

Painting and Sculpture in 17th-Century Europe
Hilary term seminar week 11

Bernini's portraits

We will be considering the following issues in relation to Bernini's portraiture:

- the typology and function of the sculpted portrait in 17th-century Rome
- the sculptural challenges of creating a "living" likeness
- the relationship between carved and painted portraits

On Bernini's ideas and working practices, read the fascinating account of Paul de Fréart, Sieur de Chantelou, of Bernini in France and his work on the marble bust of Louis XIV (1665). (A photocopy from Elizabeth Gilmore Holt, *A Documentary History of Art*, 1982, II, pp. 124-41 is uploaded on the course website.)

See also Andrea Bacchi and Catherine Hess, "Creating a new likeness: Bernini's transformation of the portrait bust" in *Bernini and the Birth of Baroque Portrait Sculpture*, 2008, pp. 1-43. (A photocopy is uploaded on the course website.)

Bernini's portraits are also treated in most of the titles on the reading list.

See the course website for a selection of portraits: Scipione Borghese, Urban VIII, Innocent X, Louis XIV, the Duke of Modena, Thomas Baker, and Bernini's lover Costanza Bonarelli.

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