may have been made for a legal foundation or for a group that provided charity to the poor. Each of the paintings in this set was painted by a different artist; one is dated 1733. Since they were all made to hang together in the same building, scholars think that all the works of the set were painted during the same time period.

The horses and the men in the foreground look terrified. King Sennacherib is in the front left; his crown clearly identifies him. Facing him diagonally across the painting is a fierce angel with a sword of flame. All around are dead and dying men. The grey horse behind the king has fallen and lost its rider. Men flee on horseback in all directions away from the angel's sword.

In the left middle ground are the invaders' tents. On this bright moonlit night, only the people of Jerusalem in the background are sleeping while the Lord's angel is battling the Assyrian army. On his shield is written "CLADES SENACRIB," Latin words meaning "Disaster to Sennacherib."

When Spolverini painted the horses running away from the dreaded angel, he showed them with their back feet together and their front legs stretched out before them. (In this position, the horses would have to jump like rabbits.) However, in reality, one back foot and one front foot hit the ground at the same time. Today, artists represent horses running more realistically than Spolverini did.





From the Bob Jones University Collection

Esther Before Ahasuerus

Claude Vignon

Esther Before Ahasuerus

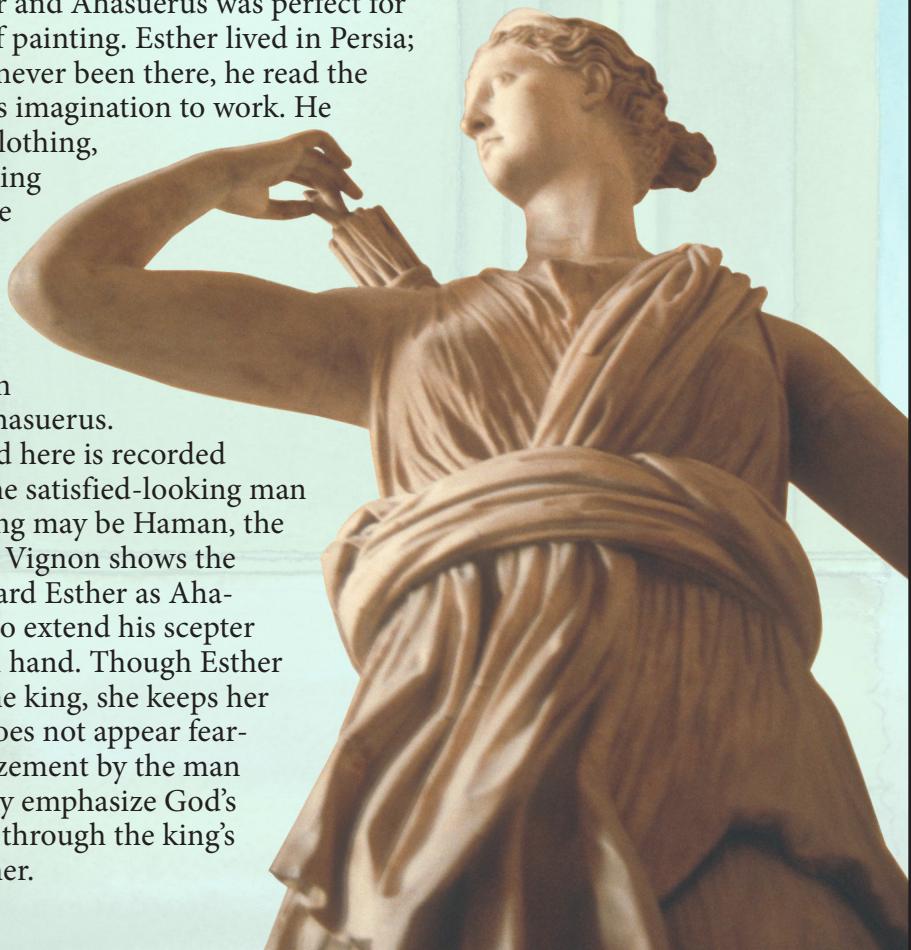
by Claude Vignon (1593–1670)

Claude Vignon (Klöd Vēn yōn') had great advantages since his father was a personal servant of Henry IV, king of France. When Vignon was twenty-six, he left home and went to Rome, where he met students of famous masters. For a while, Vignon painted in the style of Rome: dark paintings with deep shadows, strong highlights, and very realistic scenes. He made two trips to Spain to visit artists there but returned to Paris in 1624 to become a court painter for Louis XIII.

Back in France, Vignon changed from the dark style of Rome to paint more colorful, decorative paintings. He liked elegant clothes and shimmery fabrics and became very skillful at using little blobs of paint to resemble lace and jewels. Vignon also had a knack for inventing imaginary architecture. In this painting, the rows of arches behind the ladies-in-waiting were just drawn on the canvas and left unpainted. The artist painted the garden and oriental architecture inside the arches.

The subject of Esther and Ahasuerus was perfect for Vignon's new style of painting. Esther lived in Persia; though Vignon had never been there, he read the story and allowed his imagination to work. He invented luxurious clothing, curious foreign-looking hats, and architecture to make his painting look exotic and rich. He invented an elegant throne with eagles on the arms for King Ahasuerus.

The account depicted here is recorded in Esther 4:7–5:2. The satisfied-looking man seated next to the king may be Haman, the king's closest officer. Vignon shows the king's sympathy toward Esther as Ahasuerus bends down to extend his scepter and an inviting open hand. Though Esther boldly approaches the king, she keeps her eyes downcast but does not appear fearful. The look of amazement by the man on the other side may emphasize God's gracious providence through the king's offer of grace to Esther.



From the private collection of a Bob Jones University graduate



The Raising of Lazarus
Francesco Granacci (workshop of)

The Raising of Lazarus

by Francesco Granacci (workshop of) (1469–1543)

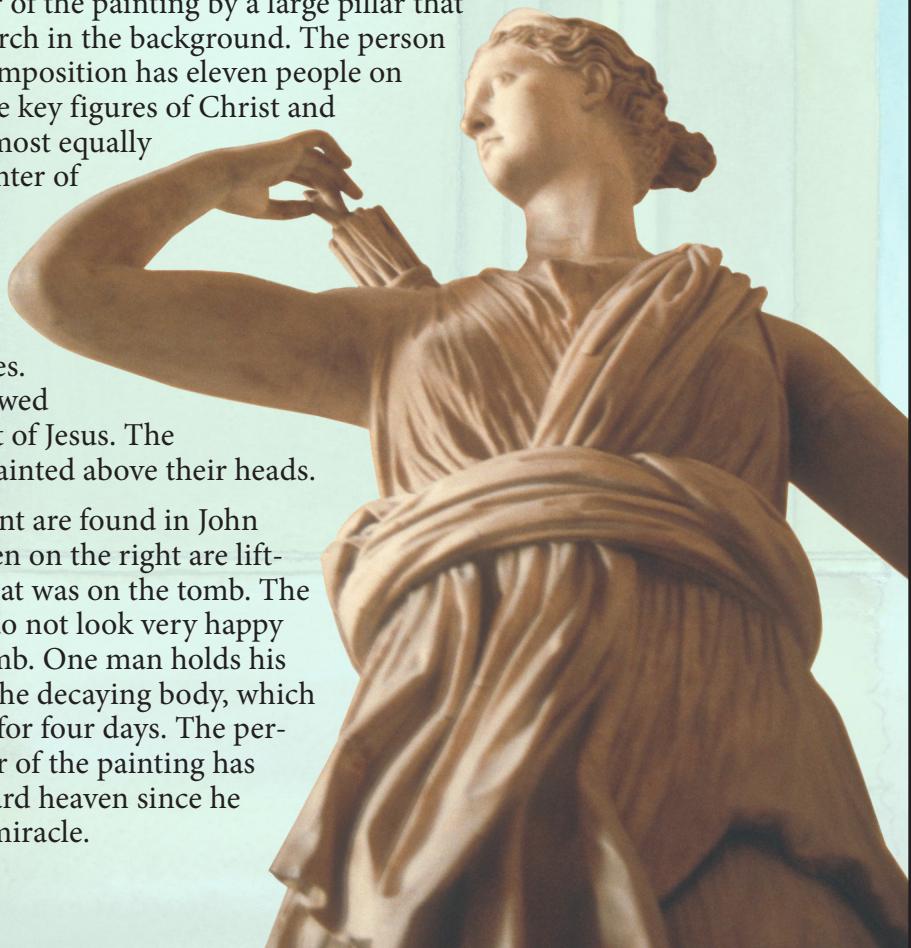
As a young man, Francesco Granacci (Frän chès'kō Grän ä'chē) was an apprentice to the painter Domenico Ghirlandaio, as was another boy, Michelangelo. Francesco was older than Michelangelo, but the boys became good friends and remained friends even after they were no longer working together. Granacci was also familiar with the work of Raphael and Leonardo da Vinci, who were working in Florence at the same time he was. Some of Granacci's paintings show the influence of these artists on him.

After years of training, Granacci was recognized as a master himself and opened his own studio to make his living as a painter. During the Renaissance, artists made most of their artworks for churches, so most paintings had biblical themes. Christ's raising Lazarus from the dead is a fairly rare theme in art. This painting, *Raising of Lazarus*, was not painted entirely by Francesco Granacci; apprentices from his studio probably contributed to the work.

Note that the scene reflects Granacci's time, not New Testament times. The artist has marked the center of the painting by a large pillar that forms one end of an arch in the background. The person at the center of the composition has eleven people on either side of him. The key figures of Christ and Lazarus are placed almost equally on each side of the center of the painting.

Other characters in the scene include Mary, Martha, and many of Jesus' disciples. Of course, Mary is bowed low, anointing the feet of Jesus. The disciples have halos painted above their heads.

The details of this event are found in John 11:38–44. The two men on the right are lifting the heavy stone that was on the tomb. The people behind them do not look very happy about opening the tomb. One man holds his nose at the stench of the decaying body, which has been in the tomb for four days. The person in the exact center of the painting has his eyes lifted up toward heaven since he has obviously seen a miracle.





From the Bob Jones University Collection

The Mocking of Christ

An unknown French or Dutch painter (a follower of Michelangelo Merisi da Caravaggio)

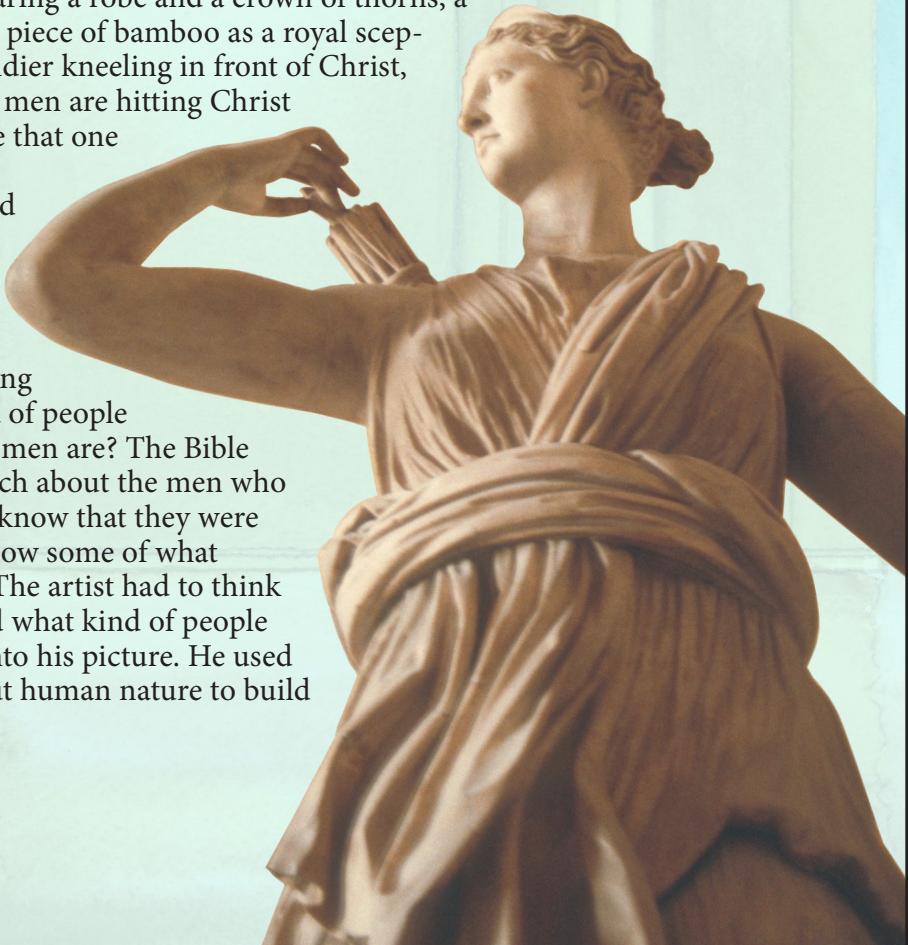
The Mocking of Christ

by an unknown French or Dutch painter
(a follower of Michelangelo Merisi da Caravaggio)

Unlike the other artists studied, the name of this artist is unknown. Because of his style of painting, we do know that he probably studied in Rome during the early seventeenth century with a teacher named Manfredi, who used the modern style of a man named Caravaggio.

Caravaggio had invented a new way to depict a dramatic scene. He placed his characters in dark places with a little light coming through a window or from a candle. He also persuaded his friends to pose as characters for his pictures. He even dressed them in costumes to make the effect more realistic. Many painters dressed their characters in modern seventeenth-century clothing. Notice that the soldiers look more like those of the seventeenth century rather than Roman soldiers of Bible times. Painters often showed Jesus and His disciples in robes of nomadic Arabs.

The story depicted here is recorded in Matthew 27:27–30. Many details are shown—Christ wearing a robe and a crown of thorns, a soldier extending a piece of bamboo as a royal scepter, and another soldier kneeling in front of Christ, laughing as several men are hitting Christ on the head. Notice that one man in the picture seems to be shocked or surprised. Why do you think the man placing the thorned crown on Jesus' head is wearing a glove? What kind of people do you think these men are? The Bible does not tell us much about the men who tortured Jesus. We know that they were soldiers, and we know some of what they did and said. The artist had to think about the story and what kind of people he wanted to put into his picture. He used what he knew about human nature to build a dramatic scene.





The Ascension
Gustave Doré

The Ascension

by Gustave Doré (1832–83)

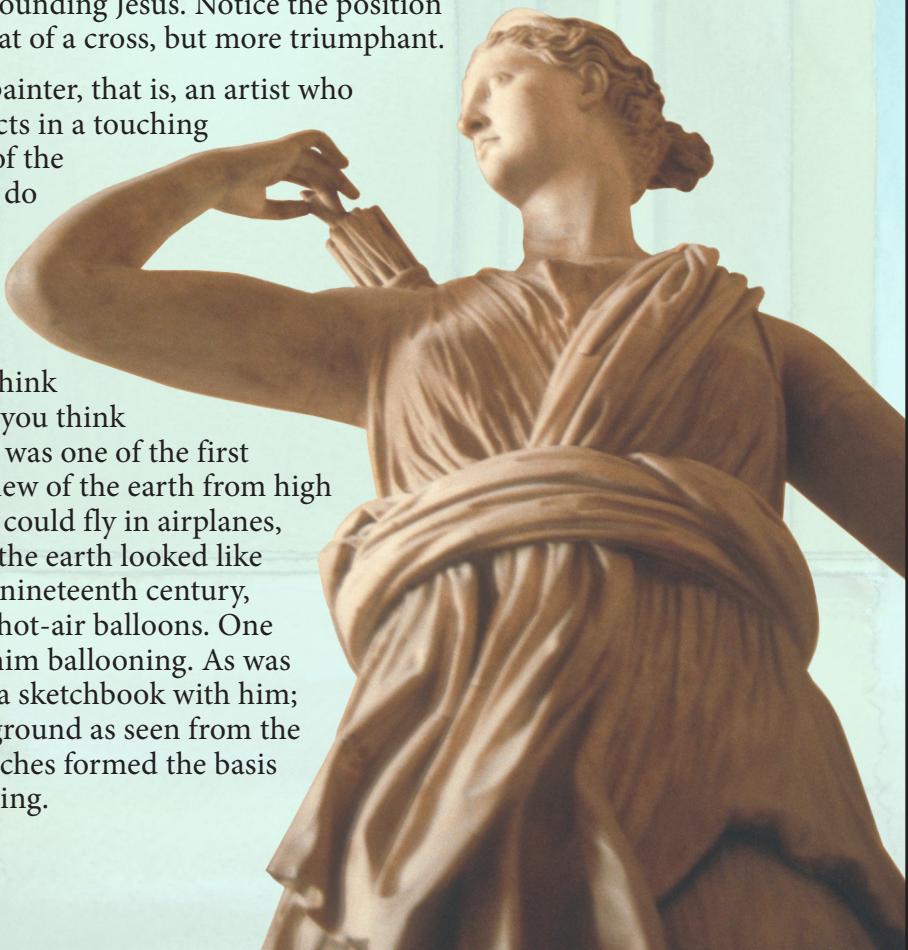
In contrast to some artists, Gustave Doré (Goo stäv' Dô rā') did not go to school to study painting. He was a very talented child who wanted to become a great painter. His hero was an artist he wanted to imitate. While Doré was still a teenager, he got a job illustrating a magazine. Early success attracted him, and he never went to art school. Doré never became a great oil painter, but he did become a great illustrator.

In addition to his illustrations, Doré began painting large oil paintings on religious subjects. In France, despite royal commissions for religious paintings, his paintings were never very popular. But in 1870, Doré opened a gallery in London to show his religious pictures. The people in London loved them. They called Doré the “painter-preacher.” Doré illustrated a Bible, which was published as the Doré Bible.

This painting was one of those that Doré exhibited in London. The event in this painting is the ascension of Jesus into heaven (Acts 1:9). Doré portrays the scene from the perspective of the angels welcoming Jesus back to heaven. The angels form a large curve surrounding Jesus. Notice the position that Jesus is in—like that of a cross, but more triumphant.

Doré was a Romantic painter, that is, an artist who paints emotional subjects in a touching way. Look at the faces of the angels. What emotions do they seem to portray?

One of the interesting details in this painting is the view of the ground. What do you think is happening? Who do you think those people are? Doré was one of the first artists who painted a view of the earth from high above it. Before people could fly in airplanes, they didn't know what the earth looked like from above. But in the nineteenth century, people began flying in hot-air balloons. One of Doré's friends took him ballooning. As was his custom, Doré took a sketchbook with him; evidently he drew the ground as seen from the balloon, and those sketches formed the basis of this part of the painting.





From the Bob Jones University Collection

St. John the Evangelist

Domenico Zampieri, called Il Domenichino

St. John the Evangelist

by Domenico Zampieri, called Il Domenichino (1581–1641)

Domenico Zampieri (Dō mĕn ē'kō Ză pyĕr' ē) started his education by studying with a teacher from Flanders. Later he became an apprentice in the Carracci Art Academy. The academy was a type of art school where talented young boys learned to paint. Domenico must have been a good student because in 1602 he moved to Rome to help his teacher, Annibale Carracci, with a large commission to paint pictures on the walls and ceilings of a palace for the Farnese family. The paintings were frescoes—paintings done on the plaster of the walls while the plaster was still damp. When the paint and the plaster dried together, the result was a painting that was part of the wall. Domenico painted some of his own most famous masterpieces in fresco. In fact, paintings in oil like this one are fairly rare for Domenico.

Domenico painted idealized human figures with perfect characteristics—better than real life, like this portrait of John, the disciple of Jesus. The pose in this picture is a typical scholar pose—a young man of pale complexion, seated with books and scrolls. This is the idealized way to represent John, a writer of one of the Gospels.

Domenico's style is very refined—showing intense emotion, but never rough. The objects in his paintings are very clear, and the colors are rich. Notice that John's robe has big folds that make it look like very thick fabric.

John is called the Evangelist because he wrote the Gospel of John. In the background of this painting is an eagle, one of the four animals seen by John in his vision in the book of Revelation (Rev. 4:7). Scholars correspond these four beasts with each of the four evangelists, or the four Gospel writers. The eagle was chosen as the symbol for John because of John's lofty teachings about Christ as God. Notice that the eagle holds a quill feather in its beak. It is as though John is ready to write, and the eagle is bringing his own quill for him to use as a pen.

Notice the golden cup with the snake behind John. Like many symbols used by Renaissance artists, this one is based on a legend. The story was that John was given poison to drink, and as proof of his faith in God, he survived.

