

# Baroque and Rococo in Italy and Northern Europe



## Baroque in Italy

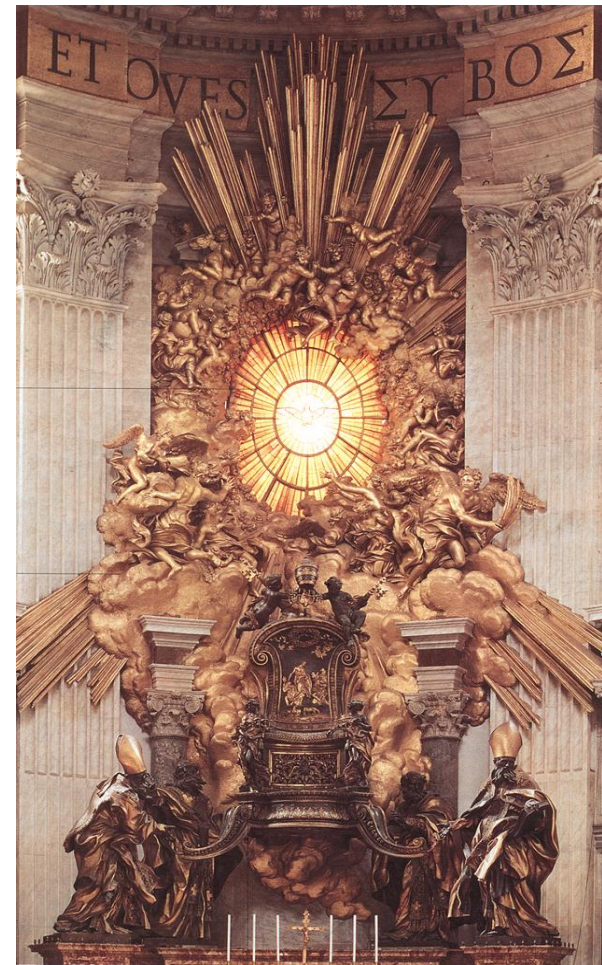
### Rome

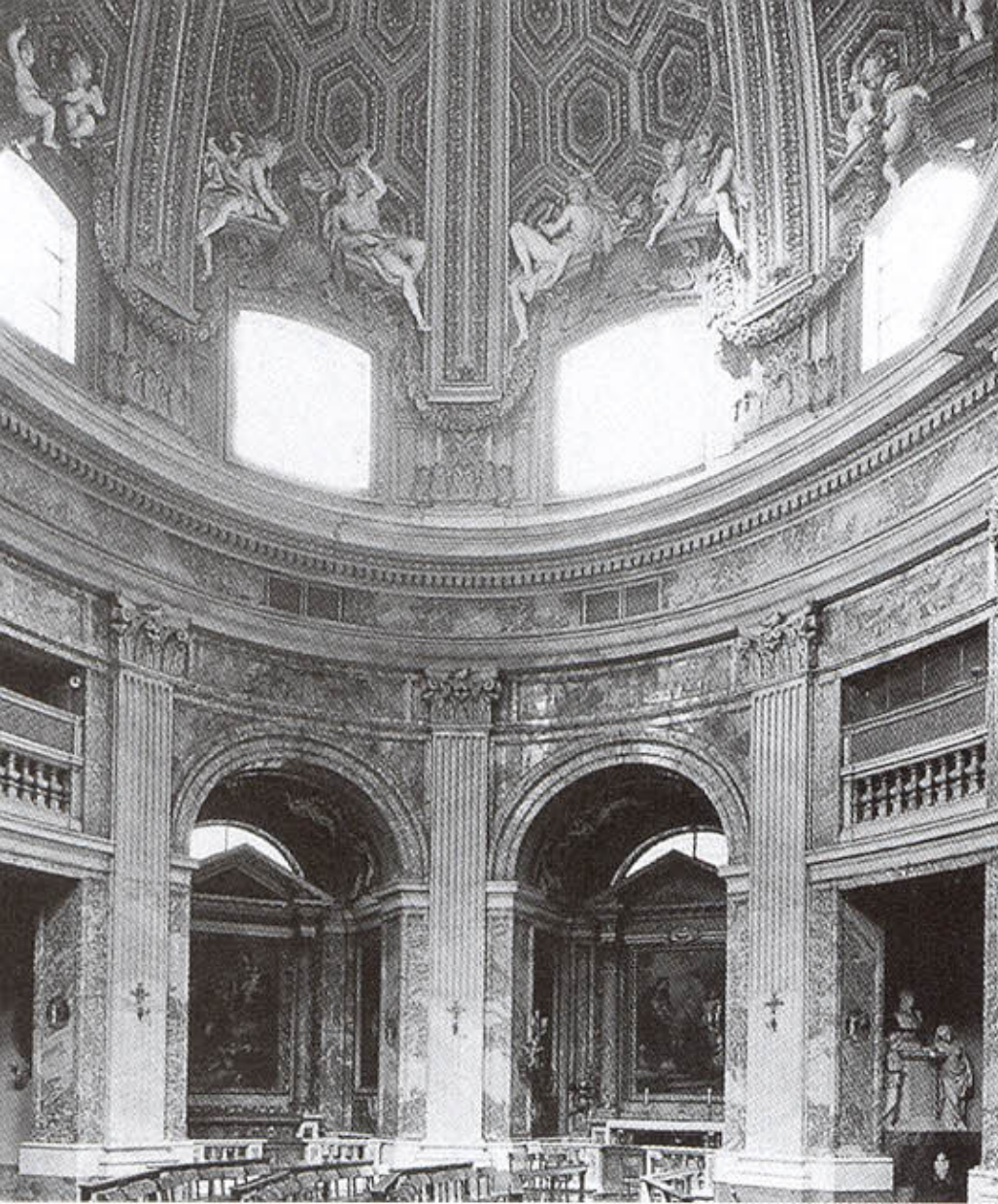
#### **Vignola, Gesu, Rome, 1565-73**

- Prototype for the Baroque churches that The Jesuit order built during the counter-Reformation era
- windows penetrating the nave barrel Vault
- art, architecture, and design were intended to make the Roman church exciting and attractive

## **Bernini, baldacchino, St. Peter's, Rome, 1624-33**

- marble and bronze baldacchino (canopy)
- height of ten-story building
- Roman and Corinthian columns but twisted
- more active and mobile than static
- encrusted with sculptured vines
- gilded sunburst





**Bernini, S. Andrea al Quirinale, Rome, 1658-61**

- oval plan and dome above
- sculptured figures cling to the dome
- classicism of the pilaster and entablature is given Baroque treatment by the complex plan and sculpture



**Bernini, S. Andrea al Quirinale,  
Rome, 1658-61**

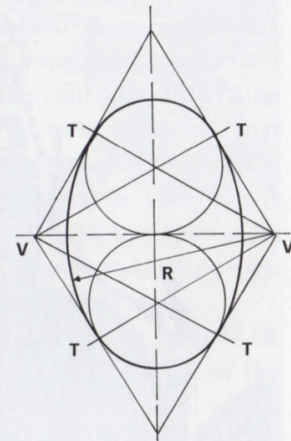
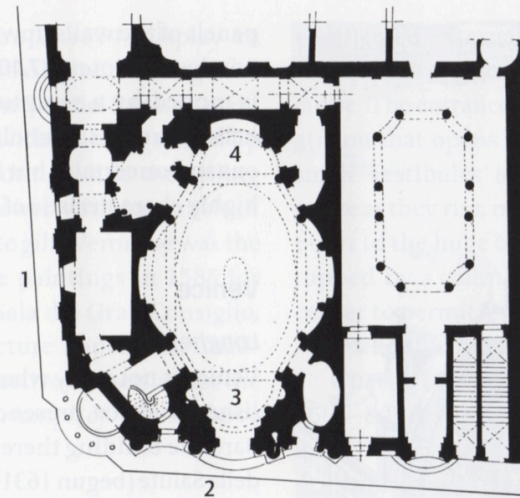
-a single domed room of oval shape





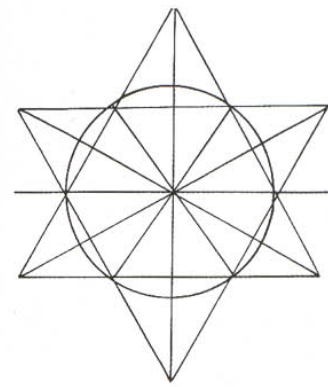
## Borromini, S. Carlo alle Quattro Fontane, Rome, 1634-43

- The plan is based on two equilateral triangles sharing a base line
- A circle is placed in each triangle and arcs are swung from the meeting vertices of the triangles V with radius R to become tangent with the circles at T





**Borromini, S. Carlo alle Quattro Fontane,  
Rome, 1643**



**Borromini, S. Ivo della Sapienza,  
Rome, 1642-62**

- alternating convex and concave curves
- complex forms of triangles, hexagons, overlapping circles, and stars
- the plan is based on equilateral triangles but overlapped to form a six-pointed star



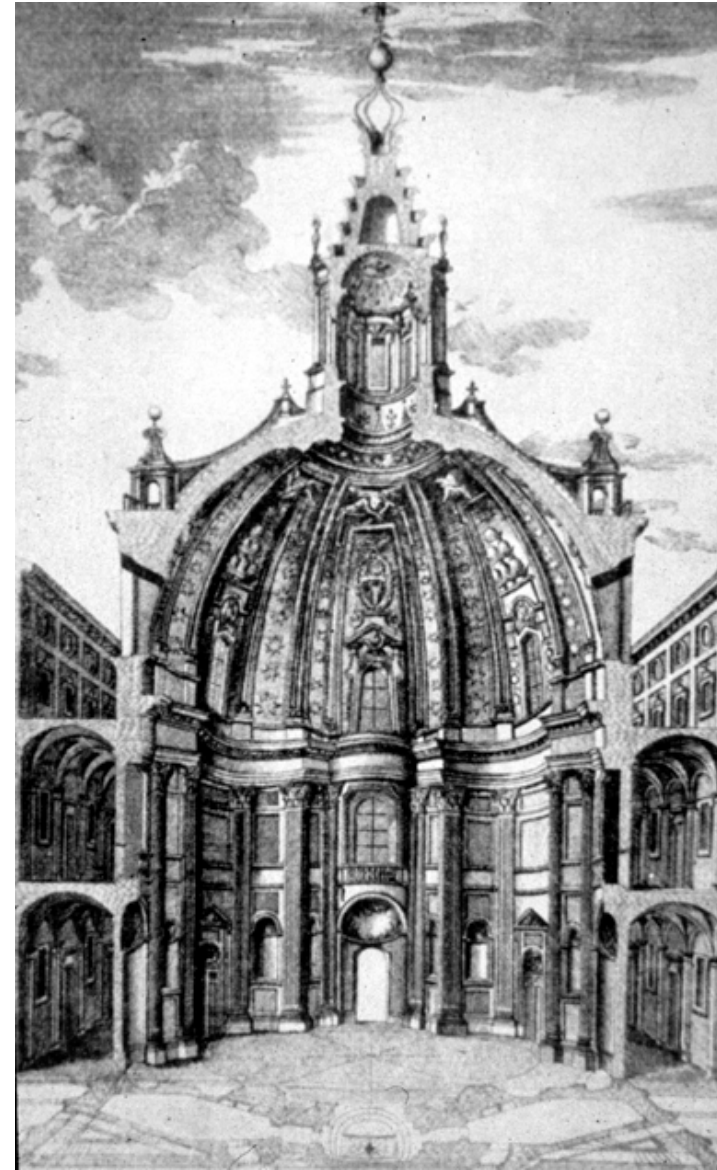


### **Top of lantern**

- The lantern is topped by a sculptural element of spiral form



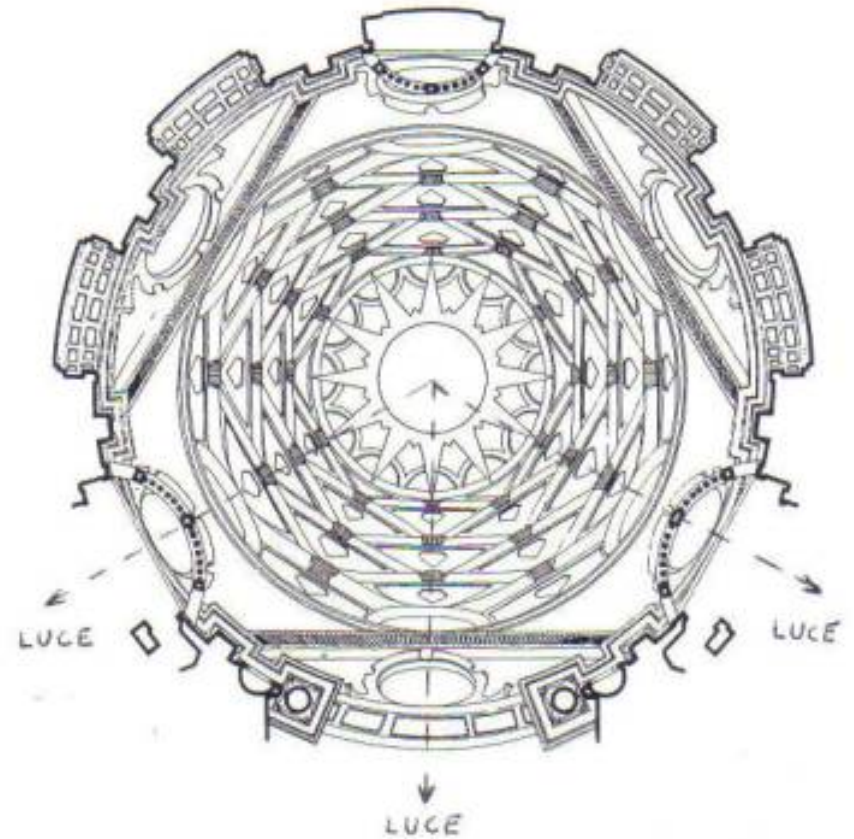
### **Cross-sectional drawing of S. Ivo della Sapienza**





## **Guarini, S. Lorenzo, Turin, 1666-80**

- octagonal dome in geometric complexity
- rich in heavily colored and gilded, complexly curved architectural elements
- eight intersecting arches with eight windows at the base of the dome

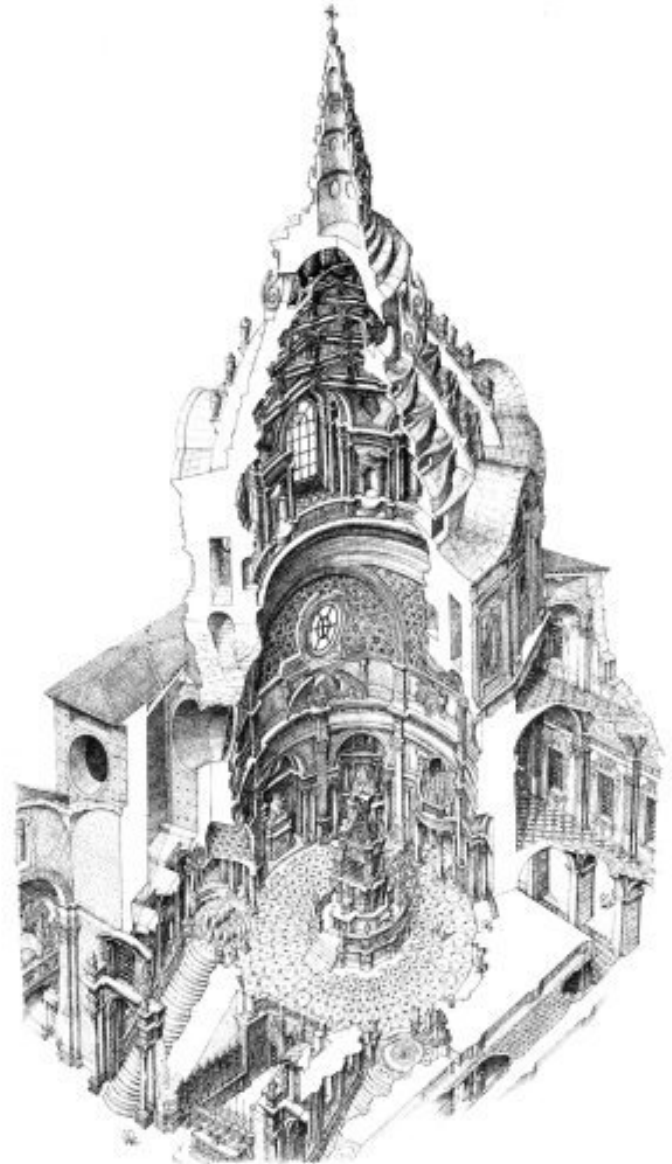


**Guarini, Capella della S. Sindone,  
Turin, 1667-90**

- a ring of six windows at its base and with rings of many arches,
- each arch resting on the center of the arch below
- black and dark gray marble



**Guarini, Capella della S. Sindone,  
Turin, 1667-90**





## **Juvarra, Stupinigi hunting lodge, Turin, 1729-33**

- Incorporates galleries for musicians and singers
- Frescos and stucco decorations
- Surface decoration is a rich overlay of painted and gilded plaster work
- Symmetrical pattern based on hexagonal plan

## Baroque in Northern Europe

di sotto in su



### Carlone, Monastery of St. Florian, Austria, 1718-24

- marble columns with gilded capitals and stucco work
- painted ceiling (**quadratura/di sotto in su**) by Martino Altomonte
- sail vault**: vault of flattened curvature forming ceiling of an interior space



## **Prantauer, library, Abbey of Melk, Austria, 1702-38**

- ornamental bracket supporting the balcony
- tiled floor in marble and painted ceiling in fake perspective
- close to rococo simplicity of form but elaborate decorative overlay



**Prandtauer, Abbey of Melk, Austria, 1702-38**

- curving side walls
- red brown marble pilasters
- upper balconies frosted with stucco decoration



## **Fischer von Erlach, Karlskirche, Austria, 1716-37**

- oval dome surrounded by chapels
- sunburst above the altar
- corinthian pilaster with restrained decorative detail





**Library of the monastery at S. Gallen, Switzerland, 1748-70**

- woodwork in walnut, cherry, and pine
- enriched with frescos and stucco work



**Peter Thumb, Monastery  
and Pilgrimage  
Church of Neubirchau,  
Germany, 1745-51**

- simple rectangular room
- projecting square chancel
- stucco, painted ornament,  
and illusionistic ceiling painting



**Domenikus Zimmermann, Die Wies, Fussen, Germany, 1744-54**

- Ceiling is bordered by a ring of architectural detail, partly real in three dimensions, partly trompe-l'oeil
- intricate plaster ornamentation seems to dissolve forms into a kind of mist



## **Neumann, Würzburg, Germany, 1735**

- White surfaces with rich decorative detail and sculptures in the Rococo manner
- colorful ceiling fresco (1751-3) by Tiepolo



## **Amalienburg, Nymphenburg Palace, Germany, 1734-9**

- the angles of the mirrors as they progress around the room create repeating reflection in kaleidoscopic complexity
- candles of the great chandelier
- Rococo ornamentation in in stucco



**Baroque cabinet, Palazzo Vecchio,  
Florence, Italy, 1660**



**Wardrobe, German  
School, 1778**

- German rococo
- Four seasons paintings  
along with deco

**Console table, 1739**





## **‘Nerli Cassone’, Italian (Florence), 1472**

- In carved, gilded and painted wood, with inset paintings
- Grandeur of the fully fledged early Renaissance cassone
- Three-dimensional acanthus scrolls and lion paw feet
- Upraised back



### **A cassone, Italian (Florentine), 1550.**

- 15<sup>th</sup> century antique fantasy shows traces of the influence of Gothic fantasy
- Grotesque elements (garlands, trophies, monsters..) entered early 15<sup>th</sup> century antique ornament
- In walnut with grotesque intarsia in maple and plane
- Simple and elegant linear pattern
- The end of scrolls become grotesque heads or female acanthus-monsters with wings

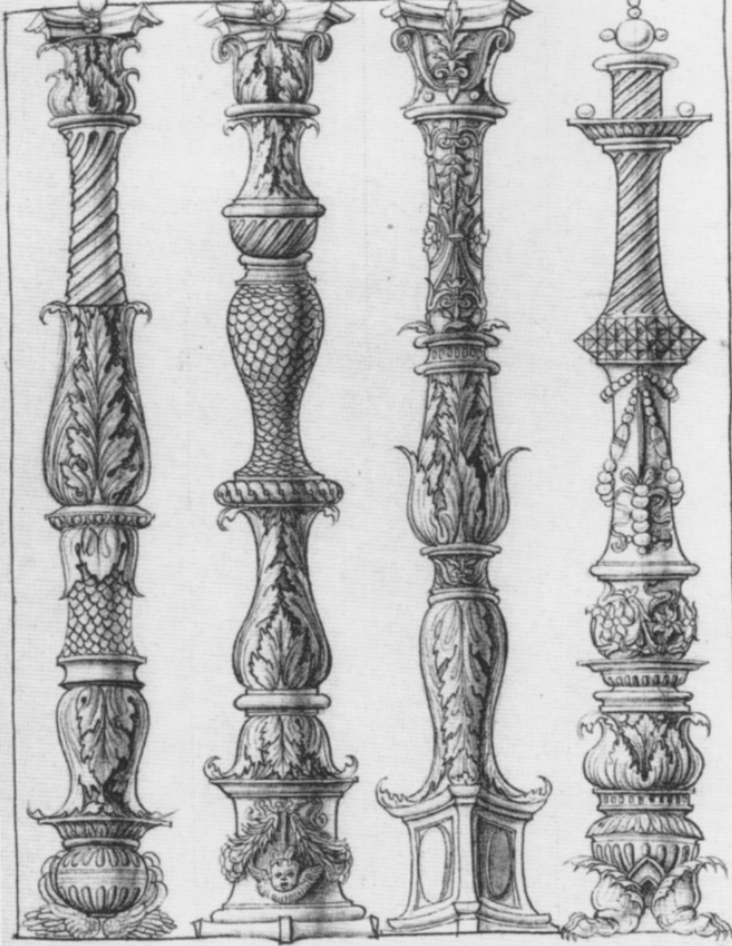
## **A carved, inlaid and turned bed, Italian (Florentine), 1550**

- Its dome painted with grotesques attributed to Bernardino Pocetti
- the canopy of the bed was also frequently covered with textiles

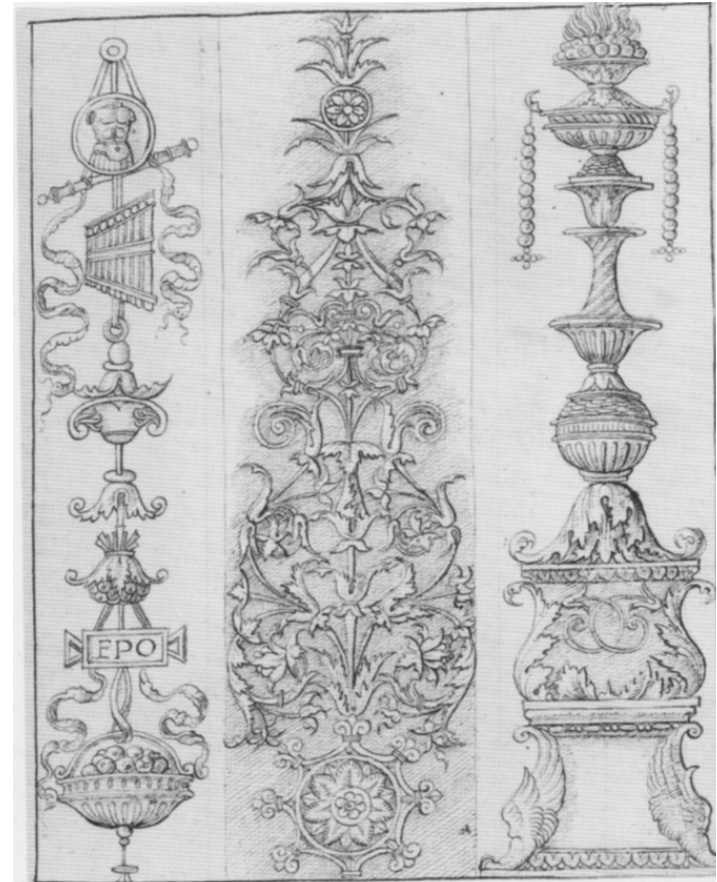


## Baluster forms, late 15<sup>th</sup> century, Italian sketchbook

- Combined candelabra form and antique sources
- Antique ornament based upon candelabraform shapes and baluster became common in 16<sup>th</sup> C



## Trophy, candelabro ornaments, late 15<sup>th</sup> century, Italian sketchbook





## A cupboard, Italian (Florentine), 16<sup>th</sup> c.

- Grotesque motif used on furniture
- Painted and gilded grotesque decoration
- A motto in Roman lettering
- Grotesque frequently used to decorate panels and pilasters



## **A canopied camp bed, German, 1580**

- In ebony inlaid with arabesque in ivory
- Scrolling architectural headboards and footboards provides its only curves
- Combines Islamic arabesque with antique candelabro motifs
- From 1520 arabesque prints appeared In Venice, Cologne, and Paris

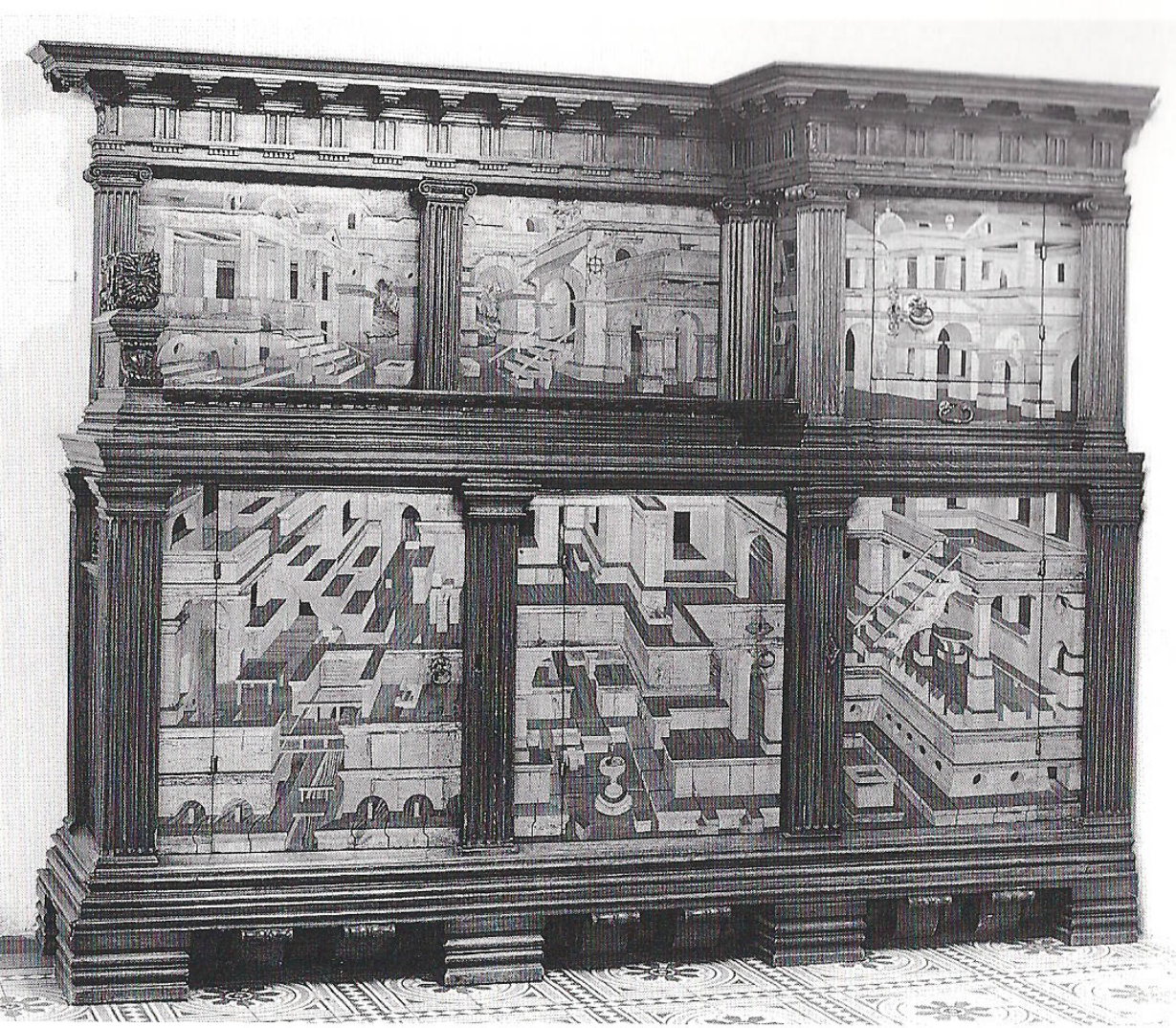


## **A cassone in carved and gilded walnut, Italian, 1550-1600**

- Decorated with scenes from the life of Julius Caesar
- The classical detail above and below the central panel bas-relief
- Characterized by female corner **caryatids** from acanthus

## **A multiple-legged X-frame chair, Italian, 1550**

- In carved in walnut that incorporates a Gothic arch



## **A table cabinet, German, 1550**

- **Marquetry** in various woods depicting perspectives
- Ionic and Doric pilasters

**Marquetry:** elaborate surface decoration using inlay in wood veneering



## **The 'Wrangel Cabinet', Architectural classicism, German, 1566**

- Coloured marquetry and carving in boxwood and various other woods
- Some stained green and shaded by scorching
- Alabaster columns
- Elaborately decorated doors open to reveal compartments and drawers arranged in a two-tiered Corinthian architectural arcade



## **A canopied and carved ceremonial bridal bed, Danish, 1640-50**

- Ogee dome is decorated with grotesques
- Combines the influence of grotesque with that of 16<sup>th</sup> century Italian sculpture
- **Caryatid**



## **A cupboard, Swiss, 1619**

- In carved walnut attributed to Franz Pergo
- Two Corinthian solomonic columns
- vigorous twist occurs in 16<sup>th</sup> c Italian furniture
- Pediments, scrolls, figure sculpture used



### **A cabinet, Italian, 1650-70**

- In ebony and tortoiseshell, with painted panels and carved sculpture
- On a stand of carved caryatids
- Acanthus and solomonic columns



## **A carved giltwood mirror, Italian, 1650**

- Splendid acanthus frames of this Type were made throughout the 17<sup>th</sup> Century



## **A state bed, Austrian, 1711**

- Carved by Leonard Sattler, in the Abbey of St. Florian



### **An architectural cupboard, German 1700**

- In walnut with turned Solomonic columns and exaggerated turning
- Corinthian above Ionic in the antique manner

### **A bureau cabinet, German, 1716**

- Hodge-podge of motifs include – curvilinear and geometric interlace
- Marquetry of walnut and other woods, Tortoiseshell, ivory, brass
- Baroque broken curves finely flourished
- Repeated Turkish-type ogival pattern



## A casket on stand, Italian, 1745

- Gilt bronze and gilt copper,
- Designed and made by Pietro Pifetti
- Base is veneered in kingwood and engraved ivory
- The flowers and plants appear to be in disorder



## A chair, German, 1760

- In carved and parcel-gilt wood
- Asymmetrically decorated with **rocaille** ornament



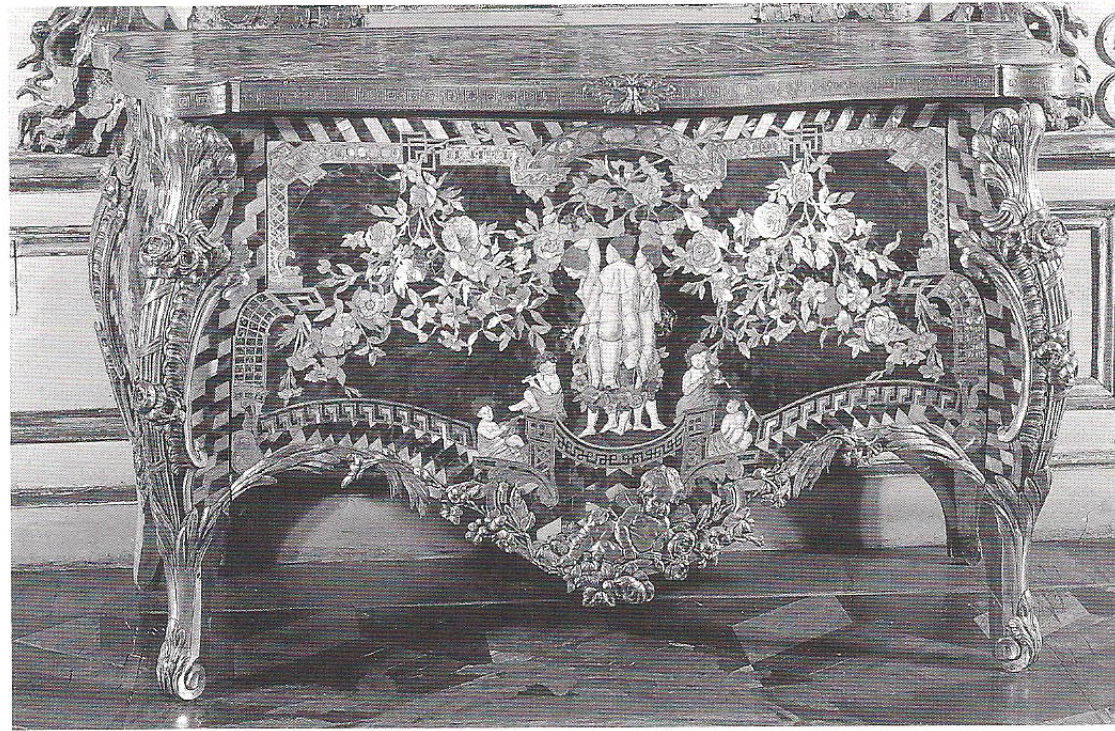


### **A chair, German, 1763-64**

- Made in carved and gilded limewood and painted
- Made for the garden room in the Franckenstein Pavilion

### **A commode, German, 1769**

Ivory and tortoiseshell, with silvered bronze mounts





## **A cradle in carved and painted wood, Italian (Venetian), 1750**

- On a miniature 'tree' which is encircled with leaves and flowers
- On its branches perch little birds
- Flowers and garden motifs were rendered in three-dimensional form in carved and painted wood
- Gilt bronze and porcelain