



Comune
di Roma
turismo

*A tour around the
sights of Rome to
discover the
Masterpieces of
Gianlorenzo Bernini*

1. BORGHESE GALLERY
2. THE CHURCH OF SANTA MARIA DELLA VITTORIA
3. SANTA BIBIANA
4. PIAZZA BARBERINI
5. BARBERINI PALACE
6. SANT'ANDREA AL QUIRINALE
7. SANT'ANDREA DELLE FRATTE
8. PIAZZA DI SPAGNA
9. PORTA DEL POPOLO
10. SANTA MARIA DEL POPOLO
11. SAN LORENZO IN LUCINA
12. CAMPIDOGLIO [The Capitol]
13. SANTA MARIA SOPRA MINERVA
14. PIAZZA NAVONA
15. SANTA MARIA DI MONSERRATO
16. SAN PIETRO
17. SAN FRANCESCO A RIPA



Bernini
in Rome

Roma for you
Collection of information by the Roma City Council

Published by Cosmofilm s.p.a. - Elio de Rosa, Editor

Editorial director: Paolo Galeotti

Text: Sofia Barchiesi

Editor: Emanuela Bosi

Layout: Antonio D'Alessandro

Graphics: Marco C. Mastrolenzi

Translations by: Protos Translations & Communication (Naples - Italy)

Photos:

Reverenda Fabbrica di San Pietro Archives: 29, 30, 31, 32

Roma Sacra Archives: 10, 11, 16, 17, 18, 19, 21, 22, 25

Artistic and Historical Treasures Service of Roma (SBAS): 6, 7, 8, 9, 15, 20

Maria Teresa Natali: 24

Claudia Primangeli/Soriani f.c.v.:

Francesca Sinagra/Soriani f.c.v.:

Paolo Soriani: 12, 13, 14, 20, 26, 27, 28, 33

A series of specialistic guides aim to prolong one's stay in Rome; a suggestion for people who have "a few extra" days and desire to deepen the knowledge of our city.

Carefully studied itineraries to accompany the visitor in the discovery of the great patrimony of the Renaissance in Rome through the testimonies of great artists such as Caravaggio, Raffaello, Michelangelo.

Walks through baroque art, to admire the splendid architectures by Bernini and Borromini.

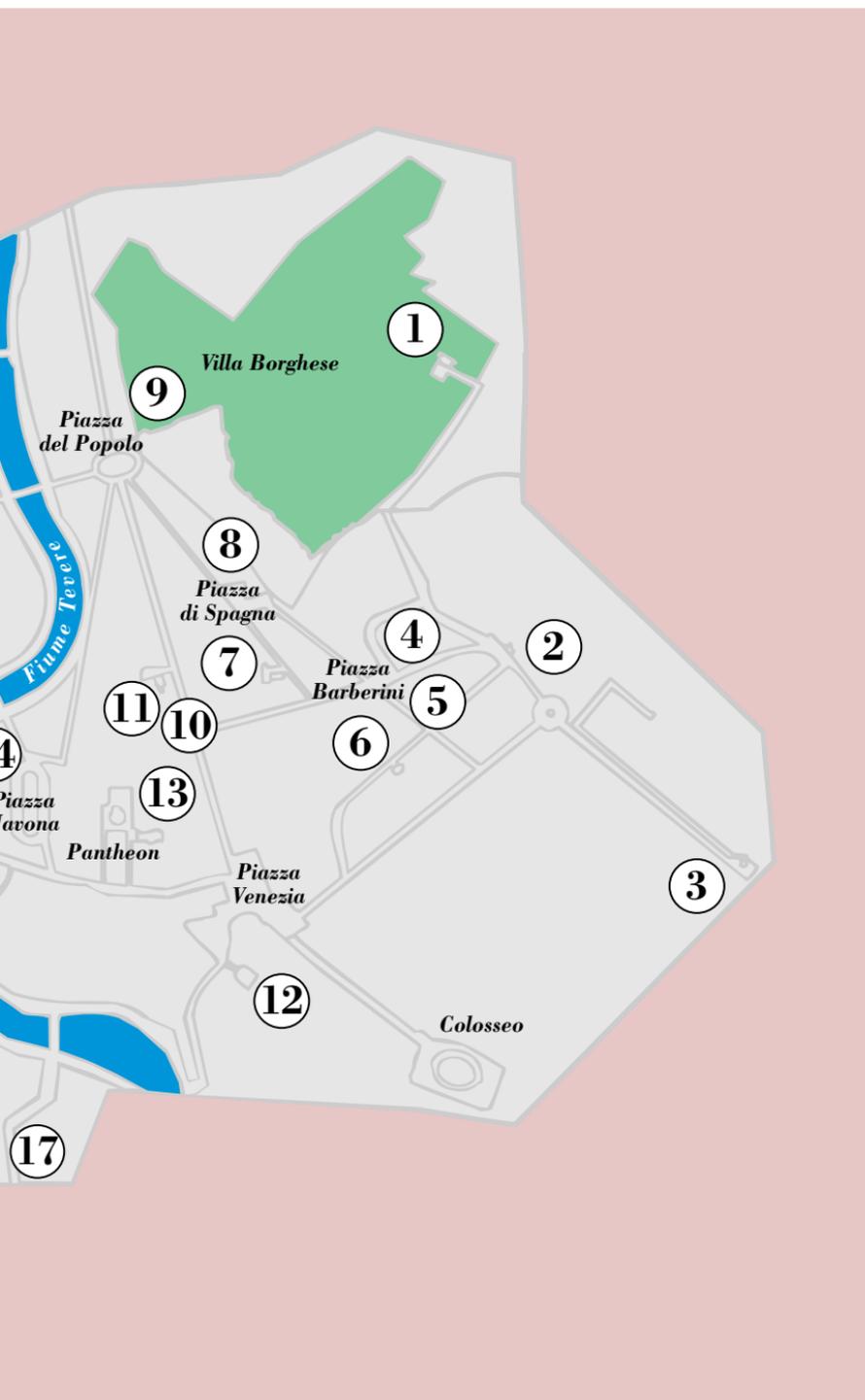
Advice for everyone, alike tourists and Romans, in order to quietly discover and enjoy the testimonies of ages that played a major part in constructing the extraordinary present image of our city.

*Tourism Office
Municipality of Rome*

1. BORGHESE GALLERY
2. THE CHURCH OF SANTA MARIA DELLA VITTORIA
3. SANTA BIBIANA
4. PIAZZA BARBERINI
5. BARBERINI PALACE
6. SANT'ANDREA AL QUIRINALE
7. SANT'ANDREA DELLE FRATTE
8. PIAZZA DI SPAGNA



9. PORTA DEL POPOLO
10. SANTA MARIA DEL POPOLO
11. SAN LORENZO IN LUCINA
12. CAMPIDOGLIO [*The Capitol*]
13. SANTA MARIA SOPRA MINERVA
14. PIAZZA NAVONA
15. SANTA MARIA DI MONSERRATO
16. SAN PIETRO
17. SAN FRANCESCO A RIPA



Borghese Gallery

The Villa was built for Cardinal Scipione Borghese, nephew of Pope Paul V. It was conceived as a centre of entertainment and cultural enjoyment by the architect Flaminio Ponzio at the beginning of the 17th century. Later decorated by Giovanni Vasanzio, the interior was completely re-arranged by Antonio Asprucci in 1770.

The decorations of the saloons belonging to that period, were completely restored during the course of the last work of preservation completed in 1997. The villa holds the splendid family collection started by Scipione Borghese, connoisseur of both classic and modern art.



Bust of Scipione Borghese



J.W. Baur, View of Villa Borghese (1636)

The goat, **Amaltea between the young Jupiter and a Faun** is probably the earliest attempt by the young Bernini, dating back to before 1615, to create a work following the style of the sought-after Hellenistic beauty. The small **Bust of Paul V** completed now with its original plinth, is considered to be the first official work given to the young sculptor, around 1617, in honour of the Pontiff of the House of the Borghese, who always kept marble in his study. The **Aeneas and Anchise**, the first of the four famous Borghese groups, probably conceived for a different setting - is still tied to the paternal style where the use of the drill to scoop out deep areas of shadow is typical.

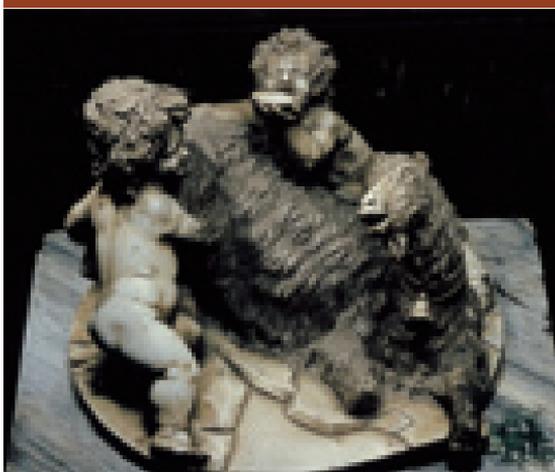
In the **Pluto and Proserpine** already completed by the summer of 1622 and transferred the year after, as a gift, to the magnificent residence of Cardinal Ludovisi, the attempt to represent the force generated by the violent twisting of the bodies is expressed in a rapid sequence of images. To the rapacious gesture of the god of the infernal regions echo the atrocious barking of Cerberus and the lost glance of the young girl, indicated by a tear and the waves of the long locks of hair. If the search for balance reaches its highest emotional intensity in the heroic gesture of the **David**, contained by force in the plinth where the arms are carefully placed, a feverish sensuality permeates the last work of the series.

The **Apollo and Daphne**, in which the metamorphosis



Apollo and Daphne

The little goat Amaltea





The Kidnapping of Proserpine



Truth

of the nymph narrated by Ovid becomes a useful pretext to show off, in the vegetable details, the virtuosity of the collaborator, Giuliano Finelli, and to drum the moralistic message engraved into the plate on the plinth into the watcher.

In the **Bust of Cardinal Scipione Borghese**, commissioned by Urban VIII in the summer of 1632, the canons of the portrait "in movement" already appear coded. The effigy is imposed as a living thing, palpitating, no longer isolated in a rigid conventional pose. The second version, completely identical to the first, was sculptured from behind screens in fifteen nights or, according to the son Domenico, in only three days, to remedy a defect in the marble still visible along the forehead. Compared to the paintings with the same plastic strength and the acute psychological vision evoked by the dense chromatic paste and in the close-up of the **Self-portrait of the young man**, in which the hypnotic glance of the artist betrays a subtle restlessness which can still be seen in the later **Self-portrait** which seems to be united to that of his lover, Costanza Bonarelli.

In the **Portrait of a Young Girl**, the colour takes on a particularly luminous chromatic tonality. The **Truth** was never part of the collection, but was bought in 1924 by his heirs, to

whom it was left in a will. In Bernini's intentions, Winged Time who lifts the drape to reveal the nude allegory with the sun in her hand, should have appeared as an eloquent



Monument to Louis XIV, sketch

reply to the violent accusations aimed at the sculptor after the failure of the Vatican campaniles project (1646). Even if truth always triumphs - he himself had commented with bitter irony - it sometimes arrives late!

In the sketch fixed in 1669, the project for a **Monument to Louis XIV** which, illustrated the monarch during his French stay was carried out a few years later. The equestrian image, inspired by the Vatican Constantine in the heroic dress of defender of Christianity, symbolises, in reality, the ascent of Virtue, represented by the rocky plinth.

Galleria Borghese, piazzale del Museo Borghese, 5 - 00197 Roma
Phone 06 32.810 • 199 75.75.10
 • www.galleriaborghese.it • info@galleriaborghese.it.

Times of opening: every day except Mondays, 1st January and the 25th December from 9 am to 7 pm. The ticket-office closed before 1 hour.

Entrance: complete € 8,50, reduced € 5,25, free for under 18's and over 65's; € 2,00 for booking.

Services: The museum has special access facilities for handicapped people.

The museum, with entrance very two hours, is by limited numbers; for bookings Tel 06 32810. There is a guided tour with art historians for each time slot. For bookings for guided tours in foreign languages and groups of a maximum of 25 people, Phone 06 8555952.

Santa Maria della Vittoria

The church was consecrated to the Virgin Mary in commemoration of the victory in the battle of the White Mountain near Prague (8th November, 1620). The interior, with a single nave and three chapels on each side, is decorated with a series of military motifs which inspired both the ornamental motifs of the sumptuous chancel with the wooden Bernini torch holders in the choir and the allegorical themes which embellish the later 18th century vault.

Between 1708 and 1711, the pillars of the nave were covered with precious jasper from Sicily, already used in the Cornaro altar and in the overlooking chapel which was completed at the end of the 1600s.

There are various works held in the church, including the St. Francis adoring the Madonna with Child by Domenichino.



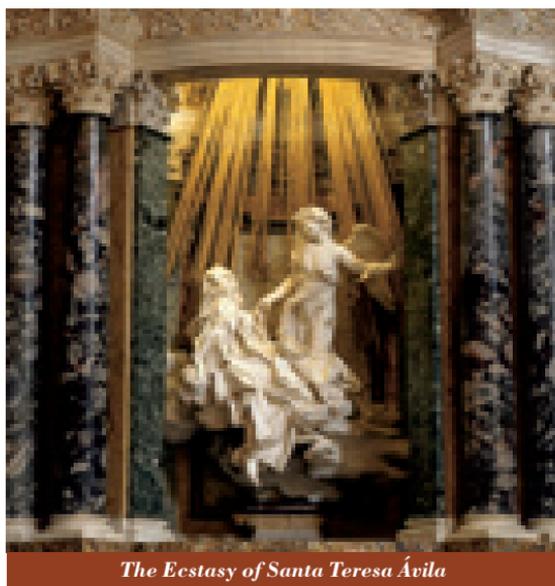
Façade



Interior

The Cornaro Chapel

is a typical example of a “well-composed” Bernini. It was commissioned by the Venetian Cardinal, Federico Cornaro, after his arrival in Roma in 1644. The works, completed between 1647 and 1651, modified the sober lines of the altar, encrusted with lapis lazuli and formed



The Ecstasy of Santa Teresa Ávila

of a exultation of precious marble and gilded stuccoes. At the centre of the entire plan there is the sculptured group with the **Ecstasy of St. Teresa of Ávila**, that is the moment of the mystic “reverberation of light” when the Spanish Carmelite nun tells of having seen “an angel on the left, very beautiful “pierce the heart with a long golden dart, and the point seemed to me to be on fire”. A beam of light coming from the opening cleverly hidden by the altar, illuminates the Carmelite saint while she slides lifeless from the soft bed of clouds, in front of the glances of the eight people of the Cornaro household (including the client) appearing in the side arches.

The chapel, a Bernini masterpiece, is still one of the most surprising representations of the Roman Baroque.

**Church of Santa Maria Della Vittoria, via XX Settembre 17
00187 Roma • Phone 06 42740571 • Fax 06 4825705**

Times of opening: Every day from 8.30 am to 12 am and from 3.30 pm to 6.15 pm.

Services: The church does not have a ramp for handicapped persons.

Santa Bibiana

The miraculous recovery of the body of the martyr on the 2nd March, 1624, obliged, in view of the Holy Year, the radical restoration financed by Urban VIII, who wanted to give the little church, which was then isolated by the urban setting, a new façade. In the well-constructed architectonic elevation with projecting central body, three-arched porch and deep upper gallery, Bernini supplied an original interpretation of the ancient buildings of early Christian worship. The altarpieces of the saints Demetria and Dafrosa and the frescoes in the church are by the Florentine, Agostino Ciampelli, and the younger Pietro da Cortona. The church was consecrated after the transfer of the reliquaries on the 14th November, 1626.



The statue of **Santa Bibiana** was commissioned by Urban VIII and sculptured for 600 scudi between 1624 and 1626. The slender figure in soft drapery which reminds us of the severe classic elegance, stands in the deep niche in the altar-aedicule, which was also designed by Bernini. The saint is depicted after having suffered martyrdom by whipping, and its creation repeats the virtuosity of the last Borghese groups, particularly in the symbolical laurel branches on the plinth which sources attribute to the exceptional expertise of Finelli.

Santa Bibiana

Church of Santa Bibiana, via G. Giolitti, 154
00185 Roma • Phone 06 4465235 • Fax 06 4465235
www.santabibiana@tiscalinet.it

Times of opening: Every day from 7.30 am to 11 am and from 5 pm to 7.30 pm.

Services: The church does not have a ramp for handicapped persons.

Piazza Barberini

The **Triton Fountain** is in the centre of the famous Piazza Barberini which, announced on the 9th September, 1642, formed the main item of urban modernisation of the older "Piazza Grimana", the vast area at the top of the residential area (called "Head of the Houses"), dominated by the sumptuous home which, Bernini himself, had shortly before completed for the Barberini's on the model of the "Sun Palace". The "Singing Triton" sits on the enormous shell, in the centre of the fountain, to play the bugle which through a strange quirk of nature, emits a roaring jet of water, symbol of prosperity, instead of a shrill note.

The **Fontana delle Api** [fountain of the bees], used as a water trough for horses on the corner of Via Sistina, was inaugurated in 1644 shortly before the death of the Pontiff. Dismantled in 1865 and arbitrarily re-assembled at the beginning of Via Veneto in an isolated position using the only surviving item (the central part of the shell with one of the three bees), was inaugurated in January, 1916.



The Triton Fountain

Barberini Palace



Barberini Palace

Built in the park of Cardinal Pio da Carpi, the palace was planned by Carlo Maderno after ownership passed to Francesco Barberini in 1625. Planned as a residence for the papal family, the building was provided with splendid gardens, making a true and proper town house. The later works by Bernini saw the construction of the central saloon (decorated with the famous fresco by Pietro da Cortona), of the gallery with porch below and the great staircase with squared stairwell. The design of the windows of the central part and the plan for the great winding staircase can be attributed to Francesco Borromini. Bought by the State in 1949, the palace holds the National Gallery of Classic Art that, set up in 1895 and recently inaugurated, collects works dating from the 12th to the 18th Centuries, belonging to noble families (Torlonia, Barberini, Chigi, Sciarra, etc.)

**National Gallery of Classic Art, via Barberini, 18 • 00184 Roma
Phone 06 4814591 • Fax 06 32651329 • info@galleriaborghese.it
www.galleriaborghese.it/barberini/it**

Times of opening: Every day except Mondays, 1st January and 25th December, from 8.30 am to 7 pm.

Entrance: complete € 5,00, reduced € 2,50, free of charge for under 18's and over 65's

Services: The museum has special access facilities for handicapped people.

For bookings of guided tours with art historians in foreign languages and for groups of a maximum of 25 people, Phone 06 8555952 (€ 80 in Italian, € 104 in a foreign language)

The home of the **National Gallery of Classic Art** is to be found in via delle Quattro Fontane in the magnificent palace of the Barberini family. Here can be seen the **Bust of Antonio Barberini**, belonging to the early period of our artist as the rigid outline of the mantle by the classic portraits shows, while the hand of Finelli can be recognised in the refined virtuosity of the face. It was commissioned by the brother of Urban VIII, Carlo Barberini, for the funeral monument erected in the church of the Florentines in commemoration of the murder, in 1559, of the great-uncle; exile in Roma among the opposers of the Medici's power; the bust became part of the family portraits commissioned by the Pontiff.

In the **Bust of Urban VIII**, as in the portrait of Scipione Borghese, both commissioned in 1632, the eloquent expression of the face of the illustrious friend of Bernini reveals tones of unusual intimacy, completely lacking any encumbrance of officialdom. The later bust of the Pontiff is, almost certainly, an unsigned work even if it comes from a lost Bernini prototype.

Two greatly prized canvasses demonstrate his contemporary interest in painting. As in the Borghese sculpture group, also in the **David with Goliath's head**, could conceal a youthful self-portrait, painted around 1625. The **Portrait of Urban VIII** is noteworthy, it is recognised as a splendid autograph datable to around 1632. In the **Bust of Clement X**, the ritual blessing was to appear even more solemn in the scenic setting in the niche, crowned by the monumental drape in stucco drawn up for the Salon of the Library in the Altieri al Gesù palace.



David with Goliath's head

Sant'Andrea al Quirinale

It was Bernini himself who confessed to his son: "I feel some special pleasure in this one work". The project for the church of the Jesuit novitiate financed by the Pamphilj and begun in 1658 is, in fact, one of the most representative examples of Roman Baroque.



Façade

*Dome*

Outside the façade of the building is semicircular and characterised by the projecting entrance which meets it. Inside, the scenic placing of the high altar is emphasised by monumental columns in marble. The light that penetrates from the little dome alludes to the divine presence through the illumination of the large caisson vaulting. After the martyrdom, depicted as a spectacular event in the altar-piece of the high altar, the apostle, too, poised on the pediment has reached the beatitude of heaven populated by pale figures in stucco in a rare balance that comes with the completion of the chapels entrusted to the faithful Matthis De' Rossi.

The plan of the church is oval; around it there are five altars and four passing rooms. On the altars there are some important paintings by baroque artists, including Giovan Battista Gaulli and Giacinto Brandi.

*High altar*

**Church of Sant'Andrea al Quirinale, Via del Quirinale, 29
00186 Roma • Phone 06 4893187**

Times of opening: Every day except Tuesdays from 8 am to 12 am and from 4 pm to 7 pm.

Services: The museum has special access facilities for handicapped people.

Sant'Andrea delle Fratte

The church is called "delle fratte" because, during the Middle Ages, it was located outside the residential area. After having been, during the Middle Ages, the headquarters of the Scots, the church was given by Pope Sixtus V (1585), to the Minimum Brothers of St. Francis of Paola. Rebuilt at the beginning of the 1600s through the interest of the Marquis Paolo Del Bufalo, based on the plans by Gaspare Guerra, the church has a taste of the late 1500s. The interior has a single nave with barrel vaulting and three chapels on each side. There are also two of the famous marble angels by Bernini for the St. Angelo bridge (regarded by Clement XI as too fine to be left exposed to the elements, remained in the artist's studio and were donated by the nephew in 1729). The chapel of St. Francis of Paola is also very beautiful; it was built in 1726 by Filippo Barigioni. The Stations of the Cross created by various Italian and foreign artists tied to the ring of the Nazarenes who frequented the area at the beginning of the 1800s, can also be seen.



Interior

The **Angel of the Cross** and the **Angel with the Crown of Thorns**,

originally destined to decorate the Sant'Angelo bridge were replaced by copies ordered by Clement IX to safeguard the precious marbles from the elements. In 1729, the originals – which rumour had it that they were to be transported to Pistoia, hometown of the Pontiff – were in the nearby Bernini Palace when the nephew of the sculptor donated them to the altar of



Angel

St. Francis of Paola, in their parish church. The fall of one of the two angels during transport broke a wing. In the project of 1667, perhaps inspired by the splendid display on the bridge in honour of Charles V, the spectacular celestial procession along the way to the Vatican basilica was repeated to show the pilgrims the reliquaries of the Passion. The work was completed on November 8th, 1671 with the intervention of the most faithful of Bernini's students.

The Church of Sant'Andrea delle Fratte, Via S. Andrea delle Fratte, 1 • 00186 Roma • Phone 06 6793191 • Fax 06 6780752

Times of opening: every day from 6.30 am to 12.30 am and from 4 pm to 7 pm; Saturdays and Sundays from 6.30 am to 12.30 am and from 4 pm to 7 pm.

Services: The museum has special access facilities for handicapped people

Piazza di Spagna

One of the most famous squares in Rome, it gets its name from the Spanish Palace, headquarters of the first European embassies established in the city. Opposite is the famous column, at the top of which is the statue of the Immaculate Conception crowned with flowers by the Pope every year on the 8th October. To one side is the Propaganda Fide palace, planned by Francesco Borromini. The arrangement of the square was concluded in 1700s with the construction of the beautiful steps leading up to the church of Trinità dei Monti. At the foot of the steps is the famous fountain by Pietro and Gianlorenzo Bernini called the Barcaccia from its special shape resembling a partly submerged boat.



The Barcaccia

The **Damned Soul** and the **Blessed Soul** came from the **Building of the Spanish Embassy** after having been in the church of St. Maria of Monserat, and even before, in the church of San Giacomo degli Spagnoli. Even if their true destination has never been clear, or the hypothesis of a location in the Montoya funeral monument never confirmed, it is probable that Maffeo Barberini commissioned Bernini to make the two physiognomic studies.



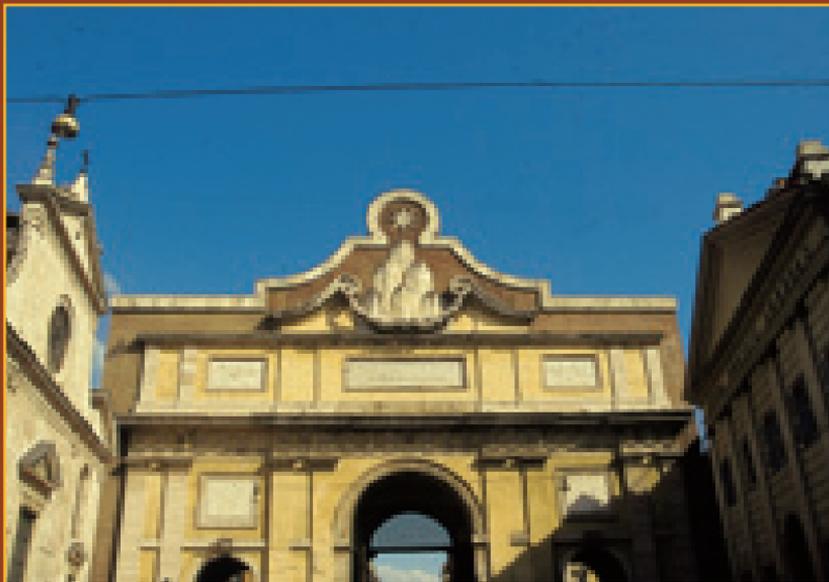
Damned soul

Porta del Popolo

(the People's Gate)

The original external structure of the **Porta del Popolo** dating back to 1561, was completed by Bernini with the elegant coping decorated with Chigi heraldic motifs (partly eliminated) carried out at the same time as the restorations to the nearby Augustinian church. The pair of statues of the saints Peter and Paul, originally destined to go to Ostia Basilica, remained in the inter-columns of the external façade until 1980 (they are now in the Roma Museum).

A tablet in the attic commemorates the happy entrance on the 23rd December, 1655, of the ex-queen Christina of Sweden. The large square, the result of later works by Valadier, penetrates into the town's structure creating, to the sides of the twin churches of Santa Maria of Montesanto and Santa Maria dei Miracoli, the so-called "trident" formed by Via del Babuino, Via del Corso and Via di Ripetta.



Porta del Popolo

Santa Maria del Popolo

The same cardinal Chigi who commissioned the completion of the family chapel, erected on the designs of Raphael shortly after being elected Pope, also gave the work of restoring of the entire church of **Santa Maria del Popolo** to Bernini. The statue of the young **Daniel** praying wrapped in drapery and marked by a violent twist and certainly inspired by examples of ancient sculpture was added to the statues of Elijah and Jonah.

The exceptional expressive liveliness of the **Abacuc and the Angel**; already given to Algardi and located on the right of the altar in November 1661; is caught at the border of the niche in a gesture of impertinence of the heavenly messenger who is tugging a lock of the prophet's hair.

Bernini's hand can be seen in the singular model of the hanging **Lamp** with a pair of flying cherubs, and in the design of the large torch holders. The series of eight pairs of **Saints** and **Martyrs** to the sides of the windows of the nave, the marble Angels on the altars in the transept and the scenic design of the monumental **Organ** decorated with the heraldic oak of the Chigi's however, belong to his students. The whole completing the extraordinary work by Bernini in the church.



Abacuc and the Angel



Hanging Lamp

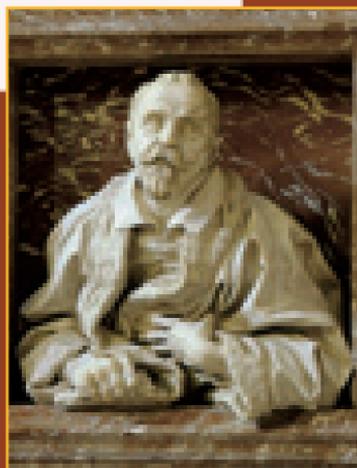
**Church of Santa Maria del Popolo, piazza del Popolo, 12
00187 Roma • Phone 06 3610836 • Fax 06 3203155**

Times of opening: ferials from 7 am to 12 am and from 4 pm to 7 pm;
festives from 8 am to 1,30 pm and 4.30 pm to 7.30 pm.

Services: The museum does not have special access facilities for
handicapped people

San Lorenzo in Lucina

The ancient titulus completely rebuilt during the first half of the 1600s through the initiative of the Regular Minor Clerics of St. Francesco Caracciolo, was completed between 1650 and 1652 following the plans of Cosimo Fanzago. Few works of the ornate baroque style are left as they were for the most part eliminated in the 1800s. Those remaining include the crucifixion by Reni on the high altar. In the church, which holds a precious 13th century Easter candelabrum, it is still possible to admire the elegant 18th century baptistery.



Bust of Gabriele Fonseca

A project for the decoration of the chapel of the Annunciation, also called the **Fonseca Chapel**, must have already been in course when, on the 14th April 1661, the altar was given to the Portuguese doctor Gabriele Fonseca, the archiater to Pope Innocent X, noted for having introduced the use of quinine. The theme of the altarpiece of Gimignani supported by angels in flight on a carpet of clouds (partly changed) is a typical invention of Bernini's, also used in other contemporary designs. The **Bust of Gabriele Fonseca**, completed perhaps before 1664, is caught, in complete harmony with the surrounding space, in an attitude of great meditation.

Church of San Lorenzo in Lucina, via in Lucina, 16/a
00186 Roma • Phone 06 6871494 • Fax 06 68199122 •
e-mail: slorenzoinlucina@tin.it

Times of opening: every day from 9 am to 12 am and from 4,30 pm to 8 pm

Services: The museum has special access facilities for handicapped people

In the Campidoglio (the Capitol)

The decision to erect the **Statue of Carlo Barberini** in the Campidoglio (the Captains Salon) was followed by splendid rites in the nearby church of Santa Maria in Aracœli, the setting for a monumental catafalque by Bernini. For the same church, on the interior wall of the façade, the sculptor designed the splendid **Funeral Memorial** in

1633 in which, under that of the reigning Pontiff, the ecclesia joins with a Virtue to honour the illustrious family name. A similar sign of gratitude was expressed by the city on the 13th October, 1635, ordering the erection of the **Statue of Urban VIII** (Salon of the Horatii and Curiatii) a real prototype of its order, completed in '40.

The **Head of Medusa**, may have been commissioned by a member of the Senese family in collaboration with the Barberini's maybe the cardinal Alessandro who died in Rome in 1657.



The Head of Medusa

Capitoline Art Gallery • Piazza del Campidoglio • 00186 Roma
Phone 06 67102475 • Fax 06 6785488 • www.museicapitolini.org
info.museicapitolini@comune.roma.it

Times of opening: every day except Monday, 25th December, the 1st January and 1 May from 9 am to 8 pm.

Entrance: complete € 6,20; free of charge for under 18's and over 65's; singol prenotation € 1,50, school € 6,00, groups € 25,00; € 3,50 free itineraries.

Santa Maria Sopra Minerva

The name of the Dominican church erected in the area which was at one time reserved for Egyptian worship, the Iseum has always been associated with the nearby temple of Minerva Chalcidica. The interior houses exceptional works from the end of the 13th century to the 19th century, when the building underwent a radical restoration. Besides the superb cycle of frescoes by Filippino Lippi, the funeral monuments of five Pontiffs from Leo X to Benedict XIII are important. The 1600s are well represented by the sculptures in the Aldobrandini Chapel and a famous work by Bernini. Catherine of Siena, patron saint of Italy and co-patron saint of Europe; and the Dominican painter, Fra Angelico are buried in the church.



Façade of the church of Santa Maria Sopra Minerva.



Funeral Memorial of Sister Maria Raggi

In the **Funeral Memorial of Sister Maria Raggi**, Bernini codified one of the most exalting images of Roman Baroque, elaborating on the motif of the drapery already adopted previously. Commissioned in honour of Cardinal Ottaviano Raggi's bequest after the election of his nephew in 1647. It remembers the Dominican tertiary for whom a process of beatification was in progress. The illustrious nun, who died in Roma in 1600, is depicted in the bronze clypeus supported by a pair of cherubs. The match between polychroma marble and the metal items with sparkling gilding is quite distinctive. They include the cardinal's emblem opposite the now missing one of Tommaso Raggi, the person responsible for the completion of the work.

**Church of Santa Maria Sopra Minerva, 42
00186 Roma • Phone 06 6793926 • Fax 06 6990672**

Times of opening: from monday to saturday from 7 am to 7 pm. On sunday from 8 am to 12 am.

Services: The church has special access facilities for handicapped people

Piazza Navona

The square occupies the arena of the ancient Domitian Stadium, erected by the emperor around 86 AD., as home for the games in honour of Jupiter Capitoline. More than 30,000 spectators could be accommodated in the tiers which extended to where, today, the palaces and the 18th century church reconstructed by the Pamphilij in honour of the martyr St. Agnes (called "In Agony") stand.

The zone was the site of a lively market, a privileged place for the Carnival fun fairs and for the summer "flooding", an occasion for enjoyment following the example of the ancient *naumachia*, symbolising the Nile's gifts.



*Fontana dei Fiumi
(The Fountain of the Rivers)*

Already partly started by Bernini, the project for a monumental fountain was approved on the 10th July, 1648. The construction of the fountain of the rivers, nevertheless, was designed by Gian Lorenzo Bernini and the work carried out between 1650 and 1651 by his students (Baratta, Raggi, Fancelli and by Poussin from Lorraine) to whom the allegories of the rivers are due: the River Plate, The Danube, the Nile (the face of which is hidden since its springs were not then

known) and the Ganges. Next to the splendid creation, inaugurated in June 1651 and revived by gilding and polychromatic retouches to the landscape is the 16th century Fontana del Moro, completed by Bernini in January, 1655.



An old print of Piazza Navona.

Santa Maria di Monserrato



Façade

Church of the Spanish, it was dedicated to the worship of the Virgin of the famous Sanctuary of Montserrat in Catalonia (referred to in the 18th century relief on the exterior portal) when, in 1518, it was decided to erect the present building which was completed later, between 1673 and 1675. In 1822, after restoration work, several precious works of art were transferred here; including the St. Giacomo Maggiore by Sansovino and coming from the church of the same name in Piazza Navona, given over to the French.

The **Bust of Monsignor Pedro de Foix Montoya** in the monument to Orazio Torriani, previously in the church of San Giacomo degli Spagnoli, was transferred, at the end of the 19th century, to a room in the church of Santa Maria di Monserrato. In the lines of the vault, carved around 1622, Bernini succeeded in rendering an image of pulsating vitality, so impressive as to cause in one of those present, according to the witty anecdote told by the sculptor himself, to say "This is Montoya petrified!".



Bust of Monsignor Pedro de Foix Montoya.

Church of Santa Maria di Monserrato, Via Giulia, 151
00186 Roma • Phone 06 6865865 • 06 6889651 • Fax 06 688965710

Times of opening: Saturday from 5 pm to 7pm; Sunday from 10 to 1pm and from 5 pm to 7 pm. The other day only for booking.

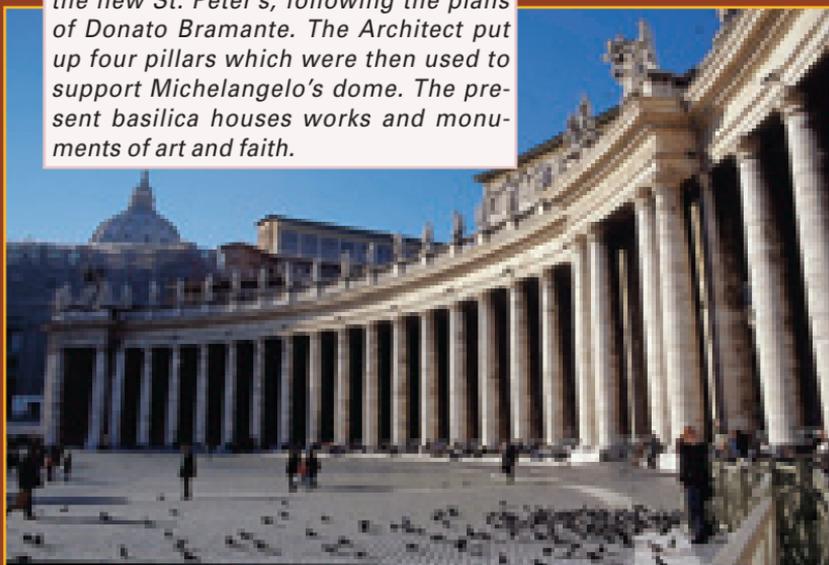
Services: The church has special access facilities for handicapped people.

San Pietro

The urban order of the square, decorated by the famous obelisk in 1586, became fundamental to the image of the most holy place in Christianity through the interest of Alexander VII. With the **Bernini Colonnade**, conceived at first in a trapezoid shape and then, on 17th March, 1657, in the present oval shape, completed in 1659. Even the Maderno façade (now in the original colours that emerged from the restorations) acquired a more solemn aspect. With the laying out of the St. Agnes in September, 1662, the sculptural ornamentation began – a formidable parade of 140 statues of martyrs, Pontiffs and founders of religious orders – the straight arms were completed between 1701 and 1704. On the death of the Pontiff, the third arm, at the end of the present Via della Conciliazione (a result of

Peter was martyred on Vatican Hill. A memorial to the first Pope was soon built; Constantine, in the 4th century built a basilica with 5 aisles over the venerated tomb. In 1503, after centuries of attempts at restoration, Pope Julius II decided to destroy and rebuild the new St. Peter's, following the plans of Donato Bramante. The Architect put up four pillars which were then used to support Michelangelo's dome. The present basilica houses works and monuments of art and faith.

the demolition of the "spina di borgo") was never built, as opposed to the pair of fountains, the last of which was completed in June 1677.





Canopy

On the election of Urban VIII in 1623, Bernini got his first great public commission, the **Canopy**, a monumental building designed to mark the burial place of St. Peter. Inspired by ephemeral displays which, in the basilica itself, he would have the chance to set up for the sumptuous canonisation ceremonies. The first plan, which offered a simpler cover, being abandoned, the dolphin's back structure was adopted. It was held up by four colossal spiral columns, coming from those in the Constantine presbytery partly re-used in the surrounding **Galleries of Reliquaries** (1628-41). Begun in July, 1624, the works were finished in 1633, exactly four years after the inauguration of the bronze columns for which the beams of the pronaos of the Pantheon were sacrificed together with the enormous sum of 80,000 scudos! The colossal statue of **San Longino** in one of the pillars of the dome commemorates not only the relics, in this case the Holy lance of the Crucifixion – but takes on a wider meaning in the grandil-



St. Peter's Chair

loquent gesture that amplifies the ascensional dynamism of the canopy.

The project for the **Funeral Monument to Urban VI** (1627 – 28) was begun at almost the same time. It was inserted into a niche in the gallery right opposite the 16th century tomb of Paul III, a model which was moved away from for several completely baroque innovations. The Charity (whose breasts were covered by drapery in the late 1600s as was the

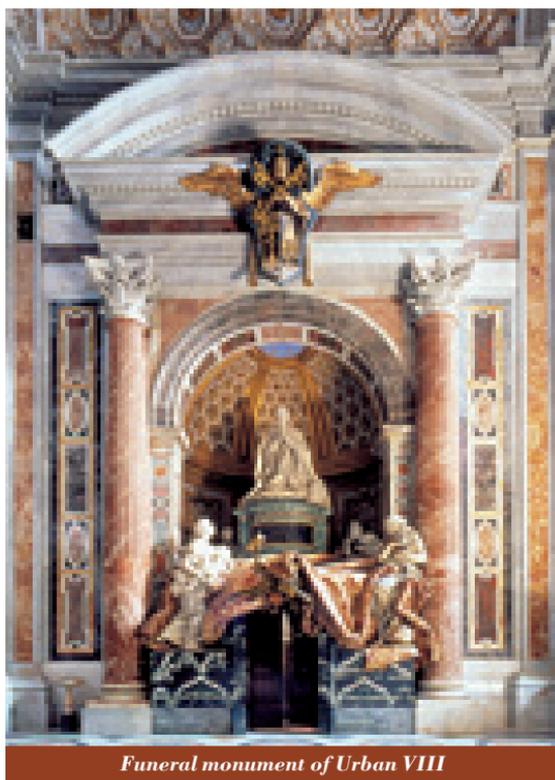
Virtue in the later monument to Alexander VII) came from marble roughly hewn in 1634. It was flanked by Justice finished around 1644. The splendid work, crowned by the statue of the Pontiff giving the blessing, was inaugurated on 9th February, 1647.

At the same time, Bernini was given other projects tied to the exaltation of the power of the Church: the relief of the **Pasce oves meas** (1633 – 44) in the atrium to the basilica and, especially, the **Monument to Matilde di Canossa**, completed in 1637 with help from others. The series of marble clypeus's with Busts of Martyr Pontiffs, presented with the heraldic dove are due to the large team of students at the beginning of the Pamphilj pontificate. The ornamental motif is also to be seen in the pillars of the nave together with the stucco Virtues in the spires of the

arches (1647-49).

Even more important are the commissions obtained from Alexander VII, impatient to submit his majestic plans, beginning with the urban renewal of the square to Bernini. The **Chair of St. Peter** is suggested as the ideal, scenic conclusion of the interior space, a problem already confronted with success in the bold addition of the architectonic effect of the canopy.

In the year before the inauguration, 17th January, 1666, the bronze case with refined floral decorations by Schor, also author of the paintings on the original glass (replaced in 1911), was made. The two singular architectonic arrangements are closely connected to the project of the colonnade, strongly conditioned to the limited availability of space inside the Apostolic Palaces. With the addition of a scenic drape in stucco held up by two cherubs, it was possible to join two rooms and enlarge the **Sala Regia**, at last reachable through the bold perspective deception of the **Regia Staircase** (1663-66), called by the designer himself an operation that "had I found it written by someone else, I wouldn't have believed it". The colossal sculptural group of the **Vision of Constantine** in the atrium is equally unique. It had already been designed for the



Funeral monument of Urban VIII



Funeral Monument of Urban VIII, detail

interior of the basilica in 1654, but completed in 1670. The same feverish exaltation, subject of strong criticism that excites the first Christian emperor at the sight of the cross permeates the stucco drape, creating an image so enchanting as to be repeated some centuries later at the other end of the portico.

In the **Funeral Monument of Alexander VII**, the same drape, held up by

a skeleton, discloses the deception of a door which really leads outside the basilica. Above it there was a fresco. Delayed for a long time, the project came into being with the election of Clement X through the interests of Cardinal Flavio Chigi, nephew of the dead Pontiff. Depicted in the statue genuflecting, in 1678 there was already a procession of Virtues including Charity and Truth. The last work by Bernini coincided with the Jubilee of 1675, the year in which he finally completed the project for the **Altar of the Holy Sacrament**, dominated by the precious ciborium covered in lapis lazuli towards which the pair of Angels in adoration converge, cast in bronze between 1673 and '74.

Basilica of St. Peter • Piazza San Pietro • 00193 Vatican City
Phone 06 69883462 (St. Peter's Building); **06 69885435**
 (Parochial Office); **06 69883712** (Sacristy)

Times of opening: *Basilica:* winter from 7 am to 6 pm; summer from 7 am to 7 pm. *Vatican Grottoes:* winter from 7 am to 5 pm; summer from 7 am to 6 pm. *Dome:* winter from 8 am to 5 pm; summer from 8 am to 6 pm. *Historic Museum of St. Peter's Treasure:* winter from 9 am to 5.30 pm; summer from 9 am to 6.30 pm.

Services: The basilica has special access facilities for handicapped people.

San Francesco a Ripa

It was erected over the church of St. Biagio "de Hospitale", where St. Francis of Assisi found hospitality (of whom there is an ancient image). The reconstruction begun at the beginning of the 17th century was completed first with Matthia De' Rossi (1681–85) then up to 1687 with Fontana. The 18th century wooden furnishings in the sacristy and in the ex-cella of St. Francis are rare.



Façade

After the beatification, in 1671, of the Franciscan tertiary, **Ludovica Albertoni** (died in the convent in 1533), Angelo Paluzzi degli Albertoni undertook to renovate the decoration in the family chapel. The project was given to Bernini, forced to work without payment in exchange for the pardon for the brother involved in a scandal. When, in 1701, the wooden drape – lifted to bring to light the sarcophagus - was replaced by Montauto alabaster, the original illumination was also changed



Monument of Ludovica Albertoni

by blocking up a window. According to a recent hypothesis, the mystery of the Immaculate Conception was hidden in the statue.

Church of San Francesco a Ripa, Piazza S. Francesco d'Assisi, 88 00153 Rome • Phone 06 5819020 • Fax 06 5881331

Times of opening: every day from 7 am to 12 am and from 4 pm to 7 pm.

Services: The church has special access facilities for handicapped people

Gianlorenzo Bernini

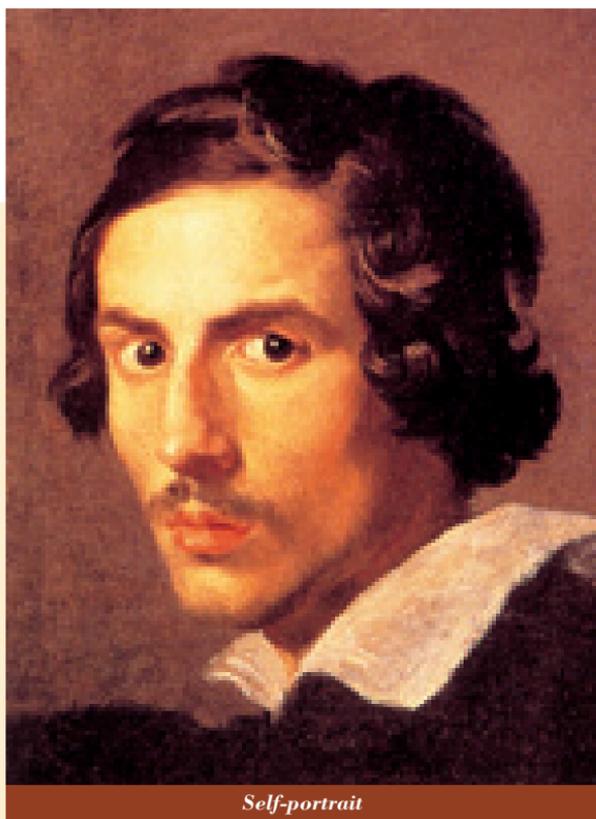
The life of the artist

Gian Lorenzo Bernini was born in Naples on the 7th December, 1598, the city where his father had only just moved to with his wife, the Neapolitan, Angelica Galante, to work on the building site for the Charterhouse of St. Martin's. When he returned to Roma, he took part in the works begun by Paul V in Santa Maria Maggiore, gaining the protection of cardinal Scipione Borghese and the chance to show off the precocious talent of his son. An important anecdote attributes cardinal Maffeo Barberini (the future pope Urban VIII) with the phrase aimed at Pietro Bernini "Be careful. This lad will overtake you a will without doubt be more able than his teacher".

Fascinated by the examples of old sculptures, from which he got the inspiration for the Borghese groups, when cardinal Scipione suggested that he might complete his Hermaphrodite (now in the Louvre) he didn't hesitate in adding the silky softness of a marble mattress to the perturbing sensuality of the statue.

In 1622, he was ready to try a personal work on the Ares (or Achilles) Ludovisi (now in the Altemps Palace), especially in the feral grimace of the monster on the hilt of the sword. Having gained the Cross of the Order of Christ in 1621 for having done the *Portrait of Gregory XV*, his fame as a new Michelangelo brought him, in the Barberini Pontificate, a long series of official commissions. With his ubiquity he would exercise a strict dictatorship over artists such as Sacchi, Finelli or Borromini dragging the clients into mad expenses (the duke of Modena was disposed to spend 3,000 scudi) and his friends into exultant criticisms. The poet, Fulvio Testi, had called him "a man to make people go mad". A lovable egocentric, a character "all fire" who, in his private life, loved to be "Patron of the World", an intolerant lover capable of arming hired assassins against the bewitching Costanza Bonarelli suspected of unfaithfulness.

Successor to Maderno as the architect of St. Paul's and, on the death of his father, Architect of the Acqua Vergine, his ascent suffered a brusque halt after the inquiry on the presumed irregularity in the erection of the Vatican Campaniles (1645-6) which



Self-portrait

caused his temporary dismissal.

Reinstated by Innocent X, he was to reach the peak of his career with the ascension of Alexander VII and the Chigi's, forced to allow a brief absence of the artist (April – October, 1665) to placate the urgent requests of Louis XIV. Even exciting admiration at Versailles, the fame of the artist – preceded by the superb *Portrait of Cardinal Richelieu* – would cause a climate of diffidence in academic spheres that would wreck all his expectations, including the grand project for the Louvre.

In Roma, apart from the strong satires that had compared his *Constantine* to a monkey on a camel, other successes awaited him and the kindly protection of personages such as father Oliva and Christina of Sweden, who, the by now old Bernini gave the *Bust of Salvatore* to. Among the many children he had by Caterina Tezio, Paolo Valentino would become a sculptor and Domenico, the author of the famous biography of his father, published in Roma in 1713.

The main works of Bernini in the great museums of the world.

- **Hamburg**, Kunsthalle
Bust of cardinal Alexander Damasceni-Peretti Montalto
- **Edinburgh**, National Gallery of Scotland
Busto of Monsignor Carlo Antonio dal Pozzo
- **Florence**, Uffizi Gallery
St. Laurence on the grid
- **Florence**, Uffizi Gallery
Self Portrait (oil on canvass)
- **Florence**, Bargello National Museum
Bust of Costanza Bonarelli
- **London**, National Gallery
Saints Andrew and Thomas (oil on canvas)
- **London**, Victoria and Albert Museum
Bust of Thomas Baker
- **Madrid**, Thyssen Bornemisza Museum
St. Sebastian
- **Modena**, Estense Gallery
Bust of Francesco I d'Este
- **Paris**, Louvre Museum
Bust of Cardinal Richelieu
- **Spoletto**, Cathedral
Bust of Urban VIII (bronze)
- **Toronto**, Art Gallery of Ontario
Bust of Gregory XV
- **Versailles**, Castle
Bust of Louis XIV
- **Washington**, National Gallery of Art
Bust of Monsignor Francesco Barberini