The Site of Rome
Studies in the Art and Topography of Rome 1400–1750
Edited by David R. Marshall
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_Melbourne Art Journal 13_

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Cover: Giovanni Paolo Panini, Capriccio of Roman Ruins with a Sibyl Preaching, 1740s. Private collection.

First Frontispiece: Claude Lorrain, Landscape with the Marriage of Isaac and Rebecca, 1648, detail. Oil on canvas, 152.5 x 200.6 cm. London, National Gallery, NG 12. (© The National Gallery, London 2013.)

Second Frontispiece: Giovanni Battista Cingolani dalla Pergola, Topografia geometrica dell’Agro Romano: overo la misura piana, e quantita di tutte le tenute, e casali della campagna di Roma con le città terre, e castelli confinanti ..., Rome, 1704, detail. (British School at Rome Library.)
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Introduction

This volume, number 13 in the Melbourne Art Journal series, brings together nine scholars who each explore an aspect of the art and architecture of Rome situated within the topography—or map—of Rome in the Renaissance and Early Modern periods. These are studies of sight and site: about how the appearance of different regions or aspects of the city intersect with complex systems of political, economic, social and artistic institutions and customs. Beginning with the marble slabs of the fish market, and ending with the elegant facades of its eighteenth-century churches, the topography of Rome is explored through time and space.

In the first chapter Julie Rowe explores the functioning of the medieval fish market at S. Angelo in Pescheria, an area dominated by the ruins of the Portico of Octavia. It is a site that was a nodal point on the medieval road networks, and close to the principal artery of Rome, the Tiber River. A different road system is explored by Joan Barclay Lloyd: the stretch of one of the Roman Consular roads, the Via Appia, between the Servian and Aurelian walls. Here inscriptions, place names, ruins (such as the Baths of Caracalla), medieval monasteries (such as S. Sisto) and churches (including S. Cesareo and SS. Nereo ed Achilleo, restored during the Counter-Reformation) are set in a green and spacious valley, the legacy of the nineteenth-century vision of an archaeological park.

Louis Cellauro looks at the sixteenth-century cartographic recreation of the image of Rome as a whole, which oscillated between attempts to correlate early lists of the Antique regions with the reality of the Renaissance city, and the skilful use of the device of the bird's-eye view by artist-antiquarians like Pirro Ligorio to show what the whole of ancient Rome might have looked like. A more conceptual map of Rome is explored by Donato Esposito, who looks at the response of an artist who visited Rome—Sir Joshua Reynolds—not through his diaries, recollections or sketchbooks, but through those works in his extensive collection that are associated with many of the most famous works of Roman art of the Renaissance and Baroque periods.

Lisa Beaven, too, sees Rome through the eyes of an artist, but this time an artist who devoted his life to observing and recording the countryside around Rome and who used this data to create images of places that seemed both physically real and historically remote. She follows Claude Lorrain's favourite itinerary up the Tiber Valley north of Rome from the Porta del Popolo to the farmhouse of La Crescenza, asking what the conditions were actually like there during the seventeenth century, a time when environmental degradation was an acute issue. Also addressing the question of the relationship between the ideal and the real is David R. Marshall, who examines the tradition of the representation of antique columns, capitals and entablatures in architectural painting, arguing that artists began by employing sixteenth-century treatises describing the classical orders but learned to respond to real ruins, particularly the ruins in the Roman Forum, with the help of the visual tricks of scene painters.

The next chapters consider the way Roman sites were used. Arno Witte examines the structures and spaces of the Quirinal hill, the seat of papal secular power in the eighteenth century. He argues that the papal government was in many respects ahead of other European states in the innovation of political and bureaucratic structures, not lagging behind them as is usually supposed. Tommaso Manfredi looks at another of Rome's heights, the Pincio near the church of Trinità dei Monti above Piazza di Spagna, a site not of papal authority but of international diplomacy, where Maria Casimira, widow of John III Sobieski of Poland, and her sons performed lavish musical spectacles in the early eighteenth century. Manfredi shows how she reconfigured this area by the restoration of the Villa Torres (later Villa Malta) and the Palazzo Zuccari, including the construction of a bridge across the modern Via Sistina and the loggia of Palazzo Zuccari.

Finally, John Weretka addresses the question of how ecclesiastical institutions projected their presence in Rome by way of their church facades. Through an analysis of six church façades erected in the city of Rome in the 1720s and 30s, he argues that buildings of this period can be read as providing a lively commentary on one of the most persistent norms of architectural organisation in the Baroque church façade, the aedicule.

This volume is dedicated to Marchesa Alberta Serlupi Crescenzi, who has done so much to welcome foreign visitors to Rome.

David R. Marshall
Daylesford, January 2014
Abstracts and Biographies

Chapter 1

Julie Rowe
Rome’s Medieval Fish Market at S. Angelo in Pescheria

Rome’s main fish market was firmly established at the church of S. Angelo ‘in Pescheria’ (‘in the fish market’) by 1192. Fish was sold there in both wholesale and retail quantities. It was a good location close to the Tiber River and other city markets, and fish could be delivered there from Rome’s port in Trastevere and from the Campagna by way of the Tiber Island bridges. The site also connected directly to a major city thoroughfare for distribution purposes. A clear picture of how fish were sourced and how the market was organised and operated emerges from archival records. Key players were the canons of S. Angelo (in the retail market), the fishmongers’ guild (in the wholesale market) and the fishmongers (pescivendoli) whose involvement was spread across all facets of the market operations.

Julie Rowe submitted her doctoral thesis in Art History in the School of Humanities at the La Trobe University in December 2013. Her thesis uses Baccio Pontelli’s three Tiber views (c. 1493) as primary evidence for an investigation of Rome’s Tiber-bank neighbourhoods during the Middle Ages, in order to reconstruct their distinctive urban character.

Chapter 2

Joan Barclay Lloyd
Memory, Myth and Meaning in the Via Appia from Piazza di Porta Capena to Porta S. Sebastiano

This is a topographical and art historical study of the urban section of the Via Appia, which ran from the Servian to the Aurelian Walls, from modern Piazza di Porta Capena to the Porta S. Sebastiano (Porta Appia). Historical records, inscriptions, place names, monuments, ruins, churches and monasteries reflect the rich heritage of this part of Rome, from antiquity to the present. In the late nineteenth and early twentieth centuries this area became part of a vast archaeological park, which here focused on the ancient consular road and a series of ancient Roman buildings, such as the Baths of Caracalla. In the Middle Ages churches and convents, like the Dominican of ancient Roman buildings, such as the Baths of Caracalla. In the Middle Ages churches and convents, like the Dominican

Chapter 3

Louis Cellauro
Roma Antica Restored: The Renaissance Archaeological Plan

Images of ancient Rome, published from the mid sixteenth century onwards, constituted an important antiquarian phenomenon, which was representative of the general concern with ancient architecture and topography among architects, antiquarians, and humanist scholars. This chapter investigates Bartolomeo Marliani’s topographical map of 1544, the two maps of ancient Rome of the Neapolitan painter, architect, and antiquarian Pirro Ligorio (1553 and 1561), the map of the historian and antiquarian Onofrio Panvinio (1565), the small archaeological plan and the large bird’s-eye view of the French architect and antiquarian Etienne Dupérac (1573 and 1574), the map made by the engraver, draughtsman, and dealer in prints Mario Cartaro (1579), and the two images designed by the Milanese printmaker, painter, and poet Ambrogio Brambilla (1582 and 1589/90). These maps are of two different types, which correspond to two different approaches to the imaging of the ancient city. The first is the small archaeological plan representing such features as the seven hills, the geographic boundaries of the fourteen Augustan regions, and a few major ancient monuments. The second type was the large-scale panoramic bird’s-eye view of the fully reconstructed ancient city. Antiquarians, including Ligorio, Dupérac and Brambilla, often produced both types of maps, the first of which emphasised ancient topography, while the second presented an imaginative interpretation designed to stress the magnificence of the long-vanished Imperial capital and visualise its splendour and monumentality. Scholars have tended to conflate these two traditions of the representation of Roma Antica, and this chapter draws out the their differences in format and content.
Lisa Beaven is lecturer in Early Modern Art History in the School of Letters, Arts and Media at The University of Sydney. Her research interests are concentrated on seventeenth-century Italian art, patronage and collecting and she has published in journals including Burlington Magazine, Journal of the History of Collections, Master Drawings, Storia dell’Arte and (with Dagmar Eichberger) Art Bulletin, and in edited books including Possessions of a Cardinal: politics, piety, and art, 1450–1700 (University Park, PA, 2010) and Art and Identity in Early Modern Rome (Farnham, 2008). Her book, An Ardent Patron: Cardinal Camillo Massimo and his artistic and antiquarian circle: Claude Lorrain, Nicolas Poussin and Diego Vélazquez, was published by Paul Holberton Press, London and CEEH, Madrid, in 2010. Her current projects include a book on Claude Lorrain and the Roman Campagna, a research project (with Angela Ndalianis) funded by the Australian Research Council on the Baroque and Neo-Baroque, and a digital mapping project of the Roman Campagna in partnership with the British School at Rome.

Chapter 6
David R. Marshall
The Campo Vaccino: Order and the Fragment from Palladio to Piranesi

This chapter explores the relationship between the authority of the Cinquecento treatises on the orders (especially Vignola and Palladio) and the representation of Roman ruins in architectural painting and engraving from Viviano Codazzi (c.1604–70) to Piranesi (1720–78), by way of Niccolò Codazzi (1642–93), the Monogrammist GAE, Giovanni Ghisolfi (1623–83), Alberto Carlieri (1672–after 1720) and Giovanni Paolo Panini (1691–1765). It is argued that the conceptual foundations of architectural painting lay in the five orders, but these were undermined by a combination of naturalistic observation of actual ruins, especially the ruins of the Forum Romanum (then known as the Campo Vaccino) and scene-painters’ tricks designed to give the effect of ruinousness. Piranesi, it is argued, represents the point at which the naturalism of ruin-representation peaks, in parallel with a collapse of faith in the orders, causing Piranesi to seek new ways of composing the ruinous fragment.

David R. Marshall is Principal Fellow, School of Culture and Communication, the University of Melbourne and a member of the Australian Academy of the Humanities. He has published widely on seventeenth and eighteenth-century painting and architecture, and is the author of Viviano and Niccolò Codazzi and the Baroque Architectural Fantasy (1993) and articles in journals including Art Bulletin, Burlington Magazine, and Storia dell’arte. He has edited several collections, including ‘The Italians’ in Australia: Studies in Renaissance and Baroque Art (2004) and Art, Site and Spectacle: Studies in Early Modern Visual Culture (2007).
Chapter 7

Arno Witte

Architecture and Bureaucracy: The Quirinal as an Expression of Papal Absolutism

The Quirinal Palace, nowadays mostly regarded as the seat of Italy’s republican government, was built between the late sixteenth and late eighteenth century as the new seat of papal power. It started out as a summer retreat, but soon was provided with all the necessary spaces for official receptions, state meetings and ministerial offices. This continuing architectural expansion shows how a unified court located at the periphery of Rome, on the Vatican Hill, was transformed into an absolutist state apparatus situated in the centre of the expanding city, in a new and predominantly secular residence. The Quirinal palace therefore shows us how the papal government was in certain respects ahead of other European states in the innovation of political and bureaucratic structures, not lagging behind in comparison with France and other countries, as often has been suggested in historical studies.

Arnold Witte is Associate Professor in Cultural Policy at the University of Amsterdam. He studied art history at the Radboud University Nijmegen and wrote his PhD at the University of Amsterdam on the patronage of Cardinal Odoardo Farnese (1573–1626). He is the author of ‘The Artful Hermitage: the Palazzetto Farnese as the patronage of Cardinal Odoardo Farnese (1573–1626). He is the author of ‘The Artful Hermitage: the Palazzetto Farnese as a Counter–Reformation ‘diaeta’ (Rome, 2008) and he has published on Italian Baroque painters such as Elsheimer, Lanfranco and Domenichino and on the historiography of the field around 1900.

Chapter 8

Tommaso Manfredi

Arcadia at Trinità dei Monti. The Urban Theatre of Maria Casimira and Alexander Sobieski in Rome

On 9 August 1703 the serenade Dialogo tra Amor Divino e la Fede, dedicated by Cardinal Pietro Ottoboni to Maria Casimira, the widow of John III Sobieski, King of Poland, was performed in the piazza between the church of Trinità dei Monti and the Palazzo Zuccari above the slope where the Spanish Steps would be built in 1727–38. This chapter explores the way this area served as an ‘urban theatre’ that was subject to transformations that were both real and ephemeral, and which were dense with political and diplomatic implications. In particular, this chapter examines the way the upper part of this area was reconfigured by the restoration of the Villa Torres and the Palazzo Zuccari by Maria Casimira, which included the construction of a bridge across the modern Via Sistina and the loggia of Palazzo Zuccari that faces the piazza in front of the church of Trinità dei Monti.

Tommaso Manfredi is an architect and researcher at the University ‘Mediterranea’ at Reggio Calabria, where he teaches the History of Architecture and Urbanism and the History of the Region. He is the author of I Virtuosi al Pantheon. 1750–1758 (Rome, 1998, with G. Bonacorso). La costruzione dell’architetto. Maderno, Borromini, i Fontana e la Fomazione degli architetti tiznesi a Roma (Rome 2008), Filippo Juvarra. Gli anni giovanili (Rome, 2010) and of numerous articles which have appeared in national and international journals. His particular interests are Juvarra and Borromini, the Roman formation of the European architects of the eighteenth and nineteenth centuries, the urban history of Rome and the architectural treaties of the seventeenth and eighteenth centuries. He has participated in numerous international conferences.

Chapter 9

John Weretka

The ‘Non-aedicular Style’ and the Roman Church Façade of the Early Eighteenth Century

Architectural historical criticism has characterised the early eighteenth century as torn between the works and styles of the borroministi and the berninisti. These style-historical terms have been often been used in a simplistic way, utilising ‘Morelliani’ characteristics such as the forms of mouldings and applied ornament as synecdoches for the style as a whole. Furthermore, the use of these terms has obscured the rich give-and-take that took place between these supposedly opposed stylistic positions. Through an analysis of six church façades erected in the city of Rome between 1721 and 1741, this chapter moves beyond the ‘brute facts’ presented by these façades towards hypotheses concerning their ‘institutional facts’, and shows that buildings of this period can be read as providing a lively commentary on one of the most persistent norms of architectural organisation in the Baroque church façade, the aedicula. The liberation from the aedicule present in some of these buildings forms the operating rationale for a distinct style of architectural conception typical in Rome at the start of the eighteenth century.

John Weretka holds qualifications in medieval history, musicology, art history and theology and is currently a PhD student in architectural history at the University of Melbourne. He has taught on the art, architecture and urbanism of Rome, and counterpoint, harmony, and the history of music in the Renaissance and Baroque at the University of Melbourne. His research focuses on the design process of the church façade in Rome from the start of the eighteenth century until the erection of the Lateran façade in 1732. His published work includes a study of the iconography of the guitar and the musette in the paintings of Watteau.
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The ‘Nordic Style’ and the Roman Church Facade of the Early Eighteenth Century

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