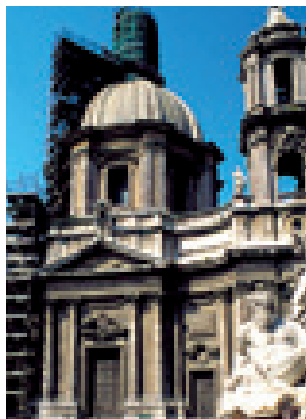




Comune
di Roma
tourism

***A tour around the sights
of Rome to discover
the Masterpieces of
Francesco Borromini***

1. SAN GIOVANNI DEI
FIORENTINI
2. FALCONIERI PALACE
3. SANTA MARIA DEI SETTE
DOLORI
4. SPADA PALACE
5. SAN GIROLAMO DELLA
CARITÀ
6. ORATORIO DEI FILIPPINI
7. PAMPHILIJ PALACE
8. SANT'AGNESE IN AGONE
9. SANT'IVO ALLA SAPIENZA
10. PROPAGANDA FIDE
11. SANT'ANDREA DELLE
FRATTE
12. CARPEGNA PALACE
13. ST. CARLO ALLE
QUATTRO FONTANE (St.
Carlino)
14. BARBERINI PALACE
15. ST. JOHN IN LATERAN
16. SAN GIOVANNI IN OLEO



Borromini
in Rome

Roma for you
Collection of information by the Roma City Council

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Editorial director: Paolo Galeotti

Text: Sofia Barchiesi

Editor: Emanuela Bosi

Layout: Antonio D'Alessandro

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A series of specialistic guides aim to prolong one's stay in Rome; a suggestion for people who have "a few extra" days and desire to deepen the knowledge of our city.

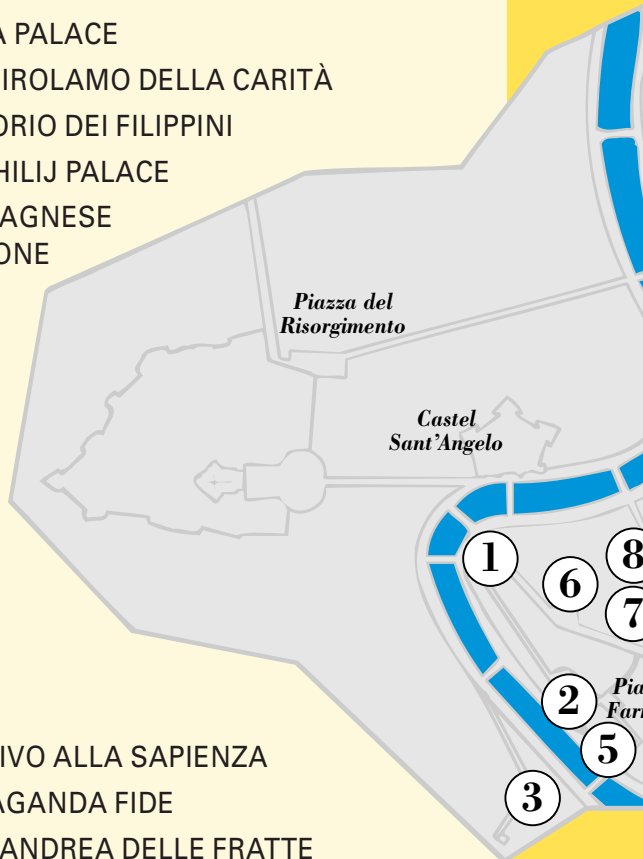
Carefully studied itineraries to accompany the visitor in the discovery of the great patrimony of the Renaissance in Rome through the testimonies of great artists such as Caravaggio, Raffaello, Michelangelo.

Walks through baroque art, to admire the splendid architectures by Bernini and Borromini.

Advice for everyone, alike tourists and Romans, in order to quietly discover and enjoy the testimonies of ages that played a major part in constructing the extraordinary present image of our city.

*Tourism Office
Municipality of Rome*

1. SAN GIOVANNI DEI FIORENTINI
2. FALCONIERI PALACE
3. SANTA MARIA DEI SETTE DOLORI
4. SPADA PALACE
5. SAN GIROLAMO DELLA CARITÀ
6. ORATORIO DEI FILIPPINI
7. PAMPHILIJ PALACE
8. SANT'AGNESE
IN AGONE



9. SANT'IVO ALLA SAPIENZA
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(St. Carlino)
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San Giovanni dei Fiorentini

It is the Florentines' church in Roma. Pope Leo X, of the Medici Family, gave the commission to build it to various architects including Michelangelo and Raphael; it was, however, Jacopo Sansovino who began it in 1519, but was forced to abandon the work because of an accident on the building site. The work was continued by others and completed towards the end of the century by Giacomo Della Porta.

The dome is by Carlo Maderno while the façade is from the 18th century. The interior of the church, in the shape of a Latin cross with side aisles divided by pillars, houses sculptures by Gianlorenzo Bernini and Alessandro Algardi and paintings by Lanfranco. Carlo Maderno and Francesco Borromini were buried in the church.

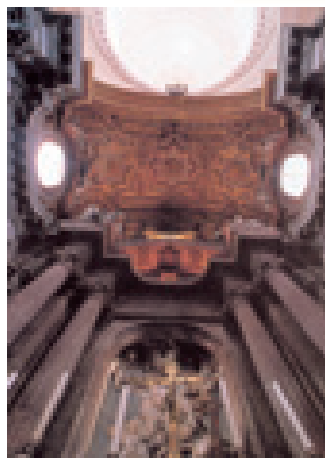


Façade

The **High Altar** is the result of the work of two great Baroque protagonists, Borromini and the artist and architect, Pietro da Cortona. It was he who first received the commission from Orazio Falconieri, who was part of the noble family owners of the famous palace in Via Giulia. In 1634, Cortona created a wooden model, which was left on exhibition for a good twenty years, influencing artists like Algardi, Bernini and Borromini himself. In 1656, the architect from Ticino lent a hand in the arrangement of the altar carrying out several modifications that, however, did not cancel Cortona's mark.

The funeral monuments of the Falconieri on the sidewalls of the presbytery were begun by Borromini and completed by Ciro Ferri. The former created the shape of the aedicule; the latter, the design of the coronation after the style of Cortona.

The Falconieri family crypt is under the high altar, and is reached by way of a small staircase placed behind the altar itself. It was not used because the nearness of the Tiber frequently caused the intrusion of water. Borromini designed this room. It is oval with a lowered vault and a run of ribs which, starting from the wooden frame, they converge on an oval enclosing a stucco relief with two palm branches, ribbon and garland. The frame juts out linking the eight half columns which frame the four doors which in turn have oval windows above them. Despite the small size, the design of the whole emits a sense of great energy and lightness. The entire chapel has recently been restored and painted white.



The High Altar



The crypt

**Church of San Giovanni dei Fiorentini, Via Acciaiuoli, 2
00168 Roma • Phone 06 68892059**

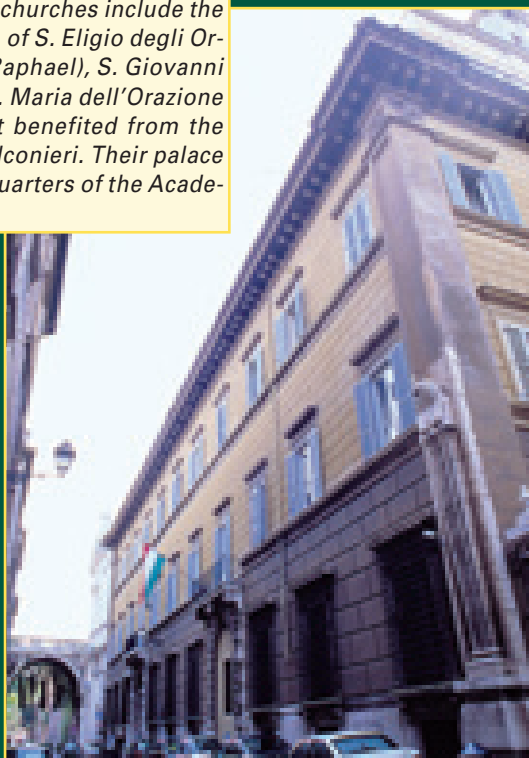
Times of opening: every day from 7.30 am to 1 pm and from 4 pm to 7 pm.

Services: The church has a ramp for handicapped people

Falconieri Palace

The building faces onto *Via Giulia*, the first straight road in *Roma*, opened by *Donato Bramante* through the interest of *Pope Julius II* at the beginning of the 16th century. It runs parallel to *Via della Lungara* on the other bank of the *Tiber*. The two roads were joined by the *Sixtus Bridge*; there should have been another bridge in front of the *Santo Spirito Hospital*, but it was never built – according to a very clear plan that reached the basilica of *St. Peter's*.

Splendid noble palaces, like the *Sacchetti Palace*, and important churches face onto the road, characterised today by *Antique shops*. The churches include the Renaissance church of *S. Eligio degli Orfici* (attributed to *Raphael*), *S. Giovanni dei Fiorentini* and *S. Maria dell'Orazione e Morte*. These last benefited from the patronage of the *Falconieri*. Their palace is, today, the headquarters of the *Academy of Hungary*.



Façade



Side facing the Lungotevere

Orazio Falconieri gave Borromini, around 1645, the task of enlarging and restoring the building in Via Giulia that he had acquired in 1638 from the Farnese family. The work concerned, in particular, the façade overlooking the Tiber. The architect added a new wing creating an “L” shape with a three-arched gallery, in palladium style and topped by a balustrade with masks. The façade on Via Giulia was extended but respected the original design of the 16th century palace, except for the original **Hermes with falcon’s head** – a clear allusion to the family name – placed in the corners. Inside, his **twelve ceilings** are famous, decorated with complex stucco floral friezes.

**Falconieri Palace, Academy of Hungary, Via Giulia, 1
00186 Roma • Phone 06 6889671 • Fax 06 68805252
www.magyarintezet.hu – accadung@tin.it**

Times of opening: every day except Sunday from 10 am to 1 pm
and 5.30 pm to 7.30 pm.

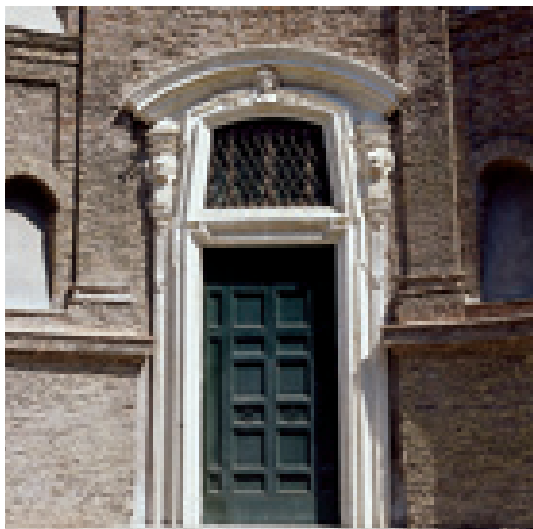
Services: The building does not have a ramp for handicapped people

Santa Maria dei Sette Dolori

Camilla Virginia Savelli (1602-1668) had the building of Santa Maria dei Sette Dolori constructed. She was the wife of Pietro Farnese, duke of Latera. The woman, without children, had met several young people, who wanted to follow a religious life, in the small centre. After moving to Roma, the noblewoman, after having overcome some economic difficulties, purchased some land for the purposes of founding a monastery that, still today, houses the Augustinian oblates. The construction of the building was delayed because of financial problems and was completed only in the 18th century. During the Roman Republic (1849), the convent was the home of the military hospital and in 1870, it was damaged by the cannonade of Nino Bixio.



Façade



The main door

The **church**, planned by Francesco Borromini, is enclosed by the convent, built in various periods between 1643 and 1667. The **façade** with its brick curtain is bordered by two projecting wings that emphasise the angularity of the angel. The architect seems to search for an effect of enclosure, almost alluding to the secluded life of the nuns. The main door opens onto a vestibule shape the shape of which reveals knowledge and study of classic architecture. The church, parallel to the façade, is rectangular with a very dynamic interior. The pairs of columns, in fact, with a high cornice, emphasise the side chapels and the high altar. The interior was completely repainted in 1845, altering Borromini's wishes to keep it white. The original floor, in brickwork, where smooth bricks alternated rose-coloured and clear, has been lost. The construction of the church was not completed by the architect because of the pressing commitments for the jubilee restoration of the Lateran Basilica.

**Church of Santa Maria dei Sette Dolori Via Garibaldi, 27
00153 Roma – Phone 06 5897327**

The church is not visitable

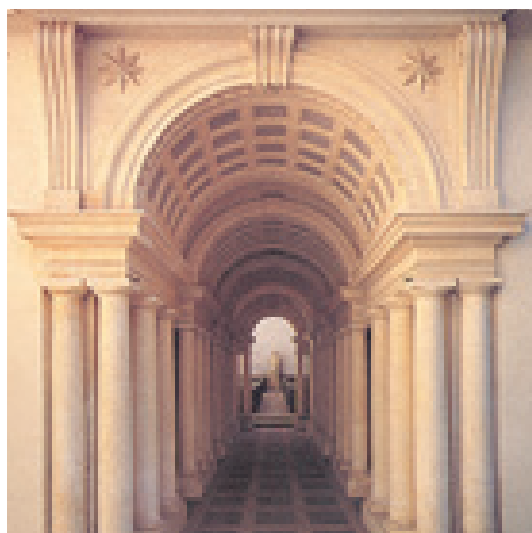
Spada Palace

The palace was built and decorated with splendid paintings and stuccoes halfway through the 16th century by Cardinal Girolamo Capodiferro. Purchased in 1632 by Cardinal Bernadino Spada, the building was immediately transformed to house the residence of the important prelate. New decorations were done, even in view of the setting up of the Picture gallery, where it is still possible to admire the rich furnishings, the sculptures and two world maps, emphasising the many interest of the householder.

Since 1926, the building has been the seat of the Council of State, but it is still possible to visit, in four rooms, the gallery of the cultured prelate, with paintings by famous artists, including Titian and Guido Reni.



Borromini began work on the restoration of the Spada Palace around 1635. He transformed the grand interior staircase and built the two spiral staircases in the façade facing the garden. The most important work, however, was the surprising **Gallery in Perspective**, the wish of Cardinal Bernadino Spada, impassioned by those



Gallery in perspective

baroque virtuosités. The gallery was built in a year, from 1652 to 1653, in collaboration with the Augustinian mathematician, Giovanni Maria da Bitonto. The virtual depth of the gallery is about 35 metres, but the real measurement is 8.82 metres! The optical illusion was made through the convergence of the planes of the colonnade towards the vanishing point and the upward slope of the mosaic floor. At the end of the recently restored gallery, on the end wall, is the cast for a small statue of a warrior of the Roman period placed there halfway through the 1800s.

Spada Palace, Piazza Capodiferro, 13

00186 Rome • Phone 06 6874896 • Fax 06 6861158

Times of opening: every day except Mondays, 25th December, 1st January, 1st May from 8.30 am to 7.30

Entrance: Complete € 5,00, reduced € 2,50, under 18s and over 65s free of charge

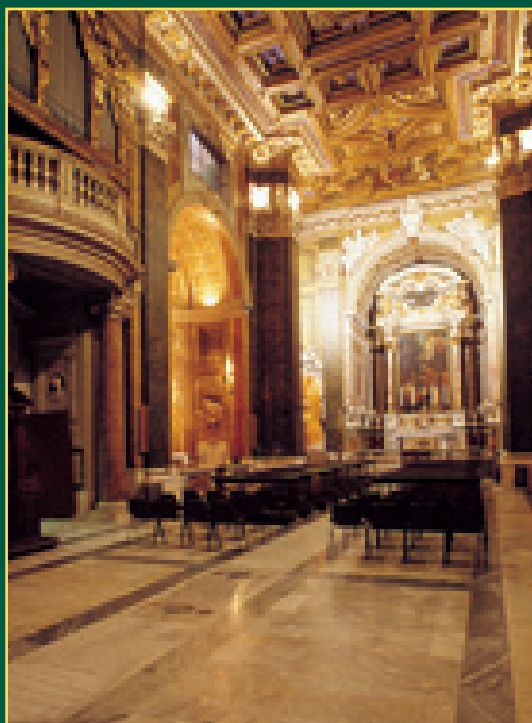
Services: The museum has facilities for handicapped people

For bookings of guided tours with art historians in foreign languages and for groups of a maximum of 25 people, Phone 06 8555952 (€ 80,00 in Italian, reduced € 104,00 in a foreign language), booking € 1,03

San Girolamo della Carità

*I*t rises over the site of a smaller church, dedicated to the same saint who, according to tradition, was a guest of the matron Paola here. In 1524, Clement VII assigned it to the Company of Charity, formed by him for the purposes of helping the poor. Filippo Neri was fundamental in the history of the pious institution. He was ordained priest here in 1551 (the rooms where he lived can still be visited). Damaged by a fire in the church, which also included a refectory, the guest room and other rooms, it was restored by Domenico Castelli (1647), probably replaced on his death by Carlo Rainaldi.

The interior has a single nave with two chapels on each side and another two on either side of the high altar. It still has the old wooden ceiling and the copy of the famous "Communion of San Girolamo" by Domenichino, moved after the French invasion, to the Vatican Picture Gallery. The splendid Anamario Chapel dedicated to St. Filippo Neri, the work of Filippo Juvarra (1707) is worthy of note.



Interior

In the first chapel on the right, belonging to the Spada family since 1595, is entered through a baroque device, moving, that is, the wings of the angel on the left. Little is known of the early works, but those begun in 1654 are documented through the interest of father Virgilio Spada, a close friend of the architect, even after the close collaboration in the Valli-cell complex.

The question of whether the decoration of the chapel was by Borromini or not is controversial; it is probable that the architect and the religious man were both concerned, even if the work is a long way from the later style of Borromini. The chapel is rectangular and the walls are completely covered in polychrome marble creating a special scenic and picturesque effect; the veining of the stone, in fact, resemble a damask cloth. On the rich surfaces marble tondos with profiles, in relief, of the more important personalities of the family. The two large sepulchres on the sidewalls complete the decoration. Statues of the two members of the family are placed above them, the work of students of Gianlorenzo Bernini.



Spada Chapel

**Church of San Girolamo della Carità, Via Monserrato, 62/a
00186 Roma • Phone 06 6879786**

Times of opening: Sundays 10.30 am and 11.30 am; Wednesdays for request

Services: The museum does not have a ramp for handicapped people

The Oratorio of the Filippini

The birth of the Congregation of the Oratorio is due to St. Filippo Neri who, born in Florence (1515) lived and worked in Roma from 1533 to the year of his death in 1595. He began, as a laic, a fruitful activity as apostolate and of prayer. He restored the old visit to the Seven Churches, helped the infirm and founded the brotherhood of the Holy Trinity of the Pilgrims for the reception of the pilgrims (1548).

He became priest and gave life to the oratorio: a common form of prayer that included the use of music and song, but especially, the active involvement of the participants. As original and joyous forms Filippo and his followers knew how to draw people near to God, obtaining agreement not only amongst the humbler classes of the people, but also among the nobles and the ecclesiastic hierarchy.

With the official institution by Gregory XIII, 1575, the congregation had its home in the church of St. Maria in Vallicella, which was rebuilt in the present form and embellished by artists such as Barocci, Caravaggio, Rubens and Pietro da Cortona, becoming one of the main pastoral and cultural centres of the city.



Façade

The first document that speaks of the works of the architect from Ticino for the Filippini is from 1636, when he, still not known by anyone, was employed in the reworking of the altar in the sacristy of the New Church. Very soon, Borromini was appointed "house architect", working in the so-called room of St. Filippo Neri, rebuilt and decorated inside the convent (1638).

Later, he occupied himself with the construction of the oratorio, overcoming a series of technical difficulties that ensued from the anticipated site next to the church. These difficulties were brilliantly resolved by the architect who was awarded the commission, making a façade scanned by the asymmetry of the windows. The construction was, incredibly, completed in only two years (1638-40). The **Façade** was conceived by the architect as "daughter" to that of the church, it is smaller, it is constructed with "inferior but noble materials", bricks in contrast to the luminous travertine of the church. Inside, there are various rooms like the oratorio (today used as a conference room), the **porter's lodge** with the **cardinals' residence** above, the **Vallicelli Library**, the **Vallicelli Refectory** and the **Recreation Room** with the famous Borromini Fireplace. The building also contains the Capitoline Archives with the annexed Roman library and the headquarters of the Roman Society for Native History.



Recreation Room in an old print

Oratorio of the Filippini, Piazza della Chiesa Nuova, 18
00186 Roma • Phone 06 6882662

Services: The oratorio has facilities for handicapped people

Vallicelli Library, Piazza della Chiesa Nuova, 18
00186 Roma • Phone 06 6869237

Times of opening: from Monday to Thursday: from 8.15 pm to 7.15 pm, Fridays and Saturdays: from 8.15 am to 1.30 pm.

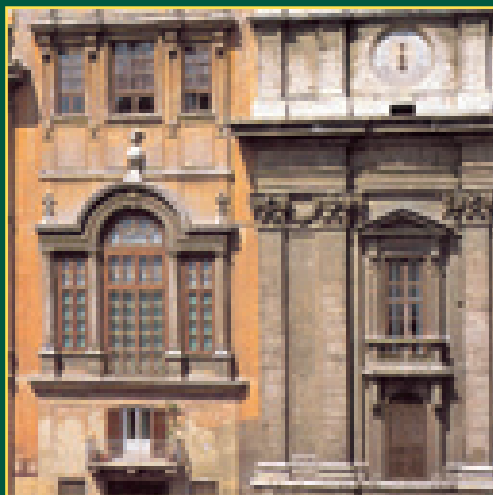
Historical Archives and Roman Library, Piazza della Chiesa Nuova, 18 • 00186 Roma • Phone 06 67108100/8130

Times of opening: Monday and Friday: from 9 am to 1 pm, Tuesday, Wednesday and Thursday from 9 am to 4 pm.

Home of literature, Piazza dell'Orologio, 3 • 00186 Roma
Phone 06 68134697 • Fax 06 68216951

Times of opening: from Monday to Friday: from 9 am to 7 pm; Saturday: from 9 am to 1 pm.

Pamphilj Palace



Façade

The Pamphilj Palace in Piazza Navona, today the Brazilian Embassy, was built by Girolamo and Carlo Rainaldi, but Innocent X, who had the family home at heart, called on Francesco Borromini to take part. The work by the man from Ticino (1645 – 50) was documented by some designs that illustrate the splendour of the project. The decoration of the Great Gallery is by Borromini – then splendidly frescoed with the Stories of Aeneas by Pietro da Cortona – and of his head outside, with the “Serlian” window, also repeated on the opposite side of the church of St. Agnes, and the barrel vaulted ceiling in the great room called Palestine, placed between the two internal courtyards.

Pamphilj Palace, Brazilian Embassy, Piazza Navona, 14
00186 Roma • Phone 06 68398213 • Fax 06 6867858

Times of opening: closed, only visit for booking

Services: The building has a ramp for handicapped people

Sant'Agnese in Agone



Façade

The church is built on the place where, according to tradition, St. Agnes, one of the more popular Roman virgins was put to the pillory and displayed in all her nudity: her hair miraculously grew and covered her. The church, of medieval origins, was rebuilt halfway through the 1600s through the interest of Pope Innocent X. At first, the Pontiff commissioned Girolamo and Carlo Rainaldi (1652) to carry out the plan, but was not satisfied. The following year, the two were replaced by Francesco Borromini, who accepted for the most part, the ideas of his predecessors with regard to the plan and the arrangement of the interior (only the altars between the main pillars and the balconies, the **plan of the sacristy** and the **doors** flanking the altar of it are by Borromini), radically changing, however, the design of the façade, conceived with a large concave front, that reconnects to the shape of the square which is the focal point. The two side campaniles frame the dome with the high tambour.

Church of Santa Agnese in Agone, Piazza Navona
00186 Roma • Phone 06 3292326 - 06 68192134

Times of opening: every day from 9 am to 12 am and from 4 pm to 7 pm.

Services: The church does not have a ramp for handicapped people

Sant'Ivo alla Sapienza

The University of Roma, The Studium Urbis, was instituted by Boniface VIII in 1303. Its first seat was, probably, in Trastevere but with the bull of 1431 by Eugenius IV, it was moved to the St. Eustachio district. Over the centuries, many popes were concerned in giving the university a decorous home. Alexander VI, Borgia, at the end of the 1400s, financed the construction of a new building (situated on the site of the present complex of the Sapienza). It was later enlarged by Leo X and renovated by Pius IV in 1561. Giacomo della Porta followed Guidetto Guidetti and Pirro Ligorio in the events of the building and it was onto his plan that Borromini added his work.. St. Ivo is remembered with the altarpiece for which Pietro da Cortona was commissioned, but which was finished by one of his students. In 1936, the faculties were moved to the University City, immediately outside the old city centre. Today, the ancient seat houses the State Archives and some offices of the Senate of the Republic.



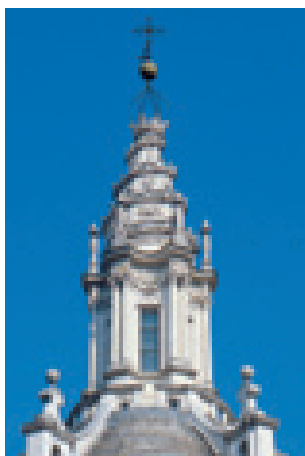
Façade

The **church** is placed in a courtyard setting, it is one of the masterpieces of the architect from Ticino. The commission to complete the construction of the building was given to Borromini by Urban VIII on the advice of Gianlorenzo Bernini in 1632. In the following years, the architect planned the church, or the university chapel, which was dedicated to St. Ivo, protector of the consistorial lawyers and generous helper of the poor.

The façade coincides with the exedra by Della Porta. Borromini added the attic to this with the mounts, the emblems of Alexander VII, the pontiff who consecrated the church. The façade is characterised by the famous **lantern** finishing in a spiral that seemed to want to screw into the sky. Both the exterior and the interior are completely white. The central plan, in the form of a hexagonal star, is created by the interpenetration of two equilateral triangles. The walls are decorated with architectural items alternating with niches that were originally aimed at holding statues. The **dome** divided into segments, is decorated with rows of stars, cherubs, Chigi mountains, and laurel wreaths, culminating in the dove of the Holy Spirit. The entire decoration, interior and exterior, exalts the theme of divine knowledge.



Interior



Lantern

**Church of Sant'Ivo alla Sapienza, Corso Rinascimento, 40
00186 Roma • Phone 06 6864987 • 06 3612562**

e-mail: santivo.ccu@usa.net

Times of opening: from monday to friday from 8.30 am to 2.30 pm, on saturday from 10 am to 1 pm, on sunday from 9 am to 12 am

Services: The church does not have a ramp for handicapped people.

Propaganda Fide

Following the spread of the Reformation in Europe, the Church of Roma found itself undertakes a new task of evangelisation and defence of the Catholic faith. In order to confront the undertaking, it needed priests coming from the various nations in the hands of the protestants, who were, however, adequately prepared. An indispensable instrument was found in the institution of colleges aimed at teaching the clergy. In particular, Gregory XIII spent lavishly in order to set up many institutions – the Armenian, Maronite, Greek, English, and Irish colleges – strengthened the university with Jesuits, the Roman College and protected the Germanic-Hungarian one. Clement VIII founded the Scottish College at the end of the 1500s.

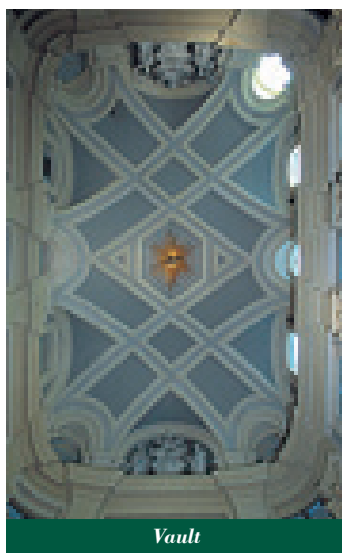
Inspired by his predecessors, Gregory XV instituted the Congregation “pro Propaganda fide” in 1622. The college was born as a place for the education of young priests of various nationalities, to send, once ready, to evangelise distant people. The Congregation soon became one of the strongest instruments of the church.



Entrance

In 1626, a Spanish priest, Juan Baptiste Vives, gave the ex-Fer-ratini palace to the Congregation. It is situated on the south side of Piazza di Spagna. The following year, cardinal Antonio Barberini senior, set up the Alunnato here, for the young of six nations (called Urban College in honour of the reigning pope). An early work on the building, in 1634, is down to Gianlorenzo Bernini, who planned an **internal chapel, dedicated to the Three Kings**, and having an independent entrance from the street. Later, the congregation decided to acquire the whole block (1644) and the façade in the square was built.

In 1646, Francesco Borromini was commissioned to plan the new wing in Via della Mercede. At first, the architect thought of adapting the existing chapel to the interior of the new building, but later (1650), he decided to rebuild, making it bigger, causing contrasts with Bernini. The rectangular plan of the room was lightened thanks to the many sources of light and the great dynamism suggested by the design, with interlaced arched in the vault and large windows in the walls.



Vault

Propaganda Fide, Via Propaganda Fide 1/c
00186 Roma • Phone 06 69879299 - 06 69880118

Times of opening: visitable on request (fax. 06 69880246)

Services: The building has a ramp for handicapped people

Sant'Andrea delle Fratte

The church is called "delle fratte" because, during the Middle Ages, it was located outside the residential area. After having been, during the Middle Ages, the headquarters of the Scots, the church was given by Pope Sixtus V (1585), to the Minimum Brothers of St. Francis of Paola. Rebuilt at the beginning of the 1600s through the interest of the Marquis Paolo Del Bufalo, based on the plans by Gaspare Guerra, the church has a taste of the late 1500s. The interior has a single nave with barrel vaulting and three chapels on each side. There are also two of the famous marble angels by Bernini for the St. Angelo bridge (regarded by Clement XI as too fine to be left exposed to the elements, remained in the artist's studio and were donated by the nephew in 1729).

The chapel of St. Francis of Paola is also very beautiful, it was built in 1726 by Filippo Barigioni. The Stations of the Cross created by various Italian and foreign artists tied to the ring of the Nazarenes who frequented the area at the beginning of the 1800s, can also be seen.





The campanile

In 1653, Borromini was commissioned by the Marquis Paolo del Bufalo to complete the church of St. Andrea delle Fratte, at that time, still without the choir and the transept. After having suggested an oval dome, refused by the client, Borromini designed another but set in a high square **tambour** with rounded corners. The design of the campanile is bizarre and spectacular. It is square, taken from the tambour, culminating with cherubs with folded wings to act as herms and with the four scrolls supporting the emblems of the saint and of the family.

The Church of Sant'Andrea delle Fratte, Via S. Andrea delle Fratte, 1 • 00186 Roma • Phone 06 6780752

Times of opening: every day from 6.30 am to 12.30 am and from 4 pm to 7 pm; Saturday and Sundays from 6.30 am to 12.30 am and from 4 pm to 8 pm.

Services: The museum has special access facilities for handicapped people.

The Carpegna Palace

The construction of the palace near the Trevi Fountain, has been dated to the end of the 16th century and attributed to the followers of the famous Giacomo Della Porta. The building, commissioned by the Vaini family wasn't sufficiently prestigious since, as is said in the documents, when the Carpegna's acquired it in the 1630s, they immediately decided to change and enlarge it. Since 1932, the building has been the headquarters of the National Academy of St. Luke, established in 1577. The old institution moved the works that form the Gallery of the Academy of St. Luke from the demolished site of Saints Luke and Martina. The works include paintings by Raphael, Jacopo Bassano, Guido Reni, Pietro da Cortona and Baciccio.



The reconstruction of the palace can be

dated to the period between 1638 and 1647. From the designs that have remained, it can be understood that, unfortunately, very little of the Borromini project was carried out. The works done by Borromini, on the request of Count Ambrogio Carpegna, shortly after he became the owner of the property, are the curved **great staircase**, the internal **portico**, the **courtyard** and especially the surpris-

ing internal **main door**. The latter is characterised by two columns supporting overturned cornucopias whose winged oval end is, with the face of Medusa, a classic motif that was said to keep away evil spirits. A festoon of laurel leaves and flowers hang from the capitals and together with the upper decoration forms an original oval.



The main door

**Gallery of the Academy of San Luca, Piazza Accademia di San Luca, 77 • 00187 Rome • Phone 06 6798850 - 06 6790324
Fax 06 6789243**

www.accademiasanluca.it

Times of opening: From Monday to Saturday 10 am and 12.30 am.

Entrance: Free of charge

Services: The museum has special access facilities for handicapped people.

St. Carlo alle Quattro Fontane (S. Carlino)

The religious order of the Trinitari was founded in Paris by Giovanni di Matha and Felice di Valois at the end of the 12th century.

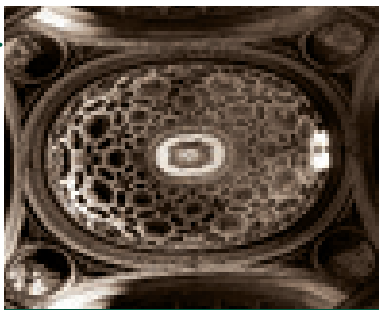
The main purpose of the institution was the redemption of slaves to which help for the poor was then added. The first activity was connected to the re-conquest of the Holy Land, after the fall of Jerusalem into the hands of the ferocious Saladin (1187). It was, in fact, during the course of the battles that many Christians were captured and enslaved by Moslems. The order received the approval of Pope Innocent III - colleague and close friend of Giovanni di Matha at the university of Paris - in Roma in 1198.



Façade

The church stands on the site of the small chapel dedicated to the Trinity and to St. Carlo Borromao. It was built in 1611 by the Spanish barefoot Trinitari fathers. On the altar of the chapel, there was an altarpiece by Orazio Borgianni, friend of Caravaggio, it is now in the sacristy. With the passing of time, the importance of the order grew so much that, in very few years, the fathers acquired surrounding land for the purposes of enlarging the holy building. The project was given to Borromini who built the convent in two years (1634 – 6), which was later enlarged during the course of the 18th century. The works for the church began some years later and it was consecrated only in 1646, despite the lack of a façade. The façade was begun in 1664, but three years later, when the architect died, it still hadn't been completed.

The church, called S. Carlino because of its small size, is thus the first and also last work of the architect from Ticino, who didn't want to be paid. The façade in travertine, is distinguished by the wavy surface and is enriched by columns, the balcony, the great oval bowl held up by angels, and the statues of Borromao and the two founders of the Trinitari. The Interior has a particular form resulting from the insertion of an octagon into an oval. The dome is oval with caissons of various shapes, octagonal, hexagonal and cross-shaped. In the centre is the symbol of the Trinity, the emblem of the order. The small cloister is gained from the convent, it is parallel to the main axis of the church – of squashed oval shape and with two orders of galleries.



Vault

**Church of San Carlo alle Quattro Fontane, Via del Quirinale, 23
00187 Roma • Phone 06 4883261 • Fax 06 4817301
www.sancarlino.borromini.it • sancarlino@tiscalinet.it**

Times of opening: Saturday and Sunday from 10 am to 1 pm

Services: The museum does not have special access facilities for handicapped people

Barberini Palace

The palace was first planned by Carlo Maderno, the construction of which was continued with the help of Borromini, his nephew. On the death of Maderno (1629), Gianlorenzo Bernini became manager of the building site; he continued to use the help of the young man from Ticino until 1632. The great winding staircase (based on the classic model of the Caprarola Palace), the doors to the main room (even if limited by the Bernini plan), the side windows next to the gallery in the façade - important in the development of the baroque style in Roma and copied from those of his uncle in the façade of St. Peter's, and those on the opposite side clearly influenced by Michelangelo but with a bizarre anthropomorphic connotation which make them look like masks, can be attributed to Francesco Borromini.



Window

National Gallery of Classic Art, via Barberini, 18 • 00184 Roma
Phone 06 4814591 • Fax 06 32651329 • info@galleriaborghese.it www.galleriaborghese.it/barberini/it

Time of opening: From tuesday to sunday except Mondays, 1st January and 25th December, from 8.30 am to 7 pm.

Entrance: complete € 5,00, reduced € 2,50, free of charge for under 18's and over 65's

Services: The museum has special access facilities for handicapped people.

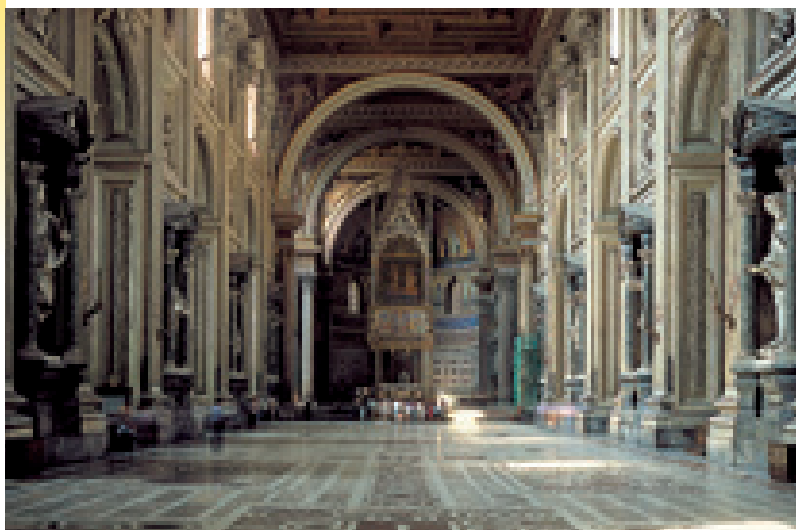
For bookings of guided tours with art historians in foreign languages and for groups of a maximum of 25 people, Phone 06 8555952 (€ 80 in Italian, € 104 in a foreign language)

St. John in Lateran

The basilica – or more correctly Holy Saviour, and the saints John the Baptist and John the Evangelist – is the cathedral of Roma. It was built in the form of a basilica with five aisles like the original St. Peter's on old constructions; the horse-guards' barracks of the emperor, through the interest of Constantine, who gave it to the African Pope, Melchiades. When it was inaugurated in 327, it was dedicated only to the Holy Saviour. Damaged and restored several times, the basilica was always subject of important artistic operations. After those of the Middle Ages, among others there were the lost frescoes by Gentile da Fabriano and Pisanello. The works undertaken under Sixtus V were decisive, the nearby Lateran Palace, residence of Pontiffs up to the period of the Avignon captivity is also interesting. Apart from the restoration by Borromini, the basilica is noted for the splendid Façade, built on the design by Alessandro Galilei (finished in 1735). Inside, under the tabernacle is the papal altar (where only the Pontiffs may celebrate mass) where the old wooden altar is preserved. Besides the many works preserved, the cloister of the Vassalletto and the nearby octagonal baptistery also erected by Constantine over a baths building of the 2nd century AD., are of particular importance.



Façade



Interior

The **restoration** of the basilica was without doubt the most important commission given to Borromini. It was Innocent X, Pamphilj, who ordered the restoration of the building that had gone into a state of decay for the Jubilee of 1650. The pope, however, limited the ingenious solutions presented by the architect, since he intended to preserve as much as possible of the previous works. The most drastic decision concerned the renunciation of the construction of the vault in the main nave, planned in barrel vaulting of rounded caisson arches, and, instead, stayed with the previous wooden ceiling from halfway through the 1500s. The main nave has pillars with twelve aedicules decorated in the tympanum by the papal dove, in which colossal statues were placed in the 18th century. The architect arranged the sepulchral fragments from earlier periods of the basilica in a completely original manner, in the side aisles. He placed them in aedicules carved into the wall and embellishing them with decorative items invented by him.

Basilica of St. John in Lateran, Piazza di S. Giovanni in Laterano
 00184 Roma • Phone 06 69886433 • Fax 06 69886535
 Segr. 0669886452

Times of opening: every day from 7 am to 7 pm.

Services: The basilica has a ramp for handicapped people.

San Giovanni in Oleo



Chapel

The origins of Via Latina are remote and already formed by Nature. The road was used by the Etruscans to colonise Campania and was definitely traced back to the 4th and 3rd centuries BC. It represented an alternative to the Via Appia, since, like the "Regina Viarum", Via Latina reached Capua, touching the valleys of the Liri and of the Sacco. The present route follows the Roman one. Along the way there were to be found funeral monuments, patrician villas and catacombs

almost completely lost because of the heavy urban expansion undertaken during the 14th century, in the tract that joined Roma to Anagni. The city gate at the start of the road retains the original architectonic features.

The small chapel near the Latina Gate dates back to the 5th century AD. And was built on the site where tradition has it that St. John the Evangelist was immersed in a container of boiling oil, a terrible trial that miraculously did not kill the saint. The building was renovated by Baldassare Peruzzi or Antonio da Sangallo at the beginning of the 1500s. Borromini's work, commissioned by Cardinal Francesco Paulucci was carried out in 1658 and was limited to the tambour to which the artist added a high frieze. There is a Gothic-style motif with palms and rose windows in pairs on the conical cap. In 1716, the interior was decorated by Lazzaro Baldi, a student of Pietro da Cortona.

The chapel situated on **Via Appia**, is visitable on request.

(Apply to the church of S. Giovanni at Porta Latina, Phone 06 70491777)

Services: The chapel does not have a ramp for handicapped people

Borromini

The life of the Artist.

Francesco Castelli, who, from 1628 signed himself as Borromini – from “Bromino” or “Brumino”, a nickname used by his family and coming from the name of an ancient locality or from the ties with the Borromaos – was born in Bissone, near Lugano on the 27th September 1599. He was the first-born of four children and was the son of art. Both the paternal family and that of the mother, a Garvo, had in their lines, architects, engineers, stonecutters and sculptors. It is no wonder since there were numerous families of stonecutters and architects coming from the Ticino Canton that were active all over Europe. Francesco left the town at the age of only nine, in 1608, to go to Milan “to learn the art of stone cutter”. After his apprenticeship, he took part, among other things, in the building site for the Cathedral.

In 1619, “he got in with some young people of his own age”, He went to Roma where he was guest of his cousin Leone Garvo, who is the acquired nephew of Carlo Maderno. It was the latter, noted architect, who introduced Borromini to the St. Peter’s building site. Again, it was Maderno, having noticed the passion with which the young Francesco carried out the assignments given to him, “gave him work and trace clean designs”, a task that Borromini took to heart: “The designs were his children”. After the accidental death of his cousin on the St. Peter’s building site, Francesco acquired some goods from the unfortunate relative (marble and work tools) and replaced him in society with another two Ticino tablets. Leone Garvo, probably, lived in the same house where Borromini could have lived, in Via dell’Agnello, 3, not far from the church of San Giovanni dei Fiorentini. With Maderno, Borromini also worked on the building sites of the church of Sant’Andrea delle Valle (decorations of the lantern) and the Barberini Palace, then under Gianlorenzo Bernini. With the latter, he collaborated in the construction of the canopy in the Vatican basilica (1631- 33). The great rivalry between the two artists had already begun. On one side, Borromini, saturnine and melancholic with great moral sensitivity proud and intransigent in his profession so much as to be the subject to neurosis. On the other, Bernini, astute and casual in moving among the high papal hierarchies of Roma. Under Urban VIII, the architect from Ticino had only one official commission, and what is more, under the indication of Bernini: the appointment as architect for the university of the Sapienza (1632). The works for



Portrait of Francesco Borromini

the university church, St. Ivo, began, nevertheless, only ten years later.

Between 1634 and 1641, he was occupied with his first work as an independent architect. The church and convent of the Spanish Trinitari of St. Carlo alle Quattro Fontane. Evidently, the commissions from the religious orders were more suited to Borromini, who in those years

worked mainly for the Oratorians of St. Filippo Neri (until 1650).

The astonishing design for St. Carlino, impressed the Neapolitan Archbishop Ascanio Filomarino, who gave him the work on the altar in the chapel of the Annunciation in the church of the Apostle in Naples. In the Parthenopean city he also did the lost decoration for the apse and ciborium of St. Maria a Cappella Nuova (1639 – 42).

He did not abandon the craft of stonecutter because he designed and made the Merlini monument in St. Maria Maggiore in 1642.

After the election of Pope Innocent X, Pamphilj, a period of great success began for Borromini, to the detriment of Bernini who had temporarily fallen into disgrace. He worked on the palace in Piazza Navona and on the church of St. Agnes for the papal family, he planned the hunting lodge for the Pamphilj villa near the St. Pancras gate and worked at St. Martino al Cimino (the Roman gate, perhaps the design for the city wall and the winding stairway in the family palace). On the commission of Innocent X, he took charge of the restoration of the basilica of St. John in Lateran, for the Jubilee of 1650. During the same period, he worked on the church and convent of Santa Maria dei Sette Dolori and also for the noble families of the Spada's, the Carpegna's and the Falconieri's.

In the meanwhile, between 1645 and 1648, he worked for the Spagna palace and in 1646 was appointed Architect of the Streets and the Congregation of the Propaganda Fide. He also worked on the Gius-tiniani Palace and in Sant'Andrea delle Fratte and, outside Roma, he planned the high altar and ciborium in St. Paul's in Bologna. In 1652, he received the appointment of Cavalier of the Order of Christ from the Pamphilj pope, but, after the death of the pontiff in 1655, a period of serious crisis began, where his creativity interweaved psychological torment and pain. There is clear evidence of this in the suicide by the architect during the night of 2nd August, 1667.

Other works by Francesco Borromini in Rome

- Monte di Pietà *campanile*
- *Merlin tomb* in Santa Maria Maggiore
- *Works* in the Giustiniani Palace
- St. Peter's in Vatican City:
Decoration of the gallery of the dome of the Holy Face;
Pedestal of the Pietà by Michelangelo;
Chapel of the Holy Sacrament;
Altar of St. Leo;
Arrangement of the navicula by Giotto, entrance wall;
Fontana delle Api [fountain of the bees], entrance to St. Ann's;
- *Convent of St. Agostino*
- *Ceva tomb*, Baptistery of St. John in Lateran
- *Works* on the Quirinal Place
- *Works* on the Palazzo di Spagna
- *Church of St. Lucia in Selci*