

CHAPTER OUTLINE

- I. Brief Historical Overview
 - A. Stylistic meaning
 - B. Baroque versus Mannerism
 - C. Turbulent events
 - D. Scientific discoveries
- II. Absolutism, Monarchy, and the Balance of Power
 - A. Rise of absolutism
 - 1. The emergence of a system of sovereign states
 - 2. The five great military states and the balance of power
 - a) Kingship
 - b) Bureaucracies
 - c) Diplomacy and warfare
 - d) Standing armies
 - B. France: the supreme example of absolutism
 - 1. Henry IV
 - 2. Louis XIII
 - a) Cardinal Richelieu
 - b) Cardinal Mazarin
 - 3. Louis XIV
 - a) Public style and policies
 - b) Self-glorification
 - C. England: from monarchy to republic to limited monarchy
 - 1. James I
 - 2. Charles I and civil war
 - 3. The Commonwealth
 - 4. The Restoration: Charles II and James II
 - 5. Glorious Revolution: William and Mary
 - D. Warfare in the Baroque period: maintaining the balance of power
 - 1. Role of warfare in power configuration
 - 2. The Thirty Years' War, 1618–1648
 - a) Religious consequences
 - b) International consequences
 - c) The new role of France
 - 3. The wars of Louis XIV, 1665–1713
 - a) Summary of four wars
 - b) Results
- III. The Baroque: Variations on an International Style
 - A. Origins and development
 - 1. Meaning
 - 2. Variations
 - B. The Florid Baroque

1. The Council of Trent and the seventeenth-century popes
 - a) Dominance of religious values
 - b) The aesthetic program
 2. Architecture
 - a) The church of St. Peter's, Rome
 - (1) Maderno's nave and façade
 - (2) Bernini's colonnade
 - b) Impact of this style
 3. Sculpture
 - a) Reintegration of sculpture with architecture
 - b) Bernini
 - (1) Decorations for St. Peter's: the baldacchino
 - (2) *The Ecstasy of St. Teresa*
 4. Painting
 - a) Reintegration of painting with architecture
 - b) Caravaggio
 - (1) Style characteristics
 - (2) *The Martyrdom of St. Matthew*
 - c) Artemisia Gentileschi
 - (1) Style characteristics
 - (2) *Judith and Her Maidservant with the Head of Holofernes*
 - d) The illusionistic ceiling fresco
 - (1) Description
 - (2) Pozzo, *Allegory of the Missionary Work of the Jesuits*
 - e) Velázquez
 - (1) Style characteristics
 - (2) *Las Meninas, or The Maids of Honor*
 - f) Rubens
 - (1) Style characteristics
 - (2) *The Education of Marie de' Medici*
- C. The Classical Baroque
1. Definition of style
 2. Architecture
 - a) The patronage of Louis XIV
 - b) The redesign of Versailles Palace
 3. Painting
 - a) Influence of Classicism and Caravaggio
 - b) Poussin
 - (1) Characteristics
 - (2) *Et in Arcadia Ego*

D. The Restrained Baroque

1. Painting

a) The setting in the Calvinist Netherlands

(1) Rembrandt

(a) Style characteristics

(b) *The Blinding of Sampson*

(c) *The Militia Company of Captain Frans Banning Cocq*

(d) *Self-portrait*

(2) Vermeer

(a) Style characteristics

(b) *The Lacemaker*

(3) Leyster

(a) Style characteristics

(b) *Self-portrait*

b) The setting in Anglican England

(1) Style characteristics

(2) Van Dyck

(a) Dutch background

(b) *Lords John and Bernard Stuart*

2. Architecture

a) Characteristics

b) Wren

E. Literature

1. Drama as enduring legacy

a) Drama and epic

b) Characteristics of the literary Baroque

2. Baroque literature in France

a) Characteristics

b) Tragedy

(1) Corneille

(2) Racine

c) Comedy: Molière

3. Baroque literature in England

a) The epic

b) Milton

(1) Background

(2) *Paradise Lost*

c) Behn, England's first professional woman of letters

(1) Background

(2) *Oroonoko*

F. Music

1. Trends

2. The development of opera
 - a) Monteverdi and Italian opera
 - b) Popularization
 - c) French opera: Lully
 3. Climax of Baroque music, after 1715
 - a) Bach in Germany
 - b) Handel in England
- IV. The Legacy of the Baroque Age