THE BAROQUE AGE
1600-1715
Chapter 14
Origin of “Baroque”

- **Barocco** (Portuguese) meaning an irregularly shaped pearl

- **Baroco** (Italian) a false scholastic syllogism, a caricature of logic and hence a form of sophistry; a tortuous argument in logic
THREE MANIFESTATIONS OF BAROQUE

• FLORID BAROQUE
• CLASSICAL BAROQUE
• RESTRAINED BAROQUE
Florid Baroque

- Centered in Italy
- Aesthetic values subordinated to spiritual purposes
- Strongly supported by the Popes
- Grand buildings and elaborate decorations in proclaiming power & richness of the Church
- Vitality and theatrical effects were prized over restraint & repose
Architects

• Carlo Maderno – redesigned St. Peter’s Basilica from a Greek cross to a Latin cross

• Gian Lorenzo Bernini – designed the public square fronting St. Peter’s
Artists

• Gian Lorenzo **Bernini** [sculptor, Italy]
  – *Baldacchino* of St. Peter’s
  – *Ecstasy of St. Teresa*

• (Michelangelo Merisi) **Caravaggio** [painter, Italy]
  – *Martyrdom of St. Matthew*

• Artemisia **Gentileschi** [painter- female, Italy]
  – *Judith and Her Maidservant with the Head of Holofernes*
• Diego **Velásquez** [painter, Spain]
  – *Las Meninas*
  – *The Waterseller of Seville*

• Peter Paul **Rubens** [painter, Flanders]
  – *The Education of Marie de’ Medici*
  – *Self-portrait*

• Andrea **Pozzo** [painter, Italy]
  – *Allegory of the Missionary Work of the Jesuits* (Sant’ Ingnazio in Rome)
  – *quadratura*, in which architecture and fancy are intermixed
ST. PETER’S BASILICA AND PIAZZA

Basilica redesigned by Carlo Maderno

Piazza designed by Gian Lorenzo Bernini
Baldacchino in St. Peter’s by Bernini
The Ecstasy of St. Teresa by Bernini
The Martyrdom of St. Matthew by Caravaggio
Judith and her Maidservant with the Head of Holofernes by Artmesia Gentileschi
Judith
Beheading
Holofernes
by Artmesia
Gentileschi
Las Meninas
(The Maids of Honor)
by
Diego Velázquez
Two Young Men Eating at a Humble Table
By
Velasquez

The Waterseller of Seville
The Education of Marie de’ Medici

by Peter Paul Rubens
Self-Portrait Of Peter Paul Rubens
Allegory of the Missionary Work of the Jesuits
By Andrea Pozzo [Church of Sant’ Ignazio]
Classical Baroque

• Principally in France
• Embraced grandeur & opulence, but more classical in style
• Exemplified in Palace of Versailles, lifestyle of Louis XIV
• Secular focus, identified with absolutism
• Impersonal, controlled, & measured in their arts
• Simplistic & dignified
Architects

• Louis Le Vau – Versailles Palace
• Jules Hardouin-Mansart – Versailles Palace
• Charles LeBrun – Hall of Mirrors in Versailles Palace
• André Le Nôtre – landscape architect & sculptor at Versailles Palace

Painter

• Nicholas Poussin – lived in Rome, but practiced Classical Baroque
THE PALACE OF VERSAILLES
Hall of Mirrors, Versailles Palace
Et in Arcadia Ego  by Nicolas Poussin
Restrained Baroque

- Found in Netherlands and England
- Simpler art works
- Humanized Baroque exuberance
- Appealed to democratic sentiments
- Reflected common human experience
• Sir Christopher Wren was the premier architect of restrained baroque in England, thanks in part to the Great London Fire
  – St. Paul’s Cathedral
  – St. Bride’s Church
ARTISTS

• Rembrandt Van Rijn (Netherlands) 0
  [Rembrohnt Von Rain]
  – The Blinding of Samson (1636)
  – The Night Watch (1642).
  – Self-Portrait (1669)

• Jan (Johannes) Vermeer (Netherlands)
  – The Lacemaker (1669-1670)
  – Girl With A Pearl Earring (1665-1666)
• Judith **Leyster** (Netherlands)
  – Self-Portrait
  – The Happy Couple

• Anthony **van Dyck** (Flanders/Belgium & England)
  – *James Stuart, Duke of Richmond and Lennox* (1630?)
  – *Charles I*
The Blinding of Samson by Rembrandt van Rijn
Night Watch
by
Rembrandt van Rijn
Self-Portraits of Rembrandt van Rijn
The Lacemaker by Jan Vermeer
The Girl with A Pearl Earring
by
Jan Vermeer
James Stuart, Duke of Richmond & Lennox

Charles I by Anthony van Dyck
Baroque Literature

• Characterized by
  – ornate language
  – characterization of individuals & types with emotional extremes

• France
  – Two great tragedians
    • Cornielle (*Le Cid*)
    • Racine (*Phèdra*)
  – Comedian: Moliere (*Tartuffe*)
Neoclassicism

• Was greatly formalized in France.
• Neoclassicists were concerned with 6 primary topics
  – Verisimilitude
  – Purity of dramatic types
  – The five-act form
  – Decorum
  – The purposes of drama (to teach & to please)
  – The three unities
verisimilitude

• “the appearance of truth”
• Embodied reality, morality, and generality or abstraction
• Playwright had to exclude anything that could not happen in real life, unless they were accepted part of a Greek myth or biblical material (and then had to be minimized)
• Discouraged soliloquies and chorus as unnatural. Replaced such with a trusted companion or *confidant* to whom they could reveal innermost secrets.
• Violence was removed offstage because of difficulty in making it convincing (real).
• Dramatist must teach moral lessons, reveal life’s ideal moral patterns. Whenever injustice appeared to prevail, it was explained as a “part of God’s plan,” beyond human comprehension, but inevitably just.
• Truth = those norms that are discoverable through the rational and systematic examination of phenomena (natural or man-made)
• These “truth in norms” were to extend to every aspect of dramatic composition.
purity of dramatic types

• Only two forms allowed: tragedy and comedy.
• Other forms were inferior because they were mixed forms.
• Tragedy norms
  – Characters drawn form rulers or nobility
  – Stories dealt with affairs of state, downfall of rulers and similar events
  – Always with unhappy endings
  – Style was lofty and poetic
• Comedy norms
  – Characters drawn from middle or lower classes
  – Stories dealt with domestic & private affairs
  – Always with happy endings
  – Style characterized by use of ordinary language
• These norms were to be strictly adhered to.
• Deviate plays did exist, but were denounced as not serious efforts and unworthy of critical consideration, products of poorly educated or tasteless writers, and labeled irregular or illegitimate drama
5-Act form: Any legitimate play must be written in 5 acts

Decorum = fittingness or appropriateness

• The principle of character portrayal was termed *decorum*

• Each age group, rank, profession, and sex was said to have its own essence. Each dramatist was expected to remain true to these norms in character creation.

• Dramatist must only write about the permanent aspects of humanity, governing patterns that remain the same in all places and time periods.
3 unities: time, place, action

- Verisimilitude dictated no more than 24 hours of subjective time should pass during a play.
- Because the audience knows it has only been in one place, all action must take place within one location. This was gradually loosened to allow for a change of place PROVIDING it could be reached within 24 hours.
- Only ONE action allowed. No subplots were permissable.
ENGLAND

• John Milton *Paradise Lost*
  – Puritan who supported Oliver Cromwell
  – Mixed Christian legend and ancient epic
  – Known for quote “Better to reign in Hell than serve in Heaven,” attributed to Lucifer