

# BERNINI

## AND THE BELL TOWERS

*Architecture and Politics at the Vatican*

SARAH MCPHERR



# Bernini And The Bell Towers Architecture And Politics At The Vatican

**Irving Lavin**



## **Bernini And The Bell Towers Architecture And Politics At The Vatican:**

Bernini and the Bell Towers Sarah McPhee, 2002-01-01 In 1638 Gianlorenzo Bernini began the ambitious architectural project of designing and constructing massive twin bell towers atop St Peter's basilica. But the project failed spectacularly. This volume tells the story of the bell towers presenting both visual and documentary evidence. **Bernini's Bell Towers for St. Peter's and the Politics of Architecture at the Vatican** Sarah Collyer McPhee, 1997 St. Peter's Keith Miller, 2007-10-31 Built by the decree of Constantine, rebuilt by some of the most distinguished architects in Renaissance Italy, emulated by Hitler's architect in his vision for Germania, immortalized on film by Fellini and fictionalized by a modern American bestseller, St. Peter's is the most easily recognizable church in the world. This book is a cultural history of one of the most significant structures in the West. It bears the imprint of Bramante, Raphael, Michelangelo, Bernini, and Canova. For Grand Tourists of the eighteenth century, St. Peter's exemplified the sublime. It continues to fascinate visitors today and appears globally as a familiar symbol of the papacy and of the Catholic Church itself. The church was first built in the fourth century on what is thought to be the tomb of Peter, the rock upon which Christ decreed his church shall be built. After twelve hundred years, the church was largely demolished and rebuilt in the sixteenth century when it came to acquire its present-day form. St. Peter's awes the visitor by its gigantic proportions, creating a city within itself. It is the mother church, the womb from which churches around the world have taken inspiration. This book covers the social, political, and architectural history of the church from the fourth century to the present. From the threshold to the subterranean Roman necropolis to the dizzying heights of the dome, this book provides rare perspectives and contexts for understanding the shape and significance of the most illustrious church in the world. The Noisy Renaissance Niall Atkinson, 2016-09-16 From the strictly regimented church bells to the freewheeling chatter of civic life, Renaissance Florence was a city built not just of stone but of sound as well. An evocative alternative to the dominant visual understanding of urban spaces, *The Noisy Renaissance* examines the premodern city as an acoustic phenomenon in which citizens used sound to navigate space and society. Analyzing a range of documentary and literary evidence, art and architectural historian Niall Atkinson creates an acoustic topography of Florence. The dissemination of official messages, the rhythm of prayer, and the murmur of rumor and gossip combined to form a soundscape that became a foundation in the creation and maintenance of the urban community just as much as the city's physical buildings. Sound in this space triggered a wide variety of social behaviors and spatial relations: hierarchical, personal, communal, political, domestic, sexual, spiritual, and religious. By exploring these rarely studied soundscapes, Atkinson shows Florence to be both an exceptional and an exemplary case study of urban conditions in the early modern period.

**Bernini's Biographies** Maarten Delbeke, Evonne Anita Levy, Steven F. Ostrow, 2006 Unique among early modern artists, the Baroque painter, sculptor, and architect Gianlorenzo Bernini was the subject of two monographic biographies published shortly after his death in 1680: one by the Florentine connoisseur and writer Filippo Baldinucci in 1682 and the second by

Bernini's son Domenico 1713 This interdisciplinary collection of essays by historians of art and literature marks the first sustained examination of the two biographies first and foremost as texts A substantial introductory essay considers each biography's author genesis and foundational role in the study of Bernini Nine essays combining art historical research with insights from philology literary history and art and literary theory offer major new insights into the multifarious connections between biography art history and aesthetics inviting readers to rethink Bernini's life art and milieu Contributors are Eraldo Bellini Heiko Damm John D Lyons Sarah McPhee Tomaso Montanari Rudolf Preimesberger Robert Williams and the editors Maarten Delbeke is Assistant Professor of architectural history and theory at the universities of Ghent and Leiden Formerly the Scott Opler Fellow in Architectural History at Worcester College Oxford he is the author of several articles and a forthcoming book on Seicento art and theory Evonne Levy is Associate Professor of the History of Art at the University of Toronto She is also the author of *Propaganda and the Jesuit Baroque* 2004 *The Art of Religion* Maarten Delbeke, 2016-04-01 Bernini and Pallavicino the artist and the Jesuit cardinal are closely related figures at the papal courts of Urban VIII and Alexander VII at which Bernini was the principal artist The analysis of Pallavicino's writings offers a new perspective on Bernini's art and artistry and allow us to understand the visual arts in papal Rome as a making manifest of the fundamental truths of faith Pallavicino's views on art and its effects differ fundamentally from the perspective developed in Bernini's biographies offering a perspective on the tension between artist and patron work and message In Pallavicino's writings the visual arts emerge as being intrinsically bound up with the very core of religion involving questions of idolatry mimesis and illusionism that would prove central to the aesthetic debates of the eighteenth century [Bernini at Saint Peter's - The Pilgrimage](#) Irving Lavin, 2012-12-31 Bernini at Saint Peter's may be a unique case in history a single artist in charge of a grandiose monument in a continuous state of creativity under constantly changing patrons and a variety of projects for nearly six decades This book argues that a continuous thread of thought may be discerned underlying and connecting the vicissitudes of this spectacular display From first to last Gianlorenzo Bernini conceived of Saint Peter's as a pilgrimage church a kind of pilgrimage of human life his own and of the believers who visited the basilica to worship and give testimony Irving Lavin is professor emeritus in the School of Historical Studies at the Institute for Advanced Study in Princeton He is one of the most distinguished and honoured art historians in the United States Professor Lavin is best known for his series of fundamental publications on the Baroque artist Gianlorenzo Bernini 1598-1680 These include new discoveries and studies on the master's prodigious early life his architecture and portraiture his invention of caricature his depictions of religious faith and political leadership his work in the theatre his attitude towards death and the role of the artist in the creation of a modern sense of social responsibility **The Ethics of Ornament in Early Modern Naples** J. Nicholas Napoli, 2017-07-05 The Carthusian monks at San Martino began a series of decorative campaigns in the 1580s that continued until 1757 transforming the church of their monastery the Certosa di San Martino into a jewel of marble revetment

painting and sculpture The aesthetics of the church generate a jarring moral conflict few religious orders honored the ideals of poverty and simplicity so ardently yet decorated so sumptuously In this study Nick Napoli explores the terms of this conflict and of how it sought resolution amidst the social and economic realities and the political and religious culture of early modern Naples Napoli mines the documentary record of the decorative campaigns at San Martino revealing the rich testimony it provides relating to both the monks and the artists expectations of how practice and payment should transpire From these documents the author delivers insight into the ethical and economic foundations of artistic practice in early modern Naples The first English language study of a key monument in Naples and the first to situate the complex within the cultural history of the city The Ethics of Ornament in Early Modern Naples sheds new light on the Neapolitan baroque industries of art in the age before capitalism and the relation of art architecture and ornament     *Embodiments of Power* Gary B. Cohen, Franz A. J. Szabo, 2008-07-01 The period of the baroque late sixteenth to mid eighteenth centuries saw extensive reconfiguration of European cities and their public spaces Yet this transformation cannot be limited merely to signifying a style of art architecture and decor Rather the dynamism emotionality and potential for grandeur that were inherent in the baroque style developed in close interaction with the need and desire of post Reformation Europeans to find visual expression for the new political confessional and societal realities Highly illustrated this volume examines these complex interrelationships among architecture and art power religion and society from a wide range of viewpoints and localities From Krakow to Madrid and from Naples to Dresden cities were reconfigured visually as well as politically and socially Power in both its political and architectural guises had to be negotiated among constituents ranging from monarchs and high churchmen to ordinary citizens Within this process both rulers and ruled were transformed Europe left behind the last vestiges of the medieval and arrived on the threshold of the modern     *The Spiritual Rococo* Gauvin Alexander Bailey, 2017-07-05 A groundbreaking approach to Rococo religious d r and spirituality in Europe and South America The Spiritual Rococo addresses three basic conundrums that impede our understanding of eighteenth century aesthetics and culture Why did the Rococo ostensibly the least spiritual style in the pre Modern canon transform into one of the world s most important modes for adorning sacred spaces And why is Rococo still treated as a decadent nemesis of the Enlightenment when the two had fundamental characteristics in common This book seeks to answer these questions by treating Rococo as a global phenomenon for the first time and by exploring its moral and spiritual dimensions through the lens of populist French religious literature of the day a body of work the author calls the Spiritual Rococo and which has never been applied directly to the arts The book traces Rococo s development from France through Central Europe Portugal Brazil and South America by following a chain of interlocking case studies whether artistic literary or ideological and it also considers the parallel diffusion of the literature of the Spiritual Rococo in these same regions placing particular emphasis on unpublished primary sources such as inventories One of the ultimate goals of this study is to move beyond the cliché of Rococo

s frivolity and acknowledge its essential modernity Thoroughly interdisciplinary The Spiritual Rococo not only integrates different art historical fields in novel ways but also interacts with church and social history literary and post colonial studies and anthropology opening up new horizons in these fields **Bad Blood** Clayton Schuster,2019-05-28 Why is there so much bad blood involved in the stories of artists and their artworks Immerse yourself in 18 infamous artistic rivalries dramatized with gripping moments of narrative to understand how the rivalries that art fans love to gossip about serve a larger purpose in the way cultures approach the idea of art and the artist Why did Michelangelo loathe Raphael for decades after the latter had died How did Pablo Picasso and Henri Matisse balance their perpetual competition with a lifelong friendship What transgression pitted the notorious titans of the London graffiti scene Banksy and King Robbo in a rivalry that ended with a tragic and unforeseeable death An investigative journey transforms some of the big names of the art world into real people often grumpy ornery antagonistic and flawed and better reveals how all of us respond to art **Landscape and the Visual Hermeneutics of Place, 1500-1700** Karl A.E. Enenkel,Walter Melion,2020-12-29 This volume examines the image based methods of interpretation that pictorial and literary landscapists employed between 1500 and 1700 The seventeen essays ask how landscape construed as the description of place in image and or text more than merely inviting close viewing was often seen to call for interpretation or better for the application of a method or principle of interpretation Contributors Boudewijn Bakker William M Barton Stijn Bussels Reindert Falkenburg Margaret Goehring Andrew Hui Sarah McPhee Luke Morgan Shelley Perlove Kathleen P Long Lukas Reddemann Denis Ribouillault Paul J Smith Troy Tower and Michel Weemans

**Michelangelo, God's Architect** William E. Wallace,2021-04-06 As he entered his seventies the great Italian Renaissance artist Michelangelo despaired that his productive years were past Anguished by the death of friends and discouraged by the loss of commissions to younger artists this supreme painter and sculptor began carving his own tomb It was at this unlikely moment that fate intervened to task Michelangelo with the most ambitious and daunting project of his long creative life Michelangelo God s Architect is the first book to tell the full story of Michelangelo s final two decades when the peerless artist refashioned himself into the master architect of St Peter s Basilica and other major buildings When the Pope handed Michelangelo control of the St Peter s project in 1546 it was a study in architectural mismanagement plagued by flawed design and faulty engineering Assessing the situation with his uncompromising eye and razor sharp intellect Michelangelo overcame the furious resistance of Church officials to persuade the Pope that it was time to start over In this richly illustrated book leading Michelangelo expert William Wallace sheds new light on this least familiar part of Michelangelo s biography revealing a creative genius who was also a skilled engineer and enterprising businessman The challenge of building St Peter s deepened Michelangelo s faith Wallace shows Fighting the intrigues of Church politics and his own declining health Michelangelo became convinced that he was destined to build the largest and most magnificent church ever conceived And he was determined to live long enough that no other architect could alter his design Provided by

publisher     **The Long Picturesque, or Unraveling the Rules of Art** Patricia Emison, 2024-10-16 This book provides a Renaissance art historian's view of how the picturesque aesthetic developed from roots in the sixteenth century mostly in painting but with ramifications for printmaking landscape design and architecture and further how the picturesque aesthetic fundamentally changed the relationship between art and nature between viewer and image The book's argument is based on wide reading of obscure yet piquant critical texts mostly of the seventeenth and eighteenth centuries together with consideration of varied works of art ranging from Fra Angelico to Raphael and Michelangelo and from Rubens to Canaletto and from James Gibbs to Jacques Demy all of them studied not for their place in the history of style but for their spatial imagination     *Display of Art in the Roman Palace, 1550-1750* Gail Feigenbaum, 2014-08-01 This book explores the

principles of the display of art in the magnificent Roman palaces of the early modern period focusing attention on how the parts function to convey multiple artistic social and political messages all within a splendid environment that provided a model for aristocratic residences throughout Europe Many of the objects exhibited in museums today once graced the interior of a Roman Baroque palazzo or a setting inspired by one In fact the very convention of a paintings gallery the mainstay of museums traces its ancestry to prototypes in the palaces of Rome Inside Roman palaces the display of art was calibrated to an increasingly accentuated dynamism of social and official life activated by the moving bodies and the attention of residents and visitors Display unfolded in space in a purposeful narrative that reflected rank honor privilege and intimacy With a contextual approach that encompasses the full range of media from textiles to stucco this study traces the influential emerging concept of a unified interior It argues that art history even the emergence of the modern category of fine art was worked out as much in the rooms of palaces as in the printed pages of Vasari and other early writers on art

*Sacred Power, Sacred Space* Jeanne Halgren Kilde, 2008-07-21 Jeanne Halgren Kilde's survey of church architecture is unlike any other Her main concern is not the buildings themselves but rather the dynamic character of Christianity and how church buildings shape and influence the religion Kilde argues that a primary function of church buildings is to represent and reify three different types of power divine power or ideas about God personal empowerment as manifested in the individual's perceived relationship to the divine and social power meaning the relationships between groups such as clergy and laity Each type intersects with notions of Christian creed cult and code and is represented spatially and materially in church buildings Kilde explores these categories chronologically from the early church to the twentieth century She considers the form organization and use of worship rooms the location of churches and the interaction between churches and the wider culture Church buildings have been integral to Christianity and Kilde's important study sheds new light on the way they impact all aspects of the religion Neither mere witnesses to transformations of religious thought or nor simple backgrounds for religious practice church buildings are in Kilde's view dynamic participants in religious change and goldmines of information on Christianity itself     *The Scarith of Scornello* Ingrid D. Rowland, 2004 A precocious teenager bored with life at his family

s Tuscan villa Scornello Curzio Inghirami staged perhaps the most outlandish prank of the seventeenth century Born in the age of Galileo to an illustrious family with ties to the Medici and thus an educated and privileged young man Curzio concocted a wild scheme that would in the end catch the attention of the Vatican and scandalize all of Rome As recounted here with relish by Ingrid D Rowland Curzio preyed on the Italian fixation with ancestry to forge an array of ancient Latin and Etruscan documents For authenticity s sake he stashed the counterfeit treasure in scarith capsules made of hair and mud near Scornello To the seventeenth century Tuscans who were so eager to establish proof of their heritage and history the scarith symbolized a link to the prestigious culture of their past But because none of these proud Italians could actually read the ancient Etruscan language they couldn t know for certain that the documents were frauds The Scarith of Scornello traces the career of this young scam artist whose discoveries reached the Vatican shortly after Galileo was condemned by the Inquisition inspiring participants on both sides of the affair to clash again this time over Etruscan history An expert on the Italian Renaissance and one of only a few people in the world to work with the Etruscan language Rowland writes a tale so enchanting it seems it could only be fiction In her investigation of this seventeenth century caper Rowland will captivate readers with her sense of humor and obvious delight in Curzio s far reaching prank And even long after the inauthenticity of Curzio s creation had been established this practical joke endured the scarith were stolen in the 1980s by a thief who mistook them for the real thing

**Old Saint Peter's, Rome** Rosamond McKitterick, John Osborne, Carol M. Richardson, Joanna Story, 2013-11-07 St Peter s Basilica in Rome is arguably the most important church in Western Christendom and is among the most significant buildings anywhere in the world However the church that is visible today is a youthful upstart only four hundred years old compared to the twelve hundred year old church whose site it occupies A very small proportion of the original is now extant entirely covered over by the new basilica but enough survives to make reconstruction of the first St Peter s possible and much new evidence has been uncovered in the past thirty years This is the first full study of the older church from its late antique construction to Renaissance destruction in its historical context An international team of historians art historians archaeologists and liturgists explores aspects of the basilica s history from its physical fabric to the activities that took place within its walls and its relationship with the city of Rome

The Papacy Since 1500 James Corkery, Thomas Worcester, 2010-08-12 Structured by detailed studies of significant Popes these essays explore the evolution of the papacy in the last 500 years

Habsburg Madrid Jesús Escobar, 2022-04-25 With its selection as the court of the Spanish Habsburgs Madrid became the de facto capital of a global empire a place from which momentous decisions were made whose implications were felt in all corners of a vast domain By the seventeenth century however political theory produced in the Monarqu a Hisp nica dealt primarily with the concept of decline In this book Jes s Escobar argues that the buildings of Madrid tell a different story about the final years of the Habsburg dynasty Madrid took on a grander public face over the course of the seventeenth century creating a court space for residents and visitors alike Drawing from the



representation of the city's architecture in prints, books, and paintings as well as re-created plans standing in for lost documents. Escobar demonstrates how, through shared forms and building materials, the architecture of Madrid embodied the monarchy and promoted its chief political ideals of justice and good government. Habsburg Madrid explores palaces, public plazas, a town hall, a courthouse, and a prison, narrating the lived experience of architecture in a city where a wide roster of protagonists, from architects and builders to royal patrons, court bureaucrats, and private citizens, helped shape a modern capital. Richly illustrated, highly original, and written by a leading scholar in the field, this volume disrupts the traditional narrative about seventeenth-century Spanish decadencia. It will be welcomed by specialists in Habsburg Spain and by historians of art, architecture, culture, economics, and politics.

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