

Baroque architecture

Baroque architecture is a highly decorative and theatrical style which appeared in Italy in the early 17th century and gradually spread across Europe. It was originally introduced by the Catholic Church, particularly by the Jesuits, as a means to combat the Reformation and the Protestant church with a new architecture that inspired surprise and awe.^[1] It reached its peak in the High Baroque (1625–1675), when it was used in churches and palaces in Italy, Spain, Portugal and France, and Austria. In the Late Baroque period (1675–1750), it reached as far as Russia and the Spanish and Portuguese colonies in Latin America. Beginning in about 1730, an even more elaborately decorative variant called Rococo appeared and flourished in Central Europe.^{[2][3]}

Baroque architects took the basic elements of Renaissance architecture, including domes and colonnades, and made them higher, grander, more decorated, and more dramatic. The interior effects were often achieved with the use of *quadratura*, or trompe-l'oeil painting combined with sculpture; The eye is drawn upward, giving the illusion that one is looking into the heavens. Clusters of sculpted angels and painted figures crowd the ceiling. Light was also used for dramatic effect; it streamed down from cupolas, and was reflected from an abundance of gilding. Twisted columns were also often used, to give an illusion of upwards motion, and cartouches and other decorative elements occupied every available space. In Baroque palaces, grand stairways became a central element.^[4]

The **Early Baroque** (1584–1625) was largely dominated by the work of Roman architects, notably the Church of the Gesù by Giacomo della Porta (consecrated 1584) facade and colonnade of St. Peter's Basilica by Carlo Maderno (completed 1612) and the lavish Barberini Palace interiors by Pietro da Cortona (1633–1639). Church of the Gesù by Giacomo della Porta (consecrated 1584), interior, and Santa Susanna (1603), by Carlo Maderno. In France, the Luxembourg Palace (1615–45) built by Salomon de Brosse for Marie de Medici was an early example of the style.^[5]

The **High Baroque** (1625–1675) produced major works in Rome by Pietro da Cortona, including the (Church of Santi Luca e Martina) (1635–50); by Francesco Borromini (San Carlo alle Quattro Fontane (1634–1646)) ; and by Gian Lorenzo Bernini (The colonnade of St. Peter's Basilica) (1656–57). In Venice, High Baroque works included Santa Maria della Salute by Baldassare Longhena. Examples in France included the Pavillon de l'Horloge of the Louvre Palace by Jacques Lemercier (1624–1645), the Chapel of the Sorbonne by Jacques Lemercier (1626–35) and the Château de Maisons by François Mansart (1630–1651)

The **Late Baroque** (1675–1750) saw the style spread to all parts of Europe, and to the colonies of Spain and Portugal in the New World. National styles became more varied and distinct. The Late Baroque in France, under Louis XIV, was more ordered and classical; examples included the Hall of Mirrors of the Palace of Versailles and the dome of Les Invalides. An especially ornate variant, appeared in the early 18th century; it

Baroque architecture



Clockwise from top: Church of Saint Ignatius of Loyola in Italy, Church of Santa Prisca de Taxco in Mexico, Smolny Cathedral in Russia, St-Gervais-et-St-Protais in France

Years active late 16th–18th centuries

was first called Rocaille in France; then Rococo in Spain and Central Europe. The sculpted and painted decoration covering every space on the walls and ceiling. Its most celebrated architect was Balthasar Neumann, noted for the Basilica of the Fourteen Holy Helpers and the Wurzburg Residence (1749–51)^[6] Another 18th century variant was Lutheran Baroque art, exemplified by Dresden Frauenkirche (1726–1743)

Contents

History

Early Baroque (1584–1625)

Rome

Paris

Central Europe

High Baroque (1625–1675)

Italy

France

Late Baroque (1675–1750)

Italy

France

England

Central Europe

Spain

Latin America

Characteristics

Plans

Major Baroque architects and works, by country

Italy

France

England

The Netherlands

Germany

Austria

Czech Republic

Slovakia

Hungary

Romania

Lithuania

Poland

Portugal

Portuguese Colonial Baroque

Spain

Spanish Colonial Baroque

Nordic Countries

Russia

Ukraine

Malta

See also

References

Bibliography

External links

History

Early Baroque (1584–1625)



Facade of the Church of the Gesù Rome (consecrated 1584)



Interior view of Dome of the Church of the Gesù by Giacomo Barozzi da Vignola, and Giacomo della Porta



Corpus Christi Church, Nesvizh in what is now Belarus (1586 and 1593)



Facade of Santa Susanna, Rome by Carlo Maderno (1603)



Saints Peter and Paul Church, Kraków, Poland by Giovanni Maria Bernardoni (1605–1619)



The Church of St-Gervais-et-St-Protais, the first Paris church with a façade in the new Baroque style (1616–20)



The Luxembourg Palace by Salomon de Brosse (1615–1624)

Baroque architecture first appeared in the late 16th and early 17th century in religious architecture in Rome as a means to counter the popular appeal of the Protestant Reformation. It was a reaction against the more severe and academic earlier style of earlier churches, it aimed to inspire the common people with the effects of surprise, emotion and awe. To achieve this, it used a combination of contrast, movement, *trompe-l'oeil* and other dramatic and theatrical effects, such as *quadratura* the use of painted ceilings that gave the illusion that one was looking up directly at the sky. The new style was particularly favored by the new religious orders, including the Theatines and the Jesuits, who built new churches designed to attract and inspire a wide popular audience.^[7]

Rome

One of the first Baroque architects, Carlo Maderno, used Baroque effects of space and perspective in the new facade and colonnade of Saint Peter's Basilica, which was designed to contrast with and complement the gigantic dome built earlier by Michelangelo.^[8] Other influential early examples in Rome included the Church of the Gesù by Giacomo della Porta (consecrated 1584), with the first Baroque facade and a highly ornate interior, and Santa Susanna (1603), by Carlo Maderno.^[9]

Paris

The Jesuits soon imported the style to Paris. The Church of Saint-Gervais-Saint-Protais in Paris (1615–1621) had the first Baroque facade in France, the first facade in France, featuring, like the Italian Baroque facades, the three superimposed classical orders.^[10] The Italian style of palaces was also imported to Paris by Marie de Medici for her new residence, the Luxembourg Palace (1615–1624) by architect Salomon de Brosse, and for a new wing of the Chateau of Blois by Francois Mansard (1635–38). Nicolas Fouquet, the superintendent of finances for the young King Louis XIV, chose the new style for his chateau at Vaux-le-Vicomte (1612–1670) by Louis Le Vau. He was later imprisoned by the King because of the extravagant cost of the palace.^[11]

Central Europe

The first example of early Baroque in Central Europe was the Corpus Christi Church, Nesvizh in the Polish–Lithuanian Commonwealth, built by the Jesuits on the Roman model between 1586 and 1593 in Nieśwież (after 1945 Niasvizh in Belarus).^{[12][13]} The church also holds a distinction of being the first domed basilica with a Baroque façade in the Commonwealth and Eastern Europe.^[13] Another early example in Poland is the Church of Saints Peter and Paul Church, Kraków, built between 1597 and 1619 by the Italian Jesuit architect Giovanni Maria Bernardoni.

High Baroque (1625–1675)

Italy



Baldachin by Bernini in the Basilica of Saint Peter, Rome (1623–34)

Fresco on the ceiling of the grand salon of the Barberini Palace in Rome, by Pietro da Cortona (1633–1639)

San Carlo alle Quattro Fontane by Francesco Borromini (1634–1646)

The interior of the dome of San Carlo alle Quattro Fontane by Francesco Borromini (1638–1641)



Church of Santi Luca e Martina, in Rome, by Pietro da Cortona (1635–50)

Santa Maria della Salute by Baldassare Longhena in Venice (1630–31).

Pope Urban VIII, who occupied the Papacy from 1623 to 1644, became the most influential patron of the Baroque style. After the death of Carlo Maderno in 1629, Urban named the architect and sculptor Gian Lorenzo Bernini as the chief Papal architect. Bernini created not only Baroque buildings, but also Baroque interiors, squares and fountains, transforming the center of Rome into an enormous theater. Bernini rebuilt the Church of Santa Bibiana and the Church of San Sebastiano al Palatino on the Palatine Hill into Baroque landmarks, planned the Fontana del Tritone in the Piazza Barberini, and created the soaring baldacchino as the centerpiece St Peter's Basilica.^[14]

The High Baroque spread gradually across Italy, beyond Rome. The period saw the construction of Santa Maria della Salute by Baldassare Longhena in Venice (1630–31). Churches were not the only buildings to use the Baroque style. One of the finest monuments of the early Baroque is the Barberini Palace (1626–1629), the residence of the family of Urban VIII, begun by Carlo Maderno, and completed and decorated by Bernini and Francesco Borromini. The outside of the Pope's family residence, was relatively restrained, but the interiors, and especially the immense fresco on the ceiling of the salon, the *Allegory of Divine Providence and Barberini Power* painted by Pietro da Cortona, are considered masterpieces of Baroque art and decoration.^[15] Curving facades and the illusion of movement were a speciality of Francesco Borromini, most notably in San Carlo alle Quattro Fontane (1634–1646), one of the landmarks of the high Baroque.^[16] Another important monument of the period was the Church of Santi Luca e Martina in Rome by Pietro da Cortona (1635–50), in the form of a Greek cross with an elegant dome. After the death of Urban VIII and the brief reign of his successor, the Papacy of Pope Alexander VII from 1666 until 1667 saw more construction of Baroque churches, squares and fountains in Rome by Carlo Rainaldi, Bernini and Carlo Fontana.^[17]

France



Pavillon de l'Horloge of the Louvre Palace by Jacques Lemercier (1624–1645) Chapel of the Sorbonne by Jacques Lemercier (1626–35)



Château de Maisons by François Mansart (1630–1651)

King Louis XIII had sent the architect Jacques Lemercier to Rome between 1607 and 1614 to study the new style. On his return to France, he designed the Pavillon de l'Horloge of the Louvre Palace (beginning 1626), and, more importantly, the Church of the Sorbonne, the first church dome in Paris. It was designed in 1626, and construction began in 1635.^[18] The next important French Baroque project was a much larger dome for the church of Val-de-Grace begun in 1645 by Lemercier and François Mansart, and finished in 1715. A third Baroque dome was soon added for the College of the Four Nations (now the Institut de France).

In 1661, following the death of Cardinal Mazarin, the young Louis XIV took direct charge of the government. The arts were put under the direction of his controller of finance, Jean-Baptiste Colbert. Charles Le Brun, director of the Royal Academy of Painting and Sculpture, was named Superintendent of Buildings of the King, in charge of all royal architectural projects. The Royal Academy of Architecture was founded in 1671, with the mission of making Paris, not Rome, the artistic and architectural model for the world.^[19]

The first architectural project of Louis XIV was a proposed reconstruction of the facade of the east wing of the Louvre Palace. Bernini, then Europe's most famous architect, was summoned to Paris to submit a project. Beginning in 1664, Bernini proposed several Baroque variants, but in the end the King selected a design by a French architect, Charles Perrault, in a more classical variant of Baroque. This gradually became the Louis XIV style. Louis was soon engaged in an even larger project, the construction of the new Palace of Versailles.

The architects chosen were Louis Le Vau and Jules Hardouin-Mansart, and the facades of the new palace were constructed around the earlier Marble Court between 1668 and 1678. The Baroque grandeur of Versailles, particularly the facade facing the garden and the Hall of Mirrors by Jules Hardouin-Mansart, became models for other palaces across Europe.^[20]

Late Baroque (1675–1750)

During the period of the Late Baroque (1675–1750), the style appeared across Europe, from England and France to Central Europe and Russia, from Spain and Portugal to Scandinavia, and in the colonies of Spain and Portugal in the New World. It often took different names, and the regional variations became more distinct. A particularly ornate variant appeared in the early 18th century, called Rocaille in France and Rococo in Spain and Central Europe. The sculpted and painted decoration covering every space on the walls and ceiling. The most prominent architects of this style included Balthasar Neumann, noted for the Basilica of the Fourteen Holy Helpers and the Wurzburg Residence (1749–51). These works were among the final expressions of the Rococo or the Late Baroque.^[6]

Italy



The Basilica of Superga near Turin by Filippo Juvarra (1717–1731)

Interior of the Basilica of Superga by Filippo Juvarra

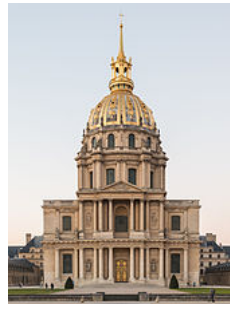
The Palazzo Carignano, now the Museum of the Italian Renaissance, Turin

By the early 18th century, Baroque buildings could be found in all parts of Italy, often with regional variations. Notable examples included the Basilica of Superga, overlooking Turin, by Filippo Juvarra (1717–1731), which was later used as model for the Panthéon in Paris.^[21] The Stupinigi Palace (1729–31) was a hunting lodge and one of the Residences of the Royal House of Savoy near Turin. It was also built Filippo Juvarra.

France



Hall of Mirrors in the Palace of Versailles by Jules Hardouin-Mansart (begun 1678–1686)



Chapel of Les Invalides, Jules Hardouin-Mansart (completed 1708)



Chapel of the Palace of Versailles begun by Jules Hardouin-Mansart (1699 to 1710)



Salon of the Hôtel de Soubise in Paris (1735–40) by Germain Boffrand

The Late Baroque period in France saw the evolving decoration of the Palace of Versailles, including the Hall of Mirrors and the Chapel. Later in the period, during the reign of Louis XV, a new, more ornate variant, the Rocaille style, or French Rococo, appeared in Paris and flourished between about 1723 and 1759.^[22] The most prominent example was the salon of the Princess in Hôtel de Soubise in Paris, designed by Germain Boffrand and Charles-Joseph Natoire (1735–40).^{[23][24]}

The Rocaille style lasted until the mid-18th century. It never achieved the extravagant exuberance of the Rococo in Bavaria, Austria and Italy. The discoveries of Roman antiquities beginning in 1738 at Herculanum and especially at Pompeii in 1748 turned French architecture in the direction of the more symmetrical and less flamboyant neo-classicism.

England

Christopher Wren was the leading figure of the late Baroque in England, with his reconstruction of St. Paul's Cathedral (1675–1711) inspired by the model of St. Peter's Basilica in Rome, his plan for Greenwich Hospital (begun 1695), and Hampton Court Palace (1690–96). Other British figures of the late Baroque included Inigo Jones for Wilton House (1632–1647) and two pupils of Wren, John Vanbrugh and Nicholas Hawksmoor, for Castle Howard (1699–1712) and Blenheim Palace (1705–1724).^[25]



West facade of Saint Paul's Cathedral by Christopher Wren (1675–1702)



Greenwich Hospital by Sir Christopher Wren (1694)



Castle Howard, North Yorkshire by John Vanbrugh and Nicholas Hawksmoor (1699–1712)



Blenheim Palace by John Vanbrugh and Nicholas Hawksmoor

Central Europe

Many of the most extraordinary buildings of the Late Baroque were constructed in Austria, Germany, and Czechia. In Austria, the leading figure was Fischer von Erlach, who built the Karlskirche, the largest church of Vienna, to glorify the Austrian Emperors. These works sometimes borrowed elements from Versailles

combined with elements of the Italian Baroque to create grandiose new effects, as in the Schwarzenberg Palace (1715). Johann Lukas von Hildebrandt used grand stairways and ellipses to achieve his effects at the upper and lower Belvedere Palace in Vienna (1714–1722). In The Abbey of Melk, Jakob Prandtauer used an abundance of polychrome marble and stucco, statuary and ceiling paintings to achieve harmonious and highly theatrical effects.^[26]

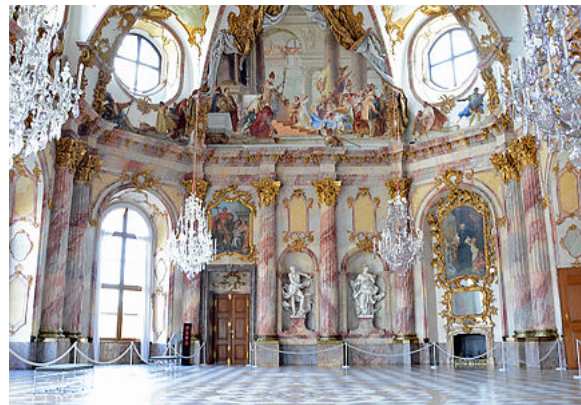
Another important figure of German Baroque was Balthasar Neumann (1687–1753), whose works included the Würzburg Residence for the Prince-Bishops at Würzburg, with its famous staircase.^[27]

In Bohemia, the leading Baroque architect was Christoph Dientzenhofer, whose building featured complex curves and counter-curves and elliptical forms, making Prague, like Vienna, a capital of the late Baroque.^[28]



Interior of the church of the Abbey of Melk by Jakob Prandtauer (1702–1736)

Library of the Clementinum, the Jesuit university in Prague (1722)



Karlskirche, Vienna by Fischer von Erlach (consecrated 1737)

Kaisersaal of Würzburg Residence by Balthasar Neumann (1749–51)



Basilica of the Fourteen Holy Helpers by Balthasar Neumann (1743–1772)

Royal Palace of Gödöllő (Hungary) by András Mayerhoffer (1730s–1785)

Spain

Political and economic crises in the 17th century largely delayed the arrival of the Baroque in Spain until the late period, though it was strongly promoted by the Jesuits. Its early characteristics were a lavish exterior contrasting with a relatively simple interior, and the use of the multiple spaces and carefully planned lighting in the interior to give an impression of mystery. early 18th century,^[29] Notable Spanish examples included the new west facade of Santiago de Compostela Cathedral, (1738–50), with its spectacular towers, by Fernando de Casas Novoa. In Seville, Leonardo de Figueroa was the creator of the College of San Telmo, with a facade inspired by Italian Baroque. The most ornate works of the Spanish Baroque were made by Jose Benito de Churriguera in Madrid and Salamanca. In his work, the buildings are nearly overwhelmed by ornament of gilded wood, gigantic twisting columns, and sculpted vegetation. His two brothers, Joaquin and Alberto, also made important, if less ornamented, contributions to what became known simply as the Churrigueresque style.^[29]



Late Baroque Cathedral of Santiago de Compostela (1738–1750)



Palacio de San Telmo in Seville by Leonardo de Figueroa (1682–1895)



Retable in the Sagrario Chapel of Segovia Cathedral (1686) by Jose Benito de Churriguera, the earliest architect of the Churrigueresque style

Latin America

The Baroque style was imported into Latin America in the 17th century by the Spanish and the Portuguese, particularly by the Jesuits for the construction of churches. The style was sometimes called Churrigueresque, after the family of Baroque architects in Salamanca. A particularly fine example is Zacatecas Cathedral in Zacatecas City, in north-central Mexico, with its lavishly sculpted facade and twin bell towers. Another important example is San Cristobal de las Casas in Mexico.^[30] A notable example in Brazil is the Monastery of Sao Bento in Rio de Janeiro, begun in 1617, with additional decoration after 1668. The Metropolitan Tabernacle the Mexico City Metropolitan Cathedral, to the right of the main cathedral, built by Lorenzo Rodríguez between 1749 and 1760, to house the archives and vestments of the archbishop, and to receive visitors.^[31]

Portuguese colonial architecture was modeled after the architecture of Lisbon, different from the Spanish style. The most notable architect in Brazil was Aleijadinho, who was native of Brazil, half-Portuguese, and self-taught. His most famous work is the Church of Saint Francis of Assisi in Ouro Preto.^[32]



Church of Saint Francis of Assisi in Ouro Preto, Brazil, built between 1765 and 1775, by Brazilian Aleijadinho



Mexico City Metropolitan Cathedral, Mexico City, built between 1571 and 1813, by several architects



Cathedral Basilica of Zacatecas in Mexico, built between 1729 and 1772, an example of the Churrigueresque style



High altar of the Iglesia de El Sagrario, Quito, church built between 1617 and 1747 by Spaniard José Jaime Ortiz. It is a World Heritage Site by UNESCO



Church of San Francisco Acatepec in San Andrés Cholula, state of Puebla, Mexico, built between the mid-16th century and 1760.^[33] Talavera pottery azulejos



Complete facade of the Iglesia y Convento de San Francisco, Quito, built between 1550 and 1680

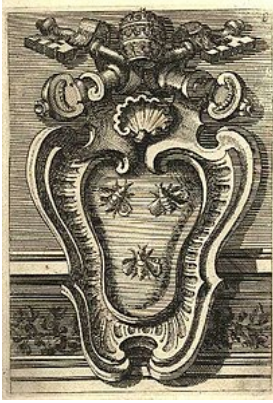


Iglesia de la Compañía de Jesús, Cusco, Peru, built between 1576 and 1668, by Jean-Baptiste Gilles and Diego Martínez de Oviedo.



Panorama of the facade of the Basilica and Convent of San Francisco, Lima, built between 1657 and 1729 by Portuguese Constantino de Vasconcellos, a World Heritage Site by UNESCO

Characteristics



Decorative cartouche designed for the Palazzo Barberini by Filippo Juvarra (1711)



Ceiling of the Farnese Gallery by Annibale Carracci (1597–1704)



Illusionistic painting on the ceiling of the Jesuit church in Vienna by Andrea Pozzo (1703)



Grand staircase of the Würzburg Residence (1720–1780)



Trompe l'oeil effect on the ceiling of the Church of the Gesu, Rome, by Giovanni Battista Gaulli (completed 1679)

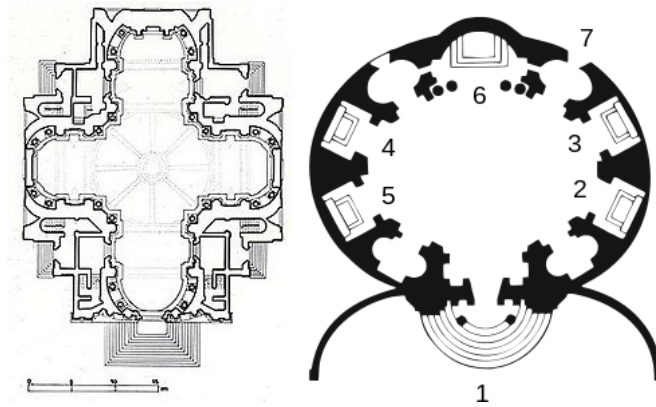


Baroque garden at Vaux-le-Vicomte. The parterre, designed to be viewed from above from the Chateau windows and terrace, was an extension of the interior architecture and design

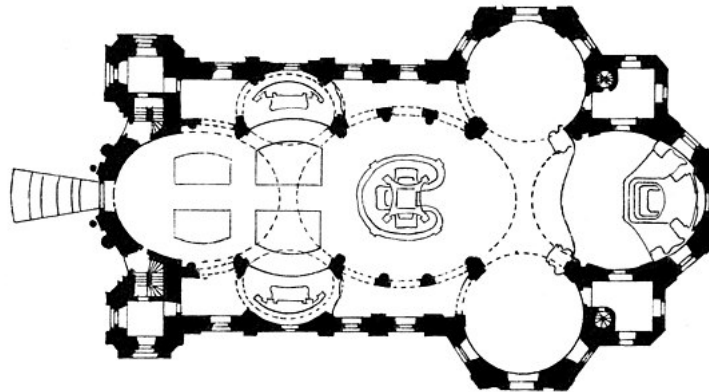
Baroque architecture often used visual and theatrical effects, designed to surprise and awe the viewer:

- **domes** were a common feature. Their interiors were often painted with a sky filled with angels and sculpted sunbeams, suggesting glory or a vision of heaven. Pear-shaped domes were sometimes used in the Bavarian, Czech, Polish and Ukrainian Baroque
- **quadratura**. Paintings in *trompe-l'oeil* of angels and saints in the dome and on the ceiling, combined with stucco frames or decoration, which give the illusion of three dimensions, and of looking through the ceiling to the heavens. Sometimes painted or sculpted figures of Atlantes appear to be holding up the ceiling. In some Baroque churches, illusionistic ceiling painting gave the illusion of three dimensions.
- **grand stairways**. Stairways often occupied a central place and were used for dramatic effect. winding upwards in stages, giving changing views from different levels, serving as a setting for ceremonies.^[34]
- **cartouche** in elaborate forms and sculpted frames break up the surfaces and add three-dimensional effects to the walls.
- **mirrors** to give the impression of depth and greater space, particularly when combined with windows, as in the Hall of Mirrors at the Palace of Versailles.
- **incomplete architectural elements**, such as frontons with sections missing, causing sections to merge and disorienting the eye.
- **chiaroscuro**. Use of strong contrasts of darkness and light for dramatic effect.
- **overhead sculpture**. Potty or figures on or just below the ceiling, made of wood (often gilded), plaster or stucco, marble or faux finishing, giving the impression of floating in the air.
- **Solomonic columns**, which gave an illusion of motion.^[34]
- **elliptical or oval spaces**, eliminating right angles. Sometimes an oval nave was surrounded by radiating circular chapels. This was a distinctive feature of the Basilica of the Fourteen Holy Helpers of Balthasar Neumann.^[35]

Plans



Cruciform plan of a high Baroque Church, Santi Luca e Martina in Rome by Pietro da Cortona (1639–1669) Floor plan of Sant'Andrea al Quirinale by Gian Lorenzo Bernini (1658–1661) showing the entrance (below), altar (top) and radiating chapels



Plan of the Late Baroque Basilica of the Fourteen Holy Helpers by Balthasar Neumann, constructed between 1743 and 1772. The altar is in an oval in the center.

Major Baroque architects and works, by country

Italy

- Carlo Maderno – Santa Susanna (1595–603); St. Peter's Basilica and Sant'Andrea della Valle, Rome
- Pietro da Cortona – Santi Luca e Martina, Rome
- Gian Lorenzo Bernini – Saint Peter's Square, Palazzo Barberini, Sant'Andrea al Quirinale, Rome
- Francesco Borromini – Santa Maria della Pace (1656–68), San Carlo alle Quattro Fontane, Sant'Ivo alla Sapienza, Rome
- Carlo Fontana – San Marcello al Corso (1692–1697)

- Francesco de Sanctis – Spanish Steps (1723)
- Luigi Vanvitelli – Caserta Palace (begun 1752)
- Guarino Guarini – Palazzo Carignano in Turin (1679), Chapel of the Holy Shroud, Turin
- Filippo Juvarra – Basilica of Superga, Turin (1717–31)



Santa Susanna, Rome

France

- Salomon de Brosse – Luxembourg Palace (1615–1645)
- Louis Le Vau – (Vaux-le-Vicomte) (1658–1661), Collège des Quatre-Nations (1662–1688), Cour Carrée of the Louvre Palace (1668–1680)
- Jules Hardouin-Mansart – domed chapel of Les Invalides (finished 1708); Garden facade and began Hall of Mirrors of Palace of Versailles
- Robert de Cotte – Chapel of Palace of Versailles (1643–1715), Grand Trianon (1643–1715)



The Dôme of Les Invalides, Paris

England

- Christopher Wren – St. Paul's Cathedral (1675–1711), Hampton Court Palace (1690–1696), Greenwich Hospital (begun 1695)^[36]
- Nicholas Hawksmoor and John Vanbrugh – Castle Howard (1699–1712); Blenheim Palace (1705–1724)
- James Gibbs – Radcliffe Camera, Oxford (1739–49)^[37]

The Netherlands

- Jacob Van Campen – Royal Palace of Amsterdam (now the city hall) (begun 1648)

Germany

- Agostino Barelli – Nymphenburg Palace, Munich (1664–1675)
- Matthäus Daniel Pöppelmann – Zwinger, Dresden (1697–1716)^[38]
- Georg Bahr – Dresden Frauenkirche, (1722–1738, destroyed in 1944, rebuilt 1994–2005)^[39]
- Johann Arnold Nering – Charlottenburg Palace, Berlin (1695–1713)
- Balthasar Neumann – Basilica of the Fourteen Holy Helpers (1743–1772), Würzburg Residence (1735)
- Johann Dientzenhofer and Johann Lukas von Hildebrandt – Schloss Weißenstein in Pommersfelden, Bavaria (1711–1718)



Greenwich Hospital by Sir Christopher Wren (1694)

Austria

- Johann Lukas von Hildebrandt, Upper Belvedere Palace in Vienna (1721–23)
- Johann Bernhard Fischer von Erlach – University Church, Salzburg (begun 1696); Karlskirche, Vienna (1716–37); Austrian National Library (begun 1722)
- Johann Bernhard Fischer von Erlach and Johann Lukas von Hildebrandt – Palais Auersperg in Vienna
- Jakob Prandtauer and Josef Munggenast, Abbey of Melk (1702–1738)
- Santino Solari, Salzburg Cathedral (Facade and interior of dome) (1614–1628)



The Zwinger in Dresden by Matthäus Daniel Pöppelmann (1697–1716)

Czech Republic

- Jean-Baptiste Mathey – Troja Palace, Prague (1679–1691)^[40]
- Christoph Dientzenhofer – Břevnov Monastery, Prague (1708–1721) – Church of St Nicholas, Prague (1704–55)^[40]
- Kilian Ignaz Dientzenhofer – Kinský Palace (Prague) (1755–1765)^[41]



Upper Belvedere Palace in Vienna (1721–23)

Slovakia

- Pietro Spozzo – Jesuit Church of Trnava (1629–37)

Hungary

- András Mayerhoffer – Gödöllő Palace near Budapest (begun 1733)
- Ignác Oraschek and Márton Wittwer: Esterházy Palace in Fertőd



Troja Palace, Prague (1679–1691)

Romania

- Johann Eberhard Blaumann – Bánffy Palace in Cluj (1774–75)
- Johann Lukas von Hildebrandt – Bishopric Palace in Oradea. (1736–1750)
- Joseph Emanuel Fischer von Erlach – St. George's Cathedral of Timișoara
- Anton Erhard Martinelli – Holy Trinity Cathedral of Blaj (1738–1749)
- Samuel von Brukenthal – Brukenthal Palace in Sibiu (1777–87)
- Franz Burger – Brukenthal High School in Sibiu (1779–81)
- Roman Catholic Church of Sibiu (1726–33)
- Gheorghe Lazăr National College of Sibiu



St. George's Cathedral of Timișoara by Joseph Emanuel Fischer von Erlach

Lithuania

- Johann Christoph Glaubitz – St. Johns' Church in Vilnius (1738–48)
- Giovanni Battista Frediani, Jan Zaor – Church of St. Peter and St. Paul in Vilnius (1668–1701)
- Pietro Puttini, Carlo Puttini and Giovanni Battista Frediani – Pažaislis Monastery and the Church of the Visitation in Kaunas (1662–1674)



Interior of the Church of St. Peter and St. Paul in Vilnius (1668–1701)

Poland

- Giovanni Maria Bernardoni – Saints Peter and Paul Church, Kraków (1597–1619)
- Joseph Emanuel Fischer von Erlach – Chapel of the Holy Sacrament, Wroclaw Cathedral
- Karl Friedrich Pöppelmann – Blue Palace in Warsaw (1728)
- Tylman van Gameren – Krasinski Palace, Warsaw (1677–1682)
- Johann Lukas von Hildebrandt – Wroclaw Palace, Warsaw (1711)
- Friedrich Karcher – Enlargement of Royal Castle, Warsaw (1700)
- Augustyn Wincenty Locci and Andreas Schlüter – Reconstruction of Wilanów Palace (1692)^[42]

Portugal

- João Antunes – Church of Santa Engrácia, Lisbon (now National Pantheon of Portugal; begun 1681)
- Nicolau Nasoni – Clérigos Church in Porto (1732–1763); Mateus Palace in Vila Real (1739–1743)



Church of Santa Engrácia, Lisbon (now National Pantheon of Portugal; begun 1681)

Portuguese Colonial Baroque

- Aleijadinho – church of São Francisco in Ouro Preto, Brazil^[43] (1771–1794)
- Basilica and Convent of Nossa Senhora do Carmo in Recife, Brazil (1665–1767)
- Church of St. Anne in Goa, India (1577–1695)
- Church of Saint Dominic, Macau, China (1587)

Spain

- Fernando de Casas Novoa – West facade of Cathedral of Santiago de Compostela (1738–1750)^[44]
- Alonso Cano – Baroque additions to Granada Cathedral (1667)^[44]
- Leonardo de Figueroa – College of San Telmo, Seville, (1682)^[44]
- Jose Benito de Churriguera – San Cayetano Church, Madrid – Altar of the Church of San Esteban, Salamanca (1693)^[45]
- Francisco Hurtado Izquierdo – Granada Charterhouse, Granada (1727–1764)^[46]

Spanish Colonial Baroque

- Lorenzo Rodriguez – Metropolitan Tabernacle of Mexico City Metropolitan Cathedral, Mexico (1749–1760)^[48]
- Cathedral Basilica of Zacatecas in Zacatecas City, Mexico (1729–1772)
- Spaniard José de la Cruz, Antonio de Nava and Luigi Tomassi – Cathedral of Chihuahua, Mexico, (1725–1760)
- Flemish Jean-Baptiste Gilles and Diego Martínez de Oviedo – Iglesia de la Compañía de Jesús in Cusco, Peru (1668)
- Juan Miguel de Veramendi, Juan Correa, Miguel Gutiérrez Sencio – Cusco Cathedral, in Cusco, Peru (1560–1664)
- Basilica of San Francisco in La Paz, Bolivia (1743–1772)^[49]
- Havana Cathedral in Cuba, built between 1748 and 1777^[47]
- Basilica Menor de San Francisco de Asís in Havana, Cuba, built between 1580 and 1738.



Interior of the Basilica and Convent of Nossa Senhora do Carmo in Recife, Brazil, built between 1665 and 1767

Nordic Countries

- Elias David Häusser (Denmark) – Christiansborg Palace (1st)
- Lambert van Haven (Denmark) – Church of Our Saviour, Copenhagen (1682–1747)
- Nicodemus Tessin the Elder (Sweden) – Drottningholm Palace (1662–1681) – Kalmar Cathedral in Småland, Sweden (1660–1703)



Havana Cathedral, Cuba, built between 1748 and 1777.^[47]

Russia

- Giovanni Maria Fontana – Menshikov Palace in Saint Petersburg (1710–1720s)
- Georg Johann Mattarnovi – Kunstkamera in Petrine Baroque, Saint Petersburg, completed by 1727
- Bartolomeo Francesco Rastrelli – Facade of Smolny Convent, Saint Petersburg (1748–1754); Stroganov Palace (1753–1754); Vorontsov Palace (Saint Petersburg) (1749–1757); Winter Palace in Saint Petersburg (1754–1762)^[50]
- Domenico Trezzini – Peter and Paul Fortress, Saint Petersburg (1706–1740)
- Mikhail Zemtsov – Transfiguration Cathedral (Saint Petersburg) (1743–54)



Church of Our Saviour, Copenhagen (1682–1747)

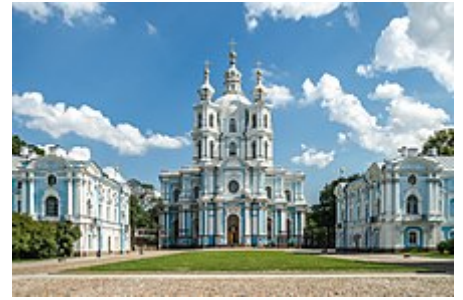
Ukraine

- Mariyinsky Palace in Kiev (1744–1752) by Francesco Bartolomeo Rastrelli
- St Andrew's Church, Kiev (1744–1767) by Francesco Bartolomeo Rastrelli

- Portions of Kiev Pechersk Lavra (17th–18th century)
- Portions of Vydubychi Monastery (17th 18th century)

Malta

- Bontadino de Bontadini – Wignacourt Aqueduct (1612–1615) and Wignacourt Arch^[51]
- Francesco Bounamici – Church of the Jesuits in Valletta (1635)^[52]
- Mattia Preti – Saint John's Co-Cathedral (1660s); Church of Our Lady of Victories (1752)
- Lorenzo Gafà – Church of St. Lawrence in Birgu (1681–97); St. Paul's Cathedral in Mdina (1696–1705); the Cathedral of the Assumption in Victoria, Gozo (1697–1711)^[53]
- Andrea Belli – Auberge de Castille (1741–45)^[52]



Smolny Convent



The Mariyinsky Palace in Kiev (1744–1752)

See also

- List of Baroque architecture
- List of Baroque residences
- Baroque music
- Baroque sculpture
- Earthquake Baroque
- Baroque Churches of the Philippines

References

1. Gauvin Alexander Bailey, *Between Renaissance and Baroque: Jesuit Art in Rome, 1565–1610* (Toronto: University of Toronto Press, 2003).
2. Oudin, *Dictionnaire des Architectes* (1994), pp. 43–44
3. Ducher (1988), Flammarion, pp. 102–104
4. Ducher (1988), Flammarion, p. 102
5. Toman (Rolf, *L'Art Baroque – Architecture – Sculpture- Peinture* (2015) pp. 12–70
6. Toman (2015), pp. 190–194
7. Ducher, *Caractéristique des Styles* (1989), p. 102
8. Ducher, *Caractéristique des Styles* (1989), p. 104
9. Wittkower R., *Art & Architecture in Italy 1600–1750*, 1985 edn, p. 111
10. Texier, Simon, *Paris – Panorama de l'architecture* (2012), p. 31
11. Toman, *L'Art Baroque* (2015) p. 125
12. Aliaksiej Sierka. "The Fanny Roman-Catholic Church" (<http://www.belarusguide.com/as/heritage/monument.html#kas>). *www.belarusguide.com*. Archived (<https://web.archive.org/web/20100708132730/http://www.belarusguide.com/as/heritage/monument.html>) from the original on 8 July 2010. Retrieved 2010-08-06.
13. Adam Mickiewicz University (1991). "Volumes 5–6". *Lituaniano-Slavica Posnaniensia* (in Polish). UAM. p. 90. ISBN 83-232-0408-X.
14. Toman, *L'Art Baroque* (2015), pp. 15–45

15. Toman, *L'Art baroque* (2015), pp. 21–23
16. Ducher (1989) p. 104
17. Toman, *L'Art baroque* (2015), pp. 24–45
18. Toman (2015) p. 128
19. Toman (2015) pp. 129–131
20. Toman (2015) pp. 133–35
21. **Toman & 2015** p. 58.
22. Lovreglio, Aurélia and Anne, *Dictionnaire des Mobiliers et des Objets d'art*, Le Robert, Paris, 2006, p. 369
23. **Hopkins, 2014 & pp. 92–93.**
24. **De Morant 1970**, p. 382.
25. Toman (2015) pp. 162–169
26. Cabanne (1988), pp. 89–91
27. Cabanne (1988), pp. 901
28. Cabanne (1988), pp. 90–92
29. Cabanne (1988) pp. 49–51
30. Toman (2015) p. 120
31. Horz de Via, Elena (1991). *Guia Oficial Centro de la Ciudad de Mexico*. Mexico City: INAH-SALVAT. pp. 28–30. ISBN 968-32-0540-2.
32. Toman (2015) p. 121
33. **"San Francisco Acatepec"** (<https://sach.gob.mx/2019/01/31/iglesia-de-san-francisco-acatepec/>). *City Council of San Andrés Cholula website* (in Spanish).
34. Ducher (1988), p. 102
35. Ducher, Robert, *Caractéristique des Styles* (1988), pp. 102–103
36. Toman (2015), pp. 168–169)
37. Toman (2015) p. 177
38. Toman (2015) pp. 202–205
39. Toman (2015) pp. 206–207
40. Toman (2015) p. 264
41. Toman (2015) p. 266
42. Toman (2015) p. 270
43. ***Aleijadinho** (<https://www.britannica.com/biography/Aleijadinho>) at *Encyclopædia Britannica*
44. Cabanne (1988) p. 49
45. Cabanne (1988) p. 50
46. Pevsner, Nikolaus. *An Outline of European Architecture*. New York: Penguin Books, Ltd., 1963
47. Belmont Freeman (23 June 2018). *Modern architecture in Cuba and Contemporary Preservation Challenges* (<https://www.filepicker.io/api/file/iSxgoQ8ETD27Ws4jydTm>). *Columbia University*.
48. Oudin, *Dictionnaire des Architectes*, p. 430
49. Adriana Olivera (1 June 2016). "Descubre La Paz: Museo de San Francisco" (<https://www.laregion.bo/museo-de-san-francisco/>). *La Región (Bolivian newspaper)*. La Paz.
50. Toman (2015) p. 272
51. **Bonello, Giovanni** (2003). "Bontadino de Bontadini – The Murder of the First Baroque Architect in Malta". *Histories of Malta – Convictions and Conjectures* (https://books.google.com/books/about/Histories_of_Malta.html?id=SB4jAQAAIAAJ). Malta: Fondazzjoni Patrimonju Malti. pp. 44–61. ISBN 9789993210276.

52. "Baroque Architecture" (<https://web.archive.org/web/20160630172716/http://culturemalta.org/48/47/Baroque-Architecture>). *Culture Malta*. Archived from the original (<http://culturemalta.org/48/47/Baroque-Architecture>) on 30 June 2016.
53. Schiavone, Michael J. (2009). *Dictionary of Maltese Biographies Vol. II G-Z. Pietà: Pubblikazzjonijiet Indipendenza*. pp. 851–852. ISBN 9789993291329.

Bibliography

- Bailey, Gauvin Alexander. *Baroque & Rococo*. London: Phaidon Press, 2012.
- Cabanne, Perre (1988), *L'Art Classique et le Baroque*, Paris: Larousse, ISBN 978-2-03-583324-2
- Ducher, Robert, *Caractéristique des Styles*, (1988), Flammarion, Paris (In French); ISBN 2-08-011539-1
- Texier, Simon (2012). *Paris- Panorama de l'architecture*. Parigramme. ISBN 978-2-84096-667-8.
- Oudin, Bernard (1992), *Dictionnaire des Architects* (in French), Paris: Seghers, ISBN 2-232-10398-6
- Tolman, Rolf, *L'Art baroque: Architecture – Sculpture – Peinture*, (2015), H.F. Ullmann, Cologne-Paris, (in French); ISBN 978-3-8480-0856-8
- Robbins Landon, H. C. and David Wyn Jones (1988) *Haydn: His Life and Music*. Thames and Hudson.

External links

- [Siberian Baroque](https://web.archive.org/web/20091028084709/http://www.skypalace.org/eur/ope/slavic/east_slavic/russia/siberia.shtml) (https://web.archive.org/web/20091028084709/http://www.skypalace.org/eur/ope/slavic/east_slavic/russia/siberia.shtml)
-

Retrieved from "https://en.wikipedia.org/w/index.php?title=Baroque_architecture&oldid=968766225"

This page was last edited on 21 July 2020, at 11:05 (UTC).

Text is available under the Creative Commons Attribution-ShareAlike License; additional terms may apply. By using this site, you agree to the Terms of Use and Privacy Policy. Wikipedia® is a registered trademark of the Wikimedia Foundation, Inc., a non-profit organization.