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9 Baroque Rome

From Beijing to Istanbul and from Florence to Tenochtitlán, most new and many existing forms of early modern architectural and urban order were inherently rectilinear. Even in northern Europe, where the classical orders were infrequently deployed as part of a comprehensive system for organizing built space, in the configuration of ambitious works of architecture such as Chambord and Hardwick Hall, axial symmetry increased in importance. At the end of the sixteenth century, however, Renaissance ideas of order began to give way to something new, particularly in Rome. A more dynamic approach to the shaping of architectural and, equally important, urban space characterized the ongoing transformation of the papal city in the late sixteenth century and throughout the seventeenth century. Applied on a comprehensive scale, the more sculpturally expressive forms pioneered by Michelangelo developed into a theatrical approach to architecture now usually called the baroque.

The term *baroque,* referring to an irregularly shaped pearl, was originally an eighteenth-century French pejorative for an architecture that was seen as misshapen and willful, insufficiently attentive to the authority of ancient classical precedent. Enlightenment critics associated such architecture with religious superstition and political absolutism. At the end of the nineteenth century, however, the Swiss art historian Heinrich Wölfflin spearheaded a new, more appreciative understanding of the baroque, one that celebrated its expressive techniques. The effectiveness of its emotionalism proved to resonate as well with twentieth-century explorations of human psychology.

The baroque was an architecture of persuasion that sought to convey the completeness of secular political power as well as transcendent religious experience. Its air of unreality was particularly suited to propaganda. Baroque art and architecture were dynamic; baroque plaster and stone often seem in motion, even about to take

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flight. The baroque originally celebrated Catholicism, its princes, and the pope. It was quickly adopted, however, to reinforce increasingly absolutist European states of the kind already being developed in sixteenth-century Florence by the Medici. The baroque proved equally important in the far-flung colonial empires being founded by some of those states. It literally set the often clearly illusory stage upon which religious and political rituals were enacted; the stories it told were persuasive even when partly fantastical. Wherever the baroque was deployed, it utterly transformed the static and rational classicism it inherited from Brunelleschi and his Renaissance successors. As a result, it had a far greater appeal than their cerebral approach to ideal geometry. The baroque was an architecture understood and appreciated by princes and peasants in equal measure, rather than only by intellectuals with special training in its fine points.

The baroque was an expansion upon rather than a rejection of Renaissance precedent. The ancient orders, the system of architectural detailing associated with the Doric, Ionic, and Corinthian columns, continued to link the present to the ancient Roman past. Moreover, the new focus on urban ensembles revived an aspect of ancient Roman architecture that had proven beyond the willingness of Renaissance architects and their patrons to emulate. Why was this now possible, and what was the impetus for the shift from Renaissance to baroque classicism?

The threat to Catholicism posed in the first half of the sixteenth century by the Protestant Reformation helped provoke the creation of baroque Rome, its plazas, fountains, streets, palaces, and churches. The Catholic Church was slow to reform itself, acting only once Protestantism had spread from Germany north to Scandinavia; west to France, the Low Countries, England, and Scotland; south into Switzerland; and east to what are now the Czech Republic and Hungary. In 1563, the Council of Trent completed its precepts for the revitalization of faith. Although these included no specific artistic formulas, they led from an initial austerity to the drama that characterized seventeenth-century Italian architecture and urbanism. In late sixteenth- and seventeenth-century Rome we finally find the reorganization of the city that is missing in Renaissance Florence.

In 1585, Sixtus V was elected pope. He ruled for just over five years. Where Julius II and his successors had focused their energies on the rebuilding of the Vatican Palace and the basilica of Saint Peter's, Sixtus, like his contemporary Shah Abbas, fixed his sights on the city as a whole. Instead of developing a new district, however, he now applied to the city the network of axes that organize one's experience of the garden of the Villa d'Este (Figure 9.1). These impressive urban interventions served not only to facilitate travel but also to demonstrate their patron's physical control over his domain. Sixtus planned new streets through existing fabric and extended others beyond the areas of dense habitation. All connected the early Christian pilgrimage churches located on what had been the fringes of the city a thousand years earlier and was now open land. The new streets allowed the wealthy to negotiate the city in their fashionable new carriages, conveyances that required

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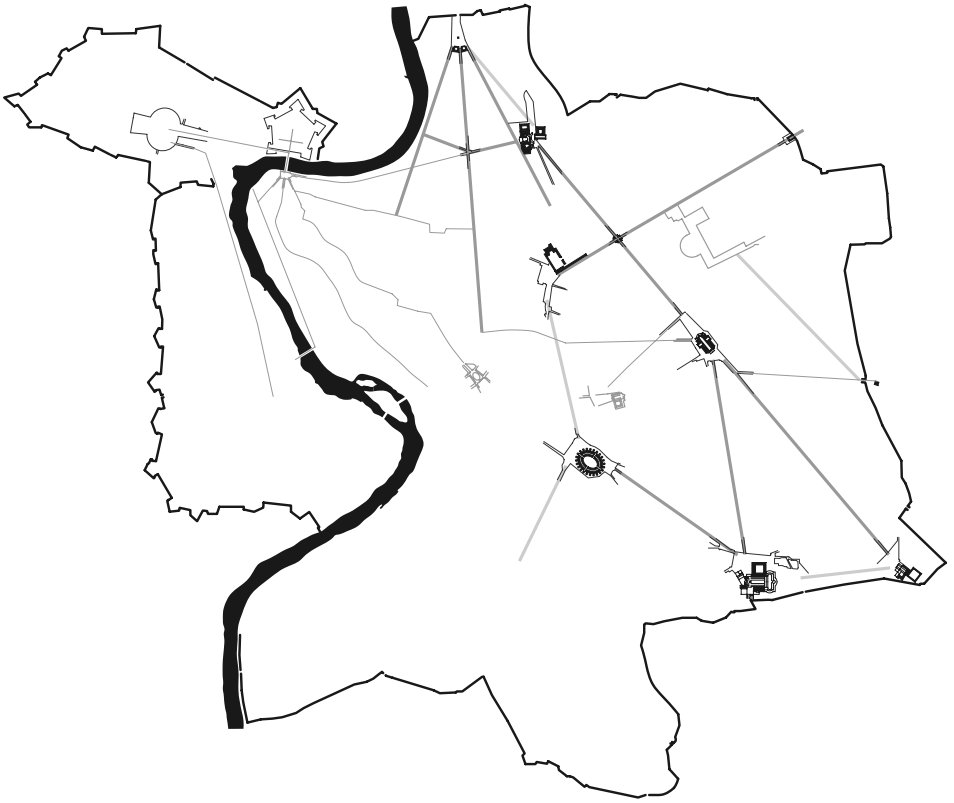

Figure 9.1. Plan of Sixtus V's interventions, Rome, Italy, 1585–90.

broader streets than had the simple handcarts and single horses of an earlier era. The Strada Felice, the width of five carriages, was one of the broadest streets in Europe. It was also one of the straightest new European streets to be established in such irregular terrain since the days of ancient Rome itself.

Domenico Fontana, the architect who worked most closely with Sixtus V, described this motivation:

> Our lord, now wishing to ease the way for those who, prompted by devotion or by vows, are accustomed to visit frequently the most holy places of the City of Rome, and in particular the seven churches so celebrated for their great indulgences and relics, opened many most commodious and straight streets in many places. Thus one can by foot, by horse, or in a carriage, start from whatever place in Rome one may wish, and continue virtually in a straight line to the most famous devotions.

Important differences distinguished Sixtus V's new streets from the gardens laid out only a quarter century earlier in Tivoli. At the Villa d'Este, although there was no underlying grid, axes were located at right angles to one another. Rome's

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new streets were more dynamic, running in straight lines that often intersected at oblique and acute angles. In Tivoli the entire landscape was integrated in a new order, but behind the new streets, the old Roman urban fabric or its rural counterpart remained untouched. Where fountains had provided the exclamation marks organizing and ornamenting the experience of visitors to Tivoli, obelisks performed that role in Rome. Fontana erected these at strategic locations throughout the city. Originally brought to Rome from Egypt during ancient times, these shafts accented the new spatial system.

The decades that followed represented a second golden age in the history of Roman architecture. The popes, cardinals, and their families, joined by the city's many monastic orders, turned to architects to imbue the environments in which they lived and worshipped with a new magnificence. It was a somewhat bombastic effort, as the city's importance in European politics declined steadily throughout the period, but what better way to deny that decline than by erecting buildings that so effectively masked it?

A triplet of buildings in the same neighborhood by three of the city's principal architects documents the way in which the city was embellished during these years. Two of these, the Barberini Palace and the church of San Carlo alle Quattro Fontane, are located almost opposite each other across the new Strada Felice. The third, a chapel in the church of Santa Maria della Vittoria, is just two blocks away from San Carlo.

The palace is the oldest of the three (Figure 9.2). Begun by Carlo Maderno in 1628, it includes contributions by Gianlorenzo Bernini and Francesco Borromini, who became the city's most important seventeenth-century architects. The line of descent was familial as well as artistic. Maderno was Fontana's nephew and Borromini's uncle. Bernini designed the Cornaro Chapel and, like Maderno, contributed to the completion of Saint Peter's, while Borromini, who assisted Bernini at Saint Peter's, was entirely in his own right the architect of San Carlo alle Quattro Fontane.

The Barberini Palace had an unusual H-shaped form, but its internal organization proved almost paradigmatic for seventeenth-century Europe (Figure 9.3). Roman palaces had long been built on the courtyard model established in Florence by the Palazzo Medici. Here, however, two separate sections of a single family needed to be housed. Although palaces often housed extended families, in this case the need prompted a novel spatial solution in which each leading member of the family received his or her own suite of rooms. Taddeo Barberini, his mother, Constanza Magalotti, and his wife, Anna Colonna, lived in the northern block of the palace; the opposite block was for his brother, Cardinal Francesco Barberini. Each brother paid for his own half of the building, with Taddeo constructing his side first. The two brothers were nephews of Pope Urban VIII and thus at the very center of Roman secular and sacred society.

Taddeo Barberini's suite of rooms was on the ground floor, a location typically devoted to more utilitarian or even commercial purposes. His wife's and his brother's

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Figure 9.2. Carlo Maderno, Gianlorenzo Bernini, and Francesco Borromini, Palazzo Barberini, Rome, Italy, begun 1628.

suites were one level higher. This created a complex series of entrances and stairs leading to shared public rooms as well as to private apartments. A seventeenth-century apartment within a palace was organized quite differently from the sequence of spaces within Renaissance palaces, such as the Palazzo Medici. It consisted of a straight line of rooms, or an enfilade; in this arrangement the doors are typically all aligned, allowing one to look straight through a suite of rooms. As in a Chinese palace, this was a hierarchically arranged layout. Visitors gained access to these rooms based on their social status. The higher a person's status, the farther down the sequence he or she was allowed to proceed, and the farther forward the host would travel to

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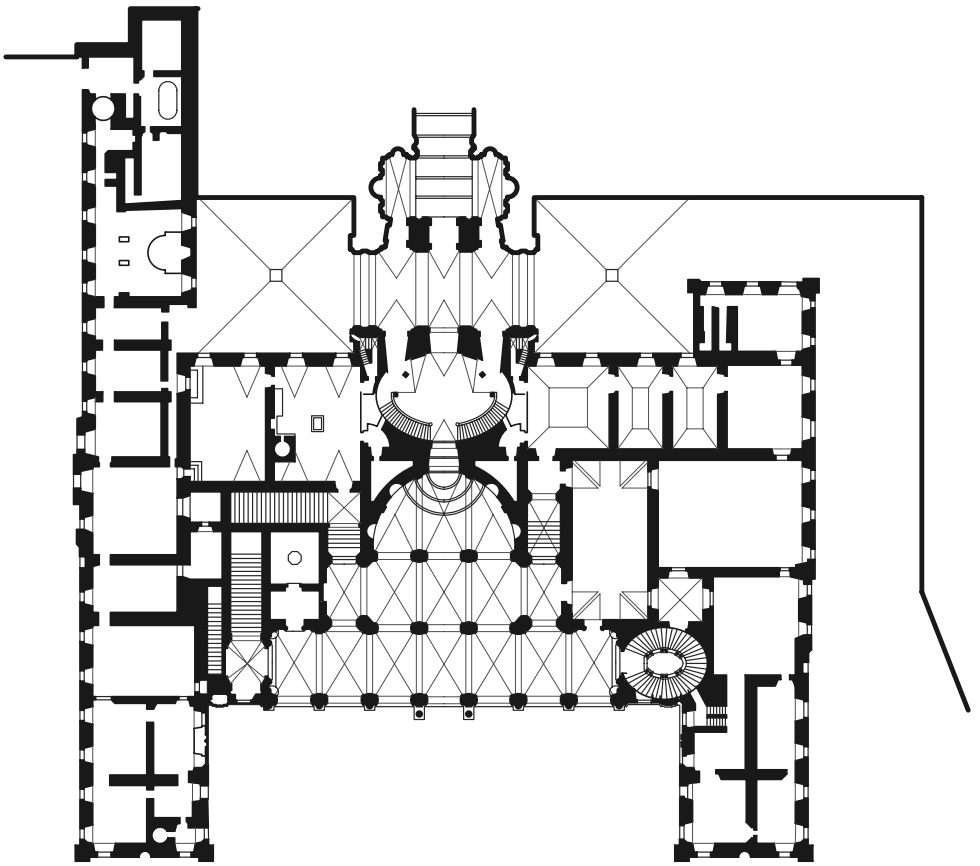

Figure 9.3. Plan of ground floor, Palazzo Barberini.

greet the visitor. The bedroom now lay at the end rather than the beginning of the sequence, well beyond the reach of most guests. Anna Colonna's female attendants lived above her apartment, but male retainers lived in modest houses in the neighborhood.

The link between the two buildings was the most original and interesting aspect of the palace's many prominent facades. Little more than a covered loggia, it was far more open than earlier palace architecture. Here one gets a glimpse of the play of light and shadow that characterize the baroque. Borromini designed the third-floor windows, which are framed to exaggerate perspectival depth. Beyond the screen-like facade, complex spaces led to three sets of stairs, which in turn led to individual apartments and the central public spaces they shared. In an echo of Michelangelo's vestibule of the Laurentian Library, paired columns spiral around Borromini's oval stair.

The architectural and iconographic climax of the palace is located in the center link on the first floor between Anna Colonna's and Cardinal Francesco Barberini's apartments. From here it was originally possible to see all the way to the seat of the

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family's prestige, the Vatican itself. Between 1633 and 1639, Pietro da Cortona decorated the ceiling of this linking space with one of the tours de force of baroque painting. Titled *The Triumph of Divine Providence and the Accomplishment of Its Ends through the Pontificate of Urban VIII Barberini,* it is a typical baroque synthesis of mythological allegory and spatial illusionism. Cortona created a vision of heaven as the abode of the Barberini family. At few times in the history of Western art would painted architecture be so important as in the baroque, which prized illusionism.

Baroque drama and emotional immediacy are even more apparent in the Cornaro Chapel, which Bernini, acting as both sculptor and architect, inserted into the existing church of Santa Maria della Vittoria between 1647 and 1651 (Figure 9.4). Bernini's contemporaries saw him as the heir to Michelangelo. Like his Florentine predecessor, he began as a virtuoso sculptor before becoming an equally effective architect. In the Cornaro Chapel, Bernini was responsible for a total environment: the design of the architecture and the execution of the sculpture that this architecture frames so effectively. Bernini manipulated color and light with a sophisticated sense of drama at odds with the clarity of Renaissance art and architecture. He created a heavenly light whose source is not immediately visible. It falls on richly colored marbles and carved moldings, including a broken pediment that curves convexly.

The sculpture of the ecstasy of Santa Teresa gives physical reality to that saint's descriptions of her mystic visions. Teresa of Avila, a Spanish saint who embodied the emotionalism of Counter-Reformation piety, was canonized in 1622, only forty years after her death. In her autobiography, she described four states of prayer, with the fourth culminating in a trancelike experience of union with God, which she experienced as both intensely painful and pleasurable. In this state, she wrote, one lost consciousness of one's body and might possibly levitate. There is in Bernini's sculpture, as in his subject's writings, an obvious correlation between spiritual and sensual experience. We see the saint elevated from the earth in a state of spiritual ecstasy. An angel comes to pierce her heart, as she had described experiencing in a vision.

Bernini developed a wide range of effects to make the personal and mystical believable and public. The literalness of metal rays of light, for instance, and the dynamism of Teresa's drapery, which billows to rest upon the cloud on which she floats, are key. The expressiveness of both faces makes an even more powerful contribution to the effectiveness of the entire ensemble. This depends as well on the setting in which this transcendent experience takes place. It is impossible to photograph this tall, narrow space or, even in person, to comprehend it from one point of view in its entirety. Indeed, that two different points of view are necessary makes it more convincing.

Figures seated in flanking balconies mediate between visitors and the almost miraculous central grouping. The audience is composed of members of the Cornaro family who donated the chapel. Some look, but others seem oblivious to the vision unfolding before them and us. The chapel is a carefully controlled environment designed to produce a sense of literal and emotional identification with the saint's vision and thus encourage us in our own faith.

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Figure 9.4. Gianlorenzo Bernini, Cornaro Chapel, Santa Maria della Vittoria, Rome, Italy, 1647–51.

The other junior architect involved in the Palazzo Barberini presented a very different side of the baroque in San Carlo alle Quattro Fontane. Borromini, like Maderno and Fontana before him, was a native of the Ticino, an Italian-speaking canton of Switzerland still famous for the quality of its architects and building craftsmen. Bernini was a supreme insider, comfortable with Roman tradition and establishment positions such as chief architect for the Vatican. Borromini had a more introverted personality.

The name of his church translates as Saint Charles of the Four Fountains. It was named for preexisting fountains at each corner of the intersection. Work on the

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monastery began in 1634, and that on the church interior spanned 1638–41. The facade was built last, between 1665 and 1667 (Figure 9.5). Baroque facades remained, like their Renaissance counterparts, urban projects detachable from buildings' interiors. Often different architects designed the two; there was not necessarily an organic relationship between them. As alive and plastic as this facade is, it is obviously pasted onto the building behind it. The facade of San Carlo introduces the complex spatial games that Borromini substituted for the ideal geometry of the Renaissance. The play of convex and concave curves stretches and tugs at the otherwise rectangular space of the street.

The interior is a small, domed space, difficult to photograph but stimulating to experience (Figure 9.6). The lower story features little of the overtly mystical and emotional drama of Bernini's Cornaro Chapel, or even its rich polychromy and gilt ornamentation. San Carlo is equally complex, but its intricacy is revealed in the

Figure 9.5. Francesco Borromini, facade, San Carlo alle Quattro Fontane, Rome, Italy, 1665–67.

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shaping of space rather than in the decoration of surface. Notice, for instance, how the columns alternately screen and shape the central oval space. Although the interior is inhabited by sculptures of saints, they are not the focus of the drama unfolding here. This is nonetheless a drama, one in which the roles are played by architectural forms that act upon our emotions almost as effectively as if they were human beings. Layers of space reveal themselves only slowly and never in a completely rational manner. Here space becomes something to be molded as if it had substance. The resulting ambiguity, unstable but unified, and the sculptural vigor mark the result as baroque. Borromini forces space to contract and expand, almost ebb and flow. Seemingly arbitrary shapes in fact result from careful manipulation of pure forms: the circle and the equilateral triangle. Although he clearly worked in terms of plan, Borromini expressed his true talents in section (Figure 9.7).

Figure 9.6. Interior, San Carlo alle Quattro Fontane, 1638–41.

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Borromini layered the shells of the dome to produce an ethereal effect that cannot be understood rationally from the ground. Four shallow niches support an oval dome. The coffering of these niches and that of the dome itself work in counterpoint to one another. An opening in the center of the dome is, like the face of Santa Teresa at the Cornaro Chapel, illuminated by a hidden source, creating yet another heavenly vision. In contrast to the calm, clear divine order invoked in the Pazzi Chapel, the earth on which we live appears here to be inherently unstable, held together only by forces that are larger than any of us.

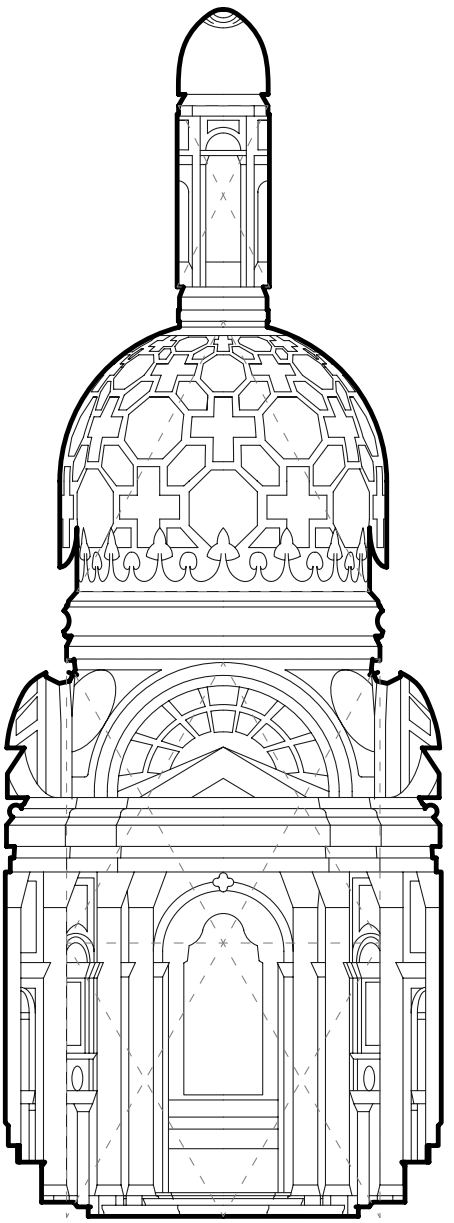

Figure 9.7. Section, San Carlo alle Quattro Fontane.

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The climax of baroque Rome was not achieved in the city's neighborhoods, however, but back at Saint Peter's. Not surprisingly, Sixtus V marked the plaza in front of Saint Peter's with an obelisk. In 1586 Domenico Fontana, at the pope's instigation, moved one that had been standing near the side of the building so that it would be on axis with the crossing of the new church (Figure 9.8). This feat required two thousand laborers and was a major engineering accomplishment.

Fontana's nephew, Carlo Maderno, led the next phase of construction. By 1612, his great barrel-vaulted nave and the facade that capped its far end were complete. Some contemporaries, however, were dissatisfied. The enormous size of the nave was its most impressive feature. Its decoration with an almost overwhelming variety of polychrome marbles, figural sculpture, and giant order of Corinthian pilasters, capped with a gilded coffering vault, continued for years after. For critics, none of these additions gave it enough architectural definition. The facade masked the magnificence of Michelangelo's dome. Finally, the space in front of the grand new church lacked focus. The obelisk alone was insufficient.

In the end all perceived flaws were convincingly masked by the final additions to the complex. Designed largely by Bernini, they were fully in keeping with the earlier accomplishments of Michelangelo. In 1656 Bernini began the piazza, one of the world's greatest urban spaces. Form and utilitarian function are balanced here in a way that is grand without being grandiose. Note the characteristically baroque combination of trapezoid and oval forms. Bernini himself described the arms of the piazza as embracing "Catholics to reinforce their belief, heretics to re-unite them

Figure 9.8. Gianlorenzo Bernini, piazza of Saint Peter's, Rome, Italy, begun 1656. Obelisk erected by Domenico Fontana, 1586.

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with the Church, and agnostics to enlighten them with the true faith." The sense of surprise with which one initially entered on axis was diminished during the 1930s when Mussolini cut an imposing boulevard through the neighborhood, terminating at the oval.

The piazza remains one of the most important public spaces in the world. It is packed on Easter and Christmas, when the pope blesses the crowds assembled there. It also prepares one for the experience of entering the great church and holds the excess crowds that even that vast building cannot accommodate. This was the largest plaza in the city or, for that matter, in any other European city of the day except for the courtyards of the French royal palaces in Paris and Versailles. Unlike them, it was a grand public gesture not reserved for intimates of the court, but open from the beginning to all: Romans, pilgrims, and tourists alike. Here as much as in Bernini's far smaller Cornaro Chapel, we find the theatricality characteristic of the baroque.

The imposing order defines the space without blocking it off. The piazza is porous, open in all directions. This is important because of the variety of buildings behind it, including the Vatican palaces, whose disparate facades it so effectively screens. At the same time it offers welcome protection from the rain and sun.

In its flexibility Bernini's great portico shows his understanding of the advantages of its possible sources. Porticoes were a notable feature of ancient Roman cities in East Asia, above all of Constantinople as it was expanded by Constantine. Alexander VII, the pope who commissioned the portico, seems to have been particularly interested in what was by then Istanbul, already in his day governed for two centuries by the Ottoman sultans. At a time when the papacy was losing its influence over even Catholic countries like France, the pope apparently dreamed not just of ancient Rome but also of uniting the Greek Orthodox and Roman Catholic Churches.

Under Alexander's predecessors, Bernini had already bestowed a similarly convincing order on the interior of the vast church. His Baldacchino, or altar canopy, of 1624 to 1633 sits in the crossing designed by Bramante and under Michelangelo's great dome (Figure 9.9). Urban VIII, whose family built the Palazzo Barberini, commissioned the Baldacchino. This was the first of Bernini's important contributions to the building and its setting. Its towering structure marks the site of the tomb of Saint Peter. The Baldacchino also marks the injection of baroque dynamism into this basilican church. Once again, the details cite important precedents. The spiral columns that animate the composition refer to King Solomon's temple in Jerusalem, which was believed to have had these forms. The canopy has its origins in the iconography of kingship. The whole composition was cast out of bronze rather than carved from stone. Again this was an impressive technical achievement, one that was executed with the invaluable assistance of Borromini. The bronze came from the porch beams of the Pantheon, which were melted down to provide it.

Finally, Bernini contributed the Cathedra Petri in the apse (Figure 9.10). The process of designing and constructing it lasted a decade, from 1656 to 1666. It

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Figure 9.9. Gianlorenzo Bernini, Baldacchino, Saint Peter's, 1624–33.

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Figure 9.10. Gianlorenzo Bernini, Cathedra Petri, Saint Peter's, 1656–66.

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was built out of bronze, marble, and stucco. This is the symbolic seat or throne of the pope and the spatial culmination of the entire building, and it refers to Saint Peter as the first bishop of Rome and thus the first pope. Bernini designed it to be seen through the Baldacchino. Its location makes clear, however, that it is not to be used. Light, which both shines upon and enters through the structure's gilded surfaces, is once again crucial, representing the divine as it often does in the world's many religions.

How effective was this expressive new scenography of grandeur? Many associate the spatial techniques pioneered in baroque Rome with absolutism. In their original Roman context, however, the popes and their architects carefully accented rather than entirely reshaped the city. Their distance from architectural if not political authoritarianism can be seen in the pragmatism of Bernini's shaping of the piazza in front of Saint Peter's as well as in the way that Sixtus's interventions only intermittently interrupt the older fabric of the city. Later monumental planning would control the appearance of entire buildings, even whole cities.

The difference between magnificence in architecture and urbanism and its relative ineffectiveness as propaganda is also significant. The seventeenth century saw the spread of Protestantism curtailed. This happened, however, because of warfare in central Europe, not because of the policies of the papacy. Indeed, the pope's political authority as well as his wealth waned throughout this period and remained in decline afterward. The ultimate power of baroque Rome was aesthetic rather than political, or perhaps even religious, judging from the large number of non-Catholic tourists that filled it from the beginning. And this aesthetic power was considerable. Its influence was immediate throughout the Catholic world, and it remains today a favorite of almost all city planners: a middle ground in which advocates of both the organic and ordered traditions can meet.

FOR FURTHER READING

A useful introduction to the baroque is provided in Henry Millon, ed., *The Triumph of the Baroque: Architecture in Europe, 1600–1750* (New York: Rizzoli, 1999). The classic study of baroque Rome remains Rudolf Wittkower, revised by Joseph Connors and Jennifer Montagu, *Architecture in Italy, 1600–1750* (New Haven, Conn.: Yale University Press, 1999). See also Andrew Hopkins, *Italian Architecture from Michelangelo to Borromini* (London: Thames & Hudson, 2002). On the Barberini Palace, see Patricia Waddy, *Seventeenth-Century Roman Palaces: Use and Art of the Plan* (New York: Architectural History Foundation, 1990); and on Bernini, T. A. Marder, *Bernini and the Art of Architecture* (New York: Abbeville Press, 1998). On Alexander VII, see Dorothy Metzger Habel, *The Urban Development of Rome in the Age of Alexander VII* (Cambridge: Cambridge University Press, 2002); and Richard Krautheimer, *The Rome of Alexander VII, 1655–1667* (Princeton, N.J.: Princeton University Press, 1985).

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