

2020-09-30 - Lecture 16

13.1 The Baroque in Protestant Europe - expressed differently than in Italy

- 1) **Baroque Architecture in Italy:** Extravagant, dramatic, emotional interpretation of Classicism of the Italian Renaissance, sometimes expressing the triumph of the Catholic Church.

At beginning, linked to Counter-Reformation.

In **Protestant Europe** (Northern Europe) Baroque is a secular formal architecture. The best examples of the Baroque in Northern Europe are the English country houses and some of the churches by Wren. In general, it's not as common as the Italian Baroque Churches.

- Dramatic use of **light and dark** (in Italian: **chiaroscuro** :: key-AR-oss-COO-row)
 - Deeply articulated details creating shadow
 - Opulent use of color
 - Dramatic central projection at entry
 - Use of fragmentary elements (i.e. pediments) or oddly sculpted pieces
 - Curved tympanums
 - Large-scale ceiling frescos
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- Protestant agenda for a secular society - religion and private life personal matters
 - East India Trading Company - created vast trade and financial assets due to trade with Asia
 - Dutch in conflict w Spain and France
 - Amsterdam became powerful merchant-led parliamentary democracy (almost like Venice)

- 1) **Republic of the Seven United Netherlands** (1581)

- Protestants, Lutherans, Anglicans, Calvinists, Quakers.
- Display of moderation and equality for a more secular society

- **Protestant Churches**
- **Exteriors plain // sometimes Interiors not-so-much**
- **Simple church plans**, rectangles or squares or crosses
- **Plain wall surfaces**
- **Lack of drama**, color, decoration, and sculpture
- **Pulpit could be off-center** (defusing the overall centrality)
- Pulpit sounding board — more concerned with good audio
- **Very utilitarian**
- **Churches named for geography rather than saints**

- 2) Dutch Examples:

- **Naarden** Fortress Town (**1700**) by Baron Menno van Coehoorn
- **Amsterdam** grew huge and wealthy due to trade and banking (East India Company)
- **Westerkerk**, Amsterdam (1620) by Hendrik de Keyser. Rather simple interpretation of the classical language. Simple white interiors, plain walls, simple arrangement. Fanciest piece was the multilayered steeple using Classical elements.
- **Nieuwe Kerk** in Haarlem (1645) by Jacob van Campen
- **Oosterkerk**, Amsterdam (1670) by Daniel Stalpaert. Simple and straightforward like Westerkerk except no steeple — only a classical temple-like cupola.
- **Portuguese Synagogue (Esnoga)**, Amsterdam (1671) by Stalpaert. Again, very straightforward use of decoration and elements. Planar walls, tight cornice, low relief walls, not ostentatious.
- **Dutch Gables.** Traditionally, the narrow houses of tightly-packed Dutch towns and cities made for compact houses where the principal means of expression was the decoration and shaping of its gable end. Hence, Classical details on the facade culminating in a fancier gable up on top. Furniture brought in via an attic window and a winch and pulley. Called the **gevel**, meaning the face, facade or the front of the building (in Dutch) or the gable portion of the facade.

- 3) **Inigo Jones (1573-1652)** Surveyor-General of the King's Works
- First brought Classical architecture to England from Renaissance Italy
 - Like Bernini, Jones had a background in *theater*.
 - Jones subscribes to **Vitruvian** rules of proportion and symmetry
 - Covent Garden - First urban design for medieval London, which included St. Paul's Church, a Tuscan church so simple, it would be almost "**barn-like.**" **Covent Garden (1630)** was only **25 years after Paris's Place des Vosges** and Place Dauphine.

Developer had a strong influence that the surrounding architecture be unified and arcaded (like Place Vosges at Paris) as it organized the space, thus making it more valuable.

St. Paul's Church at Covent Garden (1633) was designed to be an "almost archaeological" interpretation of Vitruvius's Tuscan Order. The Tuscan was the most primitive of the orders (Roman only - not Greek) and was used for agricultural buildings

- **Queen's House** in Greenwich (1635) Very simple, crisp, tight, rigorous facade that was not heavily decorated. **First example of Palladian Classicism in England**, but without the **temple front** common with Palladio.

4) **Great Fire of London (1666)**

- Scores of churches destroyed, and a huge swath of London razed by a four or five day-long fire.
- Many churches had to be rebuilt

5) **Christopher Wren (1632-1723)** - Rebuilt more than fifty churches after fire

- Polymath, anatomist, astronomer, geometer, mathematician, and one of England's greatest architects.
- Founder of Royal Society. Looked up to by Isaac Newton and Blaise Pascal for his scientific work.
- Worked with **Robert Hooke** as assistant
- **Monument to the Great Fire, London (1670)** Placed at the origin of the fire, a Pudding Lane bakery. A fluted doric column with a symbolic gilt fire sculpture at the top
- **Mary Le-Bow Church, London (1680)** A church with a strong steeple of Classical elements stacked atop one another, such as a pilastered cubic form, a tempietto, a conical roof, another tempietto, and a spire.
- **Chelsea Royal Hospital, London (1682) - West End London.** Simple and modest sort of Classicism with a temple-front entryway and a modest cupola.
- **Greenwich Royal Hospital, London (1694) - East End London.** (Similar to Paris's Les Invalides). Begun by Inigo Jones, finished by Wren. Framed the Queen's House. Much more Baroque in spirit, with the strong, deeply articulated towers with domes that look like small versions of St. Peter's
- **St. Paul's Cathedral, London (1680-1710)**
Wren's masterpiece. He worked on it for thirty years. Strong **Baroque** appearance, with the deeply articulated and intricate loggias on west front creating shadow, with flanking Baroque towers north and south of the entry piece.

The other facades are strongly Baroque-Classical with aedicule windows, pediments, and apses.

The dome is raised on a drum to make it taller as viewed from the outside. The circular peristyle array of columns helps to break up the mass, reduce as it goes up to the dome and lantern. The dome on the inside is lower, designed for the visitor on the inside. A structural conical dome actually supports the lantern on top.

The section through the dome is very interesting, as you can see three domes:: an interior one, a cone-like one that supports the heavy lantern, and an exterior dome that rises much higher for urban purposes.

- **Wren Building, Williamsburg VA (1693)**
Main building for William & Mary College

- 6) **James Gibbs (1682-1754)**
- **St. Martin in the Fields, London (1720)**
A much simpler and more true example of an **ancient temple form** than we have seen to date in Renaissance, but with the addition of a simpler Classical steeple on top made up of cubic forms, tempietto forms, and a spire.

The example of this church influenced American builders to a great degree, and versions of St. Martin on the Fields appeared all over America.
- 7) **John Vanbrugh, (1664-1726) & Nicholas Hawksmoor, (1661-1736)**
- The English Country House.** Very **Baroque**, but *secular Baroque* (not religious)
Hawksmoor assistant to Wren. Vanbrugh was a playwright.
- **Castle Howard, near York (1700)**
A very elaborate, ostentatious, and dramatic country house in the **Baroque** style. Deep articulation, finials, lots of ornament, gold-capped, Baroque-style dome suggestive of Les Invalides in Paris.
 - **Blenheim Palace, near Oxford (1704)**
An elaborate Baroque palace “country house.” Classical elements, but arranged in a muscular, dramatic way, with projecting portico and highly decorated corner pavilions. Home of Winston Churchill who was instrumental in defeating Nazi Germany in WWII.
- 9) **Books appearing in England**
- **Vitruvius Britannicus (1715)** by **Colen Campbell**
Works by Jones, Wren, Campbell
 - **Palladio’s Four Books of Architecture (1715)** published based on the Leoni translation into English.
 - **Alberti’s De Re Aedificatoria (1726)** Translated by Leoni
- 8) **Lord Burlington, (1694-1753) Richard Boyle, 3rd Earl of Burlington**
- **Chiswick House, London (1725)**
Very distinctly Palladian. A bold move away from the Baroque of 25 years earlier. Surfaces simpler, articulation proper and Classical. Use of Palladian windows (Serliana Motifs). Octagonal dome rises above central space.
 - **Thomas Jefferson stays at Chiswick House**, probably about 1784 on his way to France. Most likely influences his Virginia house **Monticello**.