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ARCHITECTURAL TEMPERANCE

Spain and Rome, 1700–1759

VICTOR DEUPI

ROUTLEDGE

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Routledge
Taylor & Francis Group
LONDON AND NEW YORK

First published 2015
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

and by Routledge
711 Third Avenue, New York, NY 10017

Routledge is an imprint of the Taylor & Francis Group, an informa business

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British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from the British Library

Library of Congress Cataloging-in-Publication Data
Deupi, Victor.
Architectural temperance: Spain and Rome, 1700–1759 / Victor Deupi.
pages cm.—(Routledge research in architecture)
Includes bibliographical references and index.
1. Architecture and society—Spain—History—18th century.
2. Architecture—Spain—History—18th century. 3. Architecture—Spain—Italian influences. 4. Real Academia de Nobles Artes de San Fernando.
5. Architecture—Study and teaching—Spain—Madrid. 6. Architecture—Study and teaching—Italy—Rome. I. Title.
NA2543.S6D475 2014
720.9456'320946—dc23
2014006114

ISBN: 978-0-415-72439-5 (hbk)
ISBN: 978-1-315-76054-4 (ebk)

Typeset in Sabon
by Book Now Ltd, London

MIX
Paper from responsible sources
FSC® C013604
www.fsc.org

Printed and bound by CPI Group (UK) Ltd, Croydon, CR0 4YY

Architectural Temperance

Spain and Rome, 1700–1759

Architectural Temperance examines relations between Bourbon Spain and papal Rome (1700–1759) through the lens of cultural politics. With a focus on key Spanish architects sent to study in Rome by the Bourbon Kings, the book also discusses the establishment of a program of architectural education at the newly-founded Real Academia de Bellas Artes de San Fernando in Madrid.

Victor Deupi explores why a powerful nation like Spain would temper its own building traditions with the more cosmopolitan trends associated with Rome; often at the expense of its own national and regional traditions.

Through the inclusion of previously unpublished documents and images that shed light on the theoretical debates which shaped eighteenth-century architecture in Rome and Madrid, *Architectural Temperance* provides an insight into readers with new insights into the cultural history of early modern Spain.

Victor Deupi teaches the history of art and architecture at the School of Architecture and Design at the New York Institute of Technology and in the Department of Visual and Performing Arts at Fairfield University. His research focuses on cultural politics in the early modern Ibero-American world.

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Spain and Rome, 1700–1759
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To Jill
ieri, oggi, domani...

Preface

In the middle decades of the twentieth century, George Kubler and Fernando Chueca Goitia introduced the study of eighteenth-century Spanish architecture and culture to a broad academic audience, bringing to light Spain's masters of building and the countless churches, plazas, and palaces that defined the major cities and towns of the Iberian Peninsula. A quarter of a century later, Carlos Sambricio, Thomas Ford Reese, and Delfín Rodríguez Ruiz shed new light on the topic through their vigorous publication efforts, further illuminating the richness of early modern Spanish architecture and urban planning. Much work has followed, though a great deal remains to be done as very little of this material is available in English. New points of departure and varied interpretations need to be considered, and historians need to reach beyond the confines of Spain, situating Spanish architecture and culture in a broader context by examining its interaction with other centers of Enlightenment culture.

These considerations form the basis of *Architectural Temperance*, in which I have attempted to approach pivotal moments in the architecture and culture of early eighteenth-century Spain through an examination of the latter's engagement with Rome. The inquiry focuses primarily on architects and their work, though painters, sculptors, patrons, and diplomats are also considered. As it is not, however, a history of Spanish architecture during this period, no attempt has been made to provide a thorough account of the cities, buildings, and landscapes of the Iberian Peninsula, or a complete survey of Spanish monuments in Italy. The emphasis is on Madrid and Rome, though occasionally other centers such as Florence and Seville are considered. Naples is mentioned briefly as well, as it had significant artistic relations with Papal Rome. (Readers wishing to explore further are invited to consult the Bibliography, which lists many works in addition to those cited in the text.) Nevertheless, a complete study of Neapolitan relations with Rome in the eighteenth century is a book by itself; a work presently under consideration by another scholar of the same surname, Dr. Jill Deupi. The reigns of Philip V (1700–46) and Ferdinand VI (1746–59) are given attention over those of Charles III (1759–88) and Charles IV (1788–1808), as the latter two monarchs have received significantly greater study already.

Moreover, as one of the principal aims of engaging with Rome was the establishment of an academy of art in Madrid (along the lines of Rome's Accademia di San Luca), the relations of the first half of the century shed far more light on Spain's cultural intentions than do the study of academic projects in the latter half of the century, when the Real Academia de Bellas Artes de San Fernando (officially opened in 1752) and exchanges with Rome were more established. It is also during this time that the church of Santissima Trinità degli Spagnoli was designed and built in Rome (*c.* 1730–50), providing Iberian architects and artists with a rare opportunity to work first hand on a major monument in the city. The completion of the church and convent represents what is perhaps the most important Spanish contribution to the face of Rome.

More than anything, this book aims to provide the missing link between the rich body of extant work on Spanish Rome before 1700, and parallel studies of Bourbon Naples and Spain in the latter half of the eighteenth century. The years 1700–1759 set the framework for an examination of the architectural diplomacy between Spain and Rome at a time when Europe was in turmoil over the Spanish Succession, and the papacy was ambiguously neutral in its allegiances to the Bourbon and Hapsburg causes. To that end, *Architectural Temperance* explores why a nation such as Spain would temper her own building traditions with the larger, global trends of Roman art – both ancient and modern – rather than cultivate her own national and regional architectural traditions.

* * *

The present text represents the culmination of a long and arduous journey. Along the way there were a number of important individuals and institutions that enabled the process to take shape. First, I would like to thank Fran Ford, Jennifer Schmidt, Alex Hollingsworth and Sadé Lee of the Taylor & Francis Group for making the publication of this work so smooth and easy. Their faith and support in my project was extraordinarily humbling. My copy editor, Gary Birch also deserves mention for clarifying a number of points throughout, and making the work that much more readable. I would also like to thank the faculty and staff of the School of Architecture and Design at the New York Institute of Technology (NYIT), and the Department of Visual and Performing Arts (VPA) at Fairfield University for making my time at both institutions so enjoyable and rewarding. In particular, Judith DiMaio (Dean at NYIT) and Dr. Marice Rose (Chair of VPA at Fairfield) deserve special mention for their generous support and encouragement.

I would also like to thank the staff at the many libraries and archives that welcomed me and facilitated my research over the past several years. The list is far too great to include here, but in particular the American Academy in Rome, the Archivio Storico dell'Accademia Nazionale di San Luca, the

Archivo di Stato di Roma, the Real Academia de Bellas Artes de San Fernando in Madrid, the Metropolitan Museum of Art in New York City, and the DiMenna Nyselius Library at Fairfield University deserve special mention. I would like to thank Father Felipe Trigueros Buena of Santissima Trinità dei Domenicani Spagnoli in Rome for his generous assistance in documenting the interiors of the church and in researching its archives. I am deeply grateful to him and the entire community at Santissima Trinità for welcoming me to their wonderful church and monastery.

I am extremely grateful to several architects and writers on architecture that have assisted me over the past several years. In particular, Thomas Ford Reese first pointed me towards Spanish activities in Rome, and Delfín Rodríguez Ruiz introduced me to the fascinating figure of José de Hermosilla. Joseph Rykwert, Thomas Dandelet, John Varriano, and Carlos Sambricio provided me with helpful insights on Rome, Spain, and early modern Europe that I would have otherwise missed. A number of personal friends deserve mention too. Dr. Pablo Vázquez Gestal and Dr. Richard John of the University of Miami both read the manuscript and provided invaluable commentary. Without their critical insight and sincere generosity, this project would have never fulfilled my initial ambitions. The architect Pier Carlo Bontempi of Parma deserves mention as well, for without him I would have never understood the remarkable role that his city played in the culture and politics of early eighteenth-century Spain and Italy.

My greatest debt undoubtedly goes out to my wife Jill, who has been with me throughout every phase of this book, visiting nearly every monument included in the text. Despite her own remarkably busy schedule as the Founding Director and Chief Curator of the Bellarmine Museum of Art at Fairfield University, Jill has been continuously supportive and active in my project. Not only did she read the manuscript and provide necessary commentary, she helped clarify several arguments. Her faithful assurance and encouragement throughout the process has not only made my work that much more enjoyable and fulfilling, but has also made me realize how truly precious life is. This book is as much hers as it is mine.

Newtown CT, 2014

Abbreviations

AGA	Archivo General de la Administración, Alcalá de Henares (Madrid)
AGS	Archivio General de Simancas (Valladolid)
ASF	Real Academia de Bellas Artes de San Fernando, Madrid
ASR	Archivo di Stato di Roma
ATSR	Archivio dei Trinitari Spagnoli, Rome
BHR	Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte, Rome
BNE	Biblioteca Nacional de España, Madrid
COAM	Colegio Oficial de Arquitectos de Madrid
CSIC	Consejo Superior de Investigaciones Científicas
DBI	Dizionario Biografico degli Italiani
DIA	Detroit Institute of Arts
GCS	Gabinetto Comunale delle Stampe (Museo di Roma)
GRI	Getty Research Institute, Los Angeles, CA
ING	Istituto Nazionale per la Grafica, Rome
MA	Museo de América, Madrid
MMA	Metropolitan Museum of Art, New York
MR	Museo di Roma
NGA	National Gallery of Art, Washington DC
UAM	Universidad Autónoma de Madrid
V&A	Victoria and Albert Museum, London

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Introduction – Architectural temperance

> *Broadly speaking, it seems to me that the customs of the Spaniards are more suited to the Italians than those of the French, because the calm dignity characteristic of the Spaniards seems to me more appropriate to us than the ready vivacity we see in almost everything the French people do.*
>
> *(Baldassare Castiglione,* The Book of the Courtier*)*[1]

The cultural relations between Spain and Rome in the early eighteenth century are a study of delicate diplomacy and artistic nuance. At the beginning of the century, Spain was a nation in search of reform, and the new Bourbon monarch, Philip V (r. 1700–46) made it his goal to reaffirm the strength and grandeur that Spaniards once enjoyed in the sixteenth and early seventeenth centuries as one of the most powerful nations in Europe and colonizers of the Americas. Philip's policies of widespread political and cultural regeneration were continued under his successors Ferdinand VI (r. 1746–59), Charles III (r. 1759–88), and Charles IV (r. 1788–1808). Under Bourbon rule, the literature and visual arts of Spain witnessed fundamental changes that were unprecedented in her history. Though the Bourbon succession primarily occurred on the Iberian Peninsula, relations between the Spanish crown and the Hapsburg court that it succeeded were played out largely by foreign diplomats in Rome, with the papacy maintaining an unpredictable role. Engaging directly with Roman artistic – and more specifically architectural – culture was also one of the principal ways that Spain achieved its re-emergence in European politics and culture, as Rome remained the paradigm for all of Europe.

The general perception was that Spain was far removed from the mainstream currents of Italian and European art. The common view or "myth" of Spanish culture at the turn of the century was one of decline, insularity, and crudeness (Kamen 2004: 40–56; Morán Turina 2002: 23–40). But, at the start of the eighteenth century, can it truly be said that Spanish art and architecture were in desperate need of radical reform? Was the problem a matter of sincerity, perception, or simply adjustment? However one interprets the question, in terms of what really happened, artistic relations

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