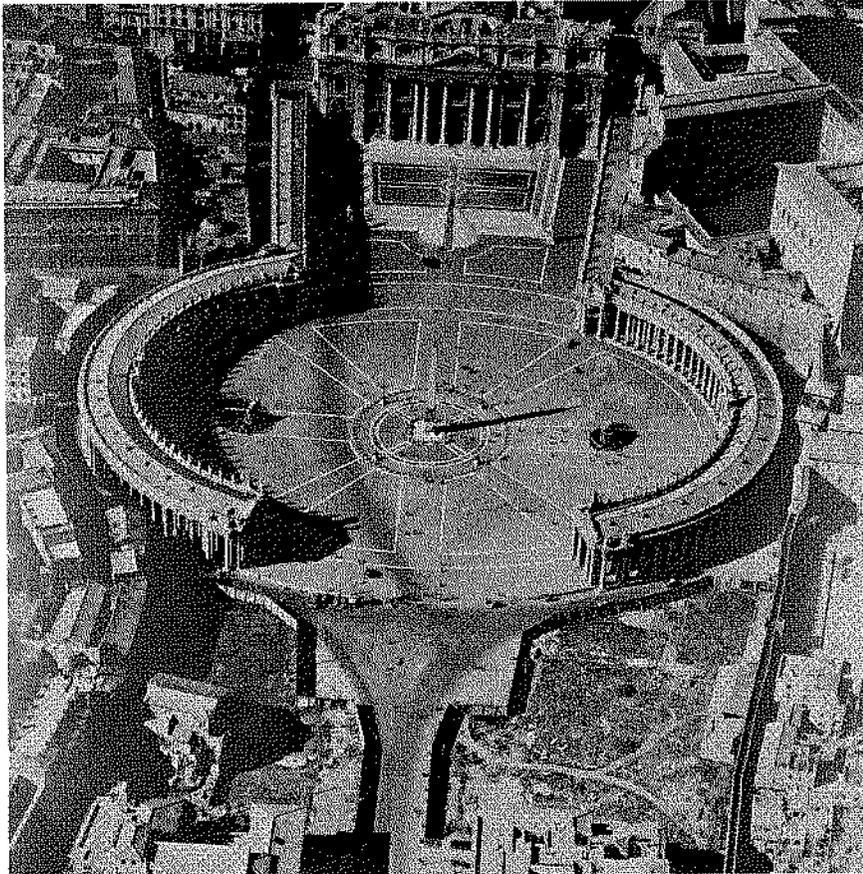


THE REBUILDING OF ST. PETERS BASILICA AND THE VATICAN PALACE (Cont.)

PAUL V. (Cont.)

Maderno's facade, 357 feet wide and 140 feet high, is often criticized. It is adorned with eight columns, four pilasters and six half pilasters of the Corinthian order, and



St. Peters Square.

Facade- Maderno.

Colonnade- Bernini.

surmounted by a ballustrade. The absence of the planned belfries causes the attic to appear excessively heavy and increases the contrast between the divisions into two stories with an intermediate half story.

Maderno had to provide a benediction loggia which Michaelangelo had left out of his plan. The Portico, 468 feet long, 50 feet wide and 66 feet high, has been the object of favorable comment. The five entrances leading into it correspond with the doors leading into the basilica. For the main entrance into the church from the portico, the old bronze doors of Filarete, made under Eugenius IV, were used, with additions to the top and the bottom. The Portico is decorated according to the drawings of Giovan Battista Ricci of Novara. The decoration of the benediction loggia above the portico, intended to be done by Lanfranco, was not carried out because of delays by the Fabbrica.

The Confession and Grotto are due to Paul V. There are two kinds of Grottos

the Grotte Vecchie, or Old Grottos, constructed under Clement VIII in 1594, and the Grotte Nuove or New Grottos. Between the old and new floors, these are a corridor shaped like a horseshoe, with several chapels. Here between 1606 and 1617 were placed important relics from the Old St. Peters.

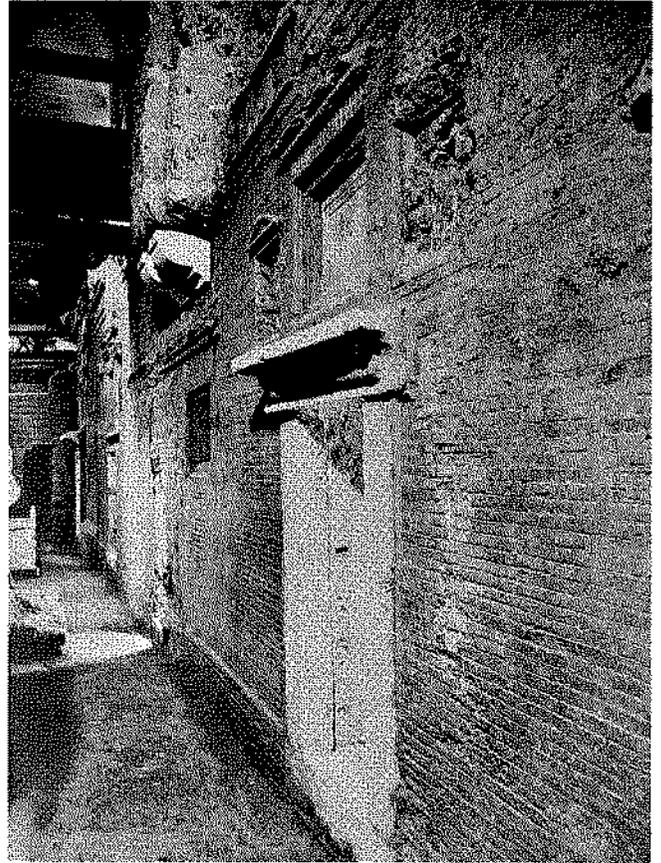
Because the underground chapel near the tomb of St. Peter could not be opened to the general public, Paul V resolved in 1611 to build a Confession, just before the High Altar and under the Dome, to facilitate the approach to the tomb of Peter. The designs of Maderno were chosen over those of Martino Ferabosco. The central niche with a mosaic of Christ is enclosed by a perforated bronze door, behind which is a second bronze door, which was made under Innocent III. (Pastor. Vol. XXVI, pp 377-402).

URBAN VIII.

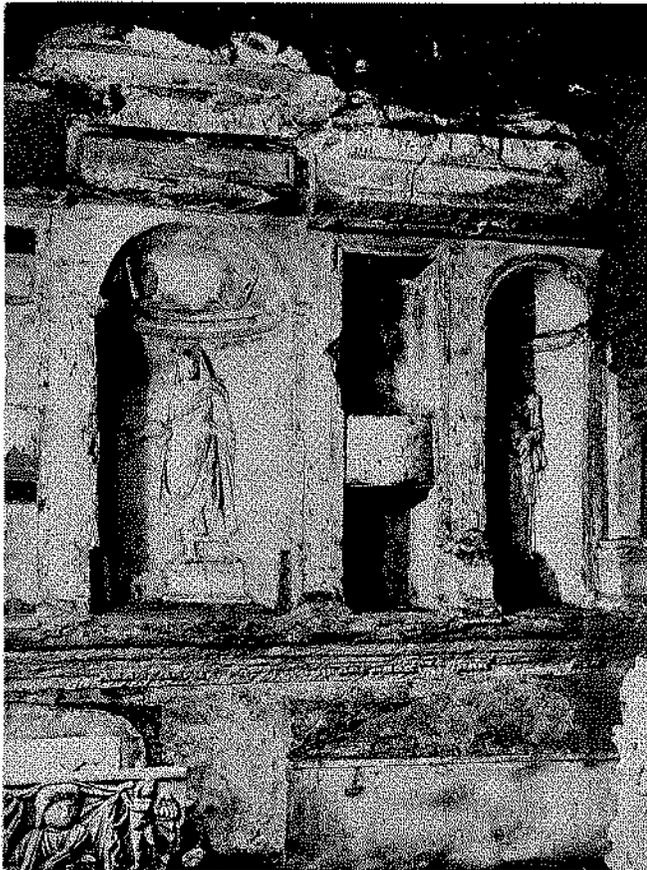
Under Urban VIII, Roman Baroque reached its peak. Lorenzo Bernini was a master of the first rank for the execution of the plans of Urban, just as Michaelangelo had been for Julius II. Urban, while still a cardinal, had recognized the genius of young Bernini. As Pope, he commissioned him to build a monumental baldacchino over the high altar of St. Peters, and to carry out the decoration of the benediction loggia of St. Peters. (This last, however, was not carried out by Bernini).

Urban VIII fixed November 18, 1626 for the consecration of St. Peters and blessed the twelve red mosaic crosses which were then affixed to the interior walls of the basilica.

Bernini, on June 30, 1626, had begun the excavations for the baldacchino



Passageway leading by the Mausoleums to the Tomb of St. Peter.

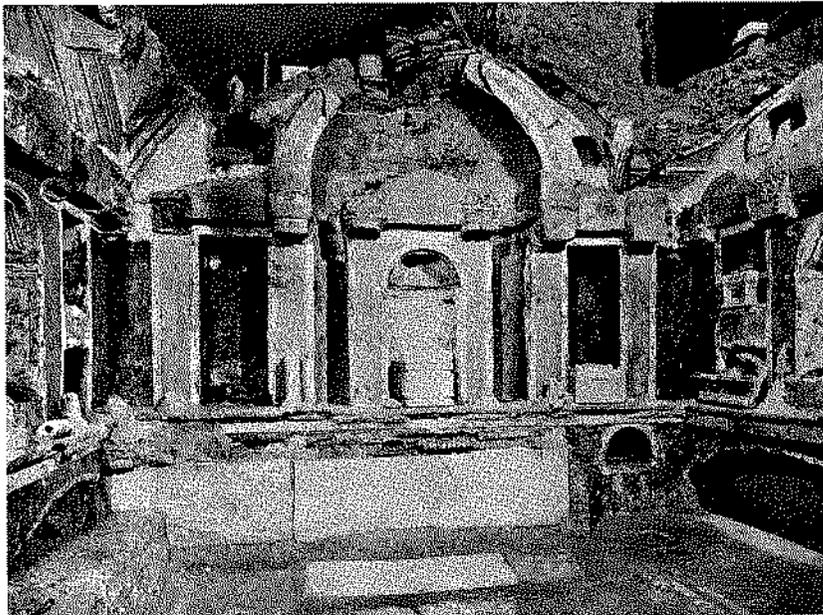


Family god in the Valeri Tomb.
(Pagan cemetery near the tomb
of St. Peter)

once all doubts, objections and dangers of such excavations had been presented and met. The main concern was the preservation of the tomb and body of St. Peter inviolate. This being guaranteed, the work was begun on the southeast corner of the altar. (See floor plan in last issue of Vatican Notes). The death of Niccolo Alemanni, Keeper of the Vatican Library, who had prepared the objections to the excavations, and the death of several connected with the work, gave rise to the superstitious fear that these deaths were due to the disturbance of the grave of St. Peter, as a punishment. The Fabbrica suspended the work, but Urban ordered it begun again.

Pits were dug 9.9 x 9.9 by 14 feet deep. On the south side of the altar many christian and pagan tombs were uncovered, but on the north side very little was found.

The procuring of bronze for the baldacchino brought about difficulties, and caused modification of the original plans. Bronze was secured at great cost from Venice and Leghorn. Because of the increasing political tension, Urban VIII had to increase the armaments of the Pontifical State, and needed bronze for cannon. At the suggestion of Bernini, bronze girders were removed from the porch of the Pantheon, the only untouched monument of ancient Rome. Enthusiasts of antiquity criticized Urban with the epigram "Quod non fecerunt Barbari, fecerunt Barberini" (What the Barbarians did not do, the Barberini did- Urban being a Barberini). However the girders were taken from places where they were not visible, and no one could justly complain of damage to the Pantheon. The bronze of the seven ribs of the Dome of



Caetani Mausoleum - Pagan Cemetery.

of St. Peters was removed for the same purpose and lead substituted in the Dome.

Bernini was master of the papal foundry and had charge of the casting of the pillars, which was superintended by Gregorio de Rossi, a Roman. The castings were completed in 1626 and the Pope ordered them to be gilded. Each column with its base and capital weighed 27,948 pounds; the total weight of the baldacchino was 186,392 pounds.

The work of erecting the columns was begun in September 1626 and they were unveiled in 1627. A model of the roof of the canopy was submitted on April 14, 1628. Bernini bound himself to execute it in three years and four months. He asked for an extension of time on August 11, 1631, and finally completed it in the summer of 1633. It was unveiled on the feast of St. Peter, becoming the permanent replacement for the simple canopy of Paul III.