Module Title: Rome and Papal Patronage 1500-1650
Module Code: ARVC166H4
Programme: Cert HE History of Art
Credits/Level: 15/Level 4
Entrance Requirements: None
First Class Term Dates: Tuesday 25 April 2017
25 April – 4 July 2017
Taught By: Christopher Moock

Module Description
This module explores papal patronage in Rome during the High Renaissance and early Baroque periods, looking at painting, sculpture and architecture with a particular emphasis on the individuals who commissioned these works and the ways in which their personal and political wishes are reflected in them. We also consider the impact of the Counter Reformation on some of these projects.

Aims
Module aims describe the knowledge and skills that the module seeks to advance.

This module aims to:
- Develop students’ knowledge and understanding of papal patronage in Rome between c.1500 and c.1650.
- Develop students’ critical analysis and judgement in relation to patronage in this period.
- Provide students with experience of close textual analysis of different kinds of art historical writing.
- Demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history, film and visual media and the history of ideas.
- Develop academic study and writing skills.

Outcomes
Learning outcomes are directly linked to the aims set out above. They describe what you should know and be able to do by the end of the module.
By the end of this module, you should be able to:
- Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge.
- Analyse, describe and interpret objects, images, buildings and artefacts closely and systematically.
- Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art.
- Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems.
- Complete all coursework and assessment requirements.

**Teaching and Learning Methods**
Teaching on our modules is varied and interactive. It may include seminars, short lectures, group work, discussion, and student presentations. Active student participation is encouraged in all our classes. Reasonable adjustments will be made to accommodate students with disabilities.

**Coursework and Assessment**
Assessment is a crucial part of all of our modules. It helps you to develop relevant skills for studying history of art at this level, increasing the level of your engagement, and, ultimately, your enjoyment of the material. This essay will enable you to undertake independent research, deepen your understanding of the subject, and apply appropriate analytical skills.

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<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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<tr>
<td>Essay</td>
<td>2500</td>
<td>100%</td>
<td>4 July 2016</td>
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Note that the above deadlines refer to the date coursework must be submitted/presented to your lecturer. To qualify for module credit, you may be required to submit a coursework portfolio, containing your marked assignments and the lecturer’s comments, to the programme administrator.

**Module Evaluation**
At the end of the module, you will be asked to complete an evaluation form, which gives an opportunity to feedback on all aspects of their learning experience.
Module Content

Coursework Deadlines: essay due 4 July

Session 1: 25 April 2017 – Introduction
In this session a series of popes from the early 15th century onwards will be mentioned (as they foreshadow the themes in papal patronage in the 16th and 17th centuries) to show continuity of patronage over a long period, as well as the variants within it. These will include popes Eugenius IV, Nicholas V and Sixtus IV, the latter famous as the builder of the Sistine Chapel which was decorated in 1481-3, by Perugino, Ghirlandaio, Botticelli & others with scenes from the Lives of Christ and Moses. The Altarpiece was the Assumption of the Virgin, by Perugino.

Session 2: 2 May 2017 – Julius II and the Vatican
In this session we see Pope Julius II della Rovere (1503-13) following the lead of his uncle Sixtus IV. Julius is best known for his patronage of Michelangelo and Raphael. The former’s frescoes on the ceiling of the Sistine Chapel, and his early sculptures including the tomb of Julius will be mentioned. Equally important, Raphael’s frescoes in the Vatican Stanze announce a new era in the art of the Renaissance. Julius also employed Bramante to re-build St Peter’s, a major project which outlasted several later popes and their architects.

Session 3: 9 May 2017 – Leo X and Clement VII: the High Renaissance
These two Medici popes who followed Julius II continued to employ Michelangelo and Raphael, but on projects which show different interests in their family patronage while occupying the office of pope. While Michelangelo was diverted to Florentine projects, before his early death in 1520 Raphael emerged as the preferred visual artist of the papacy in this era, painting portraits, frescoes, altarpieces and tapestry designs, but also given architectural projects (including St Peter’s following the death of Bramante in 1514) and the title of “Inspector of Antiquities” in Rome.

Session 4: 16 May 2017– Paul III and Farnese family patronage
Pope Paul III (1534-49) employed Michelangelo on architectural projects including St. Peter’s, the Palazzo Farnese, the Campidoglio (the Capitoline Hill)- projects which characterise the Roman aspect of his later career (as well as his impact on the urban fabric of Rome). Equally he completed two fresco projects during this papacy, The Last Judgement in the Sistine Chapel and a later pair in the Pauline Chapel, regarded as key works of the Roman Counter Reformation. Other artists and architects employed by the Farnese family (including the pope’s nephew Cardinal Alessandro Farnese) to be covered in this session include Titian, Vasari,
Salviati, Guglielmo della Porta, Giulio Clovio, El Greco and Jacomo Barozzi da Vignola.

Session 5: 23 May 2017 – Gregory XIII and the art of Reform
Later Renaissance architectural patronage is shown in the work of Vignola and Pirro Ligorio working in Rome and Tivoli under popes and cardinals in the second half of the sixteenth century. Among the lesser known painters of this era (e.g. Federico Zuccari, Girolamo Muziano, and Pomarancio) we will highlight the work of Federico Barocci who emerges in contrast to the prevailing Mannerist trend as a major painter of altarpieces, which foreshadow the Baroque for Counter Reformation patrons, and the Flemish brothers Paul and Matthijs Bril, who decorated the Vatican palace with landscape frescoes for Pope Gregory XIII (1572-1585).

Session 6: 30 May 2017 – Sixtus V – Rome Reborn
Foreshadowed by earlier popes including Nicholas IV and foreshadowing Alexander VII (one of Bernini’s much later great patrons), Sixtus V (1585-1590) is now regarded as a pioneer in urban design. The development of long straight streets with nodal points marked by columns and obelisks, along with the provision of fountains was carried out by his architect Domenico Fontana, turning Rome into a universal holy city, parallel to Jerusalem. In addition his period is characterised by the development of major works at the ancient papal basilicas Santa Maria Maggiore and San Giovanni in Laterano, re-establishing a papal connection to the Early Christian period.

Session 7: 6 June 2017 – Clement VIII and the Jubilee of 1600
The era of Clement VIII (1592-1605) is characterised by a continuation of the work to validate papal authority with reference to the Early Christian period- relics were magnificently embedded in a new altar in Constantine’s basilica of San Giovanni in Laterano, and early saints including Saint Barbara and Saint Cecilia were celebrated in newly commissioned artworks. (Frescoes by Domenichino from the papal villa at Frascati painted for the papal nephew Cardinal Pietro Aldobrandini will be seen on our trip to the National Gallery). A group of major painters demonstrate that this period reveals the diversity of artistic trends of the early Baroque: Barocci, Cavalier D’Arpino, Annibale Carracci, Domenichino, Caravaggio, and Rubens.

Session 8: 13 June 2017 – Paul V and St. Peter’s
Paul V (1605-21) Borghese and his nephew Cardinal Scipione Borghese emerge as major patrons with the completion of St Peter’s, a papal chapel decorated by Guido Reni in the Quirinale palace, and a funerary chapel in Santa Maria Maggiore among their major ecclesiastical commissions, and the Palazzo Borghese (in the
city), a villa at Frascati to rival that of the Aldobrandini, a Casino Aurora for Cardinal Scipione Borghese with a ceiling fresco by Guido Reni, and the famous Villa Borghese set in the suburban Borghese Gardens among their secular commissions. The Borghese family were the first great patrons of Gianlorenzo Bernini, whose early career they fostered. Other major artworks assembled in their collection, now in the Villa Borghese include works by Raphael, Titian, Barocci, Cavalier D’Arpino, Domenichino, Guido Reni, Caravaggio, and Rubens.

**Session 9: 24 June 2017 (Saturday) – Gallery Visit**
Among the artworks to be studied first hand on this Saturday morning visit to the National Gallery we may look at Raphael’s Portrait of Julius II, Sebastiano del Piombo’s The Raising of Lazarus, Federico Barocci’s Madonna and Child with a Cat, Domenichino’s detached frescoes from the Villa Aldobrandini at Frascati, and selected works by El Greco, Caravaggio, Annibale Carracci and Guido Reni.

**Session 10: 27 June 2017 – Gregory XV and Ludovisi family patronage**
Pope Gregory XV (1621-3) from Bologna continued to patronise Gianlorenzo Bernini, and his nephew Cardinal Ludovico Ludovisi assembled a collection to rival that of Cardinal Scipione Borghese, especially in the display of restored antique sculpture. Classical influence is also seen in the theoretical writings of Giovanni Battista Agucchi, Secretary of State to Pope Gregory XV, and his favoured artist, Domenichino. The other major painter favoured by the family was Guercino, whose Baroque style utilises enhanced chiaroscuro combining the influences of both Caravaggio and sixteenth-century Venetian painting.

**Session 11: 4 July 2017 – Urban VIII and Bernini**
Under Urban VIII Barberini (1623-1644) and his nephew Cardinal Francesco Barberini St Peter’s was further embellished with a series of new altarpieces by the major artists of the period (including Nicolas Poussin, and Valentin de Boulogne) and an unprecedented masterpiece by Gianlorenzo Bernini- the Baldacchino. Bernini attained great influence during this papacy, supervising other sculptors in the surrounding monumental sculptural decoration of the basilica. The magnificent Palazzo Barberini (occupied by the papal relatives including Cardinal Francesco Barberini and his family) was built and decorated with frescoes by Pietro da Cortona and Andrea Sacchi, and tapestries by Rubens. **Essay is due in this class**
Recommended Reading and Resources

Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running.

Recommended Reading for Reading/Purchase

The following will be referred to frequently in class:


Recommended Reading

The following are recommended as useful ancillary reading:


**Reference**
The following are useful reference texts:


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