

POPES, PEASANTS, MONARCHS AND MERCHANTS BAROQUE ART

TEXT PAGES 688-747

BAROQUE ART IN THE 17TH CENTURY

1. With what religious movement is much of the Baroque art in Catholic countries associated?

List three adjectives or phrases that describe its style:

- a.
- b.
- c.

2. What city was the focus of artistic patronage as the Catholic church tried to reestablish its primacy?

3. List three ways in which Madern's Early Baroque church of Santa Susanna (FIG. 24-1) resembles the church of Il Gesu (FIG. 22-49):

- a.
- b.
- c.

List three ways in which it differs:

- a.
- b.
- c.

4. Name four architects who worked on St. Peter's and note the primary contribution of each.

- a.
- b.
- c.
- d.

5. What is a *baldacchino*?

6. List four major characteristics of Bernini's sculpture that are typical of Baroque art in general.

- a.
- b.
- c.
- d.

7. In what way did Bernini depict the vision of St. Theresa (FIG 24-9)?

8. Who developed the "sculptural" architectural style to its extreme?

Name two buildings designed by him.

- a.
- b.

Both are located in the city of _____.

9. While the circle had been the ideal geometric figure to Renaissance architects, Baroque planners preferred the _____.

Why?

10. What is the purpose of the lateral, three-part division of Baroque palace facades?

Upon what human psychological tendency does it seem to be based?

11. Name two countries where the architectural styles of Borromini and Guarini particularly influential?

- a.
- b.

12. The common purpose of Caravaggio's *Conversion of St. Paul* (FIG. 24-18) and Bernini's *The Ecstasy of St. Theresa* (FIG. 24-9) was:

.

13. List three characteristics of Caravaggio's style.

- a.
- b.
- c.

14. What was Caravaggio attempting to present in his religious pictures?

What pictorial devices did he use to achieve his goal?

15. What is *tenebroso*?

List two countries where it was particularly influential:

- a.
- b.

16. Which artists most influenced the style of Artemesia Gentileschi?

Who were Judith and Holophernes?

What techniques does Artemesia use to portray the drama of the theme?

17. List three assumptions that were basic to the teaching of art at the Bolognese academy.

- a.
- b.
- c.

18. Who is credited with developing the "classical" or "ideal" landscape?

What were its roots?

19. What earlier work strongly influenced Annibale Carracci's ceiling frescoes in the gallery of the Farnese Palace in Rome (FIG. 24-23)?

How did Carracci modify the original to achieve heightened illusionism?

20. What is *quadro riportato* and how was it used?
21. Name two influences blended by Reni in his *Aurora* fresco (FIG. 24-24):
- a.
 - b.
22. List three ways in which Pietro da Cortona's frescoed ceiling in the Palazzo Barberini (FIG. 24-25) praised his patron:
- a. .
 - b. .
 - c.
23. What effect did Gaulli create with the fresco he painted on the ceiling of *Il Gesù* in Rome (FIG. 24-26):

List three devices he used to achieve that effect:

- a.
 - b. .
 - c. .
24. The panter beside Gaulli who worked for the Jesuits in Rome was _____ . He painted the ceiling of the church of _____ for them.

What device did he use to merge heaven and earth?

25. Name two Spanish rulers from the Hapsburg dynasty who were patrons of the arts:
- a.
 - b.
26. What was the goal of many Spanish Baroque religious artists?

Name a theme that was particularly popular among them:

27. Ribera's style was influenced by the "dark manner" of: _____ .
28. What type of lighting did Zurbaran use in his painting of *Saint Serapion* (FIG. 24-29)?
29. Velazquez was court painter to King _____ .
30. What does Velasquez's *Surrender of Breda* (FIG. 24-31) commemorate?

31. What is the subject of *Las Meninas* (FIG. 24-33)?

How many levels of reality can you find in the picture?

Briefly describe them.

What painting technique did Velazquez use in *Las Meninas*?

32. The northern provinces constitute the modern country of _____,

while those in the south constitute the country of _____.

During the seventeenth century, this southern region was known as _____.

33. In his *Elevation of the Cross* (FIG. 24-34) Rubens synthesized his study of classical antiquity with the work of the Italian masters _____, _____ and _____, while adding his own dynamism.

List three features that contribute to the drama of the scene:

- a.
- b.
- c.

34. What member of the famous Florentine House of Medici commissioned Rubens to paint a cycle memorializing and glorifying her career and that of her late husband?

35. Name the painting that embodies Rubens' attitude toward war:

What did the following allegorical figures symbolize?

Monsters:

.

Woman with a broken lute:

Architect fallen backwards:

.

Book and paper at the feet of Mars:

Sorrowing woman in black:

36. In what type of paintings did Van Dyck specialize?

How could his style best be characterized?

37. In what type of subject matter did Clara Peeters specialize?.

38. How did the religious and economic conditions in seventeenth-century Holland effect artistic patronage and production?

- a. .
- b. .
- c.

39. In what way was the work of Gerrit van Honthorst influenced by Caravaggio?

40. Frans Hals was the leading painter of the _____ school, and specialized in _____.

What are the main elements of his style that distinguish his works from those of his contemporaries?

Write down two adjectives that describe his style:

- a.
- b.

41. Who commissioned Rembrandt to paint *The Anatomy of Dr. Tulp* (FIG. 24-44)?

What does this tell us about patronage in Holland during the 17th century?

42. What feature of *The Company of Captain Frans Fanning Coq* (FIG. 24-45) led to its being misnamed *The Night Watch*?

What devices did Rembrandt use to enliven the group portrait?

43. List three adjectives or phrases that would contrast Rembrandt's religious works to Counter-Reformation art works:

- a.
- b. .
- c. .

44. What was Rembrandt trying to express in his portraits and self-portraits?

.

45. Briefly describe Rembrandt's use of light and shade.

.

How does his use of light and shade effect the mood of his later portraits?

.

46. Briefly describe the technique of etching.

What are its advantages over engraving?

.

47. For what genre was the Dutch painter Judith Leyster most famous?

What characteristic did she share with Hals?

48. What reason could be given for the Dutch interest in landscape painting?

.

Name two artists who specialized in it:

- a.
- b.

49. What was Vermeer's favorite type of subject matter?

.

50. In what way does Vermeer's use of light differ from Rembrandt's?

.

51. On what principle does a *camera obscura* work?

.

52. List three important facts about the optics of color that are illustrated in Vermeer's paintings:

a. .

b. .

c. .

53. How does the mood created by Steen's interiors differ from that created by Vermeer's?

.

54. What might the children's behavior symbolize in Steen's *Feast of St. Nicholas* (FIG. 24-54)?

55. What is a "Vanitas" still life?

56. The paintings of Rachael Ruysch reflect a particular interest in:

57. Which French artist is credited with having established seventeenth-century Classical painting?

Where did he spend most of his life?

What two Italian artists did he most admire?

.

58. What four characteristics of *Et in Arcadia Ego* (FIG. 24-58) are typical of Poussin's fully developed Classical style?

a.

b.

c.

d.

59. What type of subjects did Poussin consider to be appropriate for paintings done in the "grand manner"?

What did he think should be avoided?

60. Poussin and Rubens were considered as the two poles in the Baroque debate between the forces of passion and reason. Which pole do you think each artist represented? What characteristics in the work of each artist do you think would reflect those attitudes?

Rubens:

Poussin:

61. In what major way does the landscape in Poussin's *Burial of Phocion* (FIG. 24-59) differ from Van Ruisdael's *View of Haarlem* (FIG. 24-51)?

62. What was Claude Lorrain's primary interest in landscape painting?

In what country did he do most of his painting?

63. Describe the features that create the impression of dignity and sobriety apparent in Mansart's work at Blois (FIG. 24-61).

a.

b.

What feature of the building is typically Baroque?

64. The life of French peasants was the favorite subject of _____.

How do his depictions differ from those of the Dutch painter Jan Steen?

65. The French artist Callot is best known for his works done in the medium of _____.

His *Miseries* series realistically depicts scenes of _____.

66. Which French artist was most influenced by the northern "Caravaggisti"?

In what ways does his style differ from theirs?

67. The French Royal Academy of Painting and Sculpture was established in the year _____.

What was its primary purpose?

68. What was the political meaning of Louis XIV's appellation "le Roi Soleil" (the Sun King)?

What was his significance as a patron of the arts?

69. List three features of Rigaud's Portrait of Louis XIV (FIG. 24-65) that contributed to Louis' personification of an absolute monarch:

- a.
- b.
- c.

70. What three architects collaborated to design the east facade of the Louvre?

- a.
- b.
- c.

What form was used for the central pavilion of the facade?

71. Who was the principal director for the building and decoration of the Palace of Versailles?

.

Who designed the park of Versailles?

.

What was symbolized by the vast complex of Versailles?

.

72. List two sources for Girardon's portrayal of Apollo Attended by the Nymphs carved for the Park of Versailles (FIG. 24-70):

- a.
- b.

73. Which feature of Jules Hardouin-Mansart's Church of the Invalides (FIG. 24-72) is most Baroque?

.

Which is most classical?

74. Which of the visual or plastic arts was most important in seventeenth-century England?

75. Name the Italian architect who had the strongest influence on the buildings of Inigo Jones?

76. Who designed St. Paul's Cathedral in London?

What feature of the building shows the influence of Borromini?

What feature is taken over from the east facade of the Louvre?

LATE BAROQUE ART OF THE EARLY EIGHTEENTH CENTURY

1. Blenheim Palace in England (FIG. 24-75) was designed by _____ for _____.

However, before it was completed it was criticized as being _____.

2. Who designed the church of Vierzehnheiligen (FIG. 24-76, 24-77)?

3. Theatrical illusionism is an important characteristic of the work of the German Baroque sculptor: _____.

4. Which eighteenth-century Italian painter is best known for his elegant illusionistic ceiling paintings?

DISCUSSION QUESTIONS

1. Study the elevations and plans of Bramanti's Pazzi Chapel (FIGS. 21-17 to 21-19)-19) and Borromini's San Carlo alle Quattro Fontane (FIGS. 24-10 and 24-11). Contrast the basic shapes used in the plans, and describe how these forms relate to the elevations of the buildings.

2. Bernini's art has been described as "theatrical." Give examples of its theatricality and discuss the technical devices he used to create them.

3. Compare Ribera's *Martyrdom of St. Bartholomew* (FIG. 24-28) with Mantegna's *St. James Led to Martyrdom* (FIG. 21-47). Discuss composition, painting technique, and

emotional impact. What major concerns of the Italian Renaissance and the Counter-Reformation in Spain are demonstrated by these works?

4. Discuss the influence of Caravaggio on Gerrit van Honthorst (FIG. 24-41), George de la Tour (FIG. 24-64), and Louis le Nain (FIG. 24-62). Which aspects of Caravaggio's style did each adopt, and how do their works differ from him and from each other?
5. In what ways do the works and lives of Rubens and Rembrandt reflect the different social and religious orientations of seventeenth-century Flanders and Holland?
6. Compare Rembrandt's *Self-Portrait* (FIG. 24-47) with the self-portraits by Judith Leyster (FIG. 24-49) and Caterina van Hemessen (FIG. 23-19), and Van Eyck's *Man in a Red Turban* (FIG. 20-10). How have the artists depicted the different psychological states as they look at themselves? Do you think these works illustrate major differences in the philosophies of the times and/or places where painted or that the interpretations were solely individual? Why?
7. What was the effect of the economic and religious climate of seventeenth-century Holland on its artists?
8. Discuss the relative balance between Baroque and Renaissance features in the following buildings: the east facade of the Louvre (FIG. 24-66), the Church of the Invalides in Paris (FIG. 24-72), the Banqueting House at Whitehall (FIG. 24-73), and St. Paul's Cathedral in London (FIG. 24-74).
9. In what ways did Louis XIV influence French art of the seventeenth century? How did his utilization of art differ from that of Philip IV in Spain?
10. Could Velasquez's *Surrender at Breda* (FIG. 24-31) and Steen's *Feast of St. Nicholas* (FIG. 24-54) serve as illustrations of Poussin's "grand manner"? If not, why not?
11. Who was chiefly responsible for the development of "classical" landscape painting in Italy? How did his approach differ from those of Poussin (FIG. 24-58), Claude Lorrain (FIG. 24-60), and Van Ruisdael (FIG. 24-51)?
12. Compare the ceiling paintings of Tiepolo (FIG. 24-79) with those of Mantegna (FIG. 22-46), Veronese (FIG. 21-54), Correggio (FIG. 22-41), Caracci (FIG. 24-23), Pietro da Cortona (FIG. 24-25), and Pozzo (FIG. 24-27). Which is closest to his work, and what features do they share?

13. From the other works you have studied, which do you feel are closest in spirit to Neumann's pilgrimage church of Vierzehnheiligen (FIGS, 24-76 and 24-77) and Asam's *Assumption of the Virgin* (FIG. 24-78)?

LOOKING CAREFULLY, DESCRIBING AND ANALYZING

In *Las Meninas* Velasquez demonstrated his mastery of the depiction of complex levels of visual reality (p.688 and FIG. 24-33). Study the painting very carefully and write an essay of at least one page describing it. Here are some questions that might help you with your analysis, but do not be limited by them. First describe the room in which he has placed the majority of the figures and describe each of the figures in that space. Then look for other figures and describe the space in which they would be standing. Describe the artist's brushwork and his use of light and dark and note he uses these elements to increase the sense of reality of the scene.

MAP

Circle the following on the map below.

Haarlem Utrecht Amsterdam Versailles London

MAP 24-1 Europe at the onset of the Thirty Years' War

