

BAROQUE ARTISTIC STYLE IN AUSTRIA OF THE XVIII CENTURY

Palamarchuk K.M.

Taras Shevchenko National University of Kyiv

The philosophical foundations of the Baroque artistic style are considered in the article. The peculiarities of the stylistic development in Austrian architecture, sculpture, painting and literature in the XVIII century are analyzed.

Keywords: artistic style, Austria, baroque, kinds of art, impact of religion, philosophy of baroque.

Problem formulation. In the context of studying of the Christian roots of the European civilization the researching of the church art phenomena becomes very actual because church art is considered to be a complex part not only of religious but the whole spiritual culture of European community.

Analysis of the latest researches and publications. Questions of the Christian culture are revealed in Christian philosophers-theologians' works Y. Baltasar, K. Barth, C. Dawson, R. Nibur and others. Categories of sacral in church art found their interpretation in the researches of the Ukrainian philosophers: V. Luchkovach, I. Ostaschuk etc. The problems of national in artistic culture are investigated in the works of the contemporary philosophers and specialists in art history J. Afanasyev, V. Bitaeв and others. Stages of the development of Baroque church art are properly considered in the papers of P. Mitrofanov, E. Tsolner and the other scientists. But not all researchers' works which dealt with the church culture and art in the Ukrainian science became the subject of the complex investigation.

Purpose of this article is to reveal the peculiarities of the church art in the Austrian culture of the Baroque period in the XVIIIth century.

Basic material. Even in ancient times philosophers sought to find the answer to a question about the value of Christian culture and art. So with the theological concept of Augustine Aurelius his aesthetic doctrine is closely related: God is the embodiment of truth, goodness and beauty. In the major Augustine Aurelius's writings «Confession», «City of God», «About Music», «About Order», «About True Religion», the World was regarded as a creation of God which exists according to the laws of beauty that was one of the main indicators of being of things. Beauty covers ordering of all the phenomena of the universe, which was based on the life principles: integrity, unity, rhythm (number), equality, symmetry and harmony. All art is built on these basic principles too. Beauty in Augustine's theory is hierarchical, so hierarchical is also art. This hierarchy has been considered to be by the philosopher as manifestation of spirituality. Climbing the stairs of beauty was regarded to be one of the important way of spiritual perfection, leading to the achievement of the «blessed life». Therefore art (especially music) occupied the top link in the theory of Augustine Aurelius and his followers [5, p. 55].

One of the peculiarities of ecclesiastical art, naturally, is its clear functional direction – formation of a positive atmosphere in parishioners' hearts with the purpose of expansion of influence. Baroque style was widely used in Counter-Reformation in temple architecture (and not only), which differed from the particular splendor structure of Jesuits.

The artistic style of Baroque, originated in Italy, has been spread in Spain, Portugal, France, Flanders, then in Germany, Austria and England. Baroque cov-

ered various areas of spiritual and cultural life: architecture, music, painting, literature, decorative art, philosophy etc. In the Baroque epoch the impact of the Church and State on the development of music was extremely great. But at the same time is a well known fact that the fate of many composers and their status greatly depended on the commitment of propensity and attitude to the music at the court where they served. The composers-musicians looked for places in the cities or in courts where their music was popularized and flourished under the patronage of noble personalities.

Philosophical foundations of style were formed as a result of the explosion which yet before the XVIth century has become the reformation and the doctrine of N. Copernicus. The idea about the world as clever and constant unity as well as the perfect Renaissance idea of human as intelligent being was changed and established in antiquity. According to B. Pascal, a man became aware of himself like medium between all and nobody; for those who capture only visibility of the phenomena but were not able to understand either the beginning or the end of these phenomena.

The era of Baroque rejects traditions and authorities as superstition and prejudice. Verily is all that «clearly and distinctly» is conceived or has a math expression, declares philosopher Descartes. Not coincidentally the word «Baroque» is sometimes used to denote one of the types of conclusions in medieval logic.

The Baroque is characterized by antinomy of perception and reflection of the world with sensuous and intellectual tension. This style owns peculiar features: contrast, tension, dynamic images, affectation, aspiring to greatness and splendor. The combination of reality and illusion, the enormity of intensity of feelings, passion for the spectacular performances, the combination of illusive and real contrasts in scale and the rhythms of light and shadow are also characteristic features of the Baroque.

These signs turned out to be in the spiritual sphere too. The Baroque relies on scholastic logic and rhetoric, deploys sophisticated metaphors, follows the most expressive artistic form of medieval and Renaissance combining antique images with Christian ones. So the Baroque is characterized by the idea of the sleeping God – Deism. God is conceived not as a Savior but as a Great Architect who created the world just as the watchmaker creates the mechanism. The law of conservation of energy, the absoluteness of space and time are guaranteed by the God's word. But having created the world, God does not interfere into the affairs of the Universe.

In architecture, fine and decorative art the Baroque style was one of the major stylistic tendencies since the late XVIth to the middle of the XVIIIth centuries. The Baroque style was recognized in the era of intensive development of nations and national states (mainly the absolute monarchies), the flourishing of manufacture production and at the same

time strengthening of the feudal Catholic reaction. The Baroque with its brightness and charm is closely related to the monarchy, the aristocracy and the Church, because at first it was intended to glorify and promote their power. However, this style reflected the new ideas about the unity, infinity and diversity of the world, ideas about its dramatic complexity, eternal variability, interest in the environment to the natural phenomena. The Baroque came to change the artistic culture of the Renaissance and the subtle subjective art – Mannerism. Having rejected inherited from the Renaissance culture of images about harmony and strict laws of existence of the unlimited abilities of human, his will and mind, the aesthetics of Baroque style was created like the contrast of the person and the world, ideal and sensual beginnings, mind and power of irrational forces. The artistic style of the Baroque appears no longer the centre of the Universe, but multiplane personality with complex world's experiences [5, p. 330].

It is in this historical period in the culture of Western Europe two main directions – **Baroque** and **classicism** are dominated. Under the influence of progressive ideas of Josephinist reformation movement church art gradually acquires a new meaning and is enriched by a new variety of forms. But the national-cultural tradition of church art at the definite period is a continuation of the traditions and achievements of the Renaissance.

The Austrian art of the XVIIIth century (more than Italian and French) was associated with the strengthening of its political situation among European countries and above all Germany. After the loss of the real power of the Holy Roman Empire, namely Austria became the successor which has already in the XVIth century annexed the Czech Republic, Hungary, Silesia, part of Polish, Western Ukrainian and Italian lands to the Habsburg ones. The suppression of national-liberation movement and the victory over the Turkish Ottoman Empire made Austria in the XVIIIth century one of the strongest and most influential European powers. All these was reflected in the dynamic development of the country's capital – Vienna. So the architectural view of the city mainly determined the Baroque buildings of the XVIIIth century: residences, palaces and churches.

At the beginning of the XVIIIth century in Austrian art especially significant was notable the Italian influence. When in the past appeared the Turkish threat in the cities of Empire of Habsburg the intensive construction was begun. Invited in a greater way from Italy masters taught the local designers and builders of churches and palaces. It should be noted that architects did not only imitate samples of Italian architecture but also tried to create the Austrian national traditions in art. Many masterpieces of that time belong to the best examples of Austrian architecture [4, p. 124].

Among the architects-founders of the Baroque style in Austria should especially be noted the famous Italian architects: Charles Karloze, Dommmko Martinelli, who expressed new feelings and thoughts in their brilliant works. The greatest representatives of the architectural direction in Austria were Johann Gatard Gayperger, Ferdinand von Gogenber and others. In the development of the Austrian church art the great contribution was made by the architects: Georg Rafael Donner, Johann Michael Rottmajr, Daniel Gran, Paul Troger, Anton Berr and others.

Renowned Austrian architects were also: Gmldebrant who created the Viennese Church of St. Peter, a monastery in Getvajz and the majestic Palace of Mira-

bell in Salzburg. Jakob Prandtauer (1660-1727) created a true masterpiece of church and monastery in Melk, a church near Zontageberg. Donato Felice d'Allmo, a descendant of Italian artistic dynasty, having spent many years in Austria, rebuilt the Church of sisters – selezians in Vienna, the monastery, which was founded by the widow of Joseph I – Empress Wilhelmina Amalia. Especially great impression creates internal architectural design with luxurious rooms and apartments of Imperial. In Upper Austria lived and created Johann Michael Prunner who built the original church in triangular form according to Holy Trinity plan.

However the main representative of Baroque architecture in Vienna was Johann Bernhard Fischer von Erlah (1656-1723). The works of the Italian masters of the Baroque school, above all, by Bernini and Borromini had a great impact on him. The most famous Fisher's piece of work is «St. Karl Borromej's Church in Vienna» (1716-1737). It is the largest church in the central part of the city. The archbishop Johann Ernst Graf Thun (1687-1709) in Salzburg created many sacral buildings, among which particularly worth noting is the Church of the College for the University of Vienna.

The author's style was continued by his successors. After the death of Johann Bernhard Fischer the Church of St. Karl Borromej in Vienna was built, in which the forms, borrowed from the architecture of the ancient and baroque Rome, were combined with local unusual ones. Fisher's buildings even today are the embodiment of the greatest achievements of the Austrian Baroque culture; his name is one of the greatest in the history of Austrian art and probably the loudest name of his era.

The fact, that in Vienna at that time also lived and created the famous architect Franz Xaver Messerschmidt (1736-1783) who is known from the history of Austria. The architectural image of Maria Theresa (1766), the Baroque Museum and the Virgin Mary (1767-1768), Savoy Ballroom shelter testified about the versatility of this artist's talent [4, c. 142].

So, the Austrian architectural art was characterized by the peculiar features for Baroque architecture, such as the spatial scale, fluidity of complex, usually curved forms. The range of artists of that time inherited national features of flavour combined with the presence of such demonstrative for the European Baroque deployed large-scale colonnades, a large number of sculptural compositions on the facades and interiors, decorated columns, pilasters and domes which are as the rule of complex shapes.

There were drastic changes in Austria at that time, which were closely connected with economic and cultural development of the state and art. The Emperor Joseph II, who opposed the Baroque Catholicism, sought to convert the Catholic temples, namely to remove the luxury and excessiveness according to church rites. The abandoned monasteries became schools and jails, churches often were destroyed or used for secular purposes. «Capella speciosa» in Klyoisternburg was also destroyed and the Garstens monastery was converted into a prison.

The peculiarity of the Baroque was flourishing of art and achievements in sculptures; in the interior of the Austrian church sculptural compositions played the greater role than paintings, because it allows to show more vividly national traditions.

An outstanding sculptor of the first half of the XVIIIth century was Georg Raphael Donner (1693-1741) who worked in Vienna and Salzburg. The development of the other genre forms and stylistic tendencies which have found their reflection in his

creative works. However the best work of this famous sculptor is considered to be «Leading Group of St. Martin and the Beggar» (1732) in the Cathedral in Bratislava [6, p. 151].

The Baroque style found also its bright and appropriate representation in painting and graphics. In the Catholic cathedrals painters tried to evoke the feeling of staying in the world of sacral relics and higher content in parishioners' hearts. Everywhere in the cathedrals huge altar paintings were distributed in which various biblical scenes were depicted.

Among the painters of late Baroque Franz Anton Maulberchi (1724-1796) should be noted. Under the impact of Italian samples and strong impression from the Rembrandt's masterpieces, he created murals in the Vienna Church piars and Kornajburgs Church of Avgustins, in the castle of Galbturn, in the residence of the Bishop in Kremzier. He has also decorated the Court choir chapel and Maria Theresa's apartments in Mnsburg.

In the second half of the XVIIIth century the monumental and decorative painting were widely spread. Brilliant impression about this trend can give the sketches to the large altar painting «The suffering of St. Sebastian» of Michelangelo Unterber (1695-1785) and «The apotheosis of St. Nepomuk» of Franz Ksaver Palk (1724-1767). Both artists have worked in the late Baroque artistic traditions which were preserved in Austria until the end of the XVIIIth century.

The representatives of Austrian Baroque in literature were poets, writers and playwrights: Alomz Blumauer (1755-1798), Johann Alksmnger (1775-1797), Joseph Hormajr (1781-1848), Friedrich August von Gebler (1781-1850), Nicolaus Lenau (1802-1850), Eduard Bauernfeld (1802-1890) etc. [6, p. 153].

Alomz Blumauer was a famous Austrian poet of the second half of the XVIIIth century; for a long time he was considered to be a favorite poet of Vienna. In his works, the most famous of which is «The adventures of godly hero Enea» was a satire on the Catholic Church of that period.

To the most famous Austrian poets also belongs Franz Grillparzer (1791-1872), who is the author of many lyrical poems including cycle of «Elegies from Ponta» («Tristia ex Ponto», 1835), as well as two novels – «England monastery» («Das Kloster bei Sandomir», 1828) and «Poor musician» («Der arme Spielmann», 1847). All the works of the mentioned authors described the reactionary feudal-bureaucratic regime of Austrian chancellor and Prince Klemens Wenzel von Metternich. The complicated life of Catholic monks and ordinary parishioners who decided to devote their lives for serving church muse and has chosen the fate of church artists is also vividly depicted in these literal works.

Conclusions. The style of Baroque art in Austria of the XVIIIth century can be considered heterogeneous, since it comprises different artistic directions: «high» Baroque (aristocratic, noble and ecclesiastical), «medium» and «low» (philistine, peasant) as well as some traits of classicism.

The Catholic Ausrtian culture in the XVIIIth century was religious in content and reflected the life of the society in the epoch of the Enlightened absolutism. The ideal of Baroque was considered the personality who stood up for Christian ideals. The favorite motives of church Baroque painters, artists, poets and writers were Jesus Christ's and martyrs' sufferings. The church life was closely connected with the Catholic religious creativity of artists, embodied through the prism of Baroque traditions.

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Паламарчук К.М.

Київський національний університет імені Тараса Шевченка

ХУДОЖНИЙ СТИЛЬ БАРОКО В АВСТРІЇ XVIII СТОЛІТТЯ

Анотація

У статті розглядаються філософські основи художнього стилю бароко. Аналізуються особливості розвитку стилю в архітектурі, скульптурі, образотворчому мистецтві та літературі Австрії XVIII століття.

Ключові слова: художній стиль, Австрія, бароко, види мистецтва, вплив церкви, філософія бароко.

Паламарчук Е.Н.

Киевский национальный университет имени Тараса Шевченко

ХУДОЖЕСТВЕННЫЙ СТИЛЬ БАРОККО В АВСТРИИ XVIII ВЕКА

Аннотация

В статье рассматриваются философские основы художественного стиля барокко. Анализируются особенности развития стиля в архитектуре, скульптуре, изобразительном искусстве и литературе Австрии XVIII века.

Ключевые слова: художественный стиль, Австрия, барокко, виды искусства, влияние церкви, философия барокко.