

# *Chapter I*

## CHAPTER-I

### A CRITICAL SURVEY OF THE BAROQUE

The derivation of the term "Baroque" is uncertain. However, the most usual and accepted one comes from a French adaptation of a Portuguese word "Barocco", which denotes a rough, misshapen and irregular pearl. This certainly fits in with the general use of the term to describe something exaggerated, bizarre or grotesque and with the resulting disapproval that is attached to it. It is true that all the suggested derivations agree in concentrating on the idea of irregularity and strangeness.

The Baroque began in the sixteenth century with Michelangelo and was to dominate well into the eighteenth century. Formerly, the Baroque was interpreted as an abnormal form of the classicism which the moderns saw in the Renaissance. But recently its place as a phenomenon of the very best order in the evolving of the European spirit has been established.

The Baroque can be considered to be a revolution. It was the affirmation of Man's freedom in the universe, of an original conception of the world as process, as becoming rather than being. This is the central fact of the movement of the European spirit which expressed itself in science, in politics and in the economic structure as well as in the arts.<sup>1</sup>

In the Baroque "deification", in the royal palaces and portraits, in the dance forms, in the dramas of Corneille and Racine, there are distinct elements of individualism. This was one with the individualism of Descartes and Pascal, of George Fox and Spenser, of the inventors and explorers.

The mastery of space, the regional and city planning, the high churches and magnificent palaces, the great gardens, the ornate Baroque paintings exhibited the dynamism that was, and is, the most characteristic feature of Europe as a culture.

Baroque signified clarity. In all the forms, the Baroque artist took upon himself the task of giving a full and explicit exposition of his vision. The portraits and religious works of the great painter Rembrandt, reveal a critical analysis along with complete communication. Schütz, Buxtehude and Lully made music speak with directness and power. Baroque art was therefore a communication at the highest and deepest levels.

Baroque was devoted to the exercise of intellectual pursuits. Learning became a pre-condition of literary success. A whole society undertook to elevate itself above the groundlings. The contrasts that exist between Shakespeare and Dryden constitute a whole history of the Baroque in literature. Poetry, music, architecture, the dance became an affair of codes, manuals and academics. The Baroque identified itself with the European passion for technique. "One day", writes Sacheverell Sitwell, "the century between 1650 and 1750 will be recognized as the period in which every detail of workmanship was more perfect than at any other time since the twelfth century."<sup>2</sup> That which was based on fantasy in Baroque corresponded to that which was fantastic in the projects of the savants, the explorers and the writers of imaginary travels.

The Baroque was inextricably concerned with the Counter-Reformation. It is not merely that the Gesu, the capital church of the Jesuits, was one of its earliest manifestations, or that Catholic churches and palaces and gardens of Catholic kings were its most typical forms. It is less in the aggressive counter-action of the Catholic Church as an organisation than in the transformation of the religious problems from the theological and political issues of the sixteenth century to the intensely individual, intensely human search for God of the seventeenth century, that the Baroque identified itself with the Counter-Reformation. By its identification with the state and its dissociation from art, official Protestantism was unprepared to reflect in new forms the mentality or the needs of a transformed society. It is in this larger sense of general revolt against the patterns of the sixteenth century, earlier in Catholicism than in Protestantism, that Baroque and the Counter-Reformation are to be identified.<sup>3</sup>

Generally speaking, the Baroque as a whole, from architecture to the fine and applied arts, exhibited a uniform character and affirmed a taste that is particularly individual. Although the style has many negative qualities which include bombast, redundancies and childishness, it is totally original. It is characterized by exuberant vitality, which clearly marks off a great style from that of any other period. Sitwell writes :

“Extreme affectation of manner and personality went with the coloratura singing of the age of Farinelli and with that perfection of dancing which Lambrazini’s book upon the subject reveals at the first opening of its pages. Therefore, the architecture of that age had to provide a background for these curiosities and to be suitable for them, it must never be that plain substance against which a crowd of khaki figures or a mob of factory workers or shoppers at bargain-sales would feel no embarrassment from there being no hint of sarcasm in their surroundings.”<sup>4</sup>

In architecture, music and literature, the forms in which European culture has found its most characteristic expression, the Baroque masters after nearly three centuries still exercise an authority that shows no signs of weakening. Molière and Racine, Dryden, Bach and Handel, Bernini and Borromini, Rembrandt and El Greco - these have not only stood the academic tests but have also become part of the common heritage of the modern world. The dynamic quality of the Baroque carried it to the ends of the world. Wherever Europeans prospered, the Baroque elements found expression in some of its patterns.

“Baroque” is a convenient term to express the deep identity between the plastic arts and music on the one hand and verbal arts on the other. The contrast of freedom and conformity, the intense practicality, the deep sensuousness, the emphasis on human individuality, the elevation of technique which characterize the other Baroque forms are also found in the internal structure of late seventeenth century literature. It is essential to recognize and identify the interdependence and the integration of the forms and modes of expression of which Dryden and Schütz, Racine and Bernini, Boileau and Wren so remarkably represent.

Two poets from the past were still vocal. Milton and Vondel represented a tradition that, even before they had ceased to write, seemed to come from another age. The Paradise Lost of Milton dealt with the rebellion of the angels and the fall of man and expressed his passionate devotion to liberty. The Paradise Regained, an epic poem on the temptation in the wilderness, and the Samson Agonistes, a tragedy in Greek form, are even more personal in their representation. Despite Milton's political unpopularity, and despite the great shift in taste, Milton's great masterpieces were soon acclaimed by the critics and took their place among the classics of not only England's but also the world's literature. Joost Van den Vondel (1587-1679), less famous, but hardly inferior to Milton in the magnificence and religious intensity of his poetry, like Milton related the fall of man in his Lucifer. Calderón (1600-1681), was continuing the tradition of Lope de Vega and contributing to the period a vast achievement of his own. His works mark a brilliant phase in Spanish writing.

The quarter-century with which we are concerned saw a complete reversal of the old relations between England and France. While French writers freed themselves from the influence of Italian models and became critical of the old traditions that were dominant in Italian poetry, French influence made itself felt powerfully in Italy. Literature, etiquette and customs began to follow French models. In England, however, the transition can be even more exactly dated. While Milton, who was prominent in an earlier generation, had turned to Italy, Dryden, the man of the new generation, turned to France. The French influences came in at this time as a consequence of the court's exile in Paris. French taste then, as now, seemed more stylishly sophisticated than English, and social life was conducted more stylishly in intellectual matters. French methodology had the appeal of clarity achieved by reasonable procedure. In ways both superficial and profound, French practice had considerable impact on English fashionable life and attitudes of mind.

French literary influence spread everywhere. In Germany it ran against an indigenous movement, namely "Aristarchus, sive de contemptu linguae," of Martin Opitz (1617), which had been carried on by various societies in many

centres. The German language movement had more or less paralleled the French development which was initiated by Malherbe. Like the French, the German language and literature was systematized and ordered. Then came the disruptions and disasters of the Thirty Years' War, coupled with the triumph of French power which hampered the indigenous movement and opened the way for a unique development of French influences. Even Opitz emphasized the importance of French models. French became the language of the upper classes and even the upper bourgeois. The court, the customs and manners, and the clothes became French.

Nevertheless, some peculiarly German prose works were produced in this period. In 1682, the incentive given by Opitz was summed up in the Manual of German Speech and Poetry of Georg Morhof, in which, much space was devoted to French, English, Spanish and Italian literature. In 1691, the German dictionary was produced. Although the influence of Rabelais and Cervantes is clearly evident, Grimmelhausen's Simplicissimus (1669) was almost entirely German in spirit. A large body of literature, close to the people and free from foreign influence but nonetheless Baroque was produced by the priests and part of it, such as Paul Gerhardt's magnificent contribution to German hymnology, was widely acclaimed.

In literature as in architecture, the response of the English to the Baroque and in particular to French influence was partial and limited. The limitation is clearly evident in Dryden's comment that neither English nor French virtues were "considerable enough to place them above us." The English were only too aware of the high standards of the past to blindly follow the French in a revolution initiated by Malherbe, the "doctor in the vulgar tongue".

To Dryden, Shakespeare's power is "sacred as a King's."<sup>5</sup> Whatever Dryden and the other adapters did to Shakespeare's plays, his was "the heap of Jewels"<sup>6</sup> from which they constantly borrowed. It was part of historical sensitivity which had no counterpart in French. Peter Heylen in his France Painted to the Life (1657) said of the French, "so little did I perceive them to be inclining to the antiquaries, that both neglects considered, I dare confidently

averre that one Cotton for the Treasury and one Seldon (now Mr Camden is dead) are worth all the French. "The same sensitivity to the past was expressed in Heylen's appreciation of Amien's cathedral : One of the most glorious piles of building under the Heavens".

The concept of Baroque in France is classified in the Ars Poétique " (1674) of Nicholas Boileau - Despreaux (1636-1711). It was the result of a movement that began in the early years of the century with François Malherbe (1555-1628), who had taken upon himself the task of 'purifying' the French language. The desire for correctness, of which Malherbe was the prime representative, was continued and developed in the salons where the "precieuses" learned, practised and taught manners in social behaviour and decorum of speech. The passion for exactness of diction and grammar permeated even the discipline of the governmental bureaux.<sup>7</sup>

The widespread victory of Cartesianism elevated the reason as the universal criterion of human expression in the form of "clear and distinct ideas". Essentially, Cartesianism seemed to exclude the works of imagination, but the principles of the Cartesian theory were composed of the solidly established tradition of Rome and Greece. Thus, "poetic art", as Boileau described it, was simultaneously classical and Cartesian.

Being a follower of the Cartesian school, Boileau had no doubt that the principles of good poetry could be formulated as "clear and distinct ideas". As a classicist, he was equally sure that they were the principles of Aristotle as practised by the great writers of Rome and Greece. Boileau remained for many centuries a power in the French order of educating literary taste. There are some five hundred editions of his Ars Poetica in Saintsbury's day.<sup>8</sup> This work remains a monument marking the divergence of French poetry in its own course, as the divergence of English poetry is marked by the critical principles of John Dryden (1631-1700).

Dryden was a better critic than Boileau, perhaps because he was extremely

avere that one Cotton for the Treasury and one Seldon (now Mr Camden is dead) are worth all the French. "The same sensitivity to the past was expressed in Heylen's appreciation of Amien's cathedral : One of the most glorious piles of building under the Heavens".

The concept of Baroque in France is classified in the Ars Poetique " (1674) of Nicholas Boileau - Despreaux (1636-1711). It was the result of a movement that began in the early years of the century with François Malherbe (1555-1628), who had taken upon himself the task of 'purifying' the French language. The desire for correctness, of which Malherbe was the prime representative, was continued and developed in the salons where the "precieuses" learned, practised and taught manners in social behaviour and decorum of speech. The passion for exactness of diction and grammar permeated even the discipline of the governmental bureaux.<sup>7</sup>

The widespread victory of Cartesianism elevated the reason as the universal criterion of human expression in the form of "clear and distinct ideas". Essentially, Cartesianism seemed to exclude the works of imagination, but the principles of the Cartesian theory were composed of the solidly established tradition of Rome and Greece. Thus, "poetic art", as Boileau described it, was simultaneously classical and Cartesian.

Being a follower of the Cartesian school, Boileau had no doubt that the principles of good poetry could be formulated as "clear and distinct ideas". As a classicist, he was equally sure that they were the principles of Aristotle as practised by the great writers of Rome and Greece. Boileau remained for many centuries a power in the French order of educating literary taste. There are some five hundred editions of his Ars Poetica in Saintsbury's day.<sup>8</sup> This work remains a monument marking the divergence of French poetry in its own course, as the divergence of English poetry is marked by the critical principles of John Dryden (1631-1700).

Dryden was a better critic than Boileau, perhaps because he was extremely



familiar with the literature of the time and place and of other times and places. He was acutely aware of the importance of the movements in French literature but was equally sure that neither "English faults nor French virtues were considerable enough to place them above us". Dryden boasted that his age was an age of superior refinement, when compared to the age of Shakespeare, but was shrewd enough to recognise that something was lacking :

Our builders were with want of genius curst  
The second temple was not like the first.<sup>9</sup>

Without Malherbe, a Boileau or an academy, the English language too was being forced into the fetters of elegance and grammar, "so refined", to quote Dryden again, "so much refined since Shakespeare's time that many of his Words and more his Phrases are scarce intelligible".<sup>10</sup>

Dryden's prose revealed another characteristic of the Baroque that appeared in his poetry, as in that of Racine and in the lyrical poetry and comedies of the period - a clarity that contrasts with the irresponsible intricacies and complex patterns of a Milton or a Sir Thomas Browne. Complicated periods give way to clipped sentences, juxtaposed rather than linked and fundamentally conversational in structure. Although the form in which Spinoza cast his Ethics is strange, it illustrates the geometric intention. "The intellect became the arbiter of form, the dictator of artistic practice as of philosophic inquiry."<sup>11</sup>

One of the chief functions of literature was to analyse. This passion for the understanding of interior motivation was all important. Falstaff was a great character. But we shall never understand him as we do M. Jourdain, Molière's bourgeois, who wished to be a gentleman. La Bruyere's Maxims (1665-1678), contains epigrammatic formulas which undertook to bring out the real forces within the men and women who strutted on the stages of salons, court, and towns. The language which Bruyere uses is severely simple, and totally free of dramatic, romantic and poetic inventions. It is almost a scientific language. The Royal Society rejected all forms of poetic utterance as undesirable "ornaments of speech", and adopted "a close, naked, natural way of speaking."<sup>12</sup>

Thus, Dryden, who to the end of his life maintained the heroic poem to be "the greatest work which the soul of man is capable to perform", subordinated its form to a higher purpose: "The design of it is to form the mind to heroic virtue by example, 'tis conveyed in verse, that it may delight, while it instructs."<sup>13</sup>

Molière's genius expressed itself wholly in analyses. Like Hobbes and Spinoza, Molière reflected the essential stoicism of the seventeenth-century outlook by accepting society as the basic frame of man's existence. His subject was Society - the generalized man. With his comic art he surveyed the whole of the French scene and made a comprehensive study of its follies and sins, of hypocrisies and pretensions, its savagery and stupidity and its quackery and pedantry. Like all great writers, he came close to bitterness and cynicism, but unlike Charles Lamb, he never laughed to avoid weeping. His purpose, to correct the morality of his time, was wholly unconventional. He was neither Christian nor stoic in ethical purpose. His standard was common sense raised to the level of eternal truth. He shocked his contemporaries. In this he bears a resemblance to Hobbes and Spinoza. He was thus attacked and ridiculed by the elite whose pretensions he mocked. However, the general public, Boileau and Louis XIV supported him whole-heartedly. Without any intention to revolutionize literary methods he upset all the rules by his great principle that "the great rule of all is to please."<sup>14</sup> However, at the same time he identified himself with the intellectual revolution: "The same good sense which formerly made observations still makes them everyday without the aid of Aristotle". He took his types - peasants and nobles, townsmen and officials, from people as he saw them and made them speak as he had heard them.

In examining the human soul the analyst encountered what we term today as the "libido". In the seventeenth century sex was not exactly discovered, but a study of the literary productions of the period does reveal a distinctively interested concern with sex as a motive. The coarseness of the Restoration stage was the crude and clumsy beginning of analyzing sex motivations. This is developed further in the adaptations of Shakespeare's plays. William Davenant and John Dryden made a licentious farce of the serene farewell to his world in The Tempest. Again Shakespeare's great and gracious women, Cressida and Cleopatra, who are confronted with the tragic implications of high destiny,

became at Dryden's hands, merely women in love. Jean Racine (1639-1699), elevated the analysis of passion, and particularly the passion of love to the highest levels of tragedy. When compared to Corneille's theatre, Racine's was feminine. His great plays Andromache, Berenice, Iphigenie, Phèdre, all bear the names of women. In contrast to Corneille's protagonists of will, Racine's heroines were helpless victims of destiny trapped by their involvement in unfortunate passions.

For Racine, "love was the surest road to the heart",<sup>15</sup> but sexual love was not all. Maternal and paternal love, and even political passion were within his range. His characters were complex, torn between what they would and what they must do. His problem of analyzing brought him close to the realistic Moliere in his method.<sup>16</sup>

While Molière analyzed the morals of French society and Racine the power of love, Dryden analyzed the intellectual results of the philosophical and scientific revolutions. Dryden was familiar with all the currents of thought and opinions. He was a friend of Hobbes, a member of the Royal Society, an associate of the "Court Wits", a serious Christian who developed through the Christianity of the Religio Laici (1682), to the sceptical Catholicism of The Hind and the Panther (1687). He was a great poet, a philosopher and an expert in the solution of the new problem of man in the universe. He took upon himself the task of putting the whole new world into a workable system of language. He was acquainted with Cartesianism but he was more influenced by the scepticism of Gassendi and Montaigne.

He was aware that Richard Simon's biblical criticisms reduced the Christian to an act of faith. Although he was influenced by Hobbesianism he held to the social values of religious sanction in politics. He acknowledged the greatness of Shakespeare, but was himself a principal agent in the refinement of speech. A great deal of his best work was occasional and racy with reference to the society in which he wrote. His contemporary world of philosophy and taste, of politics and learning, and of science and religion, was enclosed within the framework of a language that was updated to contain it.

Dryden was a literary Czar in his age. In himself he exemplified the whole range of literary production in England. He was a critic, dramatist, satirist, analyst, lyricist, translator and adapter. Much more than almost anyone else in the whole range of European literature, he represented what might be called the Cartesian element in Baroque, the desire for clarity and exactness. His work is so lucid that entire passages of his poetry as well of his prose can carry the reader through difficult and complicated patterns without causing problems to the understanding. Dryden once remarked that he had chosen a particular form of verse because "it was best fitted for discourse and was nearest to prose." His poetry was a poetry that could easily be translated into prose. It was this very prosaic quality which was to manifest itself in subsequent writing. Thus, it was not Racine nor Moliere who was destined to give impetus to literary development, but John Dryden.

Between 1678 and 1684 one of the classics in the English language appeared on the literary stage. John Bunyan, who was a tinker by trade and an uneducated preacher of the provincial town of Bedford, wrote his Pilgrim's Progress. It was a book that persisted for centuries, to be read by the humble and unlearned. Yet the work of this untutored tradesman was one with the literary expression of learned contemporaries in the clarity and simplicity of its structure and in its rationalization of fantasy. The book contributed much to the evolution of the novel. In Pilgrim's Progress he made his characters abstractions of Christian experiences just as Aphra Behn and Madame Lafayette were making characters with less success of more worldly experience. Bunyan's was perhaps the outstanding allegory of the period; and allegory was one of the favourite devices of the Baroque period.

As a major form of European culture, music was the product of the Baroque period and the Baroque spirit.<sup>17</sup> Composers like Monteverdi and Cesti, Schutz and Buxtehude, Lully and Purcell gave it a new purpose and function as a means of expression. Monteverdi composed music with the "dominant seventh" which hitherto was rejected by generations of composers. This made possible the system of modulation by which the dominant of one key coincided

with the tonic of another, and permitted flexibility and range of expression. The result - chromatic harmony was discovered.

This constituted a revolution and opened up a whole new world in music. In a culture confronted with a Cartesian universe full of unknowns transcending the limitations of verbal expression, music that concentrated on the expression of the inexpressible was an understandable necessity. Chromatic harmony enabled music to assume this function. Previously the music of Palestrina was as verbal as the Nicene Creed. The function of music here was symbolic. In the operas and oratorios, on the other hand, the combination of solo voices with richly developed accompaniment made it possible to express depths of passion, of devotion, of agony and delight, which the old polyphony could only render objectively. The organ and the violin were refined and developed. The orchestra with its multiple instruments capable of a wealth of colour was evolved.

The revolution in music is evident in three forms : the development of opera and the oratorio, the development of Catholic and Protestant church music, and the development of instrumental music.

The opera, like the architecture of the Baroque, originated in Italy. The capitals of opera were Venice, Rome, Bologna and Naples. The chief exponents of opera were Monteverdi (1567-1644), Francesco Cavalli (1600-1673), Marc Antonio Cesti (1620-1699), and Giacomo Carissimi (1604-1674). Between 1637 and 1700, no less than seven hundred operas were produced in Italy. Opera then was exported to other European countries.

In France, Germany, England, Spain, Sweden, and even Poland and Russia, Italian opera, either in its original form or modified by native influences, became popular. "Without opera," wrote Romain Roland, "We should hardly be acquainted with half of the artistic mind of the seventeenth century, for we should see only the intellectual side of it. Through opera, we best reach the depths of the sensuality of that time - its voluptuous imagination, its sentimental materialism, in short the quaking foundations on which the reason, the will and serious business of the French society of the great seventeenth century rested."<sup>18</sup>

In France, opera was immediately popular. The literary men with a few exceptions were either hostile or indifferent to music that was included with poetry. Boileau expressed the opinion that the form of opera was limited because music could not narrate or match poetic passages of true sublimity. However, Moliere was not hostile to this form as he understood music. He was intimately associated with Lully and it was upon his advice that Lully turned at last to opera.<sup>19</sup> Perrin, who was instrumental in introducing opera, charged the Italian operas with bad librettos, extravaganzas and "denotations".<sup>20</sup> In spite of the hostile climate, Pierre Perrin and Robert Cambert, both moderately capable composers, produced the first French opera, under the patronage of Mazarin in 1659. In 1671, Pierre Perrin and Robert Cambert achieved fame with the latter's Pomone.

Native opera soon conquered the French public. Its popularity is quite evident in the numerous parodies. The common stock of the comedians were comic twists of pompous phrases and allusions. Entire plays like The Country Opera, The Village Opera, The Union of the Two Operas, which were made out of one joke were staged for years.<sup>21</sup>

The one composer who won the monopoly in the field of opera writing was Jean - Baptista Lully (1633-1687). He was the king's favourite composer of court ballets. Initially he had expressed an aversion to Italian opera, but had been influenced by the form. His tragedy - ballet, Psyche performed in 1671, was an opera without recitative.<sup>22</sup>

Lully achieved remarkable success not only in France but also in Europe. Some of his airs have passed into song, notably the familiar Au Clair de la lune.<sup>23</sup> Lully's influence affected many musical forms, among them church music, and instrumental music. He practically gave the orchestra its modern form as a balanced and disciplined group of choirs.

The great capital of Italian opera was Vienna, as Ferdinand III and Leopold I were both enthusiastic patrons of music. Italian opera and Italian musicians

were imported into all parts of Germany, but indigenous German opera as such was produced on a wide scale and given great importance. Johann Kasper Perll produced four German operas at Munich. Hamburg, however, was the great centre of German opera. The first German opera house was opened in 1678. There no less than thirty-one new operas were composed between 1678 and 1691. Under Kousser and Keiser, Hamburg attained prominence. Dresden was still dominated by the tradition of Heinrich Schutz, who had experimented with opera in his youth but who in his old age had returned to polyphony. In general, through these decades, the Italian influence grew stronger and the purely German elements declined in significance.

The Restoration in England was largely responsible for the development of French and Italian influence in music. Charles II, who was fond of French music, sent Pelham Humphrey to France to learn the secrets of Lully. In the 1670s Hortense Mancini, helped to establish French and Italian opera in London. The masque, which was perfected by such literary giants as Ben Jonson, Milton and Dryden, and was established as a part of the public exercises of schools and colleges, influenced the opera in England even more effectively than the ballet in France or the Singspiel in Germany. Shadwell and Locke's Psyche (1675) reflected the deep English passion for drama. The music in it was used to heighten the dramatic action. However, the principal actors did not sing. The great musical genius Henry Purcell (1658-1695) spent most of his career in the musical setting of plays. Nevertheless, Purcell's operatic music for Dryden's King Arthur (1691) and Dido and Aeneas (1688-1690) lacked dramatic power and directness. Purcell's great achievement was the end of an era of operatic creation in England. The powerful influence of Handel changed the style effectively.

The Italian ballet and Italian opera reached the furthest corners of Europe. As early as the third decade of the century some form of the Italian opera reached Poland. A Russian ambassador to Tuscany amazed the Russians with tales of what he had seen in the ballet in Florence.<sup>24</sup> Dresden, Durlach, Munich and other German courts saw the staging of the equestrian ballet which had originated in Italy.<sup>25</sup> It died out in the eighteenth century, but until recently it

could still be seen, a perfect Baroque performance in its proper Baroque setting, in the carousel at Saumer.

The Oratorio was the development in religious form of the "Dramma per musica". Though it was over theatrical at the beginning, it was refined by Carissimi (d. 1674). This form of music was taken over by the Jesuits, and until Handel's time it was known as the "Jesuit style". The Oratorio became a vast framework for the new forms of solo, choral and orchestral music. At the hands of Heinrich Schütz, the great composer of church music before Johann Sebastian Bach, the oratorio received a prodigious development. His surviving works fill sixteen great volumes, most of it religious music of the first order.<sup>26</sup> Although he returned to polyphony in his old age, the main body of his work was Baroque and served as a principal channel for the introduction of Baroque music into Germany.

In the south and the Catholic states the Italians dominated and preserved the Italian forms. In the Protestant communities, folk music was the starting point for the development of the chorale. Michael Praetorius, Johann Schein, the numerous members of the Bach family, Andreas Hammersmidt and Melchior Franck, constituted a galaxy of minor stars highlighting the glory of German music.<sup>27</sup>

The supreme expression of Baroque in music was the development of instrumental music which is termed "Absolute". The elaboration of the crude organ into a complicated and flexible instrument, and the evolution of limited viols into the refined and expressive violin, is contemporaneous with the *Il Gesu*, the *Salute* and the *Beldivere*. The organ and the viol, which are obviously Baroque in their physical form, were the specific instruments by which the voice and the word were established as the highest forms of music.

In contrast to the organ, the violin was developed by craftsmen who won greater fame. The violin had greater technical capacity than the viol. Nicolo Amati (1558-1684) of the well known Amati family, transmitted his technique to the even greater Guarini and Stradivari.



Organ music like the opera, exhibited the revolutionary influence of Italy. Frescolbaldi not only exercised an immense influence over the public as organist at St. Peter's, but also exerted an influence over organists all over Europe. He introduced modern tonality and laid the foundations of the tonal fugue.

The music of the violin was still incompletely defined. Louis XIV had his twenty-four "Violins du roi" and Charles II had a similar group in open imitation of the French king. The pressure of orchestral needs elevated the violin to its primal position. From about 1650 the writing of pieces for a small group including the violin or accompanying it as solo instrument became important enough to warrant a name - the "sonata". The concept and name reflect the capabilities of the instrument. Other forms like the concerto, the concerto grosso and the suite were developed by composers like Arcangelo Corelli, Guiseppe Torelli and Giovanni Battista Vitali.<sup>28</sup>

Music was a major concern of the courts of Paris, Vienna, London, Moscow, Stockholm and a dozen minor capitals. The emperor Leopold I and King John IV of Portugal were themselves reputed composers. In Italy, in Belgium and the Dutch Netherlands, in Vienna and in Switzerland amateur musical societies - "colleges", "academies" - were a prominent feature of social life. The popularity of music in all classes of the society, its increasing technicalization, and the emergence of the virtuoso produced a very natural result, a kind of professionalization of music that supplanted the amateur.

Music had been transformed by the development of new modalities, of new forms, of new standards of technical achievement in composition and performance. It had become a major form of culture - secularized and professionalized. The new music had spread over all Europe. In music, as in literature, in painting and architecture, the Baroque was destined to evolve through numerous revolts, revolutions and rebellions. However, its patterns and problems had been set in forms common to the total culture of the period.

In architecture as in music and painting, Italy was the principal source of the Baroque. It was Michelangelo who had announced the new style; Vignola (Giacomo Barocchio, 1507-1573), builder of the Il Gesu had affirmed it. It was subsequently to be repeated in hundreds of churches from China to Peru. Andrea Palladio (1518-1573), in an architectural treatise had formulated the style as a set of rules. Two great men who earned a dominant place among the European architects were Bernini and Borromini.

Bernini was greatly acclaimed by his contemporaries. His epitaph reads "popes, princes and peoples mourned him". As architect of St Peter's, he had already built one of the most impressive monuments of the Christian world, the piazza with its colonades. As the greatest living architect he was summoned to the court of Louis XIV to submit plans for the new Louvre. Although his reception was almost like that of a sovereign, the French court appointed Claude Perrault instead to complete the work. The cosmopolitan influence of Italy was beginning to succumb to the growing national taste. Bernini's bust of Louis XIV, however, is magnificent and is an expressive commentary on the age, the style the artist and the subject. The Scala Regia in the Vatican is also a magnificent demonstration of the technique of the time. Its simplicity of effect is essentially Baroque.

Borromini, Bernini's contemporary, is not as sympathetically regarded, especially by those critics who actively dislike Baroque. Yet, perhaps he was the most representative architect of his time. It is in his work that the revolutionary intention of the Baroque is clearly evident. He devised an entire new world and individual forms and patterns based solely on his personal taste, and rejected all the restrictions of rules and conventions. He had a strong aversion to straight lines. Most of the architectural accents are on irregularities as seen clearly in his church of S. Carlo alle Quattro Fontane (1640-1667). His S. Ivo della Sapienza (1660) was built with a facade that was concave to the court and therefore opposed to the curve of the oval element. Although the layman may still take pleasure in S. Ivo, the architects have never forgiven Borromini for this violation of a rule. His greatest achievement was the S. Agnese in the Piazza Navona (begun in 1652) in which another great architect, Carlo

Rainaldi (1611-1690) also had a hand. Rainaldi was the sole architect of S. Maria in Campitelli.

The great Italian cities were still independent enough to develop their own form of the Baroque. The great S. Maria della Salute was a landmark in Venice. It was completed by Balderssare Longhena (1604-1682). In Milan, Guarrino Guarini (1624-1683), produced designs that were even more fantastic and eccentric than the designs of Borromini. Guarini was a Theatine monk and his designs were too much for the brothers of the order. However, he did make two remarkable buildings, the little church of S. Gregorio at Messina, and the Palazzo Carignano (1880) in Milan. In Naples, architects concentrated wholly on the interiors of the churches and the exploitation of marble and stucco. In Sicily stucco ornamentation was developed to a degree of extraordinary elaboration. The greatest master of this was Giacomo Serpotta (1655-1732). The most remarkable Baroque church is the Church of the Holy Cross (S. Croce). It is Baroque in a wholly special sense, more Spanish than Roman and rich with colour and elaborate working that is possible only with the local stone which is soft and white, but hardens in the air and turns to a beautiful golden saffron. Arab, Germanic and Hispano - Roman influences complicated the development of Baroque in Spain. In the seventeenth century, the example and influence of Bernini were readily received. The government house of Toledo, designed by the son of the painter El Greco, and the Panaderia in the Plaza Mayor of Madrid are good examples of this influence. Alonso Cano (1601-1667), the architect of the vast facade of the cathedral of Granada, introduced in Spain the influence of Borromini.

The two influences were combined in the work of Jose Churriguerra (1650-1723) whose works exhibit the fullest realization of the ideals of the Baroque. The government house in Salamanca bears evidence of this. Ornamentation was more highly developed in the Spanish and Portuguese Baroque, especially in the colonial churches of Mexico, Peru and Brazil, than anywhere else in the European world.

The rejection of Bernini's design for the Louvre is typical of the history of

Baroque in France. Since the renaissance the French had considered themselves the particular guardians of the classical ideal, the ordered principles which were antithetic to the fantastic and deliberate freedom of the Baroque. However, the Baroque manifested itself in the clothes, and manners of the court. French Baroque made use of classical standards of restraint and simplicity. French Baroque, like German, Spanish and colonial Baroque, had a specific quality that set it off from its sixteenth century antecedents, as well as from the Baroque of other national and local cultures. If specific Baroque forms of Italian or Spanish origin, like the sprung gable, the eccentric lines were looked down upon, the Baroque objectives of pomposity and "representation" were as effectively achieved in France by other means. Bernini's designs for the Louvre were rejected for Perrault's, whose pillars extend themselves a quarter of a mile along the right and left of the Louvre. They are powerful and correct, but their social expression is far closer to Bernini's arcade at St. Peter's than to any classic structure. Moreover, the interiors of the churches, were filled with quite definitely Baroque altars and memorials. In the interior decorations of Versailles, Le Brun and his workers covered the walls and ceilings with numerous pictures, each in its turn loaded with garlands, cherubs, and allegorical figures and decorations.

The yielding to the Baroque became complete in the gardens, especially those of Versailles. The tombs of Mazarin and Richelieu, though more restrained than the work of Bernini, are none the less Baroque in their conception.

In Germany, the sixteenth century late Gothic seemed to anticipate the Baroque. Later German Gothic style, like the baroque, was primarily a style of movement and invention, including all the arts, and all the surfaces in a single composition which was deeply and even violently religious in feeling. In spite of native influences Baroque of the seventeenth century was imported into Germany by Italian architects. Nevertheless, because of the intervention of their patrons and the native craftsmen, these productions were plainly distinct - specifically Bavarian, Viennese and Bohemian. The pomp and vigour of the Baroque were expressed not only in great buildings but also in the spatial organisation of entire districts and towns, such as Mannheim, Saarbrücken, Erlangen and Potsdam.

In Austria the great Baroque architects were still young during this period. J.B.Fischer (1650-1723) and his son Josef Emmanuel (1695-1742) evolved a grave and decorous form of the Baroque that suited the Imperial disposition of the Austrians. The emperors, the great nobles, and the great generals built lordly gardens for themselves and for posterity.

Everywhere on the continent the Baroque found expression in noble buildings. In Belgium, L. Fayherbe (1617-1697), built several important churches. In eastern Holland the country houses of the Dutch nobles reflect the French influence. In Prague, the Wallenstein palace and the Church of the Holy Cross (1678-1688) illustrate the ideals of the Baroque. There are similar examples to be found in Warsaw, the Ukraine and Russia.

In spite of St. Paul's and its great architect, Sir Christopher Wren, and of Blenheim and Sir John Vanbrugh, Baroque architecture was not popular in England and its rising colonies.

Nowhere did the style receive a more characteristic development than in the Spanish and Portuguese colonies in America. The impact of the Conquest, the prosperity of the colonies and the rich store of technical ability among the Mayan and Aztec artisans resulted in a fusion that produced extraordinary examples of the ultimate in Baroque.<sup>29</sup>

The painters and sculptors of the seventeenth century veered away from the contemporary commentary on life to the direct expression of life itself. This they achieved like the writers, by a new and deeper analysis. Rembrandt was a supreme example. The Storm at Sea in the Gardner Museum in Boston, and The Mill in the National Gallery in Washington, display the external qualities of the Baroque, namely exaggeration and overintensity. In his portraits he focused all his artistic powers on depicting the inner life. The pictures entitled Christ at Emmaus and the portrait of his young son Titus not only illustrate the spiritual power of his genius, but also reveal the high possibilities of Baroque perception and expression. The art of the Baroque was characteristically a pictorial art, but in its higher forms, its aims wholly transcend mere portrayal.

In the seventeenth century, painting and sculpture were bound by the requirements of kings, nobles ecclesiastical princes and the rich bourgeois. Nevertheless throughout the entire movement runs a strain of the picaresque - of the concern with the simple and homely, even with the savage and ugly. The most popular subjects were horrific martyrdoms, like the martyrdom of St. Sebastian and others, the Rape and Lucrece, and Susanna and the Elders. The painters in Italy, in Spain, in France and in Holland, on the other hand, moved away from mythology, court life and rich patrons to depict peasants, workers, taverns, vagabonds and vagrants on the streets. The French and Dutch painters specialized in self - portraits, the family portraits and the portraits of fellow painters. During the last half of the century, painting went almost wholly domestic in subject and purpose in Holland.

Once again, Italy was the capital and the homeland of the painters. The Italian influence flowed in two distinct directions and lines. Firstly, that of Caravaggio (1568-1609) and secondly that of Correggio. The chief characteristics of the former are, chiaroscuro, the synthetic organization of space and simplicity, and picaresque subjects. These traits are reflected in the Spanish and Dutch paintings down to the end of the century. The characteristics of the latter school are less penetrating but more dramatic, decorative and "scenic" in effect.

The Italian painting of the last part of the century was without great significance. It was completely decorative in purpose. Its most characteristic products were the extraordinary ceilings and domes such as Luca Giordano's vault of the Treasure Chapel at Naples, the ceiling of the Baberini Palace at Rome by Pietro da Cortona (1596-1669) and the vault of the Gesu.

From France came major painters who were exponents of the Roman high Baroque style. Nicolas Poussin (1594-1665), after making his reputation in Rome, went to France for two years and returned in disgust to Rome, where he lived out his life. Although he was a classical follower, his paintings suggest the balance of a Greek bas - relief and are connected with the Baroque only through the significant organisation of the space relations. Claude Lorraine (1600-

1682), more familiarly known as Lorrain, was influenced by Poussin, and even more than Poussin, shunned the prevalent realism. His main aim was concentrated on the problem of space, sky and above all, light.

Another painter worthy of mention is Charles Le Brun (1619-1690). A second-rate painter, Le Brun organized some painters and sculptors to carry out the challenging enterprise of decoration for the King's buildings, especially Versailles. Although Le Brun is essentially common place in taste, as a decorator he was without an equal. The Salle de Venus, the Salle des gardes de la reine, the Hall of Mirrors at Versailles, show that he knew how to depict the pomp and splendour of the court of Louis XIV.

Unfortunately it was period of decline for the Carravaggio influence. Velasquez died in 1660 and Francesco Zurbaran (1598-1662) had but two years to live. Rembrandt in Holland, and Franz Hals in Amsterdam were spending their last days in abject poverty and neglect. The misery and poverty of Rembrandt's last years did not prevent him from producing some of his greatest masterpieces. His last works mark the complete freedom of the artist and the complete mastery of his material and his method.

It was the heyday of the art dealers and the craftsmen in Holland where painting now became an industry. Jan Vermeer (1628-1691) was the most distinguished and most successful of painters of Dutch domesticity. He brought to his humble and luxurious Dutch interiors the Carravaggian influence of light and space of which Rembrandt was the master. The influence of Rembrandt is clearly visible in many of his paintings. His landscapes show the influence of Ruysdael.

In Spain, El Greco (1548-1614), like Carravaggio, brought the new seriousness and intensity into Spanish paintings which marks Velasquez and Zurbaran. Another important Spanish painter influenced by Carravaggio is Bartolome Esteban Murillo (1618-1682). However, his work marks a decline like that of Rembrandt's successors from the dramatic intensity of Velasquez and from the religious intensity of Zurbaran. Murillo was basically a simple man

of humble stock, who carried the picaresque realism of his Beggar Boy, Dice Players and Melon Eaters into his many depictions of religiously elevated subjects like The Annunciation and The Immaculate Conception. In his own day he was immensely popular. For two centuries Murillo was regarded as one of the greatest painters while El Greco was disregarded.

In the field of Baroque sculpture, Bernini remains the uncontested leader. The Plaza of St. Peter's is the best of a whole series of plazas and fountains developed into highly ornamented forms in which the individual statue is only a unit of an entire architectural conception. He influenced subsequent sculptors who filled the plazas, the churches, the courts and the gardens of Europe with the statuary in a multitude of forms. Of his own work The Convulsions of St. Teresa, the tomb of Urban III, the bust of Louis XIV, the equestrian statue of Constantine, The Four Rivers fountains of the Piazza Navona and the tomb of Alexander VII, are his masterpieces.

The Baroque sculptors used their material in numerous original ways, such as marble fashioned into veiling, fishnets or the tattered garments of shepherds. A French pupil of Bernini's, Pierre Puget, made clear pictures in stone of dramatic action, such as his St. Sebastian at Genoa and Alexander and Diogenes. In Spain, Juan Martinez Montanea sculptured in wood. Native artists in Mexico popularized wood carvings.

The world which the artists of this generation endeavoured to capture corresponded to the world which the scientists, cosmologists, the theologians and the politicians were attempting to realize. All the aspects of reality which the scientists were exploring were also materials for the writers, the musician, the architect and painter in the age of Baroque.



## Chapter-I : NOTES

1. Sigerist, I "William Hervey's Stellung in der Geistesgeschichte", Archiv fur Kulturgeschichte, 19 (Stuttgart : Gunther, 1929), pp. 158-68.
2. Watkin, Edward I German Baroque Art (London : O.U.P., 1927), p.28.
3. Petersson, R.T. Catholic Art and Culture. (London : Hawthorn Books Ltd., 1940), p.4.
4. Op.cit. 8.
5. Prologue to Dryden's "The Tempest".
6. Prologue to Nahum Tate's "Lear".
7. King, W, Science and the Restoration in the Government of Louis XIV (Baltimore : Phaidon, 1949), p.246.
8. "History of Criticism" (London : O.U.P., 1902 ; 4th ed., 1922), II, 580, note.
9. "Epistle to Congreve", quoted by H. Spencer, Shakespeare Improved (London : Longmans 1927), p.45.
10. "Preface Containing the Grounds of Criticism in Tragedy, Troilus and Cressida (London : O.U.P., 1926), p.ii.
11. Croll, M.W. "The Baroque Style in Prose", in Studies in English Philology : A Miscellany in Honour of Fredrick Klaeber, ed Kemp and Martin. D, Lund. (Minneapolis : 1929), pp. 455-56.
12. Spratt, Thomas History of the Royal Society (Oxford : Clarendon Press, 1928), p.83.

13. "Dedication of Aeneas, "in Essays of John Dryden (ed W.P.Ker), II p. 154 : (reference from Basil Wiley, The Seventeenth Century Background, (London : Chatto and Windus, 1934) p.221 note.
14. La critique de l'ecole des femmes, Scene 6. (Paris : Vrin, 1974).
15. Quoted by G. Lanson Historie de la litterature francaise (Paris : Domat, 1966), p.547.
16. Reynier, G "La 'Science des domes' au temps de Moliere", Revue de deux mondes, 99 (Paris : 1929) pp. 436-64.
17. Bukofzer, Manfred, F. Music in the Baroque Era (New York : Macmillan, 1947), p.15.
18. Leichentritt, Hugo. Music, History and Ideas. (Cambridge Mass : Macmillan, 1938), p.41.
19. Gerold, T. L'art du chant en France. (Strassburg: 1921) , pp. 132-33, p.167.
20. Laurencie, de la, L. Le Creatures de L'opera Francais (Paris : Hachette 1921), p.36.
21. Grant, D.J. "Seventeenth Century Parodies of French Opera", Musical Quarterly 27, (1941) pp. 211-19, pp. 514-26.
22. Laurencie, de la, L. Op. cit., 10.
23. Roland R Opera in the Baroque Period(London : Routledge and Keagan Paul, 1975), pp. 45-50.
24. Beaumont, Cyril. The Ballet in Russia (London : O.U.P., 1930), p.3.

25. Nettl, Paul. "Equestrian Ballets of the Baroque Period". Musical Quarterly 19 (1933 pp. 74-83.
26. "Heinrich Schutz", Ed.F. Spitta. (Munich : 1886) p.13.
27. Landormy, P. A History of Music. (London : Methuen, 1965) p.71.
28. Ibid., 80.
29. Kelemen, P. Baroque and Rococo in Latin America. (Philadelphia : Macmillan, 1951) p.73.