Chapter 14:
The Seventeenth Century:
The Baroque Era

*Culture and Values, 8th Ed.*
Cunningham and Reich and Fichner-Rathus
Identify the major features of the Baroque period
The Counter-Reformation Spirit

- Council of Trent (1545-1563)
  - Redefined doctrines, reaffirmed dogmas
  - Assertion of discipline, education
  - New artistic demands, purpose

- Society of Jesus, Jesuits
  - Ignatius Loyola (1491-1556)
  - Missionaries, educational improvement
Seventeenth-Century Baroque

- Decentralized styles
- Art for the middle-class
- Rich, ornate, elaborate, fanciful
- Emotionalism
- Psychological exploration
- New techniques, virtuosity
Baroque Style

• grand size or spectacular
  – to impress
• elaborate ornamentation (or metaphors)
  – sometimes called “conceits” in literature and drama
• dramatic use of light in painting
• illusionism
• intense emotion
  – affections in music
List the major features and figures in Baroque art and architecture in Italy
14.4 Saint Peter’s façade, Rome, Italy

smart history link
The Baroque Period in Italy
Baroque Sculpture and Architecture in Rome

Gian Lorenzo Bernini (1598-1680)

- Chief architect of Counter-Reformation
  - Fountains, palaces, churches
  - Conflict with Borromini
- Religious-themed sculptures
  - Baldacchino
  - David (1623)
  - The Ecstasy of Saint Teresa (1645-1652)
14.6 Gian Lorenzo Bernini, Baldacchino, 1624-1633

smart history link
14.7 Gian Lorenzo Bernini, *David*, 1623

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Art in the Baroque
Italy

Bernini’s *David*
note the “action”; intense emotion

Michelangelo’s *David*
seems calm, in repose, relaxed
14.8 Gian Lorenzo Bernini, *The Ecstasy of Saint Teresa*, Cornaro Chapel, Santa Maria della Vittoria, Rome, Italy

[smart history link]
The Baroque Period in Italy
Painting in Rome

Caravaggio (1573-1610)

- Dramatic naturalism, realism
  - Brutal, pessimistic
  - Emotional, psychological
- Tenebrism
  - *The Calling of St. Matthew* (1600-1602)
  - *Judith and Holofernes* (1598)
- Artemisia Gentileschi
  - *Judith Decapitating Holofernes* (1620)
14.12
Caravaggio, The Calling of Saint Matthew, 1600-1602

smart history link
14.14 Artemesia Gentileschi, Judith Decapitating Holofernes, ca. 1620

smart history link
List the major features and figures in Baroque art and architecture in Spain
The Baroque Period Outside Italy
Spain

Diego Velázquez (1599-1660)

- Vitality of scene
- Lives of ordinary people
- *Las Meninas* (1656)
  - Color
  - Space
  - Reality of detail
14.15 Diego Velazquez, *Las Meninas (The Maids of Honor)*, 1656
List the major features and figures in Baroque art and architecture in Flanders.
The Baroque Period Outside Italy

Flanders

- Peter Paul Rubens (1577-1640)
  - *The Rape of the Daughters of Leucippus*
    - Restless energy, sense of action
    - Female nudity, ample proportions
- Anthony Van Dyck (1599-1641)
  - Formal portraits
  - Refined tastes, noble patrons
14.16 Peter Paul Rubens, *The Rape of the Daughters of Leucippus*, 1617

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List the major features and figures in Baroque art and architecture in Netherlands.
The Baroque Period Outside Italy
The Dutch Republic (Holland)

- Frans Hals (c. 1580-1666)
  - Group portraits
- Jan Vermeer (1632-1675)
  - Inner contemplation, repose
  - Light, stillness
14.18 Frans Hals, *Banquet of the Officers of the Civic Guard of Saint George at Haarlem*, 1616
Jan
Vermeer, Young Woman With a Water Jug, 1665
The Baroque Period Outside Italy
The Dutch Republic (Holland)

Rembrandt van Rijn (1606-1669)

- Spiritual matters, problems of existence
- *The Night Watch* (1642)
- Self-understanding through self-portraits
  - Psychologically reflective
  - Tragic nature of human destiny
- Emotionality through virtuosity
14.21
Rembrandt van Rijn, *The Sortie of Captain Frans Banning Cocq’s Company of the Civic Guard (The Night Watch)*, 1642
Rembrandt van Rijn, *Self-Portrait*, 1652
List the major features and figures in Baroque art and architecture in France.
The Baroque Period Outside Italy
France

- Nicolas Poussin (c. 1594-1665)
  - Protest against baroque excesses
  - Nostalgic yearning for idealized past

- Georges de La Tour (1590-1652)
  - Restrained mood, repressed emotionality
14.27 Nicholas Poussin, *The Rape of the Sabine Women*, ca. 1636-1637
14.28 Georges de La Tour, *The Penitent Magdalen*, ca. 1640
The Baroque Period Outside Italy
France

- The Palace of Versailles
  - Louis XIV = the Sun King
  - Politics, psychology
  - Grandiose symbolism
  - Baroque extremes + Classical simplicity
14.29 Palace of Versailles, begun 1669
14.30 Hall of Mirrors (Galerie des Glaces), begun 1676, Palace of Versailles
Discuss the developments in Baroque Music
Baroque Music

- Emphasis on rhythm and melody
- Listening pleasure and glory of God
- Sacred music with universal appeal
- Growing interest in secular music
Baroque Music: The Birth of Opera

- Play in which text was sung, not spoken
- Aristocratic and middle-class audience
- Florentine *Camerata*
  - Objected to polyphonic style
  - Monody, recitative
  - Inspired by Greek drama, tradition
- Jacopo Peri: *Dafne, Euridice*
Baroque Music: The Birth of Opera

- Claudio Monteverdi (1567-1643)
  - *L’Orfeo*
  - Dramatic instinct, emotionality of music
  - Academic principles of Camerata

- Opera houses

- Audience appeal
  - Lavish stage spectacles, arias
Baroque Instrumental and Vocal Music

- Oratorio
- Dietrich Buxtehude (1637-1707)
  - Chorale fantasies, suites for harpsichord
- Domenico Scarlatti (1685-1757)
  - Harpsichord virtuoso, sonatas
- Georg Frideric Handel (1685-1759)
  - Oratorios (*Messiah*)
  - Operas
Baroque Instrumental and Vocal Music:

Johann Sebastian Bach (1685-1750)

- Virtuoso of composition, performance
- Complexity of musical thought
  - Polyphony, fugue, counterpoint
- Expression of deep religious faith
  - Chorale preludes, cantatas
- *Brandenburg Concertos*
- Antonio Vivaldi
  - *Concerto grosso* (Vivaldi)
Outline the developments in Baroque science and philosophy
Philosophy and Science in the Baroque Period

- “Coming of age” of modern philosophy
- Philosophy as independent discipline
- Objective demonstration vs. abstract generalization
  - Supernatural explanations insufficient
Philosophy and Science in the Baroque Period

Galileo Galilei (1564-1642)

- Astronomy, physics
- Heretical denunciation of Ptolemaic view
  - Support of Copernican theory
- Experiment, observation
  - Telescope
  - Motion
Philosophy and Science in the Baroque Period

René Descartes (1596-1650)

- Father of Modern Philosophy
- Criteria for defining reality
  - “Cogito, ergo sum”
  - What is clearly perceived must exist
  - Argument for the existence of God
Philosophy and Science in the Baroque Period

Thomas Hobbes (1588-1679)

- Materialism
- *Leviathan*
  - Theory of society, no *divine* law
  - Offended theologians, rationalists
- Personal liberty vs. security
Philosophy and Science in the Baroque Period

- John Locke (1632-1704)
- Predecessor to the Enlightenment
- Nature of ideas
  - Perceptions, personal property
- Limitations of human knowledge
- Significance of experience
Major figures of 17th century literature
Seventeenth-Century: French Baroque Comedy and Tragedy

- Molière (1622-1673)
  - Comedic drama deflates pretense, pomposity
- Pierre Corneille (1606-1684)
  - Eternal truths about human behavior
- Jean Racine (1639-1699)
  - Themes of self-destruction
  - Psychological explorations
Literature in the Seventeenth Century: The Novel in Spain: Cervantes

- Picaresque novel
- *Don Quixote*
  - Satire of medieval chivalric romances
  - Reality vs. Illusion
  - Relationship between art and life
- Synthesis of comedy and tragedy
Seventeenth-Century Literature: The English Metaphysical Poets

- King James version of the Bible
- Metaphysical concern with self-analysis
  - John Donne (1572-1631)
  - Richard Crashaw (1613-1649)
  - Andrew Marvell (1621-1678)
Seventeenth-Century Literature: John Milton’s Heroic Vision

- *Paradise Lost* (1667)
  - “justify the ways of God to men”
  - Biblical and Classical references
  - Humanist principles + Christian doctrine
  - Dramatic fervor, psychological insight
Chapter 14: Discussion Questions

- In what ways does Bernini’s sculpture of David highlight the characteristics of the Baroque period? Compare Donatello’s *David* and Michelangelo’s *David* with that of Bernini. What cultural and/or historical statements can be made about each of the David sculptures if they are viewed as “signs of their times”? Why would these artists choose David as their subject? Why does each artist depict him differently? Explain.

- Despite the French dislike of the Baroque, how did the style permeate the art and architecture of France? Cite specific examples that illustrate the characteristics of the Baroque in seventeenth- and eighteenth-century France.

- What contributed to the lack of wealthy and/or noble patrons of Baroque art in Northern Europe? In what ways did the intended audience influence the artwork? Explain, citing specific examples.

- Explain the parallels and connections among Baroque art, philosophy, and literature. What elements of the Baroque are the most prevalent in our current culture?