Module Title: Rome: City of Art

Module Code: ARVC242H4ACB

Programme: Cert HE History of Art

Credits / Level: 15 / Level 4

Entrance Requirements: None

First Class Term Dates: Thursday 2 May 2019
2 May – 11 July 2019

Taught By: Christopher Moock

Module Description
This module is concerned with High Baroque art in Rome, considering the production and reception of painting, sculpture and architecture. The focus will be on the dominant artist of the period, Gian Lorenzo Bernini, a genius who transformed the city on behalf of a series of popes. In addition, other artists including Guido Reni, Pietro da Cortona, Nicolas Poussin and Francesco Borromini will be seen as offering competing and sometimes conflicting artistic visions. This will be explored in both their large-scale public projects (including churches, chapel decorations and altarpieces) and smaller commissions such as oil paintings to be displayed in private galleries for the delectation of connoisseurs. The impact of the papal patronage of the Borghese, Barberini and Pamphilj families will also be considered.

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

This module aims to:
- Develop students’ knowledge and understanding of selected artists and architects in Baroque Rome both in terms of their individual chronology and in relation to their original context in Rome during the period.
- Provide students with first-hand experience of art objects
- Develop students’ critical analysis and judgement in relation to a debate about artistic styles (e.g. Baroque and Classical) within the field of wider cultural phenomenon such as specific religious beliefs, and the social demonstration of status (particularly regarding buildings and display of art) as well as the manipulation of the wider urban environment in the city and surroundings of seventeenth century Rome. ...
- 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. The different types of assessment will enable you to undertake independent research, deepen your understanding of the subject, and apply appropriate analytical skills.

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<thead>
<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>11 July 2019</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 Deadline: 11 July 2019

Gian Lorenzo Bernini’s first sculptures emerged from the patronage of cardinals of the papal circle, and this set the pattern for his entire career. Initially through his father, Pietro Bernini, the young Gian Lorenzo made himself indispensable to a series of popes over several decades, beginning with Pope Paul V (1605-21). This session places the development of his early sculptural groups within the context of the gardens, villas and palaces of his first patrons, involving the display of paintings and sculptures within galleries. Such collections typically included a judicious mixture of Antique sculptures, Renaissance masterpieces, and contemporary art.
**Session 2: 9 May 2019 – Guido Reni and Domenichino.**

Guido Reni was “Bernini’s favourite contemporary painter” according to Howard Hibbard. This session covers two painter-pupils of Annibale Carracci, whose influence in Bernini’s Rome was strong. Easily offended, Guido painted for the Borghese and Barberini families when he was resident in Rome (he maintained a base in Bologna also) while Domenichino arrived in Rome from Bologna following the election of Cardinal Alessandro Ludovisi as Pope Gregory XV in 1621. Both artists developed a style dependant on ancient sculpture and the example of Raphael, tailored to the promotion of a Counter Reformation message. Their works include altarpieces and gallery paintings in oil and the fresco decorations of chapels and villas. Along with Caravaggio (whose works Bernini encountered in the Borghese collection) these painters influenced the highly pictorial aspect of much of Bernini’s sculpture.


**Session 3: 16 May 2019– Bernini and the Barberini.**

As Cardinal Maffeo Barberini, the later Pope Urban VIII had already become a patron of Bernini during the papacy of Paul V, and during his own reign (1623-44) Bernini rose to the peak of his fame, dominating the Roman art world. Bernini’s first sculptural commission in this era, Santa Bibiana, is informed by the religious art of Guido Reni, who also benefitted from Barberini patronage. Bernini’s major commissions included the monumental Baldacchino and the area around it inside St Peter’s- a project which created some resentment from his assistants due to Bernini’s habit of claiming the credit for tasks which were actually collaborative. This long papacy is associated with the fruition of the Baroque style in Rome.

Mormando, F., *Bernini His Life and His Rome*, chapter 2.

**Session 4: 23 May 2019 – High Baroque Classicism: Alessandro Algardi, Nicolas Poussin, Francois Duquesnoy and Andrea Sacchi.**

Sculptors Alessandro Algardi and Francois Duquesnoy represent a more Classical approach. Duquesnoy had been entrusted to make a statue of St Andrew, one of the four large figures around the crossing of St Peter’s by Bernini, although he believed that his contribution was overshadowed by Bernini’s comparable figure of St Longinus. He was a friend of Nicolas Poussin, with whom his sculptures share some characteristics. Following Domenichino’s Classical approach in painting, Nicolas Poussin and Andrea Sacchi developed a contrasting style to the Baroque of Bernini and Pietro da Cortona. After making his debut with an altarpiece for St Peter’s, Poussin specialised in smaller works, often on classical themes, mainly for foreign patrons. (These were ignored by Bernini in Rome, but on a late trip to France he acknowledged his respect for the sophistication of Poussin’s work to his French hosts). Sacchi’s ceiling fresco in Palazzo Barberini contrasts in style to the larger and more prominent Baroque one by Pietro da Cortona.


**Session 5: 30 May 2019 – Baroque Sculptors as Portraitists: Bernini, Algardi, Finelli.**

Simultaneously with his monumental works, Bernini was one of several sculptors who revitalised the art of portrait sculpture, creating “speaking likenesses’. Virtuoso carver Giuliano Finelli (whose contributions had animated Bernini’s earlier Apollo and Daphne) felt that his work had not been recognised. His marvellous ability to render texture and surface detail is apparent in a group of high quality busts. He portrayed sitters from the same circles as Bernini. Alessandro Algardi from Bologna was Bernini’s major rival as a sculptor- his terracottas show a deeper psychological insight than Bernini’s
portraits. His own sculptural style, seen in his bronzes and marbles, shows an alternative tradition to Bernini’s Baroque. Some painted portraits will also be considered in this session.


**Session 6: 6 June 2019 – Pietro da Cortona- Painter and Architect.**
Like Bernini, Pietro da Cortona served the Barberini. (He started by painting frescoes in the church of S. Bibiana while Bernini was carving his statue of the saint for the high altar.) Cardinal Francesco Barberini sponsored Pietro da Cortona’s re-building of the church of SS Martina e Luca, for the Academy of St. Luke. As a painter his large scale oils and frescoes include the ceiling decoration in the Palazzo Barberini. Later he completed more ceilings for the Pamphilj in their palace in Piazza Navona, and further afield for the Medici in the Palazzo Pitti in Florence. Like Bernini, Pietro da Cortona’s architectural commissions continued beyond the Barberini, and his later work include Santa Maria della Pace, made during the papacy of Alexander VII, who also patronised Bernini. These connections show that his Baroque art complements that of Bernini.


**Session 7: 13 June 2019 – Francesco Borromini**
Although Borromini worked with Bernini on some early building projects in the Barberini era (including the Palazzo Barberini and the Baldacchino), he became antagonistic to him. His own buildings including S. Ivo della Sapienza and San Carlo alle Quattro Fontane appear more idiosyncratic and have come to seem as more quintessentially Baroque. Geometric and volumetric they manifest a more powerful individual sensibility, being revolutionary, unprecedented, and more purely architectural in their expression. His originality is paralleled by his pronounced personality.


**Session 8: 20 June 2019 – Innocent X and Pamphilj patronage (Claude Lorrain, Velázquez, Bernini and Algardi.)**
Following the death of Urban VIII and because of the hostility between the Pamphili and the Barberini, Bernini’s career suffered a setback between 1644 and 1655. The Barberini nephews were forced to flee Rome for exile in France. Bernini had been identified with the interests of the pro-French Barberini, while the Pamphili were pro-Spanish. The most famous image of the new pope was created by a Spaniard, Diego Velázquez. Bernini’s rivals Algardi and Borromini were awarded commissions which ordinarily Bernini could have expected to gain. The renovation of San Giovanni in Laterano for the Jubilee of 1650 was one key project awarded to Borromini in this period. Nevertheless Bernini intrigued to be awarded the commission to make the extraordinary Fountain of the Four Rivers outside the Pamphilj palace in the centre of Rome. Mostly however, a different climate of artistic patronage characterises this phase.

Mormando, F., *Bernini His Life and His Rome*, chapter 3.

**Session 9: 27 June 2019 – Bernini’s Ecstasy of St Teresa and the Death of the Blessed Ludovica Albertoni.**
One of Bernini’s most famous groups, the Ecstasy of St Teresa emerged during the uncharacteristically fallow period (for him) of the papacy of Innocent X. This private commission arguably engages more deeply with the religious sensibility of the time, illustrating a mystic episode described in the autobiography of the Spanish saint. Another late relatively small commission the Death of the Blessed Ludovica Albertoni corresponds to this more intimate aspect of Bernini’s work. These two projects correspond to our knowledge of Bernini’s personal spirituality.
Session 10: 4 July 2019 – Alexander VII and Bernini’s Architecture.
A late high point in Bernini’s career was sparked by the meeting of minds between him and Pope Alexander VII (1655-67), an enthusiast for architectural projects, who commanded Bernini to complete his grand urban schemes. These followed on from the great vision of Pope Sixtus V (1585-90), who before Bernini’s birth had begun the remodelling of the whole city, with lasting effect. (In turn the idea of urban planning developed here influenced many later schemes across Europe, and globally). While Alexander’s projects also provided employment for Pietro da Cortona, the most public of them completed the complex around St. Peter’s with the Cathedra Petri, the colonnade in Piazza San Pietro, and the Scala Regia, all resulting in the effective layout which modern visitors still experience. This very public manifestation of papal authority was intended to facilitate ritual activities and to maintain papal influence internationally during its period of decline.

Hibbard, H., Bernini, chapter 4.
Mormando, F., Bernini His Life and His Rome, chapter 4.
Wittkower, R., Art and Architecture in Italy 1600-1750, chapter 8.

Session 11: 11 July 2019 – Paintings in Palaces
From the Villa Borghese and Palazzo Borghese considered at the outset of this course to the Palazzo Pamphilj and Palazzo Colonna later in the century gallery spaces complemented the public architectural schemes as locations for the display of art in Baroque Rome. An overwhelming experience of lavish decoration comprising textiles (including tapestries and hangings), frescoes, coloured marble surfaces, gilded wood (on picture frames and furniture) and painted mirrors furnished galleries. These were situated within the ritual spaces of the homes of the elite and carefully organised to transmit appropriate messages to visitors. Landscape paintings by artists like Gaspard Dughet and Claude Lorrain enjoyed a high status currency here. Building upon the pioneering connoisseurship of private collectors like Vincenzo Giustiniani and Cassiano dal Pozzo all of the major families were expected to manifest their positions via their impressive collections within imposing palaces and gracious villas. In turn these established a convention which persists to this day in the art galleries of modern times.

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:
Baldinucci, Filippo, The Life of Bernini. Translated by Catherine Enggass, foreword by Robert Enggass, University Park, Pennsylvania and London 1966

Reference
The following are useful reference texts:
Montagut, J., *Alessandro Algardi*, 2 volumes, Yale University Press, 1985
Montagut, J., *Roman Baroque Sculpture; The Industry of Art*, Yale University Press, 1989

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