

**Baroque**

# Europe in the 17<sup>th</sup> Century





Europe in 1648 after the Treaty of Westphalia.

The war or series of connected wars began in 1618, when the Austrian Habsburgs tried to impose Roman Catholicism on their Protestant subjects in Bohemia. It pitted Protestant against Catholic, the Holy Roman Empire against France, the German princes and princelings against the emperor and each other, and France against the Habsburgs of Spain. The Swedes, the Danes, the Poles, the Russians, the Dutch and the Swiss were all dragged in or dived in. Commercial interests and rivalries played a part, as did religion and power politics.

Among the major political entities vying for expanded power and authority in Europe were the Bourbon dynasty of France and the Habsburg dynasties of Spain and the Holy Roman Empire.

In addition to reconfiguring territorial boundaries, the Treaty of Westphalia in essence granted freedom of religious choice throughout Europe.

Peace of Westphalia, which began the "era of sovereign nation-states"

The Baroque Period was distinguished by exaggerated dynamism and clear detail that aimed to create drama and grandeur in sculpture, painting and architecture.

Baroque art did not really depict the life style of the people at that time; however, "closely tied to the Counter-Reformation, this style melodramatically reaffirmed the emotional depths of the Catholic faith and glorified both church and monarchy" of their power and influence

Italy

The Habsburg Lands

Flanders and the Netherlands

# Gianlorenzo Bernini



GIANLORENZO BERNINI, interior of  
the Cornaro Chapel, Santa Maria  
della  
Vittoria, Rome, Italy, 1645–1652.







Gianlorenzo Bernini's "Ecstasy of St. Teresa" (1647-52), in Santa Maria della Vittoria, Rome. Marble, 11' 6" high



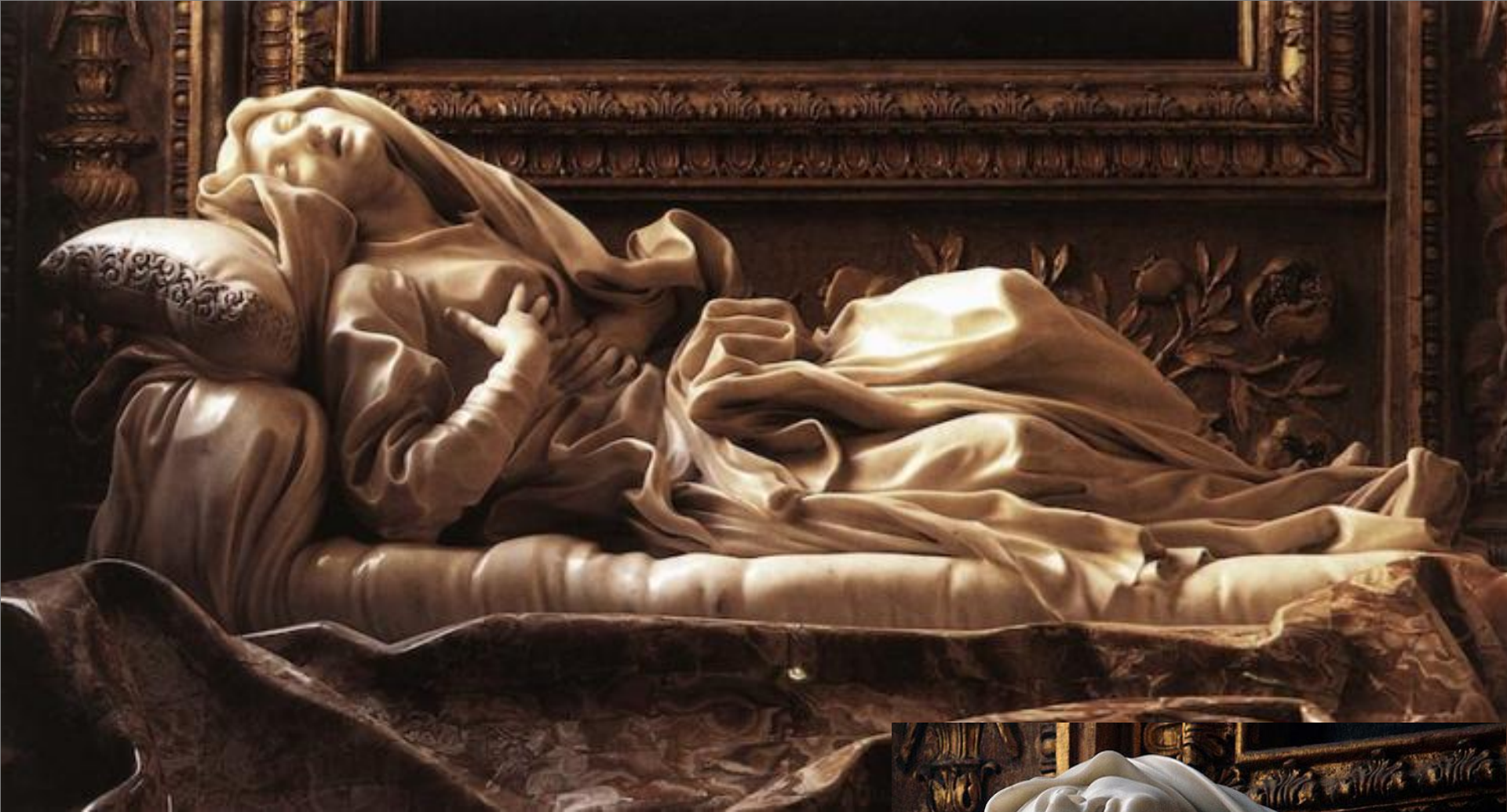


"Beside me on the left appeared an angel in bodily form . . . He was not tall but short, and very beautiful; and his face was so aflame that he appeared to be one of the highest ranks of angels, who seem to be all on fire . . . In his hands I saw a great golden spear, and at the iron tip there appeared to be a point of fire. This he plunged into my heart several times so that it penetrated my entrails. When he pulled it out I felt that he took them with it, and left me utterly consumed by the great love of God. The pain was so severe that it made me utter several moans. The sweetness caused by this intense pain is so extreme that one can not possibly wish it to cease, nor is one's soul content with anything but God. This is not a physical but a spiritual pain, though the body has some share in it -- even a considerable share." (Teresa of Avila, *Autobiography*, ch. 29).



GIANLORENZO BERNINI, Ecstasy of Saint Teresa, Cornaro Chapel, Santa Maria della Vittoria, Rome, Italy, 1645–1652. Marble, 11 6 high.





Beata Ludovica Albertoni - Bernini - 1674 –  
San Francesco a Ripa, Rome







GIANLORENZO BERNINI

(1598–1680) received the prestigious commission to construct a monumental colonnade-framed piazza in front of Maderno's facade.





GIANLORENZO BERNINI, baldacchino,  
Saint Peter's, Vatican City, Rome, Italy,  
1624–1633. Gilded bronze, 100 high.





inspired  
by one  
of the  
stories  
included  
in Ovid's  
Metamo  
rphoses.



Apollo and Daphne





GIANLORENZO BERNINI, David, 1623. Marble,  
5 7 high.

Galleria Borghese, Rome.

# Annibale Carracci



trained at the Bolognese  
(in Bologna) academy

studied and emulated the Renaissance  
masters

Commissioned by Cardinal  
Odoardo Farnese in 1597 to  
celebrate the wedding of the  
cardinal's brother

interpretations of the varieties of  
earthly and divine love in classical  
mythology

Format resembles framed easel  
paintings on a wall;  
Standing Atlas figures painted to  
resemble marble

ANNIBALE CARRACCI  
Loves of the Gods,  
ceiling frescoes in the gallery,  
Palazzo Farnese, Rome, Italy,  
1597–1601.







ANNIBALE CARRACCI, Flight into Egypt, 1603–1604. Oil on canvas, approx. 4' x 7' 6".  
Galleria Doria Pamphili, Rome

“ideal” or “classical” landscape  
idealized antiquity and the idyllic life  
figures are diminished in size to become part of the landscape





Fishing (before 1595)—Oil on canvas, 136 × 253 cm, Musée du Louvre

from Carracci's Bolognese period, before he left for Rome in 1595 to paint at the Galleria Farnese.



Painted in Bologna, it is a broadly and realistically painted still life, which owes much to Flanders and Holland.



Annibale Carracci

1580-1590

Oil on canvas

57 cm × 68 cm (22 in × 27 in)

Location Galleria Colonna, Rome





Annibale Carracci

c. 1583

Oil on canvas

185 cm × 266 cm (73 in × 105 in)

Christ Church Picture Gallery, Oxford





The Lamentation

"Pieta" by Annibale Carracci  
oil on canvas  
1599 and 1600





# Caravaggio

New Baroque traits

» Very physical

» Importance of interplay  
with viewer

» Very direct, not  
complicated

» Convincing reality effects  
(the still life)



Caravaggio

Bacchus

Oil on canvas

37 X 33½" (94 X 85.1 cm)

1595–96

CARAVAGGIO,  
Calling of Saint Matthew,  
ca. 1597–1601.  
Oil on canvas, 111 x 115.  
Contarelli Chapel,  
San Luigi dei  
Francesi, Rome.





Saul—a man who's job was to persecute Christians—is on the way to his persecution, stuck down by God and becomes a Christian...becomes ST. PAUL  
– Depicts it as inner religious experience of one person, spiritual exercise, not historical event

Saul is foreshortened, made small, vulnerable

CARAVAGGIO, Conversion of Saint Paul, ca. 1601.  
Oil on canvas, 76 59. Cerasi Chapel, Santa Maria del Popolo, Rome.

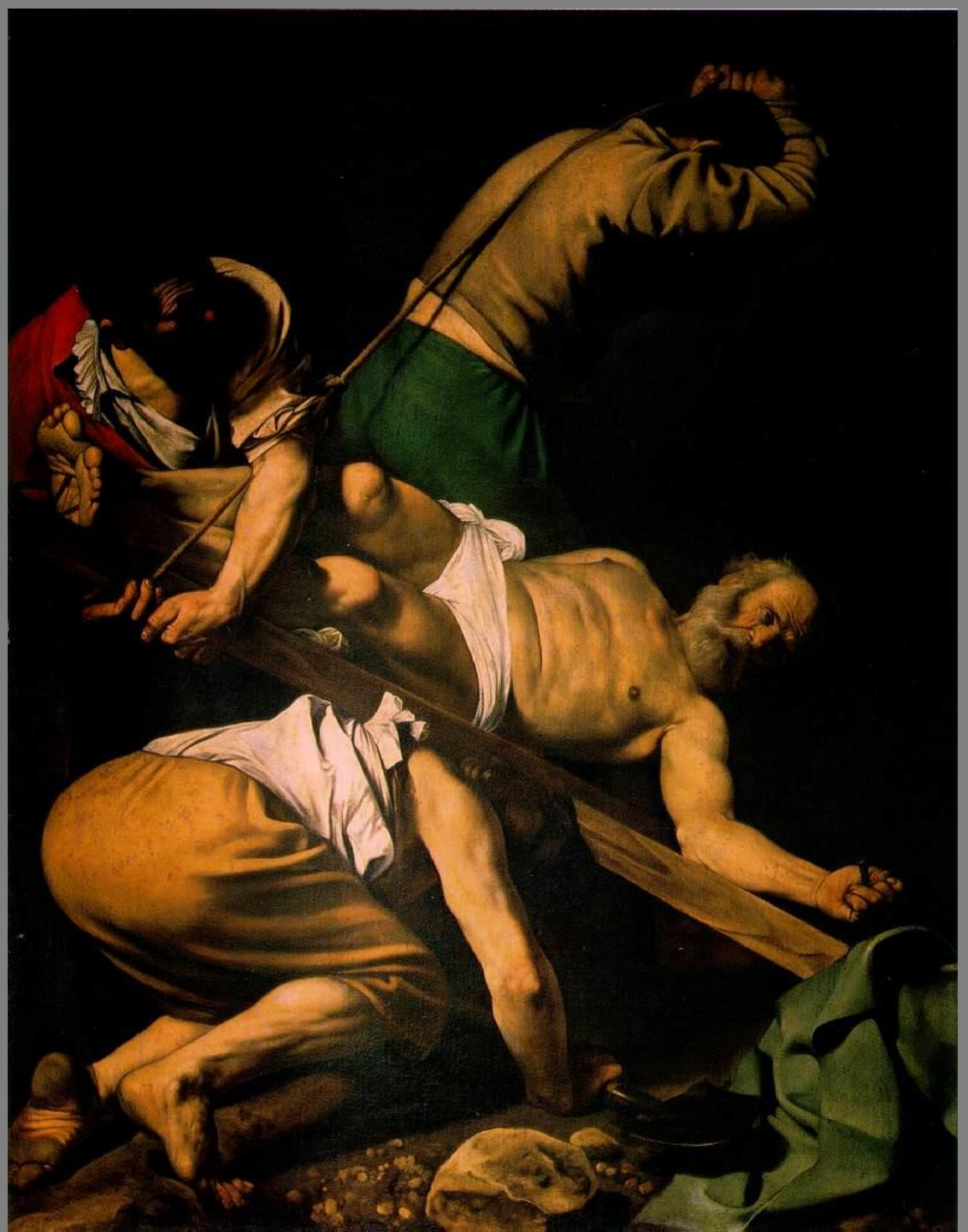


## Caravaggio

- Volatile person
- Murdered a man in Rome in a disagreement over a tennis match
  - Had to flee to Naples
  - Became a knight, attacked another
  - Fled to Sicily
    - » Three groups looking for him
    - » Roman gov't
    - » Knights
    - » The prison he had escaped from
    - » Expected a pardon and sailed over to get it
    - » Died on the ship, pardon was given three days later!
- Accomplishments
  - Direct and real communication between artwork and viewer
  - Validates true religious emotions
    - Observer feels sensually and emotionally involved in the scene
  - Made art seem believable, realistic figures and emotions
  - Use reality effects to a previously unseen degree
  - Merged Central Italian and North manners
    - Sculpture forms of Central
    - Use of light and pigment of Northern



The Crucifixion of Saint Peter  
1600-01; Oil on canvas, 90 1/2 x  
70 in; Cerasi Chapel, Santa Maria  
del Popola, Rome



[Caravaggio] began to paint according to his own inclinations; not only ignoring but even despising the superb statuary of antiquity and the famous paintings of Raphael, he considered nature to be the only subject fit for his brush. As a result, when he was shown the most famous statues of [the ancient Greek masters] Phidias and Glykon in order that he might use them as models, his only answer was to point toward a crowd of people, saying that nature had given him an abundance of masters. . . . [W]hen he came upon someone in town who pleased him he made no attempt to improve on the creations of nature.†

[Caravaggio] claimed that he imitated his models so closely that he never made a single brushstroke that he called his own, but said rather that it was nature's. Repudiating all other rules, he considered the highest achievement not to be bound to art. For this innovation he was greatly acclaimed, and many talented and educated artists seemed compelled to follow him. . . . Nevertheless he lacked invenzione, decorum, disegno, or any knowledge of the science of painting. The moment the model was taken from him, his hand and his mind became empty . . . [With Caravaggio] began the imitation of common and vulgar things, seeking out filth and deformity.‡





Supper at Emmaus  
c. 1600-01; Oil on canvas, 54 3/4 x 76 3/4 in;  
National Gallery, London



The Incredulity of Saint Thomas

1601-02; Oil on canvas, 42 1/8 x 57 1/2 in; Neues Palais, Potsdam





Death of the Virgin. 1601–1606.  
Louvre, Paris.



Judith Beheading Holofernes

c. 1598; Oil on canvas, 56 3/4 x 76 3/4 in; Galleria Nazionale dell'Arte Antica, Rome



Raped by her drawing teacher  
Agostino Tassi —case against him  
ended in 9 months, teacher  
defended himself by saying she  
was promiscuous  
– Tortured during trial to get her  
to tell the truth  
– Case ends when she marries an  
Italian and moves, later divorces  
him  
– Trial killed reputation because it  
made her appear promiscuous

ARTEMISIA GENTILESCHI, Judith  
Slaying Holofernes,  
ca. 1614–1620. Oil on canvas, 66  
1–354. Galleria degli  
Uffizi, Florence.

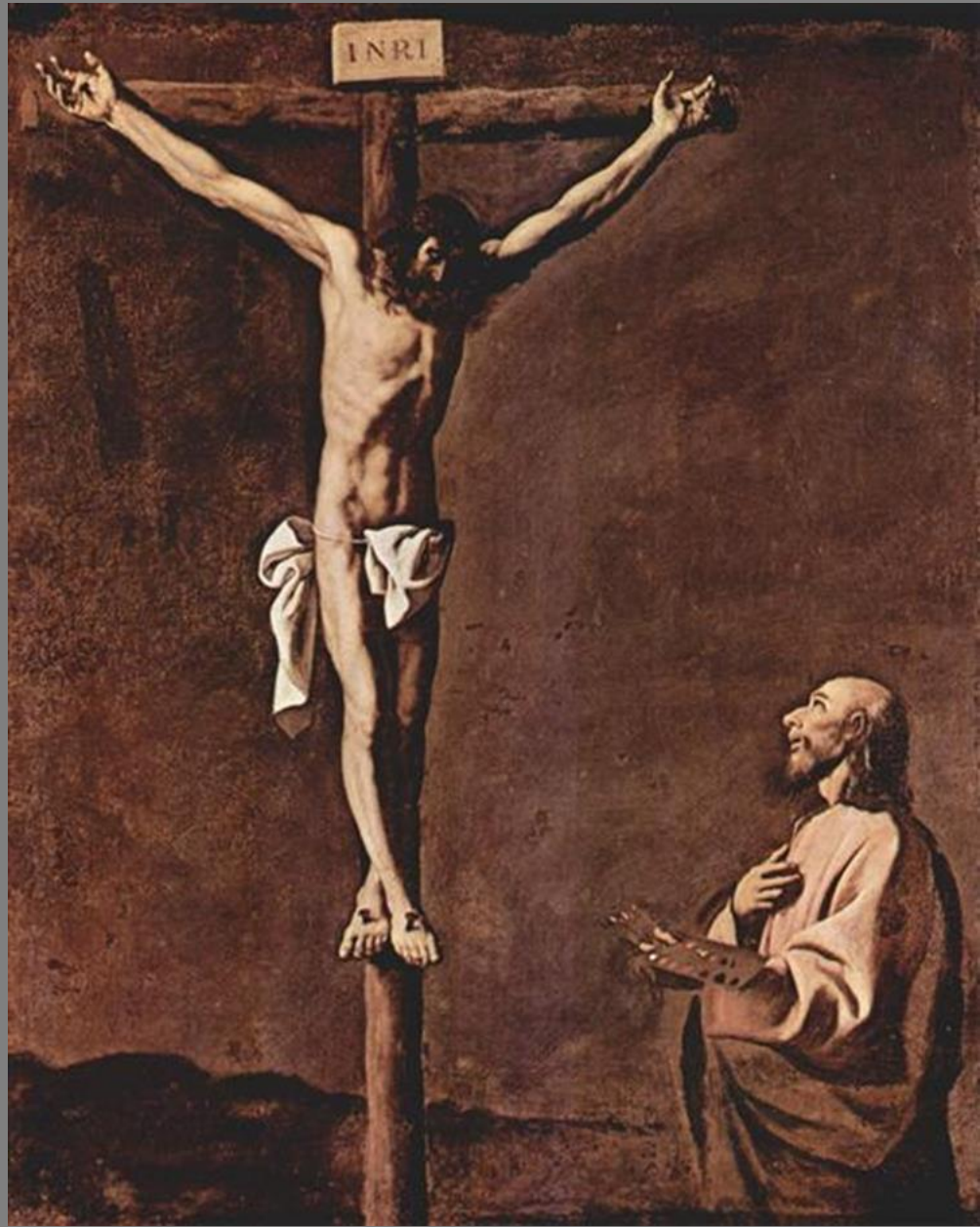






FRANCISCO DE ZURBARÁN,  
Saint Serapion, 1628. Oil on  
canvas, 3 11 1–2 3 4 3–4 .  
Wadsworth Atheneum,  
Hartford











St. Francis  
Francisco de Zurbarán  
Date: c.1645





17<sup>th</sup> Century Baroque Art -  
SPAIN



JOSÉ DE RIBERA,  
Martyrdom of Saint Bartholomew,  
ca. 1639. Oil on canvas, approx. 7' 8" x 7' 8". Museo del Prado, Madrid.





DIEGO VELÁZQUEZ,  
Water Carrier of Seville, ca. 1619.  
Oil on canvas, 35 1/2 x 27 1/2 .  
Victoria & Albert Museum,  
London.



El Triunfo de Baco or Los Borrachos 1629  
(English: The Triumph of Bacchus/The Drunks)





DIEGO VELÁZQUEZ, Surrender of Breda, 1634–1635. Oil on canvas, 10' 1" x 12' 1/2".

Museo del Prado, Madrid.



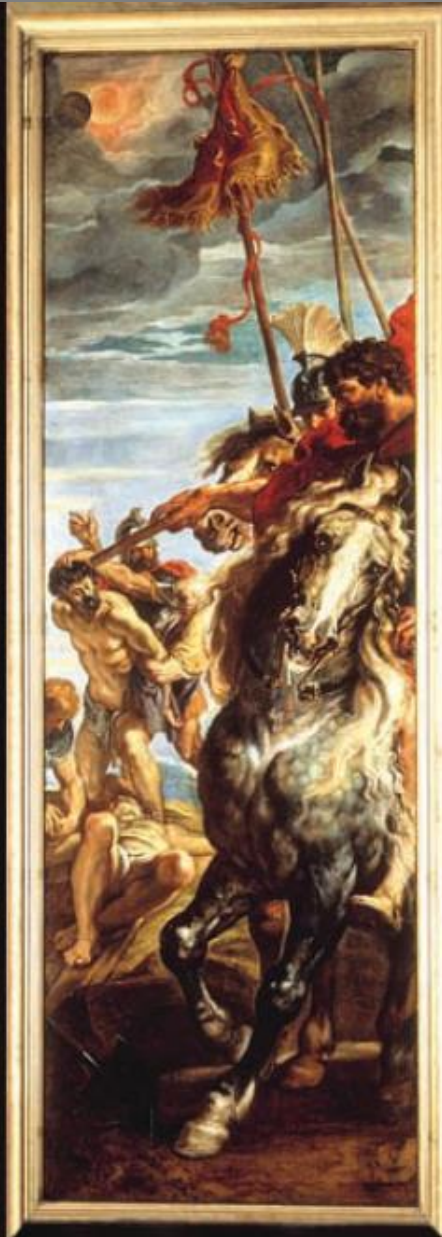
DIEGO VELÁZQUEZ, King Philip IV of Spain (Fraga Philip), 1644. Oil on canvas, 4' 3 1/8" x 3' 3 1/8". The Frick Collection, New York.



DIEGO VELÁZQUEZ,  
Las Meninas (The Maids of  
Honor),  
1656.  
Oil on canvas,  
1059. Museo del Prado,  
Madrid.







PETER PAUL RUBENS,  
Elevation of the Cross, from Saint Walburga, Antwerp, 1610. Oil on wood, 151 7–8 11 1 1–2  
(center panel), 151 7–8 4 11 (each wing). Antwerp Cathedral, Antwerp.



## RUBENS – Drawing on the Masters



PETER PAUL RUBENS, drawing of Laocoön, ca. 1600-1608. Black-and-white chalk drawing with bistre wash, approx. 1' 7" x 1' 7". Ambrosiana, Milan.

**Reveals the Pomp and  
Majesty of Royalty**

PETER PAUL RUBENS,  
Arrival of Marie de' Medici at Marseilles,  
1622–1625. Oil on canvas, 12 11 1–2 9  
7.  
Louvre, Paris.







**Peter Paul Rubens.**  
***The Three Graces.***  
1628-1630. Oil on canvas.





PETER PAUL RUBENS, *Allegory of the Outbreak of War*, 1638. Oil on canvas, 6' 9" x 11' 3 7/8". Pitti Gallery, Florence.



CLARA PEETERS – “Breakfast Piece”



CLARA PEETERS, Still Life with Flowers, Goblet, Dried Fruit, and Pretzels, 1611. Oil on panel, 1' 7 3/4" x 2' 1 1/4". Museo del Prado, Madrid.





FRANS HALS,  
Archers of Saint Hadrian,  
ca. 1633. Oil on canvas, 69 11.  
Frans Halsmuseum, Haarlem.



## HALS – Captures the Character of Devout Calvinist Women



FRANS HALS, *The Women Regents of the Old Men's Home at Haarlem*, 1664. Oil on canvas, 5' 7" x 8' 2". Frans Halsmuseum, Haarlem. 55



JUDITH LEYSTER, Self-Portrait, ca. 1630. Oil on canvas, 253–8 215–8. National Gallery of Art, Washington, D.C.





REMBRANDT VAN RIJN,  
The Company of Captain Frans Banning Cocq (Night Watch), 1642. Oil on canvas,  
111.1 x 145.4 cm (43.7 x 57.2 in.) Dill. Museum of Art, Amsterdam

REMBRANDT VAN RIJN,  
Self-Portrait, ca. 1659–1660.  
Oil on canvas, 38 3/4 x 31.  
Kenwood House, London  
(Iveagh Bequest).





JACOB VAN RUISDAEL,  
View of Haarlem  
from the Dunes at  
Overveen,  
ca. 1670. Oil on canvas,  
110 x 211. Mauritshuis,  
The Hague.



JAN VERMEER, *Allegory of the Art of Painting*, 1670–1675. Oil on canvas, 44  
38. Kunsthistorisches Museum, Vienna.







Johannes Vermeer, *View of Delft* .  
c. 1660–1663, Oil on canvas, 98.5 x 117.5 cm., Mauritshuis, The Hague





Woman Holding a Balance  
1662–1663  
Oil on Canvas



The Milkmaid  
1657–1658  
Oil on Canvas







PIETER CLAESZ,  
Vanitas Still Life, 1630s.  
Oil on panel, 1 2 1 11 1-2 . Germanisches National museum, Nuremberg.



RACHEL RUYSCH,  
Flower Still Life, after 1700.  
Oil on canvas, 25 3/4 x 11  
7/8 . Toledo Museum of Art,  
Toledo







NICOLAS POUSSIN,  
Et in Arcadia Ego, ca. 1655. Oil on canvas, 2 10 4. Louvre, Paris.





Nicolas Poussin The Adoration of the Golden Calf, 1634





Nicolas Poussin. Landscape with Saint John on Patmos, 1640





Nicolas Poussin, Holy Family on the Steps 1648





NICOLAS POUSSIN, *Burial of Phocion*, 1648. Oil on canvas, approx. 3' 11" x 5' 10". Louvre, Paris.





CLAUDE LORRAIN, Landscape with Cattle and Peasants, 1629. Oil on canvas, , 3' 6" x 4' 10 1/2". Philadelphia



Landscape with a Piping Shepherd, c. 1629-32





Claude Lorrain, Village Fête (La Fête villageoise), 1639, Oil on canvas, 103 cm × 135 cm





The Marriage of Isaac and Rebecca  
1648, oil on canvas, 152.3 × 200.6 cm





Claude Lorrain, Embarkation of the Queen of Sheba  
Oil on canvas, 4' 10" X 6' 4", 1648



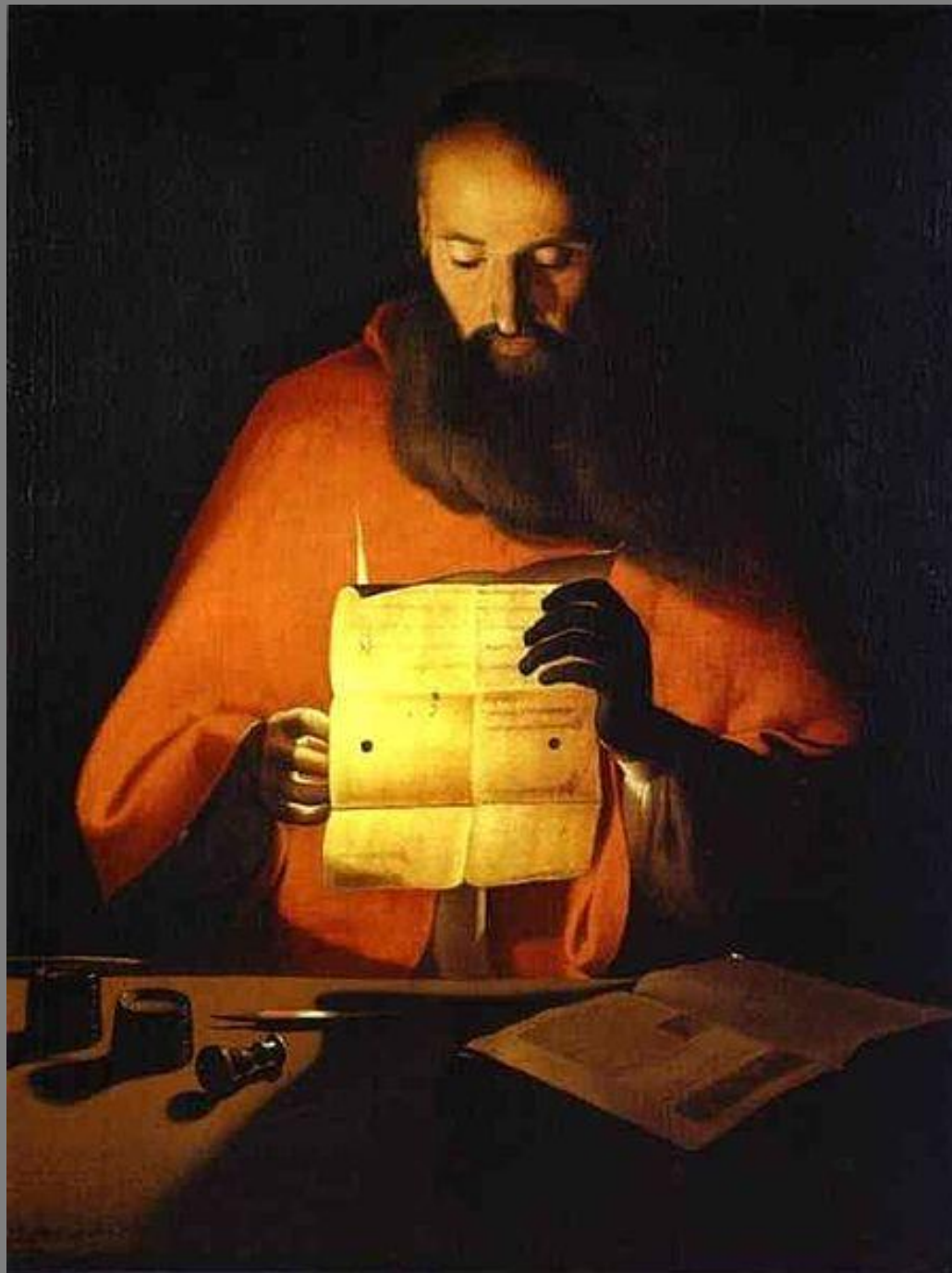


GEORGES DE LA TOUR, Adoration of the Shepherds, 1645–1650. Oil on canvas, approx. 3' 6" x 4' 6". Louvre, Paris.





Georges de La Tour  
Joseph the Carpenter  
c. 1645, Oil on canvas  
130 cm × 100 cm in)



Saint Jerome reading





The Penitent Magdalene, 1625-1650,  
133.4 × 102.2 cm



Magdalene with the Smoking Flame, c. 1640,

*The Sun King – Center of the Universe*



HYACINTHE RIGAUD,  
Louis XIV, 1701. Oil on canvas, approx.  
9' 2" x 6' 3". Louvre, Paris.



## VERSAILLES – From Hunting Lodge to Palace



Aerial view of palace at Versailles, France, begun 1669, and a portion of the gardens and surrounding area. The white trapezoid in the lower part of the plan outlines the area shown here.





JULES HARDOUIN-MANSART and CHARLES LE BRUN, Galerie des Glaces (Hall of Mirrors), palace of Versailles, Versailles, France, ca. 1680.



Versailles Royal Chapel -

Hardouin-Mansart



JULES HARDOUIN-MANSART,  
Royal Chapel, with ceiling  
decorations by Antoine Coypel,  
palace of Versailles, Versailles,  
France, 1698–1710.