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Francesco Ceccarelli

*Aleotti versus Fontana. Diffamazione, reputazione e carriere di architetti tra Ferrara e Roma in un processo d'invenzione del 1601*

*Abstract*

The article examines an unpublished manuscript by an unknown author, preserved in Ferrara's historic Archives, which contains the Deeds of an imaginary inquisitorial trial in which Giovan Battista Aleotti is charged with professional incompetence and other fraudulent activities, instigated by the Greek God Momus and to be held in a court in the City of Dis, in the Sixth Circle of Hell. Besides documenting the fierce professional clash that arose in Ferrara after the Devolution of the state under Este rule to the Holy See, the text, dated 1601 and apparently written with the intention of giving it to the «Accademia di Colonia» (Academy of Cologne) to be published, provides an unprecedented view of architectural and hydraulic works carried out in the Duchy of Ferrara during the late Sixteenth century, as well as of the careers of the professionals nominated to manage new post-Este development, which, in addition to Aleotti, include those of Giovanni Fontana, Domenico Fontana and Carlo Maderno. As well as being a rare testimony to understanding the sophisticated critical tools that professionals of the time could use to build their own reputation or attack those of others, the document also offers valuable insights to reopen discussions about the catalogue of works designed by the architects referred to.

Paola Carla Verde

*L'ospedale dei Poveri Mendicanti a ponte Sisto. Un'analisi preliminare dell'impresa di Domenico Fontana attraverso il Libro di tutta la spesa*

*Abstract*

This essay aims to make a further contribution to the understanding of the architectural and managerial practices of Domenico Fontana, focusing in particular on the building site of the Poveri Mendicanti Hospital in Rome, through an analysis of the Libro di tutta la spesa (List of expenditures). Although this is a well-known documentary source, it had never been analysed thoroughly enough to truly understand the types of operations used on the building site. Through the examination of the documents, we aimed to identify the strategies employed by the architect from Ticino to organise the building works in a way that was more economically productive, as well as to clarify other aspects of his work, such as the company organisation chart, the use of suitable building machinery and the

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careful selection of experienced workers who contributed to the efficient and rapid execution of the works. It was also considered fitting to review both the history of the establishment of the Mendicanti Hospital, from the initial interest in the project of Pope Gregory XIII (1581-1583), through to it being built thanks to Sisto V (1586-1589) and the deliberative process of the governors of the Confraternity of the Most Holy Trinity of Pilgrims and Convalescents, which was entrusted with the administration of the Hospital.

Maria Felicia Nicoletti

*«L'atto pratico dell'edificare è il vero fine della Architettura»: le perizie di Giacomo Della Porta e Domenico Fontana per le volte della basilica di San Petronio a Bologna*

*Abstract*

Starting with the scarce historiographical references to Giacomo Della Porta and Domenico Fontana's involvement in the realisation of the vaults in the Basilica of St. Petronius, this article reconstructs in detail the sequence of events that set Pope Sixtus V against the Senate of Bologna. The analysis of the correspondence between Bologna and Rome, in part unpublished, made it possible to establish the chronology of events: from the choice of Della Porta and Fontana as arbitrators in the bitter diatribe between Terribilia and Carracci regarding the most appropriate height for the Petronian vaults, to the long distance dialogue established by the same architects with the vestrymen of the Basilica of St. Petronius and, finally, the reports sent from Rome to put an end to the matter. In addition to emphasising the level of authority outside the Roman borders, the study also highlighted the key role played by both Fontana and Della Porta during Pope Sixtus's rule, both of whom were fundamental to the realisation of the Pope's ambitious project. A study of the reports produced thanks to this unprecedented collaboration, revealed their evaluations of the two antagonists and, more generally, the complicated Petronian matter, by exploring theoretical reflections on the «true aim of architecture».

Gianluigi Lerza

*L'architettura di Onorio Longhi nel suo periodo di esilio (1606-1611): aggiunte e precisazioni*

*Abstract*

In this essay, the author focused on the churches designed by Onorio Longhi during his years of exile, in order to look at whether or not these works should be considered as a stimulus for the increase in Roman-inspired elements used in by architects in several Lombard works, and at if his research was interrupted, or rather, characterised by innovative solutions. For the Church of the Nativity of Mary in Viggìù, which has now disappeared, it was possible to create a reconstruction plan based on the current cadastre. Above the capitals in the aisles of the church in Arzo, which Onorio completely renovated, a kind of pulvin was inserted to raise the columns without altering their proportions: a solution that developed within the synthesist trend of the late-16th-century. In these works, Onorio inserts an independent body in the longitudinal aisles, both in the renovations and new designs; while in the façades (here some controversial projects for the Milan Cathedral are also discussed) the architect succeeds in creating a spatial relationship that foreshadows the Baroque style, reiterating the complex, divided into various floors, by unifying the elements in a way that goes beyond the Mannerist concept of assembling independent units.

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Aloisio Antinori

*Mattia De Rossi e la decorazione architettonica di palazzo Altieri: François Mansart a Maisons e altri ricordi dei soggiorni parigini*

*Abstract*

Mattia De Rossi (1637-1695) spent two long periods in Paris: the first was from June to October 1665, together with Gian Lorenzo Bernini; he returned in the spring of the following year and stayed for about a year, with the job of perfecting Bernini's final project for the Louvre. After returning definitively to Rome in July 1667, Mattia De Rossi continued to work as a Bernini assistant, but by the end of the decade he also had his own professional career. Immediately after the election of Pope Clement X (Emilio Altieri) in 1670, Prince Gaspare Altieri and his wife Laura Caterina Altieri, the niece of the new Pope, decided to start expansion works on their palace in Piazza del Gesù, which had initially been built by Giovanni Antonio De Rossi in the 1650s; the new building works were entrusted to the same architect, who was joined by Mattia De Rossi. Contrary to what was believed until now, the second stage of building works on the Altieri palace did not end in 1676, when Giovanni Antonio De Rossi left the project, but continued until 1679, under the direction of Mattia De Rossi. New research carried out on the Altieri Archives revealed that during this three-year period Mattia designed and built the portal on Via Santo Stefano del Cacco, as well as the decorative panoplies on the large doors leading off the large staircase to the apartments on the ground floor and second floor. It was not just the dating that led to these works being attributed to Mattia De Rossi. Both the external portal and the two internal doors are in fact completely out of character for the repertory of architects working in Rome in the second half of the 17th century, and they are extremely similar to several of Mattia's well-known works in France. Mattia De Rossi's contributions to the Altieri palace are therefore the first case in which, in the architectural decoration of a Roman late-Baroque building, an architect chose to import French models: a significant indication of the artistic *translatio imperii* that was taking place between the two capitals.

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