

WORKS BY PERIOD

Style of the Baroque Period

painting: exaggerated, exciting, beautiful
spectators common theme
action

Classical= Greek & Roman
mixed together

architecture: scrolls; facades more sculptural

Image #

| I. BAROQUE PERIOD IN ITALY | | | | <u>Italian:</u> | Catholic: exaggerated, beautiful, theatrical, action, spectators common |
|-----------------------------|--------------------------------------------------------|---------------------|--------|--------------------|--------------------------------------------------------------------------------|
| 1 | Coronaro Chapel | Bernini | 10 | Bernini: | theatrical, action, exaggerated, beautiful |
| 2 | David | Bernini | 12 | | |
| 3 | X Ecstasy of St. Theresa | Bernini | 11 | | |
| 4 | Four Rivers Fountain | Bernini | 13 | | |
| 5 | X St. Peter's Baldacchino | Bernini | 7, 8 | | |
| 6 | X St. Peter's Cathedra Petri | Bernini | 9 | | |
| 7 | X St. Peter's Piazza | Bernini | 4 | | |
| 8 | Bacchus | Caravaggio | 19 | Caravaggio: | invented tenebrism, liked young boys as subjects |
| 9 | Basket of Fruit | Caravaggio | 21 | | Painted realistic still lifes in Flemish style |
| 10 | Boy Bitten by Lizard | Caravaggio | 18 | | in still lifes: always included fresh vs. rotten, living vs. dead |
| 11 | Boy w Basket of Fruit | Caravaggio | 17 | | |
| 12 | X Calling of St. Matthew | Caravaggio | 22, 23 | | |
| 13 | X David w Head of Goliath | Caravaggio | 29 | | |
| 14 | Death of the Virgin | Caravaggio | 26 | | |
| 15 | Entombment | Caravaggio | 25 | | |
| 16 | Execution of St. John the Baptist | Caravaggio | 27 | | |
| 17 | Martyrdom of St. Matthew | Caravaggio | 24 | | |
| 18 | Repentant Magdalen | Caravaggio | 20 | | |
| 19 | Salome w Head of St. John the Baptist | Caravaggio | 28 | | |
| 20 | Sick Bacchus | Caravaggio | 16 | | |
| 21 | Bacchus & Ariadne | Carracci | 14, 15 | | |
| 22 | Il Gesu | della Porta | 1 | | |
| 23 | X Judith & Maidservant w Head of Holofernes | Gentileschi | 30 | | |
| 24 | X Santa Susanna | Maderna | 2 | | |
| 25 | X St. Peter's Façade | Maderna | 3, 4 | | |
| 26 | X St. Peter's Dome | Michelangelo | 5 | | |
| 27 | Glorification of St. Ignatius | Pozzo | 31 | | |
| II. BAROQUE PERIOD IN SPAIN | | | | <u>Spain:</u> | Catholic: extreme realism, extremely devotional |

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|----|--------------------------------------------|------------------|-------|-------------------|-------------------------------------------------------------------|
| 1 | Still Life | Cotan | 6 | Cotan: | one of 1st in Spain to paint in Flemish style (realistic) |
| 2 | Still Life w Quince,Cabbage,Melon,Cucumber | Cotan | 6 | | |
| 3 | Assumption of Virgin | El Greco | 2 | El Greco: | noted for combining 2 scenes: heavenly, earthly |
| 4 | X Burial of Count Orgaz | El Greco | 3 | | typifies both extreme realism & extreme devotion at the same time |
| 5 | Christ on the Cross | El Greco | 4 | | influenced by Titian, Giorgioni |
| 6 | X View of Toledo | El Greco | 1 | | Painter of drama, with manneristic touches |
| 7 | Infanta Margherita Theresa in Blue | Velasquez | 13 | Velasquez: | invented casual & also did conventional royal portraits |
| 8 | X Las Meninas | Velasquez | 11,12 | | court painter to Philip IV of Spain |
| 9 | Crucifixion | Zurbaran | 10 | Zurbaran: | noted for painting richly garbed saints |
| 10 | St. Casilda | Zurbaran | 8 | | |
| 11 | X St. Francis in Meditation | Zurbaran | 7 | | |
| 12 | St. Serapion | Zurbaran | 9 | | |

III. BAROQUE PERIOD IN FLANDERS

Flemish: Catholic: realism; still lives

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|----|-------------------------------------------------------|-----------------|----|-----------------|----------------------------------------------------------------|
| 1 | X Debarkation of Marie de Medici at Marseilles | Rubens | 4 | | |
| 2 | X Descent from the Cross | Rubens | 2 | Rubens : | used diagonals, drama, romance, exaggeration to excite |
| 3 | X Elevation of the Cross | Rubens | 1 | | spectacular color, translucent flesh |
| 4 | Garden of Love | Rubens | 7 | | admired / inspired by Michelangelo (musculature in bodies etc) |
| 5 | Holy Family | Rubens | 5 | | personality like Raphael (charming, humble, educated, happy) |
| 6 | Portrait of Elena Forment | Rubens | 8 | | studied in Italy |
| 7 | X Rape of Daughters of Leucippus | Rubens | 3 | | future colorists called "Rubeniste" |
| 8 | X Self-Portrait | Rubens | 9 | | |
| 9 | Three Graces | Rubens | 6 | | |
| 10 | X Charles I Dismounted | van Dyck | 10 | VanDyck: | known for royal portraiture |
| 11 | Queen Henrietta Maria w/ her Dwarf | van Dyck | 12 | | apprentice to Rubens |
| 12 | X Self-Portrait w Sir Endymion Porter | vanDyck | 11 | | court painter to Charles I |

IV. BAROQUE PERIOD IN HOLLAND

Holland: Protestant: middle class art as a secular commodity
liked materialism in their art
chose difficult subjects to show skill

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|---|--------------------------------------|------------|----|--------------------|-------------------------------------------------------------------|
| 1 | Banquet of the Civic Guards | Anthonyisz | 42 | Dutch artists | specialized in a category & painted on spec |
| 2 | Regentesses of the Burgher Orphanage | Bacher | 21 | Categories: | portraiture |
| 3 | Regents of the Lazar House | Bol | 22 | | still lives (food/flowers) - brought to a high point at this time |
| 4 | Flower Piece | Boschaert | 7 | | genre |
| 5 | Still Life with Turkey | Claesz | 4 | | landscape - typically low horizon w dramatic cloud play |

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|----|------------------------------------------------------|------------------|-------|-------------------|-------------------------------------------------------------------|
| 6 | Interior with Figures | de Hooch | 17 | | group portraiture |
| 7 | Anatomy Lesson | de Keyser | 39 | | interiors |
| 8 | Portugese Synagogue Interior | de Witte | 27 | | Didn't paint from stylebooks |
| 9 | Four Regents & Bookkeeper | Elias | 29 | | Iconoclasts: persons not liking religious art |
| 10 | Balthasar Coymans | Hals | 1 | Hals: | invented white slash/stroke |
| 11 | X Malle Babbe | Hals | 2 | | humorous, spent lots of time in tavern |
| 12 | X (Portrait of a) The Married Couple | Hals | 3 | | known for stop-action |
| 13 | Regents of Old Men's Home | Hals | 28 | | |
| 14 | Still Life w/Oysters,Rum Glass & Silver Cup | Heda | 6 | Boschaert: | invented |
| 15 | Banquet of the Civic Guard | Helst | 20 | | flower paintings |
| 16 | A Woodland Road | Hobbema | 25 | | |
| 17 | Wooded Landscape | Hobbema | 30 | | |
| 18 | Still Life | Kalf | 5 | | |
| 19 | Old Woman Praying | Maes | 18 | | |
| 20 | X Anatomy Lesson of Dr. Tulp | Rembrandt | 40 | Rembrandt: | typical style caravagesque w/ metallic accents |
| 21 | Aristotle Contemplating the Bust of Homer | Rembrandt | 52 | | master of verisimilitude (closest proximity to what eye sees) |
| 22 | Hendrickje as Flora | Rembrandt | 48 | | could paint realism PLUS add subtle expression |
| 23 | Holy Family at Night | Rembrandt | 56 | | unlike Rubens, Rembrandt was unhappy and struggled |
| 24 | X Militia Company of Capt. Frans Banning Cocq | Rembrandt | 43-47 | | |
| 25 | Portrait of Nicholaes Ruts | Rembrandt | 49-50 | | |
| 26 | X Return of the Prodigal Son | Rembrandt | 54 | | |
| 27 | Saskia Van Uylenborch | Rembrandt | 41 | | |
| 28 | Self Portrait as Jeremiah | Rembrandt | 55 | | |
| 29 | Self-Portrait 1629 | Rembrandt | 31,32 | | |
| 30 | Self-Portrait 1652 | Rembrandt | 33 | | |
| 31 | Self-Portrait 1658 | Rembrandt | 34,35 | | |
| 32 | Self-Portrait 1661 | Rembrandt | 36 | | |
| 33 | Self-Portrait 1667 | Rembrandt | 37 | | |
| 34 | X Self-Portrait 1669 | Rembrandt | 38 | | |
| 35 | X Supper at Emmaus | Rembrandt | 51 | | |
| 36 | Syndics of the Cloth Guild | Rembrandt | 53 | | |
| 37 | View of Haarlem from Dunes at Overveen | Ruisdale | 24 | | |
| 38 | X The Merry Family (aka Family Scene) | Steen | 19 | Steen: | painted a lot of comical families |
| 39 | Girls in the Civic Orphanage | Van der Waay | 23 | | |
| 40 | X Allegory of the New Testament | Vermeer | 11 | Vermeer: | lack of energetic movement, with soft light |
| 41 | Head of a Girl | Vermeer | 14 | | always painted in same corner of his house except for 2 paintings |
| 42 | Kitchen Maid | Vermeer | 12 | | |

| | | | |
|----|------------------------------|----------------|----|
| 43 | Lace Maker | Vermeer | 15 |
| 44 | Lady with a Lute | Vermeer | 8 |
| 45 | Little Street | Vermeer | 16 |
| 46 | The Letter | Vermeer | 13 |
| 47 | X View of Delft | Vermeer | 26 |
| 48 | Woman Reading a Letter | Vermeer | 10 |
| 49 | Young Woman with a Water Jug | Vermeer | 9 |

| V. BAROQUE PERIOD IN ENGLAND | | | | <u>England:</u> | Protestant: middle class, literary, inherited aristocracy middle class patrons wanted wit and satire |
|------------------------------|----------------------------------------------------|---------------------|---------|-----------------|---------------------------------------------------------------------------------------------------------|
| 1 | X Osterly Park House, Etruscan Room | Adam | 12 | | |
| 2 | X Chiswick House | Boyle | 11 | | |
| 3 | X Honourable Mrs. Graham | Gainsborough | 20 | | |
| 4 | X Mrs. Richard Brinsley Sheridan | Gainsborough | 21 | | |
| 5 | After the Marriage | Hogarth | 15 | | |
| 6 | Countess' Levee | Hogarth | 17 | | |
| 7 | Killing of the Earl | Hogarth | 18 | | |
| 8 | X Marriage a la Mode: The Marriage Contract | Hogarth | 14 | | |
| 9 | X Suicide of the Countess | Hogarth | 19 | | |
| 10 | Visit to the Quack | Hogarth | 16 | | |
| 11 | Light of the World | Hunt | 19 | | |
| 12 | X Monticello | Jefferson | 13 | | |
| 13 | X Banqueting Hall (House) | Jones | 1 | | |
| 14 | Julia, Lady Peel | Lawrence | 23 | | |
| 15 | X Lord Heathfield | Reynolds | 22 | | |
| 16 | X High Altar and Baldacchino, St. Paul's | Wren | 5 | | |
| 17 | X St. Paul's Cathedral | Wren | 2-4,6-9 | | |

| VI. BAROQUE PERIOD IN FRANCE | | | | <u>France:</u> | Catholic:: strong monarchy, not subject to popular will Taste in France very regal, Louis XIV longest reigning king |
|------------------------------|-------------------------------------|---------------------------------|-----|----------------|------------------------------------------------------------------------------------------------------------------------|
| 1 | X Ideal View of Tivoli | Claude (Lorraine) | 9 | | |
| 2 | Marriage of Isaac & Rebekah | Claude (Lorraine) | 8 | | |
| 3 | Education of the Virgin | de la Tour (Georges) | 2,3 | | |
| 4 | Lamentation Over St. Sebastian | de la Tour (Georges) | 1 | | |
| 5 | Repentant Magdalen | de la Tour (Georges) | | | |
| 6 | X Versailles | LeBrun | 11 | | |
| | X Versailles Chapel | Hardouin-Mansart | 16 | | |
| | X Versailles Hall of Mirrors | Hardouin-Mansart, LeBrun | 14 | | |

| | | | |
|----|------------------------|---------|----|
| 7 | Er in Arcadia Ego 1630 | Poussin | 6 |
| 8 | Er in Arcadia Ego 1640 | Poussin | 7 |
| 9 | X St. John on Patmos | Poussin | 5 |
| 10 | X Louis XIV | Rigaud | 10 |

| VII. FRENCH ROCOCO STYLE | | | | ROCOCO - main intent to be decorative |
|--------------------------|--------------------------------|----------------------|----|---------------------------------------------------|
| | | | | Extension of Baroque Period but Rococo is a STYLE |
| 1 | Salon de la Princesse | Boffrand | 1 | aristocratic patronage wanted only decoration |
| 2 | Diana Resting After Her Bath | Boucher | 3 | no regal stateliness or social commentary |
| 3 | X Grace at Table | Chardin | 10 | lighthearted w beauty, color, charm |
| 4 | Still Life with Plums | Chardin | 11 | After Louis XIV |
| 5 | The Provider | Chardin | 12 | |
| 6 | X Self-Portrait | de la Tour (Quentin) | 9 | |
| 7 | Love Letters | Fragonard | 7 | |
| 8 | X Lover Crowned | Fragonard | 8 | |
| 9 | The Meeting | Fragonard | 6 | |
| 10 | The Pursuit | Fragonard | 5 | |
| 11 | X The Swing | Fragonard | 4 | |
| 12 | X Marie Antoinette | Vigee-Le Brun | 13 | |
| 13 | X Self-Portrait w her Daughter | Vigee-Le Brun | 14 | |
| 14 | X Embarkation for Cythera | Watteau | 2 | |

| VIII. NEOCLASSICISM | | | | Revival of classical form in art. |
|---------------------|-----------------------------------------|-------|----|------------------------------------------------------|
| | | | | Main purpose to educate |
| 1 | X The Oath of the Horatii | David | 1 | Very representational |
| 2 | X The Death of Socrates | David | 2 | Sometimes subjects masquerade as contemp. Issues |
| 3 | Brutus Receiving the Bodies of His Sons | David | 3 | David's paintings had moral: put aside self and tend |
| 4 | The Death of Marat | David | 4 | to the state |
| 5 | X Self Portrait | David | 5 | |
| 6 | Monsieur Seriziat | David | 6 | |
| 7 | Madame Seriziat | David | 7 | |
| 8 | General Bonaparte | David | 8 | |
| 9 | Intervention of the Sabine Women | David | 9 | |
| 10 | Madame Recamier | David | 10 | |
| 11 | X Napoleon Crowning Josephine | David | 11 | |
| 12 | Leonidas at Thermopylae | David | 13 | |

