

THE AMAZING 17TH CENTURY

PART III: THE BAROQUE

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THE BAROQUE ERA

- The 17th century in Europe is also known as the **BAROQUE PERIOD/ERA** due to the predominant artistic style, which merged in Italy at the end of the 16th century and developed during the 17th and beginning of the 18th century.
- It is characterised by its **expressiveness**, its use of **curved features** and **rich decoration**.
- It symbolised a break with the balance and harmony of the Renaissance.



*Girl with a Pearl Earring by
Johannes Vermeer, 1665*

THE BAROQUE ERA

**DID YOU
KNOW...**

The name Baroque derives from the ancient Portuguese noun "barroco" which is a pearl that is not round but of unpredictable and elaborate shape.

Hence, in informal usage, the word baroque can simply mean that something is "elaborate," with many details.



LINKS WITH RELIGION



The Incredulity of Saint Thomas, 1603 by Caravaggio

The Baroque style varied from country to country depending on the religious faith of each one:

- In **Catholic countries**, its emergence was linked to the **Counter-Reformation**. The Catholic Church aimed to use art to strengthen people's faith. Therefore, it favored an accessible, emotive and dazzling style, which was rich in **decoration**.
- In **Protestant countries**, the reformed churches favoured a more **austere** style of art with less decoration. Religion was less influential and the bourgeoisie were the main patrons of works of art.

DEFINING THE BAROQUE

We cannot describe a Baroque artwork without using words such as:

GRANDIOSITY, DINAMISM, DRAMA, CURVES,
EXPRESSIVENESS, ORNAMENTED, OVERDECORATED,
ORNATE, RICH, GILT, FLAMBOYANT, ELABORATE,
EXTRAVAGANT, CONVULTED, SERPRENTINE,
GROTESQUE

[Let's watch a video](#)



THE BAROQUE ARCHITECTURE



FEATURES

Please Notice This



The buildings aimed to reflect a sense of movement. Therefore, straight lines were abandoned in favor of:

- Curved features such as curved lines on facades, solomonic columns (with a twisted shaft), recesses and protrusions and oval floor plans.

Open spaces in which the buildings and sculptures were situated.

- Fragmented features like split pediments.

- Decorative features such as organic motifs, garlands and medallions.

TYPES OF BUILDINGS

The main buildings in the Baroque architecture were:

- **Religious buildings:** churches.
- **Palaces.**
- **Gardens and squares** which served to improve and give order to the urban environment by integrating architecture with the landscape.



BAROQUE IN ITALY

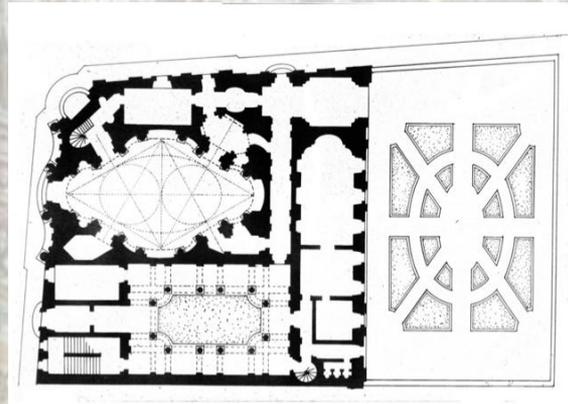
Catholic Popes in Italy wanted architecture to express holy splendor. They commissioned churches with enormous domes, swirling forms, huge spiraled columns, multicolored marble, and lavish murals. The same exuberance was expressed in non-religious buildings.



The Trevi Fountain in Rome by Nicola Salvi

ITALIAN CHURCHES

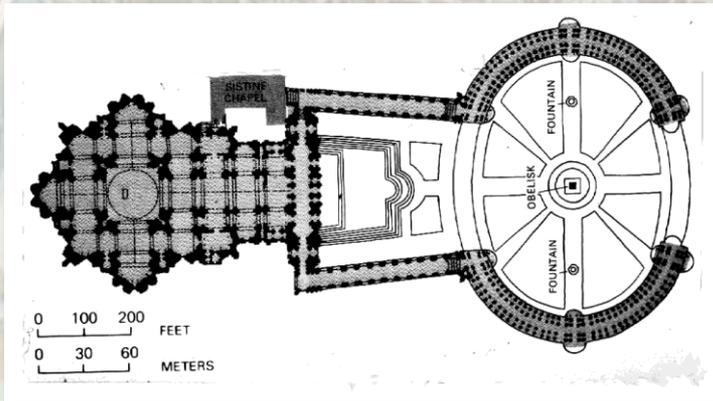
The Baroque style emerged in Italy with the construction of religious buildings such as the church **Saint Charles of the Four Fountains** by Borromini.



SAINT PETER

Saint Peter's Square was design and built by **Bernini** between 1656 and 1667, on the orders of the pope Alexander VII.

The square is made up of two different areas. The first has a trapezoid shape, marked off by two straight closed and convergent arms on each side of the church square. The second area is elliptical and is surrounded by the two hemicycles of a four-row colonnade.



BAROQUE IN FRANCE



The Baroque style became more restrained in France. While lavish details were used, French buildings were usually symmetrical and orderly. The **Palace of Versailles** is a landmark example. The Palace's grand **Hall of Mirrors** by Mansart is more unrestrained in its extravagant design.

THE VERSAILLES PALACE



*The Palace of Versailles built between 1624-98
by Le Vau, Le Brun and Le Notre*

Monarchs exhibited their absolute power through their palaces. They favored a more classicist style (such as the Renaissance) but with Baroque elements (grandeur, rich decoration and the use of more expensive materials).

THE VERSAILLES PALACE

**DID YOU
KNOW...**

The Palace officials perfected the art of lighting by using twenty thousand candles and glittering chandeliers to illuminate the palace during special events. They created what they called a 'corridor of light'.

BAROQUE IN ENGLAND

Baroque architecture emerged in England after the Great Fire of London in 1666.

Architect Christopher Wren used restrained Baroque styling when he helped to rebuild the city.



*St. Paul's Cathedral in London
by Christopher Wren.*

BAROQUE IN SPAIN

- **Spain and Latin America:** Builders in Spain, Mexico, and South America combined Baroque ideas with exuberant sculptures, Moorish details, and extreme contrasts between light and dark.
- Called *Churrigueresque* after a Spanish family of sculptors and architects, Spanish Baroque architecture was used through the mid-1700s, and continued to be imitated much later.



*Real Hospicio de San Fernando
by Pedro Ribera. Madrid.*

ROCOCO STYLE



*Catherine Palace in Russia by
Johann Friedrich Braunstein built in 1717.*

The term Rococo was used to describe these softer versions of the Baroque style. In Germany, Austria, Eastern Europe, and Russia, Baroque ideas were often applied with a lighter touch.

Pale colors and curving shell shapes gave buildings the delicate appearance of a frosted cake.

THE BAROQUE SCULPTURE



Francois Girardon: Apollo attended by the nymphs

FEATURES

The Baroque sculptures were made of different materials such as wood (mainly in Spain) alabaster, marble or bronze.

The topics were portraits, religious or mythological. Figures were natural, sometimes with exaggerated and dramatic expressions and gave the sensation of violent movement.

Please Notice This



ITALIAN BAROQUE SCULPTURES

In **Italy**, **Gian Lorenzo Bernini** was the most famous figure, producing works such as *David*, *The Ecstasy of Saint Teresa* and *Apollo and Daphne*, which were all sculpted in marble.

Alessandro Algardi was the main exponent of the style known as high baroque classicism, famous for his great artwork the *Tomb of Pope Leo XI* (1634-44).

BERNINI



David, 1624

BERNINI



Apollo and Daphne, 1625

BERNINI



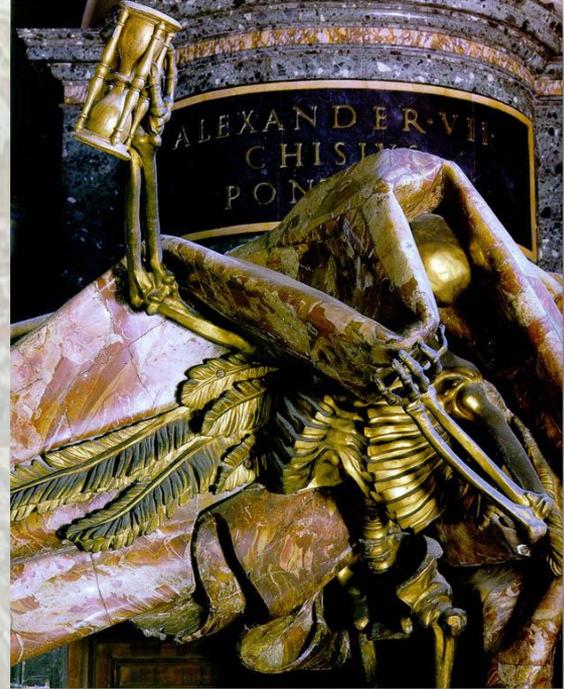
The Ecstasy of Saint Teresa, 1652

BERNINI

Inside Saint Peter's Basilica, Bernini constructed a baldachin, a small altar supported by salomonic columns with spiral shafts.



BERNINI



Alexander VII (1655-1667), the last great masterpiece of the 80-year old Bernini

ALGARDI



Monument of Pope **Leo XI**. 1634-44.
Marble Basilica di San Pietro, Vatican.

FRENCH BAROQUE SCULPTURES

In France, a more classicist style was used and sculptures were made to decorate the Palace of Versailles.

- Famous practitioners of Baroque sculpture in France include: **Francois Girardon** (1628-1715), who embodied the style of the Lebrun period from about 1652 to 1683, as exemplified in the *Pluto and Proserpine* in the gardens of Versailles or [Apollo attended by the nymphs.](#)
- **Pierre Puget** (1620-94), noted for his famous *Milo of Croton*.

GIRARDON



The Rape of Persephone

1677-99

Marble, height 270 cm

Garden of the Château, Versailles

PUGET



Milo of Croton, began in 1671, completed in 1682.

SPANISH BAROQUE SCULPTURES

Religious themes were the main subject of Baroque sculpture in Spain. The main works were *imaginería* which were religious sculptures in polychrome wood. Baroque sculpture was characterised by **realism** and **drama**. Various schools of sculpture emerged:

The **Castilian school**, led by Gregorio Fernández, which produced very poignant sculptures such as *Piedad (Piety)* and *Cristo Yacente*.

THE CASTILIAN SCHOOL: GREGORIO FERNANDEZ



SPANISH BAROQUE SCULPTURES

The **Andalusian school**, whose most famous representant was **Martínez Montañés**. He produced less dramatic and more serene works, such as *The Clemency of Christ* and *The Penitence of Saint Domingo*.

Other important sculptors were Juan de Mesa, who produced *Jesus del Gran Poder*, **Alonso Cano**, who produced *Inmaculada del Facistol* and **Pedro de Mena**, who sculpted *Magdalena Penitente*.

THE ANDALUSIAN SCHOOL



Inmaculada del Facistol.
Alonso Cano



The penitence of Saint Domingo.
Martínez Montañés
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Magdalena penitente.
Pedro de Mena

SPANISH BAROQUE SCULPTURES

The **Murcian school**, whose most important figure was **Francisco Salzillo**. In the 18th century he created processional floats such as *Prendimiento*, *Oración del Huerto* and *Los Azotes*. In the 17th century, the first **nativity scenes** (sculptures of the birth of Christ) appeared in Spain, a practice that had begun in Italy. During the 18th century, these developed greatly.

THE MURCIAN SCHOOL: SALZILLO



THE BAROQUE PAINTINGS



A Bacchanalian Revel before a Term of Pan 1632-3, painted by Nicolas Poussin

FEATURES

The Baroque paintings represented the figures in a natural way, depicting, in some cases, unpleasant and ugly characters.

Please Notice This



- Topics were religious, mythological, portraits and gained importance the landscapes and still life.
- Light and shadows were emphasized using tenebrism.
- Colour predominated over line and drawing.

ITALIAN BAROQUE PAINTING

Two main styles developed called tenebrism and classicism.

- Tenebrism, characterised by strong contrasts of light and shade, was created by **Caravaggio**, who is one of the most important painters of the era. His works include *The Calling of Saint Matthew (1599-1600)*, *The Crucifixion of Saint Peter (c.1600)*, *Supper at Emmaus (c. 1602)* or *Death of the Virgin (1601.1606)*.
- The best examples of classicism were made by **Annibale Carracci**, who painted the *frescos in Palazzo Farnese*.

CARAVAGGIO

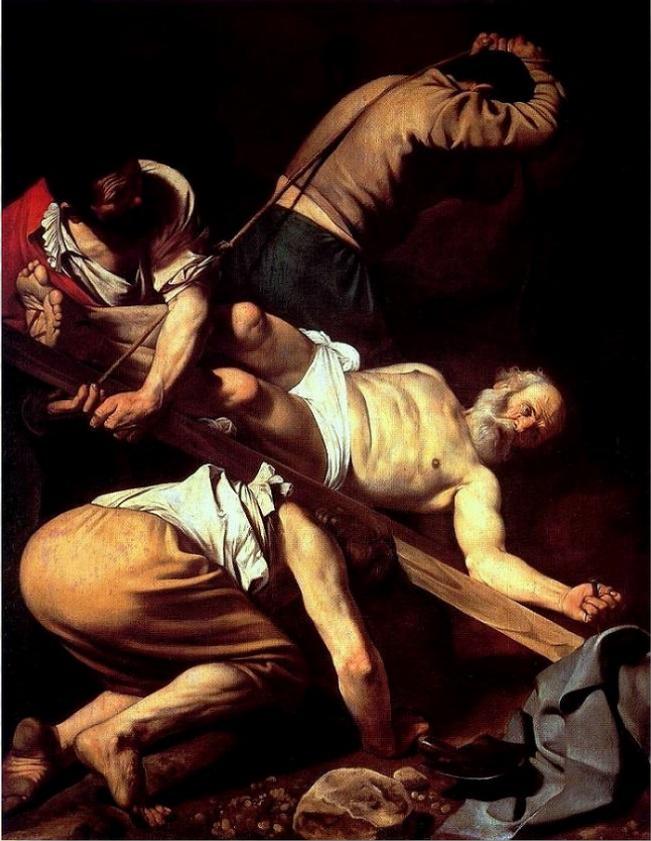
**DID YOU
KNOW...**

Caravaggio used prostitutes and people from the lower class of society as models for his paintings. This upset many who did not want to see prostitutes posing in the role of religious figures. Caravaggio sometimes placed his own image in his paintings. He was the face of Goliath in his painting David with the head of Goliath.

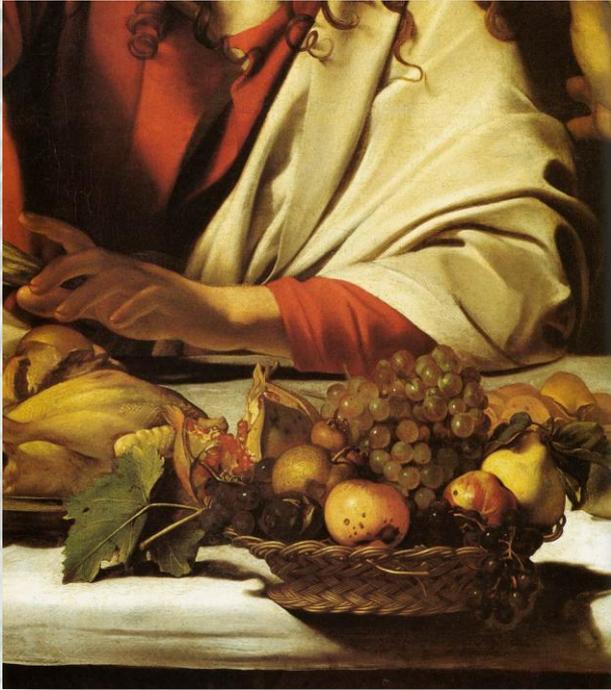
CARAVAGGIO



CARAVAGGIO



CARAVAGGIO



CARAVAGGIO



FRENCH BAROQUE PAINTING

In France, the classicist style was the most important one. The most important artists include [Nicolas Poussin](#) and Le Nain brothers, who painted scenes of peasants' daily life.

POUSSIN



*The Arcadian Shepherds [Et in Arcadia ego] (c. 1638) oil on canvas .
Paris, Musée du Louvre*

LE NAIN BROTHERS



The Family Meal, 1642



Country Interior, 1642.

FLEMISH BAROQUE PAINTING

Rubens was the most important figure. His style is characterised by the importance he gave to color, movement and the portrayal of nudes. Among his most famous works are *The Three Graces*, *The Judgement of Paris*, *The Rape of the Daughters of Leucippus* and *The Adoration of the Magi*.

Another Flemish painter, **Van Dyck**, painted numerous portraits of the English court and nobility.

RUBENS



DUTCH BAROQUE PAINTING

In Holland, the bourgeoisie were the main patrons. Therefore, less religious works and more **portraits and scenes of daily life**, also known as **costumbrismo**, were painted.

Rembrandt used chiaroscuro in works such as *The Night Watch* and *The Anatomy Lesson*.

Johannes Vermeer is famous for his costumbrism scenes such as *The Milkmaid*, *The Geographer* and *Girl with a Pearl Earring*.

REMBRANDT



THE NIGHT WATCH

**DID YOU
KNOW...**

THE NIGHT WATCH IS NOT SET AT NIGHT.

Over the next hundred years, the nickname Night Watch became more popular than the painting's cumbersome monikers. However, Rembrandt's painting was set in daytime. The dark background mistaken for night's sky was actually a varnish turned dark with age and dirt. During a restoration in the 1940s, the varnish was removed, but the name stuck.

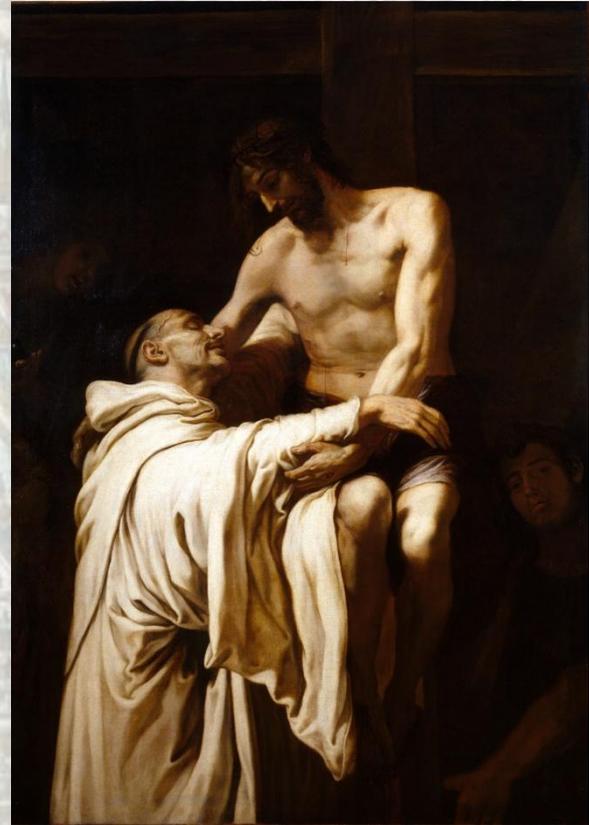
SPANISH BAROQUE PAINTING

As in the Netherlands, the 17th century era of Baroque art was the Golden Age of Spanish painting. Freed of most Italian elements, and sponsored by an uncompromising Catholic Church - strongly supported by devout **Hapsburg** Emperors.

Spanish Baroque artists adopted a severe and noble style of Catholic Counter-Reformation art, which combined line and colour as well as the graphic and the pictorial, and involved such an acute sense of observation that no other age or style of Christian art has been able to exceed it in truthfulness. It was the Spanish school, in concert with masters of the Dutch Baroque in Holland, that effectively guided European painting along the path of **naturalistic realism**.

FRANCISCO RIBALTA (1565-1628)

Ribalta's style was relatively varied, as he borrowed from various sources including prints by Albrecht Durer (1471–1528) and the Mannerists. But after about 1610 he adopted a more realistic style which was more sombre and monumental, with dramatic lighting in the manner of Caravaggio's tenebrism. It is not known whether he visited Italy, where [Caravaggism](#) had acquired a considerable following, or whether tenebrist paintings were available in Spain as a result of Spanish rule of the Neapolitan kingdom. Ribalta's most famous masterpiece is *Christ Embracing St Bernard* (1625-27, Prado Museum, Madrid).



JOSE RIBERA(1591-1652)

Was of an age to appreciate both. He may have studied under [Ribalta](#) but by the age of 25 he had settled at Naples where he came to be regarded as the principal follower of [Caravaggio](#).

He worked for the Spanish viceroys at Naples, and pictures by him were sent to Spain for the royal court.

Some of his artworks are *Martirio de San Felipe*, and humble and deformed people *La Mujer Barbuda* and *El Niño Cojo*.



FRANCISCO ZURBARAN (1598-1664)

He worked as a boy in the studio of the Seville painter, Juan de las Roelas (c.1560-1625), who brought a realistic tendency into painting at Seville in opposition to the then prevailing Mannerism borrowed from Rome.

Zurbaran, settling in Seville, had an early success, churches and convents heaping commissions on him for pious, devotional paintings. In middle-age, however, his popularity waned.

used chiaroscuro in his still lifes and paintings of monks, such as *San Hugo en el Refectorio de los Cartujos*.



BARTOLOME ESTEBAN MURILLO (1618-1682)

Active for most of his artist career in Seville, Murillo was largely known for his religious art, and for his contribution to the Vatican's propaganda campaign of Catholic Counter-Reformation Art, although he also painted many sensitive portraits and studies of Spanish street life. Compared to the harsh realism and intense emotionalism of his Spanish contemporaries, like [José de Ribera](#) or [Zurbaran](#) Murillo's style of painting is more tender and sentimental.

Murillo's best paintings include *Niños comiendo uvas y melón* and *El Buen Pastor*.



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DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ

(1599–1660)

Diego Rodríguez de Silva y Velázquez, the most admired—perhaps the greatest—European painter who ever lived, possessed a miraculous gift for conveying a sense of truth. He gave the best of his talents to painting portraits, which capture the appearance of reality through the seemingly effortless handling of sensuous paint.

Born in Seville, he began a six-year apprenticeship in 1611 with the painter Francisco Pacheco, whose studio resembled an academy in which students—including Francisco de Zurbarán and Alonso Cano—learned the techniques of painting in an idealizing style grounded in Catholic propriety.

But in early works Velázquez abandoned Pacheco's old-fashioned style and painted directly from life, Influenced by the naturalism of [Caravaggio](#).

[Let's watch a video](#)



VELAZQUEZ

In the summer of 1623, Velázquez was summoned to Madrid to paint a portrait of the king, its success led to his being named official painter to the king. He remained attached to the court for the rest of his life, ascending in the hierarchy of court appointments, eventually receiving a knighthood.

At Madrid, his art was profoundly influenced by Venetian paintings in the royal collection and by [Peter Paul Rubens](#).

In his final decade, Velázquez's handling of paint became increasingly free and luminous.

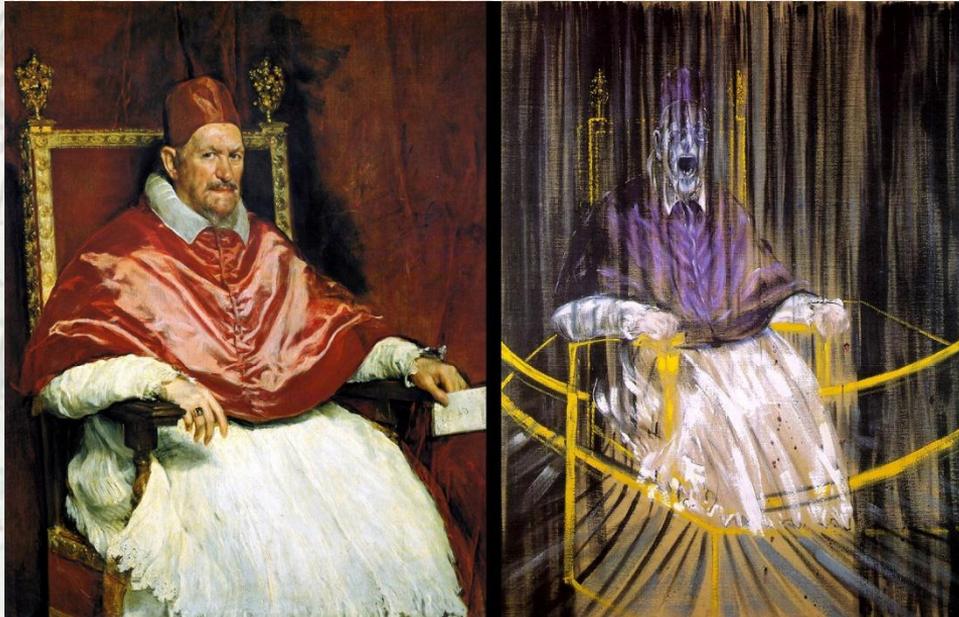


[Let's watch a video](#)



VELAZQUEZ

In the nineteenth and twentieth century, his paintings made an enormous impact upon artists, and to the present day Velázquez is remembered as the painter's painter.



On the left is "Portrait of Pope Innocent X" by Diego Velázquez, 1650, & on the right is Francis Bacon's "Study after Velázquez's Portrait of Pope Innocent X," 1953

