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Emanuela Garofalo

*Un'architettura in divenire: il campanile maggiore della cattedrale di Palermo (XIV-XIX secolo)*

*Abstract*

A place of permanence, but also at times of sudden changes, thanks to, among other things, the tower's intrinsic vulnerability, and also an example of stratifications which hold together the memory of a previous time and the adherence to current languages and techniques, the bell tower in many cases reflects changes and discontinuities in the dominant architectural culture within a precise urban context, at different moments of its history, sometimes assuming changing values over time. The main bell tower of the Palermo Cathedral represents an eloquent example of this. Permanence and reconstruction are the apparently antithetical terms addressed in this article, synthesizing a troubled construction history, punctuated by collapses, demolitions and reconstructions, moved by different intentions, within a chronological span of time dating between the late Middle Ages and the beginning of the Modern Age.

Carmen Vincenza Manfredi

*Nuove precisazioni sull'architettura perduta del duomo di Orvieto*

*Abstract*

The essay, derived from a study of the restoration work carried out on the cathedral from the 1860's to the early 1900's, analyzes the architectural consistency of the Orvieto Cathedral from its early construction phases to just before its late nineteenth century restoration, the genesis and intermittent realization of which is much more complex than appears from the architect and final executor of the works Paolo Zampi's official reports. The considerations presented in this paper start with an analysis of early construction phases, reconsidered from the point of view of contemporary documents and rendered graphically both as floorplans and full figures, based on the current state, achieving new critical interpretations of the Medieval architectural organism, both in its functional aspects as in its structural elements. The essay continues with the observation of successive transformations, according to particular information drawn from the well-known mid-nineteenth century relief by the three Russian architects N. Benois, A. Resanoff and A. Krakau, the comparison with previous sources, and with the consideration of documentary material from the following years (in particular, the official papers of the General Directorate for Antiquities and Fine Arts of the Ministry of Education, under

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whose supervision restoration works were carried out). This comparison makes it possible to shed light on the still unclear state of the Cathedral, approximately two centuries after the 16th and 17th century restorations took place, and in the phase immediately preceding the 19th century restorations, arriving at the knowledge of elements present at that stage (such as the large central mullioned window on the left side of the cathedral) which no longer exist today.

Lorenzo Fecchio

*Il Sacro Monte di Varallo Sesia dopo Galeazzo Alessi : i disegni per la Chiesa Nuova (1572-1573)*

*Abstract*

This article examines a group of recently discovered drawings related to the construction of a new church in the Sacro Monte of Varallo. Over the last forty years, scholars have been paying particular attention to the history of the Sacro Monte in the second half of the 16th Century, especially to the leading role played by Archbishop Carlo Borromeo, who visited the pilgrimage site four times between 1568 and 1584, and Galeazzo Alessi, entrusted with the job of redesigning the entire complex in 1565, a project described in a manuscript volume of architectural drawings known as the *Libro dei Misteri*. However, scholars never delved into the history of the Sacro Monte in the two decades after the conclusion of the *Libro dei Misteri*. The group of unpublished drawings previously mentioned was realized in 1572-1573 and sheds a new light on the history of the Sacro Monte after Alessi's departure from Milan (1569). These documents describe a project for a new church commissioned by Giacomo d'Adda, patron of the *Libro dei Misteri*, meant to replace the Church of the Assumption, one of the most important and ancient buildings in the complex. The result was a new modern ecclesiastical building, in line with the most advanced architectural research in Borromeo's Milan, conforming fully to Counter-Reformation ideas. As argued in this article, the design of the church offers an original solution to the 'practical, liturgical and theological considerations' which emerged following the Council of Trent and described in Carlo Borromeo's *Instructionum Fabricae Ecclesiasticae* a few years later.

Barbara Tetti

*Disegni ritrovati di Carlo Fontana per le esequie di Leopoldo I (Roma 1705)*

*Abstract*

In the archives of Santa Maria dell'Anima in Rome, there are sixteen unpublished drawings, which show designs for the funeral apparatus of Leopold I of Hapsburg, celebrated in that church in December 1705, projected by Carlo Fontana. Among these drawings, is the first proposal put forward by the architect to the Chapter of the Church, articulated so that "the Church itself would totally represent the Catafalque" and rejected because it was considered too modest. We also find specific elaborations dedicated to figurative celebrations of the Imperial deeds, and devices created for the diffusion of perfumed vapors to be released during the religious ceremony. Finding these drawings has allowed us, through comparison with documents conserved in the Windsor collection, to clarify the compositional process and to identify with certainty a number of drawings kept at the Victoria and Albert Museum in London.