

BRAMANTE'S TEMPIETTO,
THE ROMAN RENAISSANCE,
AND THE SPANISH CROWN



The Tempietto, the embodiment of the Renaissance mastery of classical architecture and its Christian reinvention, was also the preeminent commission of the Catholic monarchs, Ferdinand of Aragon and Isabel of Castile, in papal Rome. This groundbreaking book situates Bramante's time-honored memorial dedicated to Saint Peter and the origins of the Roman Catholic Church at the center of a coordinated program of the arts exalting Spain's leadership in the quest for Christian hegemony. The innovations in form and iconography that made the Tempietto an authoritative model for Western architecture were fortified in legacy monuments created by the popes in Rome and the kings in Spain from the later Renaissance to the present day. New photographs expressly taken for this study capture comprehensive views and focused details of this exemplar of Renaissance art and statecraft.

JACK FREIBERG is Professor of Art History at Florida State University. He has been awarded fellowships by the Institute for Advanced Study, the American Academy in Rome, and the Samuel H. Kress Foundation. He is the author of *The Lateran in 1600: Christian Concord in Counter-Reformation Rome* (Cambridge, 1995) and the coeditor of *Medieval Renaissance and Baroque: A Cat's Cradle for Marilyn Aronberg Lavin*.

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record. Fernando Marías (1987) anchored the Tempietto in Spanish royal patronage and introduced the contributions of Bernardino de Carvajal and Amadeo Meneses de Silva. Deborah Howard (1992) pursued the Tempietto in terms of Spanish royal prerogatives with particular reference to the Holy Land. Christof Thoenes (2004) unveiled the subtleties in Bramante's use of the Doric system and its creative relation to the antique. Ingrid Rowland (2006–07) established the Etruscan roots of Bramante's use of the Doric and the relevance of Annius of Viterbo's theories of cultural transmission. Marie Tanner (2010) linked Bramante's vision of New Saint Peter's to the political meaning the cult of the Apostle had acquired during the fifteenth century and the reference to Jerusalem that gave it shape. My work would have been far more difficult without having theirs as both a model and challenge.

ABBREVIATIONS

AG OCD	Archivum Generale Ordinis Carmelitarum Discalceatorum, Rome
ASFR	Archivio di San Francesco a Ripa, Rome
ASPF	Archivio Storico della Propaganda Fide, Vatican City
ASR	Archivio di Stato, Rome
ASV	Archivio Segreto Vaticano, Vatican City
BAV	Biblioteca Apostolica Vaticana, Vatican City
BC	Biblioteca Casanatense, Rome
BV	Biblioteca Vallicelliana, Rome
DBI	<i>Dizionario biografico degli italiani</i> . Rome, 1960–.
PL	Migne, J. P., ed. <i>Patrologiae cursus completus . . . , series latina</i> . 221 vols. Paris, 1844–55.
Vasari-Milanesi	Milanesi, Gaetano, ed. <i>Le opere di Giorgio Vasari</i> . 9 vols. Florence, 1878–85.



1. Tempietto in the cloister of San Pietro in Montorio. Photo courtesy of Marcello Leotta.



11. Tempietto. View from the front. Photo courtesy of Marcello Leotta.



iii. Tempietto. View from above. Photo courtesy of Alessandro Vasari.



iv. Tempietto. View from the back. Photo courtesy of Alessandro Vasari.

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v. Tempietto. Detail. Photo courtesy of Alessandro Vasari.



vi. Tempietto. Detail. Photo courtesy of Alessandro Vasari.



vii. Tempietto. Balustrade and metopes. Photo courtesy of Alessandro Vasari.



viii. Tempietto. View of soffit and inner surface of entablature. Photo courtesy of Marcello Leotta.



ix. Tempietto. View of soffit. Photo courtesy of Alessandro Vasari.



x. Tempietto, chapel. Photo courtesy of Marcello Leotta.