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Alessandro Ippoliti

*Parva sed apta mihi. La casa di Ludovico Ariosto a Ferrara*

*Abstract*

This contribution is part of the studies carried out on the features' theme of historic buildings in Ferrara, and specifically of the research on the stylistic and constructive features of historic buildings during the Este duchy (1471-1598). These activities intend to conduct case studies by using detailed monographs that recognise the fundamental role in historical investigation of understanding the distinctive features of pre-existing structures, as well as the mechanisms of change in respect to architecture in the past. This contribution conducts a study on Ludovico Ariosto's house in Contrada Mirasole, concentrating its investigation on the characterising elements of the architecture: an objective evaluation of the building's facts found out in its historical process, and in its construction techniques and materials, is carried out through the cross-validation analysis of direct and indirect readouts, so as to examine the architectural style through comparisons in order to identify common features and/or local variations.

Maurizio Ricci

*Mascarino disegnatore. Considerazioni sulla sua fortuna*

*Abstract*

Before his death, Ottaviano Mascarino (1536-1606) left his collection of drawings to the Accademia di San Luca, to which he belonged, most of them autographed. Some of the drawings by other people, attributed to various contemporary architects, often document the building sites Mascarino inherited or his activity as a consultant for important patrons. The Academy's oldest existing inventories – from 1608, 1624 and, in more detail, 1712, which record the Academy's state of affairs in 1682 – only allow us to partially reconstruct the original size of the bequest. However, as well as the larger number of drawings, there is also evidence to suggest that some of these were valuable drawings by Baldassarre Peruzzi, or at least attributed to him, and Vignola. Some of the drawings that were originally part of the Academy can be identified in other collections, while many others are not currently traceable. Architects in the following century, (Carlo Maderno, Pietro da Cortona, Girolamo e Tolomeo Rainaldi, Francesco Maria Ricchino, Domenico Martinelli) were influenced by Mascarino's drawings rather than by the few buildings which were actually built or preserved. This essay also seeks to shed light

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on the collection's success outside Rome, highlighting the architect's relationships with other geographical and cultural realities, until now overlooked.

Livia Nocchi

*Una lettera su Domenico Tibaldi nell'Archivio Caetani di Roma*

*Abstract*

In the Caetani Archive in Rome, there is a draft of a letter addressed to Cardinal Gabriele Paleotti, dated September 22nd, 1581, the author of which has been identified as the Bolognese bishop Alessandro Casali. The subject of the letter is the decorating project designed by the latter for his chapel in the Cathedral of Sant'Ambrogio di Vigevano, but of notable interest is the mention of Domenico Tibaldi, Paleotti's trusted architect, who Casali involved in some projects probably destined for the same city. The letter provides us with new information about Tibaldi's clients during the last stage of his career, including the Duke of Savoy Charles Emmanuel I, as well his previously unknown connection with Bishop Casali, which merits further study.

Moira Zuccaro

*Il Collegio di Propaganda Fide e Gaspare De Vecchi. La costruzione dell'ala orientale e il rifacimento del palazzo Ferratini*

*Abstract*

The Pontifical Urban College de Propaganda Fide was established in Rome by Pope Urban VIII under the care of the Congregation de Propaganda Fide. The idea of founding an international college for young missionaries is attributed to Giovanni Battista Vives, as early as the first decade of the seventeenth century, who initially held the meetings at his house in Piazza di Spagna. Subsequently, on the death of Cardinal Bartolomeo Ferratini, Vives bought the building in the "platea Trinitatis" (Piazza di Spagna) and donated it to the future college. In 1633, Antonio Barberini, the Cardinal of Sant'Onofrio and Urban VIII's brother, started expansion works on the building as it was no longer adequate for the large number of missionaries. In December 1639, the foundations of the new building, designed by architect Gaspare De Vecchi, were laid in today's Via dei Due Macelli, on the east side of the building. This study intends to highlight the events related to the period immediately preceding the works carried out by Francesco Borromini, and in particular the work done by De Vecchi, not only on the eastern side of the building but also during the reconstruction of the Ferratini building to create new spaces for the Stamperia, and in the contribution given to the layout of the rest of the building, then finished by Borromini. Today's façade on the Via dei Due Macelli side of the building was until recently considered the work of De Vecchi, but it was actually the result of two successive projects designed by Andrea and Clemente Busiri Vici between the late nineteenth and early twentieth century.