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Emanuele Gallotta

*L'architettura come spazio per la liturgia: l'interno di Santa Maria Maggiore a Ferentino alla fine del Duecento*

*Abstract*

My essay deals with the interior of Santa Maria Maggiore in Ferentino (in the modern province of Frosinone), one of the most important buildings erected in southern Lazio in the Middle Ages. In particular, the set-up of the liturgical space dates back to the last years of the thirteenth century on the basis of the phases of building construction. In spite of the small number of documents, especially medieval ones, their critical interpretation made it possible to understand that Santa Maria Maggiore was a collegiate church entrusted to a secular college of canons (neither monks nor friars), which had nothing to do with the Cistercian Order. Starting from this evaluation, the comparison of archaeological data, coming from surveys and direct analysis of the masonry walls, with those obtained from documentary and iconographic sources allowed me to formulate reliable hypotheses on the design of the interior space and the arrangement of liturgical furnishings. As in almost all medieval churches, the original appearance of Santa Maria Maggiore was altered after the Council of Trent in the sixteenth century and then by the restorations between the eighteenth and the twentieth centuries.

Stefano Cecamore

*Insedimenti fortificati nella Marsica. Il Castellum Sancti Angeli a Carsoli*

*Abstract*

The research is carried out on the historic centre of Carsoli (AQ) and in particular on the Castellum Sancti Angeli, a fortress in defence of the Marsican Region. The old town portrays an enriched urban structure, resulting in spiritual and residential buildings as well as of defence. The restoration project aims at designing and planning the preservation of the “remaining structures” by arresting the decay of the existing facilities and securing safety management. The highly historic and abandoned context does not allow any room for hypothetical reconstruction of the missing parts or inserts of new manufactured products, however, it invites to discover areas of the surrounding landscapes through routes, crossings and breaks in green equipped areas leading and suggesting the visitor to see the possibly unseen.

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Iacopo Benincampi

*Bernini e San Giovanni in Fonte: considerazioni a margine dell'architettura del battistero*

*Abstract*

In recent years the complex of buildings that set up the Baptistery of San Giovanni in Laterano was the subject of several researches, which reviewed the chronology of these artefacts on the basis of new stratigraphical investigations. In addition, archival studies clarified the role of the modernisations drawn up in modern times. And that's because it was precisely such transformations that determined the current appearance of the baptistery. On several occasions – between the sixteenth and seventeenth centuries – these interventions mainly concerned the image of the paleochristian octagonal building, primarily from the interior perspective. Particularly the wooden ceilings seem to be interesting, especially because they were renewed at the time of Pope Urban VIII Barberini (1623-1644): Domenico Castelli (1582ca-1657) adjusted the lacunar structure over the annular peribulum; Gian Lorenzo Bernini (1598-1680) re-appointed the dome over the baptismal font.

Aloisio Antinori

*Bernini, Borromini, il cantiere di San Pietro e l'altare Filomarino di Napoli: una fonte ignorata e un riesame della questione della rottura tra i due artisti*

*Abstract*

The article stems from the examination of a letter belonging to the correspondence, today preserved at the Archives diplomatiques du Ministère des Affaires étrangères in Paris-La Courneuve, between Cardinal Jules Mazarin and Elpidio Benedetti, his agent in Rome. In the letter, dated August 1660, Benedetti refers to the Filomarino altar in the Church of the Holy Apostles of Naples, indicating Gian Lorenzo Bernini as its author instead of Francesco Borromini. This significant document is not unpublished; however, it appeared in a mere footnote in a volume of historical studies on Mazarin, published in 1981. It therefore went almost unnoticed, and art and architecture historians have never taken it into consideration. In this article, Aloisio Antinori discusses the credibility and the various implications of the surprising attribution of Benedetti, who certainly witnessed the process during which the altar was designed in Rome to be then constructed in Naples, and perhaps took part in it directly as a collaborator of Ascanio Filomarino. The interpretation of the document also offers the author the opportunity to re-examine, through a study of all the available sources, the question of the end of the professional collaboration between Bernini and Borromini, an event that has never been entirely clarified.

Maria Clara Ghia

*In occasione di un centenario. Leonardo Ricci, dai primi progetti del dopoguerra all'exploit di casa Balmain*

*Abstract*

To mark the centenary of Leonardo Ricci's birth, the article retraces a section of the life and works of the architect of the Florentine school. From the projects developed with his colleagues, especially Leonardo Savioli, in the fruitful yet difficult climate of the years immediately after the Second World War, when the personality of the master Giovanni Michelucci influences and directs the design choices of the young Ricci, to his first autonomous works, the community centre of Agàpe in Prali and, above



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all, the significant adventure of the village of Monterinaldi. Then there are the exceptional commissions for the villas built between the Fifties and Sixties, in particular those for Elisabeth Mann, Bruno Rossi, Massimo Severo Giannini, Countess Pleydell Bouverie and Pierre Balmain, up to the last community experience in Rieti and the Sorgane experiment, with which Ricci inaugurates a new stage in his research oriented, from then onwards, towards the theme of macrostructures.

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