



The streets of Rome

Walking through the streets of the capital

via dei coronari

via giulia

via condotti

via sistina

via del babuino

via del portico d'ottavia

via dei giubbonari

via di campo marzio

via dei cestari

via dei falegnami/via dei delfini

via di monserrato

via del governo vecchio

via margutta



VIA DEI CORONARI

W as the first thoroughfare to be opened in the medieval city by Pope Sixtus IV as part of preparations for the Great Jubilee of 1475, built in order to ensure there was a direct link between the “Ponte” district and the Vatican. The building of the road fell in with Sixtus’ broader plans to transform the city so as to improve the streets linking the centre concentrated on the Tiber’s left bank, meaning the old Camp Marzio (Campus Martius), with the northern regions which had risen up on the other bank, starting with St. Peter’s Basilica, the idea being to channel the massive flow of pilgrims towards Ponte Sant’Angelo, the only approach to the Vatican at that time.

Via dei Coronari, which follows the final stretch of the old via Recta, was one of the three roads branching from the old Piazza di Ponte, or *Trivium Mensarioru*, market place and site for public executions, and reached as far as the very central Piazza Colonna, passing right through the whole of the so-called Renaissance district: the area urbanistically and architecturally reshaped at the end of the fifteenth century, whose medieval look was supplanted by splendid Renaissance features. Via dei Coronari soon took on the role of the nerve centre inside the revamped fabric of the district’s roads, a main road inside the very heart of the city, symbolically located halfway between the “holy city” and the “historical centre”. The road was closely connected to the brand new Bank district, where the best-respected foreign banks were to be found, so that as well as working as a pure thoroughfare it was also a genuinely craft and commercial area, a purpose it still serves today thanks to the numerous antique shops dotted along the road. Via dei Coronari, nestling in the attractive area enveloping the equally famous Piazza Navona, owes its own name to the continual flow of pilgrims passing through it, particularly heavy in the Holy Years, during which many vendors of crowns and other religious items, also known as “patenostriari”, set up shop.

The road, whose fifteenth century characteristics have more or less been preserved, passed through two areas adjoining the neighbourhood: the “Scortecchiara”, where the tanners’ premises were to be found, and the *Imago pontis*, so called as it included a well-known sacred building. The area’s layout, completed between the fifteenth and sixteenth centuries, and its by now well-established link to the city centre as home for some of its more prominent residents, many of whose buildings with their painted and especially designed facades look onto the road. The path snaking between the charming and shady buildings of via dei Coronari, where even the less significant buildings and tiny details of city fittings are an important legacy of the road’s social and architectural history, takes us through a true open-air museum, decorated with renowned religious shops and a high concentration of typical holy Roman alcoves. The latter are a further colourful reminder of the never-ending flux of pilgrims who would stop to say a quick prayer in front of these famous “Madonnelle” (statuettes of the Madonna).

Palazzo Grossi-Gondi, located at the beginning of via dei Coronari at the piazza Tor Sanguigna end. Built in the eighteenth century on the orders of the Florentine Family Gondi, who are still its owners today, it displays windows on its façades with decorations inspired by the family stem. **Casa Lucchi-Mancini**, built in the sixteenth century by the noble Roman family of the same name, was afterwards passed onto the Archconfraternity of Santa Maria in Portico which had refined stucco work added to the inner courtyard. **Casa della Confraternita di Santa Maria dell’Orto**, built in the seventeenth century on the orders of the rich Trastevere society which owned a great deal of property in the city. **Casa del Salvatore**, is easily spotted thanks to a bust of “The Saviour” embedded in its façade which was donated at the end of the fifteenth century to the “Compagnia

dei Raccomandati del Signore”. **Palazzetto Bonaventura**, built at the end of the fifteenth century for the powerful family of the same name whose members included cardinals and senators, is distinguished by a harmonious façade in fire-brick, inter-dispersed with Corinthian capital pilasters, and features a refined inner courtyard that was refurbished in the seventeenth century. It was taken over in the eighteenth century first by the Latini and then by the Diamanti-Valentini family. **Casa dipinta**, positioned on the corner with via della Maschera d’Oro. It is a fine example of that technique that gained popularity at the end of the fifteenth century of decorating house and palazzo facades with chiaroscuro effects, adding to the city’s grandeur. The decoration (today rather faded), attribute to artists of the like of Maturino da Firenze and Polidoro da Caravaggio, whose special skills were very much in demand in Rome, is made up of a carefully composed series of paintings inter-dispersed by a number of trophies and mythological figures. **Palazzo Lancellotti** is located on the block between Piazza di San Simeone and Piazza di San Salvatore in Lauro. The huge construction, incorporating part of the pre-ex-

isting building, stands out as one of the more important in via dei Coronari. It was put up at the end of the sixteenth century by Francesco da Volterra for Cardinal Scipione Lancellotti, keeping faith to a grand project later completed by Carlo Maderno. The austere and fine structure opens out, through its central sumptuous archway designed by Domenichino, onto the splendid inner courtyard, the Palazzo’s true strong point: embroidered on one side by a two-rowed colonnade, its walls are embellished by a series of antique stucco-framed reliefs. The same magnificence and refinement decorate the rooms inside, whose vaults were frescoed by artists such as Guercino and Agostino Tassi. **Palazzetto dell’ex Monte di Pietà** (of the Former Pawnshop) used for this very purpose by Pope Sixtus V at the end of the sixteenth century, was totally restored to its former glory from scratch in 1572, as is recorded by the plaque on the front wall. **Palazzo del Drago**, was commissioned to be built in 1557 by the Drago brothers, Paolo, Giorgio and Giampietro on an already-existing group of houses, so as to incorporate the medieval Church of San Salvatore de Inversis. It stands out for its beautiful facade punctuated along the second row by arched windows and crowned by an artistic cornice. **Palazzo Fioravanti**, built in the sixteenth century, first belonged to the Sala Family and then to the aristocratic Fioravanti Family from Pistoia. **Casa dell’Arciconfraternita del Gonfalone**, better known as Fiammetta’s house, is one of the rare examples of an early fifteenth century home still bearing today a number of medieval architectural features. Its fame derives from the name of Cesare Borgia’s well-known mistress. **Casa di Prospero Mochi**, put up in 1516 by Pietro Rosselli for the General Commissioner for Rome’s Fortifications, is one of the road’s most charming buildings. **Casa Lezzani**, or Raphael’s House, is a sober Renaissance building, where tradition has it that the famous artist once lived. **Palazzo Vecchiarelli**, built in the second half of the sixteenth century, is surmounted by a covered roof-terrace attrib-



uted to Bartolomeo Ammannati.

A beautiful view of **Santa Maria della Pace's** dome may be enjoyed from behind the buildings in vicolo della Volpe. Attaching the church, work on which stretched from end of the twelfth to the end of the seventeenth centuries, is the famous cloister which was built by Bramante between 1500 and 1504 and is part of the convent of the Lateran Canon Regulars. This in turn was itself incorporated in a construction running along via dei Coronari. San Salvatore in Lauro, looking onto the piazza of the same name, adjoins Palazzo Lancelotti. The first record of the church dates back to 1177, work on it continuing in various stages right through to the late sixteenth century. It was destroyed by a fire in 1591, to be rebuilt straight afterwards on Ottavio Mascherino's design. Its harmonious façade is the result of the nineteenth century talents of Camillo Guglielmetti. **Santi Simeone e Giuda** is found at the top of a spectacular flight of steps located in vicolo di San Simeone; this small temple, after having been put to a number of different uses, is today deconsecrated. Known since the twelfth century as *Santa Maria de Monticellis*, or in *Monticello*, and later *as de Monte Jhoannis Ronzonis*, the church belonged to the Orsini Family who lived in the neighbouring buildings in Monte Giordano. **Santi Celso e Giuliano**, running along the via del Banco di Santo Spirito, winds up our religious visit through via dei Coronari taking us to the old Piazza di Ponte. The church, the first record of which dates back to 1008, was demolished in 1509; it was rebuilt at the middle of the very same century to be once again destroyed and put up again in 1735 on design of Carlo De Dominicis.

L'Assunta (Assumption), the work of an unknown eighteenth century artist, makes a majestic appearance looking out from Palazzo Grossi-Gondi's wall onto Tor Sanguigna. It is set in a pompous stucco frame, shaped so as to depict rejoicing angels among soft clouds, surmounted by a canopy festooned

in the form of a temple. **L'Immacolata Concezione** (The Immaculate Conception), looks out from the side of Palazzo Lancellotti onto via degli Amatriciani. The seventeenth century fresco is set in a sober frame composed of both stucco and travertine stone. **La Madonna Addolorata** (Our Lady of Sorrows), positioned on the ashlar-worked corner of Palazzo Lancellotti, overlooks the piazza in front of the building, surrounded by a stucco frame of rays. The original eighteenth century canvas us today kept inside the building. **Il Redentore** (The Redeemer), is to be found on the corner of Palazzo Lancellotti, looking towards via dei Coronari. Its eighteenth century frame is similar to the previously-mentioned aedicule, that is a number of rays mingled with angel heads surmounted by an angel in flight, positioned over an eighteenth century lamp. All of which acts as a frame for the copy of a painting by Raffaello Mengs. **Madonna col Bambino** (Madonna with Child), set in a nineteenth century wooden frame, overlooks via dei Coronari from the façade of Palazzo Lancellotti. The original eighteenth century image has been replaced by a modern painting on paper. **Madonna della Pietà**, embellishes the facade of Fiammetta's house. The eighteenth century image is positioned above a plaque recalling the Archconfraternity of the Gonfalone. **Madonna della Pietà**, the beautiful oval image, made at the end of the nineteenth century, stands out on the façade of the building which once housed the Pawn Shop. *Imago pontis* (Image of the Bridge), is the most famous of the sacred images decorating the neighbourhood. It is embedded in the ashlar-worked corner between vicolo Domizio and via dei Coronari: it lends its name to this part of the street and the district itself. It is a tabernacle reassembled in 1523 by Antonio da Sangallo The Younger around the fresco depicting the *Incoronation of the Virgin Mary*, a work by Perin del Vaga, according to a design for an aedicola later used once again by Sangallo himself for the windows of the Farnese Palace.

VIA GIULIA

This is the long, straight thoroughfare promoted by Pope Julius II Della Rovere in 1508, to connect the church of San Giovanni dei Fiorentini with Ponte Sisto and thus, by means of the bridge, the city centre with Trastevere and the Vatican, creating an alternative route to the Via della Lungara (opened by Julius II with the name of Via Settimitiana). The first part of the Via Giulia (named after the pope who commissioned it) is in the district ("rione") of Ponte, while the other part, i.e. that near to Ponte Sisto, is in the district of Regola. The rebuilding of the bridge, decided by Pope Sixtus IV on the occasion of the 1475 Jubilee (Holy Year), bears witness to the extremely lively cultural moment that the city was going through at the turn of that century. In the urban fabric that developed in the left-hand loop of the Tiber (in the Campo Marzio sector) the main roads linking the major administrative and religious centres were created or rebuilt, and among these the Via Giulia played a foremost role as the pivot of the urban reorganization desired by Julius II: the bridge (built on the remains of an older Roman bridge) and the new street guaranteed a highly important twofold link between the Vatican and the centre of the city, important meeting places teeming

with life. The Via Giulia was also the direct connection with the "Banking District" that developed around the church of San Giovanni dei Fiorentini after the return of the popes from Avignon and their instatement in the Vatican. The most prestigious foreign banks, especially those of Florence, were established in the ancient "Canale di Ponte" (corresponding today to the Via del Banco di Santo Spirito), thus giving rise to an area animated by upper middle class houses and residences of the nobility, concentrated especially around the church of the Florentine colony. It was precisely thanks to his association with a wealthy Tuscan banker, Agostino Chigi, that Pope Julius II was able to start his ambitious urban planning project, intended to create a system connecting St. Peter's, the Banks and the other side of the river. The pope wanted to enhance even more the role of the Via Giulia as an urban fulcrum by choosing it as the site for the majestic building to house the Curia Tribunal. Bramante was commissioned to carry out the work, which remained unfinished, in 1508, according to an early design which foresaw a monumental building extending from Vicolo del Cefalo to Via del Gonfalone, overlooking an equally representative piazza intended by Julius II to assume the symbolic function of a new Capitol. In the Via Giulia, which to this day is one of the capital's most elegant streets, the members of important aristocratic families had their magnificent residences built, according to a trend that continued to develop in the ensuing centuries, thanks to papal initiatives: during the pontificate of Leo X work was started on the eminent Florentine church, and a few years later Pope Paul III opened the Via Paola, thereby creating the final link with the square in Ponte.

The first important building right at the beginning of the Via Giulia and connected with it by the small Piazza dell'Oro, is the **Church of the Florentines resident in Rome**, entitled to **St. John the Baptist**, the patron saint



of Florence. Existing since the 11th century as the church of St. Pantaleon, at the end of the 15th century it was bestowed on the Compagnia della Pietà, which in 1508 obtained from Julius II permission to build a new place of worship. Eleven years later Jacopo Sansovino won the competition held to assign the works, but was replaced immediately afterwards by Antonio da Sangallo the Younger. After a first interruption, the two architects resumed the work jointly, only to stop once more due to the sacking of Rome in 1527. In the middle of the century the Florentines commissioned the resumption of the project - never however carried through to an artist of the calibre of Michelangelo. It was not until the end of the 16th century that construction was continued under Giacomo Della Porta, who finished the nave and the aisles designed by Sangallo. In the early part of the following century Carlo Maderno took over as architect and designed the transept, the barrel vault and the long, narrow dome, which people referred to as the "sucked sugar-almond". The travertine façade was constructed in 1734 by Alessandro Galilei (responsible also for the imposing façade of the patriarchal basilica of San Giovanni in Laterano). Internally, it comprises a veritable anthology of Roman art, the outstanding names being those of Bernini, Algardi and Borromini (the last one was buried here together with Maderno, as indicated by a plaque on the third column to the left). We then start along the Via Giulia proper, in which every building and every church would really deserve attention. Going past some groups of 15th-century houses, at no. 82 (at the corner with the Via dei Cimatori), we see one of the most interesting examples of the Renaissance buildings along the road, characterized by arched windows of travertine and by traces of the old pictorial decoration of the façade. No. 79 is the **Medici Clarelli palace**, also known as the "Concolato" of Florence, erected by Antonio da Sangallo the Younger in the first half of the Cinquecento (purchased by the City of Rome, the 1st Municipality is today housed here):

this is one of the most interesting buildings constructed by the Tuscan community. Again in this case the façade was richly decorated, yet another example of the fashion widespread in Rome at the end of the 15th century (of which there are numerous testimonies along the Via Giulia and in the surrounding area), of adding prestige to the patrician buildings with paintings and graffiti on the outside walls. One of the most important buildings in the street is the **Palazzo Sacchetti**, at no. 66, this too begun by Sangallo as his own residence and sold by his son Orazio to Cardinal Giovanni Ricci of Montepulciano who had extensions carried out by Nanni di Baccio Bigio, who conferred on the building its majestic present form, and by Salviati who executed the frescoes in the salon, praised by the critics of the period. The Ceuli family, who purchased it in the 17th century, then added the splendid loggia giving onto the Tiber. Farther down the street is the **church of San Biagio della Pagnotta**, and alongside it the **Hotel Cardinal**, at no. 64, a converted monastery that had been built on the remains of the Curia Tribunals. The little church dating from mediæval times, called "della pagnotta" in relation to the custom of distributing "pagnotte" (small loaves) on the feast day of St. Blaise, was rebuilt in its present form in 1730. It was then thoroughly reorganized in 1832, when the Venerable Hospice of the Armenians commissioned the architect Filippo Navone to convert the adjacent building into a convent based on the imposing ashlar ruins of the Tribunal (the unfinished structure was later bought by the Company of the Brescians). Today only the gigantic rough ashlar blocks that formed the powerful base remain of the grandiose complex, and are visible from the corner between the Via Giulia and the Via del Gonfalone, and big enough to sit on, so that they were also known locally as the "sofas of Via Giulia". In 1870 the complex was purchased by the New Unitary State and earmarked for civil uses, whereas when the 1975 Holy Year was coming up, the Armenian Hospice of San Biagio was trans-

formed into the hotel given the name of "Cardinal". After passing the seventeenth-century **Church of Santa Maria del Suffragio**, the work of Carlo Rainaldi (it was originally the site of the Archconfraternity of that name, which carried out charitable work of intercession for the souls of the dead). Turning into the Via del Gonfalone towards the Lungotevere (Tiber embankment), at **no. 29** is the **Oratorio del Gonfalone**, linked to the Confraternity of that name (dedicated to aiding the sick and the needy). Built in the mid-sixteenth century over the ancient church of Santa Lucia in Xenodochio, the little building still contains a cycle of paintings ascribable to various artists, and representing a nodal point of Mannerism in Rome. A short way beyond are the **Carceri Nuove (New Prisons)** at **no. 52**, commissioned halfway through the Seventeenth century by Pope Innocent X to Antonio Del Grande, to replace the prisons of Tor di Nona and of the Corte Savella, flanked by the nineteenth-century façade of **the Prigioni** (the work of Giuseppe Valadier), now housing the **Museum of Criminology**.

The crossing with the Via dei Banchi Vecchi marks the boundary between the districts of Ponte and of Regola, at the point crossed in the past by the sewer called the Chiavica di Santa Lucia. The corner block comprises the House of the Confraternity of the Piaghe di Cristo, which includes the seventeenth-century **Church of San Filippo Neri**, better known as San Filippino, restored in 1728 by Filippo Raguzzini. After going past the well-known **Virgilio secondary school** at **no. 38**, reconstructed from the seventeenth-century Ghisleri College, we come to the **Church of Santo Spirito dei Napoletani**, rebuilt by the Confraternity of that name in 1584 on the remains of the church of Sant'Aurea (it was then radically restructured during the 18th century). After the **Palazzo del Collegio Spagnolo**, **no. 151**, built by Antonio Sarti in 1862, comes the harmonious concave façade of the **Church of Santa Caterina da Siena**, erected by Paolo Posi in 1762. Oppo-

site this stands the **Palazzo Varese**, at **no. 16**, designed by Carlo Maderno in 1618. Proceeding on, we arrive at one of the most attractive parts of the street, characterized by the arch that joins Palazzo Farnese and the "Camerini Farnesiani". Before reaching it, mention should be made of the seventeenth-century **Palazzo Falconieri** (the façade is the work of Francesco Borromini, who was also responsible for the internal extensions; since 1927 it has been the seat of the Hungarian Academy), which stands alongside the **Church of Santa Maria dell'Orazione e Morte**, at **no. 1**, built by Ferdinando Fuga in 1737 on the site of the sixteenth-century church belonging to the Confraternity of the same name (which undertook the burial of the unknown dead and praying for their souls). At **no. 186** stands the gate marking the rear boundary of the famous Farnese building, opposite the simple building of the **Quattro Camerini** nn. 253-260. After the making of the arch, promoted by Cardinal Odoardo Farnese, the rooms were decorated with frescoes by such eminent artists as Annibale Carracci, Domenichino and Lanfranco, only to be dismembered already in the mid-Seventeenth century. The pretty little piazza after this contains the **Mascherone fountain**, placed in its present site in 1903. Finally the Via Giulia ends in Piazza San Vincenzo Pallotti, which is on the opposite side of the Lungotevere from the fifteenth-century Ponte Sisto. Once containing the monumental Acqua Paola fountain (representing the spectacular backdrop of the Via Giulia, this was reassembled in its present position across the Tiber when the works were carried out in the Nineteenth century to rearrange the area), this is dominated by the **Ospizio dei Mendicanti**, known also as the Ospizio dei Cento Preti (Hospice of the Hundred Priests), built at the end of the Sixteenth century by Domenico Fontana at the behest of Pope Sixtus V. The portico towards the Tiber, corresponding to the part of the complex pertaining to the Conservatoire of the Zoccollette, was rebuilt at the end of the Nineteenth century by Antonio Parisi.

VIA CONDOTTI

Is the street that runs at right-angles, between Via del Corso and Piazza di Spagna, pointing itself like a telescope at the back-drop of the Santissima Trinità dei Monti. The road was first opened in 1554 at the wish of Pope Paolo III Farnese, with the name of Via Trinitatis. It started from Piazza Nicosia, following a route which, cutting across Campo Marzio corresponded to what are now Via del Clementino, Via di Fontanella Borghese and Via dei Condotti. The road came into existence in the heart of an area which began its urbanization towards the end of the 1300s with the construction of the St. Giacomo in Augusta Hospital, and successively by the intervention of the Popes who sought to improve the communications between the Vatican and the Centre of the City. The interest in this particular area came to a head with Pope Leone X dei Medici who entrusted Bartolomeo Della Valle and Raimondo Capodiferro, responsible for road planning and elegantly named "Maestri di Strade" (The Masters of the roads) with the task of straightening up the route between "Porta del Popolo" and the Vatican. The same Pope ordered the opening up the Via Leonina (The future Via di Ripetta) alongside the Via del Corso which it was his intention should replace Via Giulia as the centre of urban development. This was also in line with a project of which the importance was emphasized by the summoning of two artists of the calibre of Antonio da Sangallo and Raffaele Sanzio for the task. This was no less than the beginning of the most imposing expression of urbanization of all time, The "Trident", which was established later by the opening of Via Clementia (the present Via del Babuino). Then with the intervention of Pope Paolo III Via del Corso was rebuilt, Via del Babuino was completed, and by means of *Via Trinitatis* the Trident was connected to Trinità dei Monti, and projected obliquely across the Tiber. The aspect of farnesian urbanistics that really stands out is the creation of straight roads pointed dramatically

at architectural backgrounds, as in the case of Via Condotti laid out along the axis of the façade of Trinità dei Monti. In the succeeding period thanks to the illuminated policies of the "urbanistic Popes" such as Gregorio XIII and Sisto V, the area was further developed, especially as far as its social and materièl fabric was concerned. Gregorio was responsible for promoting the restoration of the aqueduct of the Acqua Vergine and the realization of public fountains which became splendid elements in the street furniture of the city, Sisto saw to the siting of the obelisk in Piazza del Popolo as a symbol of the point where three road axes converged. The present name of the road derives directly from the passage of the monumental conduits of the Acqua Vergine which, planned to carry water to the low lying part of the city, were realised in the course of the grandiose project entrusted to Giacomo Della Porta. It is the only one of the eleven principle aqueducts which used to supply Rome which has remained active from the time of Augustus, when it was built, to the present day. The increased prestige of the area surrounding the Trident encouraged some of the patrician families more in the public eye to choose to construct their palaces there, thus giving life to a city centre which enclosed the most part of the extraordinary artistic patrimony of the City. In the 1700s this area was further enriched by the dramatic monumental display of the Ripetta river port, and the classic staircase of Trinità dei Monti, the siting of which was dictated by the line of the *Via Trinitatis*. Via dei Condotti is today renowned both for the prestige of the palaces that stand along it and for the presence of the most elegant shops of The Capital, as well as some historic clubs and cafés frequented by artists and intellectuals which bear testimony to the cosmopolitan nature of the area and of the street itself.

The way along Via Condotti starting at Largo Goldoni is marked by a period of history im-

portant from the point of view of the relationship between the Holy City and the Catholic countries: The **church of the SS Trinità degli Spagnoli**. The building, recognisable from the façade of the church which stands at the beginning of the street, was erected in the second quarter of the 1700s on the initiative of Diego Morcillo famous representative of the order of the Trinitari Calzati which financed the construction of a Temple and a Convent for the confraternity, because Rome lacked a centre of this nature. During the first architectural phase of 1732 the Palace which would house the seat of the centuries old Hospice (facing the Corso) was put in order, and between 1741 and 1750 were Erected the Church and the Convent, **no. 36 di Via Condotti**, following an overall project designed by the Portuguese architect Emanuel Rodriguez Dos Santos assisted by Giuseppe Sardi as the Director of Works,

while the internal decoration of the church was in the hands of José Hermosilla y Sa-moval. In 1734 the Complex, one of the very best examples of roman rococò architecture, passed under the protection of Philip Vth, King of Spain, who had his Shield and Royal Coat of Arms (still visible) fixed upon the Convent and Church doors. The interior of the latter animated by interesting fragments of paintings (to which should be added the priceless canvases of Preciado and Velasquez conserved within the Convent), is based on an elliptic ground plan articulated by side chapels (three on each side) interconnected by arches and covered by a cupola. The outstanding aspect of the Complex is however its perfect architectural integration into the surrounding City, which is determined by the happy solution of the concave façade (animated by the motives in relief inspired by SS. Trinità) and by the angular balcony of the Hospice. In 1841 the Complex was confiscated by France, and the Hospice was sold at auction. Then at the end of the same century, the number of Trinitari having shrunk considerably, the Spanish Domenicans of the College of the SS. Trinità for the Spanish Dominican Missions to The Islands of The Philippines moved in. The Order of the SS. Trinità in fact, founded in the XIIIth Century by Giovanni De Matha and Felice Di Valois with the aim of ransoming christians enslaved by muslims, had with the passing of time, exhausted the motive for its initial foundation. At **nn. 55-57** at an angle to the former Via Serena (currently Via Belsiana) is **Palazzo Ansellini, no. 21** corresponds to **Palazzo Avogadro Negri Arnoldi**, and in the same block is included also the **Palazzo of the Mar-quisies Arconati** (entrance in **Via Bocca di Leone no. 21**). Corresponding to **no. 61** stands **Palazzo Della Porta Negroni Caffarelli** built in the second half of the 1600s and in the first half of the 1800s completely re-structured eclectically in neo-fifteenth century style under Pope Pio IX. From the Principal Entrance in Via Condotti inserted in the monumental façade crowned by an artistic cornice on paired columns there is access to



a beautiful internal courtyard, with a fountain from the 1700s and a way out onto Via Bocca di Leone overlooked by the rear façade of the Palace. There are other internal courtyards currently occupied by elegant shops which open out of the ground floor. Then next comes one of the most significant buildings in the whole street, the **Palazzo of the Sovereign Military Order of Jerusalem**, at no. 68, identified by the inscription on the corner at the angle with Via Bocca di Leone. The building enclosed in a group of constructions of the late 1400s, originally known as Palazzo Provani was acquired in the fifteenth century by Giacomo Bosio, agent of the Order of Malta in Rome. It next passed to Antonio Bosio (an important archaeologist and great explorer of the Catacombs, known as the “Colombo of underground Rome”) who, having enlarged the Palace by annexing the building behind which gave on to Via Bocca di Leone, gathered together there a vast collection of tombstones, marble, and antique inscriptions which on his death in 1629 were bequeathed to the Order of Malta in order that it could there realise its own Seat in Rome. The Sovereign Order Hospitalero and Military of the Cavaliers of Jerusalem, also known as the Order of the Hospitallers of St. John of Jerusalem or Joannites or even Cavaliers of Rhodes, later of Malta (following the definitive transfer of the Order to that island which took place in 1527), were founded in 1100 by Gerard di Gerusalemme with the aim of providing help where it was needed, and in obedience to the Augustinian Rules. Carlo Aldobrandini the agent for the religious activity of the Order proposed the unification of the two buildings resulting in the present arrangement. Then in the 1700s the Ambassador to The Vatican of the Order proposed the decoration of the courtyard, the addition of another floor and the construction of stables. In 1834 The Order transferred the Sovereign Council from Malta to Rome which then established itself in the Palace in Via Condotti. In the second half of the century the building was radically restructured (the building still houses the Chancellery of

the Order). In front stands the older part of the **Palazzo Nunes**, at no. 20, which was realised by Giovanni Antonio De Rossi between 1658 and 1660 (the principal entrance is in Via Bocca di Leone, while that which gives on to Via Condotti has been glassed in). In the 1800s the complex was purchased by the Torlonia Family who entrusted the architect Antonio Sarti with the restructuring of it and the rearrangement of the small square that stands in front, as well as the construction of the palace for guests (later to be used as the site of the exclusive Albergo d’Inghilterra). Then next comes the **Palazzo Maruscelli Lepri**, at no. 11, built on the corner of Via Mario de’ Fiori in the second half of the 17th century. The attribution of the Palace is uncertain (it could possibly be in some way connected to some of the works of Alessandro Specchi), it is characterised by an unusual plan and by a beautiful façade, also this is defined by an unusual motive, that of having the windows grouped in threes united by a single frame. It was restructured in the second half of the 1800s by Virginio Vespignani, and there lived the French author Henri Beyle, better known as Stendahl. In front of the Palace defined by the window display of the prestigious trademark of the Jeweller Bulgari (a building which used to belong to the Monastery of San Silvestro in Capite, no. 9) is situated the highly celebrated **Caffè Greco**, at no. 86. Founded in 1760 as can be read on the plaque fixed next to its sign, it became, in the beginning of the 1800s, one of the most fashionable meeting places in the City. At the beginning of the century, in fact, it was frequented by the most renowned members of the literary world (Gogol, Stendahl, Leopardi), the music world (Berlioz, Wagner) and from that of art (Thorvaldsen and the artists of *The Grand Tour*) to say nothing of the crowned heads of All Europe, and patriots such as Silvio Pellico. It maintained its fame even in the post-war period, thanks to the custom of the artists of the School of Rome, and writers of the calibre of Ennio Flaiano and Vitaliano Brancati to cite a few examples.

VIA SISTINA

Once it answered to the name of Via Felice and it is part of the long straight road that was opened by Pope Sisto V in 1593 to connect the church of Trinità dei Monti with the basilica of Santa Maria Maggiore and Santa Croce in Jerusalem. Despite the short duration of his Pontificate Sisto V, born Felice Peretti Montalto (1585-1590) is one of the Popes who most left his mark on the history of the town planning and building of Rome. He was responsible for the genial plan for the reconstruction of the great Roman Basilica, and above all for the system of roads, even outside the Aurelian Walls, interconnecting them. The Pope set his hand systematically on the whole city through the admirable works of his trusty architect the ticinese Domenico Fontana who expressed in full the renaissance principle of the straight road (rettifilo) and who created a new concept of town planning hinged on practical and effective connections between the principal poles of interest, the religious, the celebratory, the monumental and the civic, thus laying the foundations of the modern Rome and the infrastructure upon which was later based the nineteenth century post-unification urbanization of the new Capital. The decisive contribution of the 'sistine' plan carried forward under the announcement of exceptional Jubilees, was emphasised by the "line of sight" connections between the obelisks, a magical corollary to the network of roads, and a clear marker to draw attention to the multiple distant views of a single Holy Site, along the telescopic layout of the roads. A good four of the thirteen columns that overlook Rome were installed by Sisto V (at the Vatican, the Esquilino, in Piazza del Popolo and at The Lateran). The first road cleared by Sisto V was the Strada Felice, corresponding to the present Via Sistina, Via Quattro Fontane, Via De Pretis and Via Carlo Felice which celebrated, with its original name, the Pope himself. The road cuts across the Via Pia (which corresponds to the actual Via del Quirinale and XXth Settembre) at

right-angles, crosses the four-road junction at Quattro Fontane joining up in fact and emblematically with the road opened in 1561 by Pope Pio IV. This personal road of Sisto V, the real backbone of the new network of roads, thus came to perform both a primary functional and symbolic role tied in with the connection between three prominent religious fulcrums with the marvellous papal residence, the admirable Villa Peretti Montalto located in the centre of the Via Felice. The whole complex, (broken up for the construction of the Stazione Termini railway station and the clearing up of the surrounding area) stood near the antique Liberian Basilica, the principal Marian church in the City and around which The Pope concentrated the more significant works that he undertook with the help of Fontana. Santa Maria Maggiore was marked as a crucial centre point in the star-shaped street system formulated by the "Town-planner Pope". With this Via Sistina promoted itself then and in succeeding centuries as the obvious point of reference for the development of this part of the City, particularly after the building of the great ornamental and theatrical construction that is the staircase of Trinità dei Monti, erected in 1723 by Francesco De Sanctis. In 1870 after the Declaration of Rome The Capital new demands, especially for town planning, came to the fore, and for this reason the works were intensified in the area of The Trident and along the same Via Sistina already for some time singled out by international tourism as a favoured goal, following a tradition of important palazzi and exclusive hotels still to the present day.

The route followed by Via Sistina begins from the height of Trinità dei Monti along the eponymous street is marked by an important historic-architectonical episode: the presence of **Villa Medici**. In 1572 Cardinal Giovanni Ricci da Montepulciano intervened on the original edifice which dates from 1540. He first enlarged the estate by buying land from

the Frati di Santa Maria del Popolo, he next had built upon it a new Palazzo designed by Nanni di Baccio Bigio and Annibale Lippi. Then four years later, when the property passed to Cardinal Ferdinando dei Medici, Bartolomeo Ammannati was given the task of enlarging the building, and he completed the central portion, the beautiful portico decorated with work in plaster on the façade facing the garden (the opulence of which contrasts strongly with the austere appearance of the other façade), and the south tower. In the same period, the splendid garden, which even today maintains its original layout, was designed. From 1884 it has been the seat of The French Academy which was founded in 1666 by King Louis IV to allow young French artists to perfect their art during a stay in Rome. The little square in front of the Palazzo is embellished by an attractive fountain in the form of a cup built in 1587 by Annibale Lippi with a basin acquired by Ferdinando dei Medici from the Monks of San Salvatore in Lauro and functioning with the water of the Acqua Felice. The restoration of the Acqua Felice Aqueduct that like the road recalls his name was yet another admirable undertaking of Pope Sisto V

within his grandiose city-wide plan. Adjacent to the park of the Villa rises the **Complesso del Sacro Cuore** whose Convent and Institute occupy the area of the old Villa di Lucullo, better known as the Horti Luculliani, one of the ancient suburban villas enclosed in the City's green belt which once extended haphazardly between the Pincio, the Quirinale and the Esquilino. Then there is the small and attractive **Piazza della Trinità dei Monti** opened and paved in 1586 by Cardinal Ricci and connected to the final stretch of the Via Felice. At the centre of the Piazza towers the obelisk which comes from the nearby archeological site the Horti Sallustiani and was erected there by Pope Pio IV symbolically halfway between two other famous sistine columns that at Flaminia and that at the Esquilino. Behind the Piazza rises the majestic façade of the **chiesa della Santissima Trinità dei Monti** which presents itself as an architectural yet theatrical backdrop for the scenery of the famous stairway sweeping down to the equally well known Piazza di Spagna. Looked after, protected and financed by The King of France, the church belonged from its beginning to the French followers of the Rules San Francesco di Paola, the founder of the Ordine dei Minimi closely connected to King Louis XI. In 1494 the son of the latter acquired land on the Pincio to build a religious complex, the work on which began at the beginning of the succeeding century. The church, built in gothic style (witness the great ribs of the transept, the pointed arches and the ceiling of ogival vaulting) was completed in 1550, the Cloisters and the Monastery followed some years later. In the course of the second half of the fifteenth century the façade was finished, framed by two lateral towers with a chapel beneath. The graceful double ramp in front dates from 1588, and takes as an example that designed by Michelangelo for the Palazzo Senatorio at the Campidoglio, and was commissioned by Sisto V (whose Coat of Arms appears on the pillars) and once again carried out by his favourite architect Domenico Fontana. The work on the french edifice



continued in various phases until the end of the 1700s with the completion of the Sacristy and the re-covering of the vaults (the original gothic style covering being substituted by a new ceiling designed by Giovanni Pannini). After new interventions in the 1800s including yet another re-covering of the ceiling in 1828 the church was conceded to the Nuns of The Sacred Heart who continue to occupy it today. The next stretch of Via Sistina is animated by the presence of two of the most well known and exclusive roman hotels: the **Hassler Villa Medici**, at **no. 6** in the Piazza, and the **Hotel De la Ville (nn. 69-75** in the Via) witnesses to the cosmopolitan nature which with its pensions, hotels and the houses of foreign artists (famously the protagonists of *The Grand Tour*). The first named hotel was built in 1885 by Albert Hassler on the site of the demolished sixteenth century Palazzetto dei Santerelli; after a partial reconstruction in 1892 by Alberto Hassler, the hotel underwent a radical rebuilding in 1944 at the hands of its new owner Oscar Wirth, Swiss like Hassler, and this gave it the elegance it has to this day. Here have found hospitality the famous from the world of politics from Truman to Kennedy, and from the world of the spectacle, and here the names of Charlie Chaplin and Marlene Dietrich suffice.

The Hotel De La Ville, in fact, was built in 1924 by the Hungarian architect Joseph Vagon on the spot where once stood a boarding house made out of the Palazzetto owned by the venetian painter Giuseppe Zucchi and his wife the famous Swiss artist Angelica Kaufmann; the junction between Via Sistina and Via Gregoriana is marked by **Palazzo Zuccai**, at **no. 30** di **Via Gregoriana**, **no. 14** di **Piazza Trinità dei Monti**) the project for which was elaborated in 1592 by Federico Zuccai to be the site of an art academy and with the help of his brother Taddeo, the same artist decorated the interior. The façade giving onto Via Gregoriana is recognisable from the windows framed by bizarre masks, and is a typical and charming example of a passing architectural fantasy produced, in this

case by one of the protagonists of roman mannerism. The portico is the seventeenth century opera of Filippo Juvara. Adjacent, facing on to Via Sistina is **Palazzo Stroganoff**, at **no. 59**, which was rebuilt in neo-fifteenth century style at the end of the eighteen hundreds and today houses the Hertzian Library. The **nn. 123-125** correspond to **Palazzo Doti** which dates from the end of the seventeenth century. It is worthy of note for having hosted the famous Russian Author Nicolaj Gogol. A bit further on comes the very well known italian Revue Theatre, **The Sistina**, **nn. 128-131**, built half way through the nineteen hundreds by Marcello Piacentino, a leading roman architect in the years of the Governatorato. It was the only grand theatre of the postwar period, and was constructed over the ruins of the church of Santa Francesca Romana - and so the end of the road is reached an end marked by the **church of SS. Idelfonso and Tommaso da Villanova** built in 1619 by the Spanish Augustinian Barefooted Fathers called The Recolletti of Sant'Agostino. Followers of the severe rule of Luigi de Léon. Originally in the form of a small oratorio with a hospice attached, the church was enlarged in 1666 with the approval of Pope Alessandro VII once the objections of the Spanish Trinitari Fathers who officiated in the nearby church of Santa Francesca Romana (later destroyed) had been overcome. The Author of this project which was based upon Chapels flanking the long body of the church, and covered by a ribbed vault (inspired by the adjacent "borromiana" Propaganda Fide) was the Domenican Giuseppe Paglia, while the façade was designed in 1725 by Francesco Ferrari. The journey along the ancient Via Felice ends today in Piazza Barberini, made famous by the baroque fountain by Bernini in 1643. However the real conclusion, even if nowadays it is only symbolic, is the pomp of the Basilica of Santa Maria Maggiore and the less strident, but not for this any less significant, Basilica founded by Sant'Elena, Mother of Constantine the Great and named after The Santa Croce di Gerusalemme.

VIA DEL BABUINO

Is one of the three roads that fan out from Piazza del Popolo, a flanking thoroughfare of the so-called Trident and is an axis that joins two of the most celebrated Roman Squares. The road crosses the extremity of Campo Marzio, in obedience to a scheme of town planning which stems from the area covered by the first stretch of the ancient Via Flaminia (currently the Corso) and from two other itineraries of classic origin, each marked at its beginning by "metae", two enormous mausoleums shaped as pyramids (one of which survived until half way through the 1500s). So a sort of "Trident" existed in ancient times, even if it was not regularised. After the construction of the Hospital of St. Giacomo in Augusta which provided the incentive for the urbanisation of the area, as well as the rebuilding of the church of Santa Maria del Popolo at the behest of Pope Sisto IV in view of the Great Jubilee of 1475 and as a prestigious element at the Main Northern Gate to the City (Porta Flaminia), then at the start of the 1500s began the grandiose urbanistic operation that would lead to the establishment of the "Trident". Pope Leone X dei Medici was the initiator who in 1517 entrusted to Antonio Sangallo the Younger the task of putting in order one of the ancient paths running beside the Corso and naming it Via Leonina; it corresponds to the present Via di Ripetta. On the occasion of the Jubilee of 1525 Pope Clemente VII dei Medici took over the project of his cousin, setting in hand the laying out of the third axis of the Trident and to which he gave the name *Via Clementia*. Later Pope Paolo III Farnese took a hand in the project, completing it in 1543 and re-baptized it with the name *Via Paulina Trifaria* and this is today Via del Babuino. Thus was the Trident established. principally through the combined will of the two Medici Popes and finally, at the end of the 1500s, crowned by the erection of the obelisk at the wish of Pope Sisto V in Piazza del Popolo at the symbolic junction of the three roads. In the 1600s, after the completion of the re-

stauration of the Porta del Popolo, the project of Rainaldi was set in train to build twin churches, to stand at the entrance to the flanking roads of the Trident as sacred "propilei", recalling the ancient "Metae" which stood there before. From one of these churches, that of Santa Maria dei Carmelitani of the Sicilian Province of Montesanto, began Via del Babuino, one of the more elegant and representative roads of the borough of Campo Marzio, at the centre of the City. The present name of the street comes from a statue of a *Satyre with bagpipes reclining on a kind of cornucopia* which because of its appearance was baptized "babbuino" by the population, this was later corrected to "Babuino". Along the road rises the fifteenth century Palazzetto of Alessandro De Grandis, in 1571 the first private house to be connected to the water supply of the Acqua Vergine, after Pope Gregorio XIII had initiated its restauration (one of the conduits was located in Via del Babuino). The building was then incorporated into a larger construction belonging to the Boncompagni family, and in 1576 the same Pontifice attached the ancient sculpture to its façade. It was moved again in 1887 into a niche in the form of a portal in the façade of the same Palazzo (at the same time, the basin from beneath the group was incorporated as part of a fountain at the Palazzo of Pope Pio IV on Via Flaminia). The "ape" arrived at its present site, on the wall adjacent to the façade of the church of Sant'Atanasio dei Greci in 1957, bringing with it the reputation of a "talking statue" like the famous Pasquino, "the babbuino" was, in fact, used for sticking anonymous mottos and comments, often very cutting, about the Church and politicians, called, once upon a time, "babbuinati".

The walk along Via del Babuino punctuated by some of the most exclusive antique shops in the Capital, starts at the crossroads with Via San Sebastianello (the road up to Trinità dei Monti) the view from which permits a

sight of the theatrical “**Nicchione**” placed at the end of the Via della Croce. This attractive construction was realised in the 1700s behind a wall against which previously was leant a small chapel that contained a painting of *St. Sebastian*. The author was Francesco De Sanctis, the same who conceived the scenography at the nearby staircase of Piazza di Spagna. The chapel was destroyed in 1728, to be rebuilt in 1733 (perhaps to the designs of Filippo Raguzzini), the concave wall of the niche is decorated by a beautiful frame of stucco surmounted by the crown and palm leaves that are the symbols of a martyr, placed there originally to frame a picture of the Saint after whom the street is named. Back on the main road at no. 92 (at the corner with Via Alibert) is **Palazzetto Raffaelli** built in 1826 by Giuseppe Valadier for the Counsellor to the Vatican State of the Tsar of Russia. At no. 89 stands **Palazzetto**

Valadier placed by itself at the corner between Via Alibert, Via del Babuino and Via Margutta. The edifice was constructed in two phases during the first half of the 1800s by Antonio Sarti, and owes its fame to the fact that there, for a long time, lived the celebrated roman artist (architect of the Holy Apostolic and academic Palaces of San Luca) Giuseppe Valadier (who died there in 1839) responsible for the splendid eighteenth century laying out of Piazza del Popolo and the hill of the Pincio that overlooks it. In front Via Vittoria opens, among its architectural scenery the façade of the **church of SS. Giuseppe and Orsola** (now deconsecrated) and the adjacent monastery. The whole, belonging to the Ursulines, was founded in 1680 by Camilla Orsini Borghese and by Laura Maninnozzi d’Este as a convent school for young girls. The church part of the complex is currently the theatre-studio of the “Silvio D’Amico” National Academy of Dramatic Art. While the convent, which dates from 1870, hosts the National Academy and Conservatory of Santa Cecilia. Next comes the **Greek College**, at no. 149, joined to the **church of Sant’Atanasio dei Greci** by a picturesque walkway. The church was founded in 1576 by Pope Gregorio XIII to welcome the greeks coming from Asia Minor and living in Rome, and to guarantee assistance to the religious minority of the greco-albanian rite. The church was built on land belonging to Tommaso Manriquez, it was restructured in 1769 at the wish of Clemente XIII and at the hands of the architect Carlo Puri De Marchis, to whom we owe the façade giving on to Via del Babuino. Originally allotted to the Jesuits, it today belongs to the Blessed Confederation of Chevatogne. Standing next to the famous fountain of the Babuino is the brick façade of the church dedicated to the saint of Alexandria of Egypt, the origin of the project for which dates back to 1588 and could be attributed to Giacomo Della Porta. The interior based on a plan with three choirs, (which is relatively rare in roman architecture, but is much used in the east) is, in the area of the apse, defined by the iconostasis,



the presbiterial enclosure typical of the churches of the catholic greek orthodox rite.

Palazzo Boncompagni Cerasi, at nn. 51-52, one of the more important buildings in Via del Babuino is in front. It was rebuilt in 1738 incorporating the already existing 15th century structure. The handsome façade is decorated by two portals, one crowned by a balcony, the other by a broken tympanum; both figure the heraldic dragon of the Boncompagni (which also occur on the windows of the first floor) the noble family to which belonged Pope Gregorio XIII, he who installed the famous "babuino" in 1576. The Palace passed to Count Antonio Cerasi in 1858 who commissioned Rodolfo Lanciani to add on another floor. Following on at nn. 38-41 is **Palazzo Sterbini** recognisable by the niches containing busts of emperors which punctuate the façade. A little bit further on is the neo-gothic complex of the **Anglican church of All Saints** erected at the end of the 1800s on the site formerly occupied by the villa of Flavio Orsini and to the plan of George Edmund Street, one of the protagonists of the *Gothic revival* in victorian architecture. The singularity of the building in red brick and laterite (an indication of the attention paid to chromatic values typical of Street and the Arts and Crafts Movement of which he was one of the main protagonists) lies in the fact that the part that gives on to Via del Babuino is not the façade but the apse, according to an arrangement which led to the location of the entrance at the foot of the octagonal steeple (the portal in the adjacent Via di Gesù e Maria opens instead on to the left hand nave). In Via del Babuino no. 151 in a niche on the corner with Via San Giacomo stands out one of the many roman "Madonelle" which are picturesque expressions of popular devotion very common in the 1700s. A simple frame of marble in the form of a canopied niche holding, in this case, a high relief of *The Virgin and Child*, the work of an unknown sculptor in the eighteenth century. Corresponding to no. 169 is the bulk of neo-fifteenth century **Palazzo Emiliani**. Re-

sulting from the incorporation of the various buildings that were already there, the complex was built in 1869 to the plans of Luca Caramini. The final stretch of Via del Babuino is punctuated by the eighteenth century edifices of two prestigious Hotels standing one in front of the other. The **Albergo Piranesi**, at nn. 195-197, and The Hotel De Russie, at no. 9, the former was installed in Palazzo Nainer which had been built around 1821 according to a design of Giuseppe Valadier that took in part of the Convent of the Agostiniani. The Monastery had a large garden that reached as far as the church of Santa Maria di Montesanto which is the boundary today of the eighteenth century building. The Convent was first occupied by French troops and then in 1811 both sides of the building - that part which gives on to the Corso and that which faces Via del Babuino were transformed into private residences. In the course of the work for the urbanization of Piazza del Popolo Valadier also refaced the constructions that flank the Porta as well as those around the so-called Twin Churches in accordance with the idea of rendering harmonious and homogenous the prospect of the Piazza and the buildings that look out on to it. The building which currently houses the Piranesi was increased in height in 1872 at the same time as the grandiose restoration that followed the declaration of Rome as Capital, when the borough was the object of urban interventions set in train by the "Umbertine" building trade and the area of the Trident in particular, already for some time priveleged by international tourism, saw a notable increase in the construction of hotels and services for tourists. In front stands the exclusive Hotel De Russie constructed in the first half of the 1800s in a much larger architectural complex, the property of the Torlonia family, this also was achieved with the collaboration of Valadier. Between 1870 and 1872 two further floors planned by Nicola Carnevali were added to the Palazzo in accordance with its future as a Hotel of prestige. It was also called The Hotel of Kings because of the exclusive clientele.

VIA DEL PORTICO D'OTTAVIA

This is the main thoroughfare in the Sant'Angelo district, running between Santa Maria del Pianto and the Theatre of Marcellus at Monte Savello. It is a continuation of the Via del Pianto, the road running through the ancient district called *de cacabariis* and the *Platea Iudea*, the area bordering the quarter inhabited by the Jewish population as from the thirteenth century. It took its present name after the proclamation of Rome as the country's Capital in 1870, when many urban spaces were reorganized, in some cases the actual names being changed. Before then it was called the Via di Sant'Angelo in Pescheria, and the square that it led into was known as the *Forum pecium*, as it had been Rome's most important fish market ever since the Middle Ages. Selling took place in the small piazza opposite and in the actual structures of the Portico D'Ottavia, where there were stone slabs for setting out the fish: the slabs, supported on rows of bricks, belonged to noble families which hired them out. One outstanding feature of the district, with its characteristic commercial vocation, was the massive presence of some of the best-known Roman Confraternities, including the Fishmongers Corporation, with its headquarters in the church of Sant'Angelo in Pescheria. Important monumental items are concentrated in this area, and almost all of them focus on the Portico d'Ottavia, the model element and point of reference of the whole district. Directly connected with the road were also the Circus Flaminius (built in 221 b.C. by *C. Flaminius Nepos*, who also gave his name to the Via Flaminia) and the majestic bulk of the Theatre of Marcellus. The evocative background to the road, in the part towards the river, is represented by another important architectural structure, the *Pons Judaeorum*, or Ponte Fabricio (also known as the Ponte dei Quattro Capi, or "Bridge of the Four Heads", from the two herms of the four-headed Janus on the parapet). This bridge was built by Lucius Fabricius in 62 b.C., and

until the Ponte Sixto was built in 1475 it was the main connection with Trastevere. The name still today qualifying the bridge is linked with the numerous Jewish settlements in the area around the Portico d'Ottavia and the Theatre of Marcellus, where they had moved already in the Thirteenth century (after living for more than a thousand years in Trastevere), and were subsequently stigmatized with the construction of the ghetto. In 1555 Pope Paul IV decreed in fact that lofty walls were to be erected around the area, with two entrances, to separate the Jews from the Christians. Silvestro Peruzzi (son of the better known Baldassarre) was commissioned to carry out the work. Later a third opening was added: the main one was in Piazza Giudea, the second one at Sant'Angelo in Pescheria, and the last one in front of the church of Gregorio della Divina Pietà (at the point where the Synagogue now stands). At the end of the Sixteenth century the area of the Ghetto was extended at the behest of Pope Sixtus V, the work being carried out under his personal architect, Domenico Fontana, which made two more openings. It was finally abolished in 1848 and completely destroyed in 1887, as was also Piazza Giudea. The urban fabric extending around the Via del Portico d'Ottavia, and the road itself, are dotted with eminent buildings commissioned by important patrician families, who used the surrounding ancient monuments as open quarries for materials for their new buildings, sometimes backing their houses onto the existing complexes. This custom combined with the functional aspect a deeply symbolic value, as the wealthy bourgeoisie living in the district identified the Augustan period as a myth to bring back to life. The first building we meet along the Via del Portico d'Ottavia, entering it from the Via del Pianto, is the **house of Lorenzo Manili**, built from its foundations in 1468. A peculiar feature of this house is the long scroll along the front containing a Latin inscription mixed with Greek words and enriched with

ancient elements in alto-relievo (high relief), celebrating the erecting of the building. The elegant composition of the inscription included formulae, archaisms and epigraphic characters of the Augustean period; in it appears the date 2221 ab Urbe condita (that is, the house was built 2221 years after the foundation of the city). Against the left side of the Manili house (the side towards Piazza Costaguti, which was originally the place of access to the Ghetto) is the back of the **Tempietto del Carmelo**, a picturesque little structure half-way between a chapel and a typical holy Roman aedicola, built in 1759 in honour of Santa Maria del Carmelo of Monte Libano. With its semi-elliptical plan lined externally with robust columns inspired by the pronaos of the church of Santa Maria della Pace, it represents a significant evolution in monumental forms of the votive aedicola with the image of the Madonna. The charming little chapel was a place for "compulsory sermons", that is, ones intended to involve the Jews in the Catholic religion. **No. 13** is the **Sixteenth-century house of the Fabi family**, surmounted by a loggia and with a fine arcaded courtyard. The Fabi's of Pescaria were for a period the owners of the Theatre of Marcellus. Among the monuments making this road so interesting, the most important one is assuredly the **Portico d'Ottavia**, which gives the road its name. This consisted of a structure with a double colonnade encompassing, in the Hellenistic manner, two temples, dedicated to Jupiter (Giove) Stator and to Juno (Giunone Regina), respectively. This work was promoted in 146 b.C. by Caecilius Metellus Macedonicus, who

chose Hermodoros of Salamina as the architect. Between 27 and 23 b.C. Augustus had it rebuilt, dedicating it to his sister Ottavia; new works were later ordered by Septimius Severus and by Caracalla (to whom is dedicated the inscription on the tympanum of the access propylaeum, consisting of an arcade lined with Corinthian columns. To the left of the Portico is the **Pescheria**, which was extremely important in the Middle Ages, to the extent of determining the composition of the ancient district coat of arms: a silver fish, symbolizing the ancient fish market. The stands on which to set out the fish for sale, picturesquely arranged among the columns of the Portico d'Ottavia, remained there until 1880. Behind it, **no. 25, Via di Pescheria**, rises a **medieval tower** ascribable to the 13th century, once the property of the Grassi and the Particappa families. Also in the Via del Portico d'Ottavia stands the most important church in the district, "set" in the propylaeum of the Portico: Sant'Angelo in Pescheria. Originally entitled to St. Paul, it was founded in 755, as attested by the precious inscribed plaque set into the brickwork of the left hand wall of the entrance. The words in *foro piscium* were added to the new dedication to Sant'Angelo in 1192. The temple structure, with its basilica layout of a nave and two aisles, was restored numerous times, starting towards the end of the Sixteenth century with works assigned by the "Fishmongers' University" to Martino Longhi the Elder, followed in 1599 by the full-scale reconstruction of the church by Giacomo Della Porta. The church as it appears today dates from 1864 when Pius had it rebuilt by the architect Alessandro Betocchi. Considerable interest also attaches to the works preserved in the interior, and particularly the rich ornamentation in the little chapel of Sant'Andrea dei Pescivendoli. Architecturally adjacent to the church is the **Oratorium of Sant'Andrea dei Pescivendoli**, particularly interesting being the fine alto-rilievo on the façade depicting the fisherman apostle. The ancient Università dei Pescivendoli (Fishmongers' University), which



already existed in the Tenth century under the patronage of Saints Peter and Andrew, from the Sixteenth century had its headquarters in the church of Sant'Angelo, where it had the use of a chapel of its own (that of Sant'Andrea). In 1687, when the University became a Confraternity, it was given the use of some premises adjacent to the church, and was given permission to build an Oratory there, replacing the shops and workshops that existed there. Thus the Oratory of Sant'Andrea dei Pescivendoli came to be built in 1689 by the architect Filippo Tittoni. Alongside the Portico stands the unobtrusive, harmonious **Casina dei Vallati, nn. 28-29**, taking its name from that of the family that had many properties in the district and its own noble chapel in the church of Sant'Angelo in Pescheria. The building (now used as the administrative office of the City of Rome's Fine Arts Department) is outstanding for its architecture and for the fair level of conservation of its medieval walls; it came to light during the excavations carried out in 1926 to clear and restore the nearby theatre, under the architects Alberto Calza Bini and Paolo Fidenzoni. This "casina" actually consists of two buildings, dating from the 14th and the 16th century, but forming a single residential unit (the older part is adjacent to the curve of the theatre). From the gate beside the casina a fine view may be had of the arcades of the theatre and the remaining fragments of the columns of the Temples of Apollo Sosiano and of Bellona, and of the medieval construction of the Catena Hotel. At the end of the 19th century the **Great Temple of the Jewish Community, the Synagogue**, was built at one of the accesses to the Ghetto. This imposing building with its Greek cross layout, topped by a pavilion dome, was built by the architects Vincenzo Costa and Osvaldo Armanni in the centre of a garden in which various tombstones from the times of the Ghetto are preserved. The final stretch of the Via del Portico d'Ottavia, towards the Tiber, skirts the grandiose remains of the **Theatre of Marcellus**: begun by Caesar, who wanted to create a structure simi-

lar to the Theatre of Pompey, it was completed by Augustus, who dedicated it to his nephew Marcellus, his sister Ottavia's son. The building of the Theatre, formed by two series of travertine arches, acted as an interruption of the surrounding urban fabric (the Pietas temple was destroyed), but with it an important element of economic and cultural connection was established between the district of Sant'Angelo and the Capitol. The structures of the Theatre were converted into an eminent noble residence, which came to be generally known as the **Palazzo Orsini, no. 30** of the Via di Monte Savello, built on the raised part derived from the ruins of the stage and of the cavea of the theatre. The fortified residence, which in effect emerged in the Middle Ages, belonged first of all to the Pierleoni family, then to the Savelli's, and from 1716 to the Orsini's. On the medieval nucleus of the complex, the illustrious Savelli family built its "palace", directly on the external arches of the cavea of the theatre (hence the present name of Monte Savello), on which the eminent Sienese architect Baldassarre Peruzzi worked between 1523 and 1527. Other works were carried out in the Eighteenth century, when the palace was taken over by the Orsini family. Our walk along the Via del Portico d'Ottavia ends at the **church** with the long name of **San Gregorio Magno della Divina Pietà ai Quattro Capi**, which stands, isolated and elegant, facing the Ponte Fabricio (it was in fact also known as San Gregorietto, to distinguish it from the larger church of San Gregorio Magno, *de ponte Judaerom*). Of ancient origin (perhaps dating from the Eleventh century), the church was reorganized in the early part of the Eighteenth century according to a project of Filippo Barigioni, and then considerably restored in the middle of the next century. In 1934 the apse was added. An odd element in the fine church front is the oval containing the refined Eighteenth-century fresco made by Stefano Parrocel. From the vestry it is possible to reach the crypt, the remains of which are part of the structures of the nearby theatre.

VIA DEI GIUBBONARI

This street owes its present name, already widely used in the Sixteenth century, to the “gipponari”, makers of jerkins, many of whom lived and had their workshops here. One side of the street is in the Regola district and the other one is in Parione, and in times of long ago it was called the Via “Pelamantelli”, also derived from activities connected with clothing, that of the “repezzori” (menders) and that of the “stramazatori” (dealers in raw silk): in line with this age-old tradition, the Via dei Giubbonari is still today dotted with numerous clothing and underwear stores. It was however known also as the Via di Santa Barbara, named after the little church of that name connected with the Confraternity of Booksellers which faced onto it, while sometimes it even appeared as Via Florida. The street, corresponding to an ancient arcaded road called the porticus maxima, was in fact the natural continuation of the Via del Pellegrino, known as Florida or Florea, the name given generically to the thoroughfare running from the Ponte Sant’Angelo to the church of Santa Maria del Pianto (corresponding to the present-day Via dei Banchi Vecchi, Via del Pellegrino, Piazza Campo dei Fiori and Via dei Giubbonari). This was otherwise known as the *Via Peregrinorum*, that is, the road used by pilgrims going to the Vatican, for which reason numerous hotels and artisans’ workshops were established here. In the corner between the Via dei Giubbonari and the Via dei Balestrari there is a wall inscription recording the opening of the present Via del Pellegrino by Sixtus IV, the pope who had works carried out to reorganize Piazza di Campo dei Fiori. Via dei Giubbonari is one of the best-known streets in the area between the two historic districts, and has always been connected with trading, indeed being regarded as the city’s commercial and handicraft heart. This main vocation made it the place chosen by many corporations and confraternities of trades for their headquarters, and led to important patrician families becoming established in this

complex, highly varied urban area. The street is in fact situated at a focal point in the urban fabric of the area, a mere stone’s throw from the bridge that Pope Sixtus IV had built for the 1475 Jubilee, and from the main roads linking the administrative and religious centres between the Vatican and the ancient Campo Marzio. The street also runs close to some of the most important centres of assistance in the old city: that of the Company of the Holy Trinity of Pilgrims and Convalescents, and those linked to the Ospizio dei Cento Preti (the former beggars’ hospital which Sixtus V caused to be built at the end of the Sixteenth century) and to the Conservatory of the “Zoccollette” (the poor female mendicants of Saints Clement and Crescentino). The road, whose modern shop signs have not caused its ancient charm to fade, runs between the spacious modern Largo Cairoli and the famous Piazza Campo dei Fiori, once the *Platea Campi Forum*, the site of markets (in the days of Pope Paul II the Grascia market was held here) and a place of execution. Via dei Giubbonari, lastly, whose name evokes the popular and picturesque reality of a whole era, leads into the heart of an area made eminent by the fact that certain prestigious families established themselves here. Noble houses were attracted by the architectural and symbolic features of the Palazzo Farnese and the Palazzo Spada, in their turn standing in urban surroundings linked with the earliest history of the “Urbe”, i.e. ancient Rome. In fact it should not be forgotten that the street runs at a tangent to the ancient site of Pompey’s Theatre. This was Rome’s very first repertory theatre (*theatrum marmoreum*), and the largest one in the city, which the Roman General Pompey built between 61 and 55 b.C. He first erected the temple of Venus Victrix (on the ruins of which the Palazzo Orsini Pio Righetti was built in the middle of the Fifteenth century), and then the theatre, whose curved outline can today be recognized by the shape of the Via di Grottapinta.

The first building of importance encountered along the Via dei Giubbonari, on the side forming part of the Regola district, is the **Palazzo Barberini, no. 41**, displaying the unmistakable symbol of the bees, the heraldic emblem of this powerful family. The building was erected in the area occupied by the houses belonging to the noble Scapucci family (allies of the Orsini's), acquired from Monsignor Francesco Barberini in 1581. The palazzo, which the owner wanted to be in the form of a real fortified *domus*, included a large courtyard, stables and a series of workshops, while the architecturally adjacent houses were also included in it. Various architects succeeded each other in supervision of the works, all of them very well known: Flaminio Ponzio, Fabrizio Breccioli and Carlo Maderno. The building was later enlarged at the behest of Carlo Barberini, to whom it had been entrusted in 1623 by his more famous brother Maffeo (who had been elected pope with the name of Urban VIII). Between 1640 and 1644 the Roman architect Francesco Contini, commissioned by Taddeo Barberini, supervised the expansion works towards the Via dei Pettinari and reconstructed the entrance giving onto the Piazza del Monte di Pietà. This *Domus magna* of the Barberini family, in the middle of the Eighteenth century, after having served as the General House of the Discalced Carmelites, was taken over by the Monte di Pietà (Municipal Pawnshop). The new owners continued the enlargement works, including the definition of the oval entrance hall with the main staircase, the work of Nicola Giansimoni, and the construction of the arch behind the road called

Via dell'Arco del Monte, a delightful view of which can be fully enjoyed from the Via dei Giubbonari. In making our way along the street we can linger at some of the most beautiful and important churches in the city, one of them actually in the middle of the road, namely the **small church entitled to Santa Barbara**, otherwise known as the **church of the Librari**. Of ancient foundation, it owes this latter name to the fact that in 1601 it was granted to the Confraternity of the Librari, which included booksellers, printers and bookbinders, who had their workshops in the area. The original church of Santa Barbara was established in the early part of the Eleventh century in a barrel-vault of the Teatro di Pompeo behind it, in the Satiri district (at the time the church was in fact referred to as being "in Satro"), which comprised the area up to the present Via dei Chivari and the Via di Grottapinta. After a period in the possession of the Jesuits, at the end of the Sixteenth century, it underwent a first radical restoration in the early part of the Seventeenth century, which gave it its present Baroque forms. After further works carried out in the mid-Nineteenth century, in 1879 the church was taken over by the Charitable Union of Intercession for the Dead (Pia Unione per il suffragio dei trapassati), in lieu of the ancient Confraternity which had meanwhile been dissolved. After a rather sombre period, during which it was deconsecrated and even used as a store, the church of Santa Barbara was duly repaired and reopened as a place of worship. The charming little widening in the road leading up to it is dominated by its white façade, the work of the Roman artist Giuseppe Passeri, crowned on its summit by the travertine statue of the saint. The interior plan is that of a Greek cross and the cross roof is enhanced by an elegant display of stucco elements, arranged around frescoed ovals. The entrance from the Via dell'Arco del Monte, exactly opposite the Largo dei Librari, affords a view of part of the ancient Monte di Pietà building (today the head office of the Banca di Roma), inside which we find one of the finest



examples of the Late Roman-Baroque: the **cappella della SS. Trinità**. The monumental building, on whose original Sixteenth-century nucleus Carlo Maderna worked as from 1604, contains the chapel designed by Francesco Paparelli between 1639 and 1642, conceived as a monument celebrating the history and the charitable aims of the Monte di Pietà Institute (founded in 1539 by the Minorite Matteo Calvi for the purpose of lending money at very low rates of interest, in order to combat the social evil of usury, it was suppressed by the French administration in 1798. After various ups and downs, in 1937 it was taken over by the Cassa di Risparmio di Roma, today the Banca di Roma). The chapel contains a fine sculptural decoration of very high quality, exalted by an array of excellent polychrome marbles and gilt elements, after a project for the decoration of the interior finalized between 1600 and 1670 by Giovanni Antonio De Rossi (who was also responsible for the structural improvements) and completed by Carlo Bizzaccheri at the end of that century. In this same street, the Via dell'Arco del Monte, we find the **cappella della Madonna del Soccorso**. In reality, a broad niche screened by gates, built in 1759, that is, when the Monte di Pietà acquired the building adjacent to its own, formerly the house of the Discalced Carmelites, who in their turn had been donated it by the Barberini family. Also belonging to the Barberini's was the **Sixteenth-century house at no. 47**, characterized by its charming front punctuated by elegantly framed windows, especially those decorated by rosettes of the first order, arched and architraved (Vasari attributes them to no less an architect than Baldassarre Peruzzi). The handsome front was furthermore enriched by extensive pictorial decorations, now very faded, in line with the fashion widespread in Rome between the Fifteenth and the Sixteenth centuries of decorating the façades of noble houses and palaces with graffiti and paintings. The themes depicted were generally taken from mythology, aimed at exalting the prestige of the family that possessed the building. A short

way past this we come to the **Vicolo delle Grotte** (formerly Vicolo delle Cripte), so called from the ambulatories of Pompey's Theatre, subsequently reused as workshops. Looming large amidst the buildings on the side of the Via dei Giubbonari in the Parione district is the **Baroque Palazzo Ghetti, no. 89**, on the corner between the Via dei Giubbonari and the Via dei Chiavari, noteworthy for its fine portal with a balcony. Our final halt along this fascinating promenade is the **church of San Carlo ai Cantinari**, the real masterpiece of the area, standing very close to where the street meets the Via Arenula. Its origin dates from the end of the Sixteenth century, when the Community of the Barbanites (the Congregation of Regular Clerics founded in Milan by Sant'Antonio Maria Zaccaria) was established in Rome in the church of San Biagio *de Anulo*, situated between the present-day Vicolo dei Chiodaroli and the Via dei Monti della Farina. The Clerics very soon started acquiring the surrounding land where the "catinari" (bowl- or dish-makers) plied their trade, and they were eventually allowed to build a big new church entitled to San Carlo Borromeo, a great estimator of the Barnabite Order, in the area adjacent to the ancient Theatre of Pompey. Work on it commenced in the early part of the Seventeenth century, on the project of the architect Rosato Rosati, and, in alternating phases, continued until the middle of the century. The fine façade constructed by Giovan Battista Soria dates from 1638: the "ovatus" above the central door once contained the painting by Guido Reni portraying *St. Charles Borromeo* at prayer, which can now be seen behind the church choir. But the most admired feature is the ribbed dome resting on a lofty tambour and illuminated by means of twelve "finestrelle" windows, a bold, innovative structure in the tradition of Roman church architecture. The interior, too, appears to us as a veritable anthology of painting from the Seventeenth to the Nineteenth century, with outstanding works by artists of the calibre of Giovanni Lanfranco and Domenichino (who executed the beautiful frescoes of the dome).

VIA DI CAMPO MARZIO

This is the street that leads from the Via degli Uffici del Vicario (which used to house the notarial offices of the lawcourt) to the Piazza di San Lorenzo in Lucina, in the very heart of an area through which runs the boundary between the districts of Campo Marzio and of Colonna. The street was however also known as the Via di Santa Maria in Campo Marzio, after the monastic complex of the Syro-Antiochean rite which stands in the nearby Piazza di Campo Marzio. The street in fact runs through a short, picturesque stretch of the ancient Campus Martius (Field of Mars), identified as the broad flat area used for military activities and containing the shrine dedicated to Mars, the god of war. Within a short distance, in both space and time, some of the most eminent monumental complexes of antiquity were constructed, many of them still surrounding the area traversed by the present-day Via di Campo Marzio, such as the Pantheon (in the neighbouring Piazza della Rotonda) and the *Hadrianeum* (in Piazza di Pietra). In the Middle Ages, a decisive episode for the urbanization of the area was the construction of the complex of Santa Maria della Concezione in Campo Marzio, probably already in 806 around the church of the same name, which had in its turn been granted around the mid-Ninth century to a group of Basilian monks by Pope Zacharias. The former monastery (today pertaining to the Chamber of Deputies) includes also the church of San Gregorio Nazanziano, which started as a simple oratory on 795 and whose bell tower was added in the Twelfth century. The church of Santa Maria in Campo Marzio was instead built on its present site in 1563, to the design of Giacomo Della Porta, after whom came first Carlo Maderno and then Francesco Paparelli; finally it took on its baroque forms between 1668 and 1685 by the hand of Giovanni Antonio De Rossi. The two churches were incorporated into the same monastery complex in 1563. Around this area already in the Twelfth century there was a fairly den-

se building fabric, linked above all to the monastery's numerous possessions and distributed over the surrounding area. Starting in the Renaissance period, some important patrician families took up their residence here, promoting the construction of noble stately houses. In the Via del Campo Marzio lived the third best-known aristocratic family of the district, the Conti's. During the subsequent centuries the process culminated with the construction of certain eminent buildings, such as Palazzo Chigi and, above all, Palazzo Montecitorio, in the two piazzas with those names. At the same time works were carried out on the surrounding roads and squares, in the wake of the grandiose urban planning operations which during the first half of the Sixteenth century led to the definition of the "Tridente" (the three roads starting from Piazza del Popolo: the Via del Corso, the Via del Babuina and the Via Ripetta). Halfway through the Seventeenth century, at the behest of Pope Alexander VII (of the Chigi family) works were carried out on the street running from San Lorenzo in Lucina to Campo Marzio. A reminder of these works is the coat-of-arms of the pope's family, with three hills in relief, at the corner with the Via di Campo Marzio (on the angle iron of the former Caracciolini convent). The present aspect of the area dates from the measures carried out after the Unification of Italy, including the opening of Piazza del Parlamento, whose most important edifices are the Parliament building and the Bank of Santo Spirito.

The itinerary along the Via di Campo Marzio, once well known for its famous haberdashery stores and emporiums selling knitted goods, starts in the Via degli Uffici del Vicario, at the **Eighteenth-century Palazzo Orlandi**, at no. 1, with a delightful **sacred aedicula (niche)** at the corner, one of the many typical Roman "madonnelle" supposed to protect the district and the street. This picturesque expression of popular devotion is in this case represented by the painted ter-

racotta statue portraying the *Virgin with the snake underfoot*, enclosed in an equally refined oval stucco frame, surrounded by a flight of angels and surmounted by a canopy. Probably from the beginning of the Eighteenth century, the niche is a praiseworthy example of rococo taste, while the statue is the work of an unknown Nineteenth-century sculptor. At **no. 74** is the **printing works of the Chamber of Deputies**, on the spot where the Seventeenth-century Convent of the Mission Fathers used to stand. The Congregation of the Mission (popularly called the Lazarists), founded in Paris by St. Vincenzo de Paul, in 1659 purchased the building belonging to Cardinal Toschi (alongside Montecitorio) with the intention of setting up his House there. In the vast area between the present-day Via della Missione, Via degli Uffici del Vicario and Via di Campo Marzio, thanks to the munificence of the Duchess D'Anguillon Maria Maddalena De Vignarod a great complex was built, including the little church of the SS. Trinità (adjacent to the House) and a garden. In the middle of the Eighteenth century, both the church and the House were rebuilt (the church, designed by Bernardo Della Torre, has now been deconsecrated), and were eventually expropriated between 1876 and 1914 (the original entrance to the House, framed by a Fifteenth-century portal with subsequent additions, is at no. 17, Via degli Uffici del Vicario, while that to the church is at no. 1, Via della Missione). During the construction of the Mission complex, the remains of the Ustrina of the Antonines, that is, the places where the members of the imperial family were cremated, came to light. Long before, in the same area stood the red granite monolithic column, erected in 105-106 AD in honour of Antoninus Pius; extracted in 1705, it was dismantled at the time of Pius VI and used for reassembling obelisks and other ancient artefacts. The only part of it preserved is the beautiful base of precious Italic marble, which, after having been for a certain period in Piazza Montecitorio, where it was placed by Pope Benedict XIV after the

restoration works carried out by Ferdinando Fuga, was finally reassembled in the Corazza Courtyard in the Vatican. Passing by a **Sixteenth-century house, nn. 72-73**, with its front displaying artistic string-courses, we reach one of the most important buildings in the whole street: **Palazzo Marescotti, no. 69**, which originally gave its name to one stretch of the present Via di Campo Marzio. This is most likely the palace of the Portuguese Ambassador mentioned in the Eighteenth-century plans of Rome, in which the noble family present in Rome ever since the Fifteenth century, and related to the powerful Orsini, Farnese and Ruspoli families, took up residence in the early part of the Eighteenth century. In the centre of the façade there is a majestic Seventeenth-century portal in which appears the coat of arms of the Marescotti family, representing a rampant panther above which there is a crowned eagle. Alongside was the destroyed Palazzo Rondinini, built in the Sixteenth century and abandoned when the family moved to the nearby house on the Corso. At the end of Largo dell'Impresa (so called because here lived the Empress del Lotto) is the **House of the Augustinians of Santa Maria del Popolo, no. 3**, rebuilt in 1748. On the wall extending towards the Via in Lucina is the plaque commemorating the discovery of the Obelisk of Psammeticus II, ordered by Augustus to be brought from Heliopolis and set up as the gnomon of a gigantic sun-dial in Campus Martius. Dug up in 1587 by Domenico Fontana, it was fully recovered in 1789 during the pontificate of Pius VI and restored with the fragments of the column of Antoninus Pius, after which it was finally erected in the Piazza di Montecitorio by the architect Giovanni Antinori. Beneath the foundations of the **Eighteenth-century house at no. 48** in the Via di Campo Marzio (with a fine stucco decoration on the façade), under the courtyard, traces were found of the paving bearing inscriptions in Greek, in bronze characters, relating to the Sun Clock of Augustus, evocatively referred to the signs of the Zodiac and to the constellation of

Venus. The next building is the **Palazzo Magnani**, no. 46, formerly housing the Rome Amateur Dramatic Academy presided over by the Marchese Giuliano Caprinica Del Grillo. In front of this there is a harmonious Eighteenth-century façade with stucco panels, made all the more impressive by its elegantly framed windows and the central entrance with an arched cornice, decorated with artistic corbels. Forming an opening in the central part of the Via di Campo Marzio is the trapezoidal shaped Piazza del Parlamento, skirted by the **Parliament building** and the **Banco di Santo Spirito**. The Parliament building was erected between 1903 and 1927 by Ernesto Basile, an architect from Palermo, who joined the new wing onto the rear part of the Montecitorio building. The impressive looking quadrangular complex incorporated the Camotto Hall, which in its turn had been constructed at the end of the Nineteenth

century in the courtyard of the ancient Palazzo della Curia Innocenziana (that is, the Montecitorio building, which has since 1871 housed the Chamber of Deputies). Basile produced a lively façade with some Art-nouveau aspects, inspired by the “monumentalizing” trend that marked Roman architecture in the years witnessing the preparations for the great Exposition of 1911 (to celebrate the fiftieth anniversary of the proclamation of Rome as Capital of Italy). Standing out in the front are some allegoric sculptural groups alluding to the *Reawakening and Triumph of the Italian People*, by Domenico Trentacoste; the new parliamentary chamber, based on the classical models of Roman theatres, was covered by radial glass panels of very definitely Art-nouveau fashion, and decorated internally by Giulio Aristide Sartorio, the author of the long frieze depicting the *Alleghories of Italian Civilization and History*. The building opposite (no. 18), formerly the head office of the Bank of Italy, was constructed in imitation classical style between 1918 and 1923 by Marcello Piacentini (one of the leading figures of Roman architecture during the period of the Governorate), following the demolition of the pre-existing building units including the palaces of the Chigi family and of the Marquis of Palombara. Finally the walk ends at the corner block between the Via di Campo Marzio and the Piazza di San Lorenzo in Lucina, occupied by the large building once housing the **convent of the Regular Minor Clerics of San Francesco Caracciolo** (known as “Caracciolini”), belonging to the order founded in Naples in 1588 and officiating in the adjacent church of San Lorenzo in Lucina, entrusted to them in 1606 by Pope Paul V. The present building, now a Carabinieri Barracks, was reconstructed and converted into a convent between 1663 and 1665 by the architect Carlo Rainaldi, who worked on the pre-existing Sixteenth-century nucleus of the palace and of the garden of the Acquaviva family, while the wing behind it, overlooking Parliament Square, was constructed between 1690 and 1700 by Francesco Carlo Bizzaccheri.



VIA DEI CESTARI

This is the street that connects the Piazza della Minerva with the Largo di Torre Argentina, running through the heart of the Pigna district. The name of the area derives from the enormous bronze pine-cone in ancient times embellishing a fountain in the Baths of Agrippa (then removed to the courtyard of the Belvedere in the Vatican), and copied since then in other decorative elements; there is a pine-cone, for example, on the small district fountain in the Piazza San Marco. Another sort of ornament typical of the district is the application of ancient finds and other elements of small size, such as coats of arms, badges, niches, memorial tablets, plaques and lintels on the walls of the buildings. This part of the district crossed by the Via dei Cestari has retained the pattern determined during the course of the Sixteenth and Seventeenth century, when the alignments of the Via dei Cestari and of many surrounding roads were straightened. Before the urban planning works carried out following the proclamation of Rome as the country's capital in 1870 and the subsequent opening of Corso Vittorio Emanuele, the Via extended down to via dell'Arco della Ciambella, opened in its turn over the remains of the rotunda or circular hall of the Baths of Agrippa, the most ancient ones in Rome, stretching over the area now including the Via dei Cestari, Torre Argentina and the Pantheon. Alongside the ancient Baths was the *Stagnum Agrippae*, a large basin supplied by the Vergine Aqueduct. All that remain today of the Roman construction are some majestic brickwork elements incorporated in the wings of the Via dell'Arco della Ciambella (the street opened in 1621 by Pope Gregory XV, breaking up the rotunda of the Baths), which runs at right angles from the Via dei Cestari. This street owes its name to the basket makers and sellers who had their workshops and stores here. The adjacent Vicolo delle Ceste previously called vicolo dei Porcari by the name of the family owner of *the insula* that includes via and piazza della Pigna, via dei Ce-

stari and vicolo delle Ceste, had workshops engaged in the same trade; it took its present name in 1871 due to a process of "Tuscanizing" the Roman vernacular, as decided by the Piemontese Placenames Commission after the Unification of Italy. Of the ancient Palazzo dei Porcari only a Fifteenth-century portal and a few elements in the courtyard of a building in the road still remain. The Via dei Cestari was also known as the Via dell'Arco dei Leni, due to the presence of an architraved passage pertaining to the Baths of Agrippa below a tower forming part of the group of houses belonging to the Leni family, demolished in 1577 to provide more room. Together with the Via di San Nicola de' Cesarini, the Via dei Cestari formed the ancient street of the "Calcarari" (which linked Piazza Mattei with Piazza della Minerva), the name including the whole area between Piazza dell'Olmo and Santa Lucia dei Ginnasi, as far as the church of the Sacre Stimate di San Francesco. The church, at the end of the Via dei Cestari near Largo Argentina, was formerly dedicated to the Forty Holy Martyrs (SS. Quaranta Martiri) and was also known as the church of the "Calcarari" (lime makers), in relation to the lime kilns active in the area, extracting lime from the ancient marble materials. The Via dei Cestari starts at the harmonious little Piazza della Minerva, in the midst of which stands the well-known little elephant designed by Bernini, whose inspiration was *the Poliphilo* written by Francesco Colonna in 1499, and sculpted by Ercole Ferrata in 1667. On the elephant's back stands one of Rome's thirteen obelisks. The street, which is picturesque and shady, is bounded on both sides by the wings of some of the most important aristocratic palaces of the city. It runs in fact through an eminent urban area, where some illustrious Roman families chose to live, attracted by the prestigious religious houses of the Dominicans (in the Minerva convent) and of the Jesuits (responsible for the grandiose Collegio Romano and by the Church of Sant'Ignazio), and by

the lofty, symbolic presence of the Pantheon. The start of the road is marked by the right side of **Palazzo Fonseca** (occupied by the prestigious Hotel Minerva), and along its way it is bridged by an elegant series of arches. The monumental building dates from the early part of the Seventeenth century, erected by the noble family of Portuguese origin, and it incorporated the pre-existing buildings connected with the properties of the Porcari family. Purchased in 1841 by the French entrepreneur Joseph Sauve, it was radically restructured under Enrico Calderari (a municipal architect highly esteemed by Giuseppe Valadier), who joined the various parts into a unitary complex centred on the Seventeenth-century block of the noble palace and the splendid inner courtyard transformed into a “winter garden”. The modern, efficient structure was right away exclusively used as a hotel, which it indeed still is. The two main entrances, on Piazza della Minerva (no. 69), are characterized by their canonical composition formed by the ashlar portal and by the balcony above resting on pillars, in keeping with the typically Sixteenth-century formula derived from the noble Roman palaces: the most famous examples are the majestic entrance to the Palazzo Farnese and the “Carbognano portal” (the access to Palazzo Sciarra Colonna al Corso, regarded as one of the marvels of Rome). On the other side of the street is one side of the large building housing the **French Seminary**: the *Pont. Seminarium Gallicum* in 1856 acquired the

convent adjoining the church of Santa Chiara, the ancient monastery of Casa Pia (that is, entitled to Pope Pius IV), born after Charles Borromeo in 1562 assigned to the Franciscan nuns a number of buildings in the area of the ancient Baths of Agrippa, to establish a convent there. After promoting the restoration of the church, in 1883 the French Seminary entrusted the remaking of the convent to Luca Carimini (who was also the architect of the façade of Santa Chiara), who first set to work arranging the inner courtyard and then, in 1885, was responsible for the design of the global restructuring of the whole block. The convent building is in eclectic Renaissance forms, with three storeys plus a recent addition. Going past the Hotel Minerva, separated from the convent by Vicolo delle Ceste, we come to the block containing the **Fifteenth-century houses of the Porcari family, fronting onto Via della Pigna no. 19**, contained in a Nineteenth-century building complex. What remains of the original works is the fine marble portal walled in at **no. 25**, Vicolo delle Ceste, over which is a stone plaque in memory of Stefano Porcari, placed at the end of the Nineteenth century in place of a pre-existing bust of Cato, the famous ancestor of the family. Behind the complex stands one of the most significant churches in the district, at the end of the Vicolo delle Ceste: the **church of San Giovanni della Pigna**, recorded from as long ago as the Tenth century as St. Ioannis in Pinea, subordinate to the Monastery of San Silvestro in Capite. In 1584 it was granted to the Archconfraternity of the Pietà dei Carcerati (founded a few years earlier by edict of Pope Gregory XIII), which in 1624 entrusted its reconstruction to the architect Angelo Torroni. It was subsequently restored in the Eighteenth century, the interior being rearranged with just a single nave, and then again in 1837 by Virginio Vespignani. On the side of the church towards the Vicolo della Minerva there is a **aedicula or niche** in a refined marble frame, in which we see the pine-cone, the symbol of the district. Outstanding in the interior is a fresco by an anonymous artist between the



Seventeenth and Eighteenth century, depicting the *Madonna and Child between Saints Peter and Paul*. Another splendid **aedicula (niche)**, visible from the Via dei Cestari, is the one reassembled in monumental form in the **Via dell'Arco della Ciambella**, nn. 9-10, against the pier of a Roman arch in the Baths. With its elaborate stucco frame, this contains the Late Nineteenth-century painting of the *Madonna del Rosario*, by Pietro Campofiorito. We next encounter the majestic **Palazzo Maffei Marescotti, no. 21**, an admirable work by Giacomo della Porta. The grandiose building, with its main front facing the Via della Pigna, no. 13 A, was built starting in 1580 at the commission of Cardinal Marcantonio Maffei, who had the pre-existing family houses demolished to make room for the palazzo. The death of the cardinal led to the suspension of the construction works, and then, at the end of the century, the palazzo passed into the ownership of Camilla Peretti (sister of the then Pope Sixtus V), who thus moved into one of the most representative buildings of Giacomo Della Porta's work. The harmony of its composition characterizes both its main façade and its front looking towards the Via dei Cestari. Each subsequent change of ownership brought with it architectural changes, and of these particular significance (especially in the courtyard) attached to those made in the mid-Eighteenth century by Ferdinando Fuga, architect of the Apostolic Palaces. The portal towards the Via dei Cestari is framed by pilasters with composite capitals, according to a composition devised in the Nineteenth century, probably by Andrea Sarti, who was responsible for completing this part of the building. Its ownership passed to the Holy See, and today it houses the Catholic Action offices. Facing it is the sober, elegant architecture of the **Palazzo Muti Sacchetti**, subsequently **Savorelli Papazzurri and Pesci, no. 34**, built in the mid-Nineteenth century by Virginio Vespignani on the structures of the Seventeenth-century building that had belonged to Cardinal Ottavio Paravicini. Architecturally adjacent to this stands the **Palazzo Strozzi**

Besso, Largo delle Stimate no. 26, with its principal front over the **Largo di Torre Argentina no. 11**. Its original structure dates from the Sixteenth century, when it was first the residence of the Rustici family and then of the Olgiati's. It was later restructured by Carlo Maderno, who was responsible for the lovely marble portal facing the church of the Stimate, a survival from the Late Nineteenth-century rebuilding works. In the mid-Seventeenth century it passed into the hands of the Strozzi family, who retained ownership of it until 1907, when it was sold to Marco Besso: it still houses the Foundation of that name, set up to preserve and add to the family's well-stocked library. In 1882, in the reign of Umberto I, the building was expropriated to make room for the opening of the broad new street, the Corso Vittorio Emanuele, which led to the destruction of the solemn inner courtyard, at the same time compromising most of the building's original structure. Our promenade along the Via dei Cestari ends at the church dedicated to the **Sacre Stimate di San Francesco**, which stands facing the side of Palazzo Besso. Built over the remains of the earlier church dedicated to the SS. Quaranta Martiri di Senaste, it was originally called the church of Calcarario and then, from the XVI century on, of the SS. Quaranta de Lenis. It was given its last name in 1597, when it was granted to the Confraternity of the Holy Stigmata. It was rebuilt in its present form between 1714 and 1721 at the design of Giovanni Battista Contini, who conferred on the interior its harmonious setting derived from Borromini, with its barrel-vaulted roof (the nave was decorated in the early Nineteenth century by Giuseppe Valadier). The façade-portico was designed by Antonio Canevari who took as his model the Cortonesque front of the church of Santa Maria in Via, on which was copied the Syrian arch tympanum containing the spectacular scene of the *Stigmata of St. Francis*. The broken-line cornice is embellished with the *Petrachia Monument*, the Nineteenth-century work of the Bolognese sculptor Adamo Tadolini.

VIA DEI FALEGNAMI e VIA DEI DELFINI

The first, that dues its toponym to basins and wood crockery makers who had their own workshops in the area, was outlined on the cross, of Republican age, linking the present Largo Arenula to the Capitol. Until 1539 carpenters belonged to the Masons University. But, that year, thirty craftsmen who disagreed with other members, founded an independent Archconfraternity entitled to S. Joseph. Later it settled in the church of S. Peter at the Mamertine Prison at Capitol slopes. Starting from then it was named Giuseppe dei Falegnami, later gathering in *Universitas carpentariorum, fabrorum et lignariorum*. Carpenters also made the so-called "arks" that were big wood chests. From this, for some time, the street was called Via degli Arcari. The archconfraternity consisted of coopers, cymbalists, lute-makers, cabinet-makers, moulders, carvers, wood dealers, box-makers, chair-makers, sawyers, heel-makers, tub-makers, throwers, clog-makers and basin-makers. To these last is due the name of the nearby church of San Carlo. In fact, Via dei Falegnami, that now links via Arenula to Piazza Mattei, before demolitions after the unification started from the Church of Barnabites, under the toponym of Via dei Catinari and was the continuation of the old *via Peregrinorum*, the street that was crossed by pilgrims to St. Peter. Through via dei Funari (the street of ropes twisters who moved here after leaving their previous settlement in via of Tor de Specchi, previously known as via of "Merangolo" or of the "Torre del Merangolo"), the guiding of via dei Falegnami joins to via dei Delfini. The toponym of this last comes from a noble family who built her nobiliary palace on it. Both streets are an important passing inside Sant'Angelo quarter and the area once occupied by the Jewish ghetto. In fact, this area was bounded by the walls made built by the Pope Paul IV on 1555, where Roman Jewish, who moved from Trastevere, were obliged to live since XIII century. The path marked by via dei Falegnami, via dei Funari and dei Delfi-

ni is placed on part of the ground where rouse *Castrum Aureum*, the ancient Circo Flaminio that was built up by *C. Flaminius Nepos* (the same who is due via Flaminia) on 221 b.C. It is the passing of an area that was characterized by the reusing of ancient material coming from surrounding archaeological areas since the Middle Age. Many of the most prestigious Roman families choose to build their palaces in this place. They were greatly fascinated by monumental archaeological Circus, Cripta di Balbo, and Portico d'Ottavia ruins and by the majestic Teatro di Marcello. Crocial point of the path is the small and elegant square dedicated to Mattei noble family, that has in the middle one of the most beautiful Roman fountains: know as "turtles fountain". It was made in 1581 on a project by the architect Giacomo della Porta. It was included among the 18 basins planned in 1570 to providing water in Campo Marzio, after the restoration of the Acquedotto Vergine (Virgin Aqueduct) launched by the Pope Gregorio XIII. The fountain of Piazza Mattei is different from other basins made by Della Porta for a prevailing sculptural part, attended by Taddeo Landini, animated by the dance of wonderful ephes and dolphins at the basis. In the middle of following century the fountain was restored and other turtles were added to it. Since then turtles are the distinctive element of the fountain and of the same square (they were replaced with copies, the originals, maybe by Bernini, are preserved in the Musei Capitolini).

The fountain of Piazza Giudea was also included into the same programme. It was also planned by Della Porta, placed in present place of the Piazza delle Cinque Scole, after nineteenth-century works of the area urban framework.

Crossing the guiding that starts from via dei Falegnami and ends in Piazza Margana, leads to stop to the beginning of the path (near via Arenula) on an emblematic Church of the

area: **Santa Maria in Publicolis** (whose main façade turn to Piazza Costaguti). It doesn't exist anything else of the original temple. In fact, on the original structure it was built the seventeenth-century church by the architect Giovan Antonio De Rossi and taskmaster builder Alessio De Rossi, on commission of monsignor Marcello Santacroce. Church building ended on 1645. It was designed as a kind of gentilitia chapel of Santacroce family, who had their palace in a facing position. Besides the railing put in the first of the Twentieth century, rises the nice façade decorated by a fresco representing the Virgin Assumption, dominated by a curved-gable supported by pelicans (symbol of Santacroce's, also represented in interior decoration). Later there is the sixteenth-century bulk, even if it was modified on Settecento, of **Palace Boccapaduli, nn. 10-14**. Over one of the first buildings of the street, at **nn. 17-18**, there is a **typical roman sacred aedicule**, representing in this case the *Madonna dell'Orto*, eighteenth-century work of an anonymous painter. At **no. 10 of Piazza Mattei** there is **Palace Costaguti** placed in one of the corners of the characteristic "turtles" square. It was built in the middle of Cinquecento by Costanzo Patrizi, in the next Century it passed to Costaguti, a rich bankers family from Genova who came to Rome on 1585 and fostered the enlargement by Carlo Lombardi. During the works the church of San Leonardo *de platea judei* was destroyed. The halls at first floor keep important frescos that were made when the palace belonged to Patrizi. They are attributable to artists like Federico and Taddeo Zuccari, Lanfranco, Agostino Tassi and Cavalier d'Arpino. The same square is urbanistically defined by the facing **Sixteenth-century palace of Giacomo Mattei, nn. 17-19**, that belonged to the noble family who owned the all block between via dei Funari, delle Botteghe Oscure, Caetani and Paganica in XVI Century. It is the named insula Mattei that is placed where once rouse Teatro di Balbo. The palace, involving an internal porticoed court, was restored by Nanni di

Baccio Pigio in the middle of the century. In the prominent structure was also involved the famous **Palace Mattei di Giove, entrance at 32 of Via Caetani**. Mattei family, who also were dukes of Giove, made build five buildings. Among them it rises the one facing via Caetani that was restored between 1598 and 1618 by Carlo Maderno. The elegant façades of the building are enriched with Mattei and Gonzaga (the family of the duke of Giove Asdrubale Mattei wife) families crests. Later the prestigious palace passed to Antici Mattei who were relatives of Giacomo Leopardi. The great poet lived on the third floor of the palace in 1822. Different blocks are around the wonderful inner court, whose decorative apparatus was studied by the same Maderno at the beginning of Seicento. To smooth spaces interchange classical sarcophagus fronts, funerary relieves, architectonic elements took from surrounding archaeological area, busts included in shapely niches decorated with baroque stuccoes. Nine statues representing men are placed on columns, that were shaped into emperors in Sixteenth century, come from the wonderful villa owned by Mattei on the Palatino. In the vaults of the palace inner halls there is a real anthology of seventeenth-century painting, made by artists like Lanfranco, Domenichino and Francesco Albani. It was bought by the State in 1938, today the palace hosts the seat of the Centre of American Studies, the Italian Historical Institute for Modern and Contemporaneous Age and the State Discoteca.

The passing from via dei Funari to via dei Delfini is marked by the bulk of **palazzo Patrizi a Santa Caterina, at no. 12**. It was built at the end of Cinquecento where it rouse the Tower of Merangolo (firstly the same via dei Funari was called via del Merangolo), that was in part involved in the new building. It was bought by the State and today is the seat of Sovrintendenza for Lazio Environmental and Architectonic Heritages. The facing **church of Santa Caterina dei Funari** is dedicated to ropes twisters. In the Middle Age

there was a three naves basilica named *Santa Maria de donna Rosa in Castro Aureo* where now there is the present temple. It was restored at one nave on IX century, it was dedicated to Santa Caterina d'Alessandria and named *Sancta Catharina donne Rosae* or *Sancta Catharina in castro aureo*, later simplified in Santa Caterina della Rosa or Santa Caterina dei Funari. The church, real neglected masterpiece of late Roman mannerism, was destroyed in the second middle of Cinquecento and completely reconstructed together with the annexed monastery on commission of the cardinal Federico Cesi

(who was the patron of Santa Caterina Brotherhood). The unique Renaissance façade, made by Guidetto Guidetti, rises on a triangular widening once characterized with Crip-ta di Balbo on its meridional part, a building annexed to the Portico di Filippo and the corner of Portico d'Ottavia. Inside, that has shape of a simple room barrel vault, there are the Ruiz chapel, planned by Vignola, frescos by Annibale Carracci, pillars decorated by Federico Zuccari and paintings by Raffaellino da Reggio (who was in Rome in that period following Raffaello). The main factory of **via dei Delfini** is placed in the **omonimous building, no. 16**, built by Mario Delfini at the beginning of XVI century on pre-existing buildings belonging to his own family and to Frangipane. The loggia at first floor, decorated with wonderful sixteenth-century grotesques, and the garden behind the palace, where Delfini family collected a prestigious collection of ancient art, are peculiar elements. At **no. 21**, near the wall closing the access to vicolo dei Polacchi, there is another typical Roman aedicola : the nineteenth-century painting representing the Madonna del Rosario, inscribed in a contemporary wood frame. The street ends opening into one of the most suggestive urban spaces of the town, Piazza Margana, dominated by the **Seventeenth-century building Maccarani Odescalchi, no. 19**, and the **tower of Margani, no. 40**. This last was built on XIV century. It is included in the big complex of houses that Giovanni Margani (who belonged to the noble baronial family of the bordering quarter Campitelli, gravated in the prestigious basilica of Ara Coeli) bought by Mellini on 1305. In the same block of the tower there is the **omonimous Palazzo Margani, entrance in via dell'Aracoeli nn. 11-13**. It is very interesting the inclusion in tower front of a column with a Ionic capital and stone pateras (the so called "kite"), and the ancient architectural marble elements shaping the framing of two portals. It is a sample of orderly and "proud" scrap material reusing in new buildings and in street furniture elements.



VIA DI MONSERRATO

It is one of the most elegant and symbolic street of the district called Regola. According to a dedication in its turn coming from the Madonna of Monserrat Catalan sanctuary, it is linked in its place and toponym to the church Santa Maria di Monserrato. In fact, one of the most important events of the street story is related to complex foundation that was born from an idea of Jacoba Fernandes, a Catalan woman who on 1354 bought a little house in the district for hosting an hospital called San Nicola dei Catalani. It was built at the end of the same century. On 1495, after the foundation of the Spanish Confraternity, the hospital joined to another aid Catalan institute, and in the Chapel of San Nicolò settled the newborn Santa Maria di Monserrato Confraternity.

Thanks to the legacy of the king Ferdinando II and to the purchase of building sites neighbouring to the old hospice, some years later it started the building of the homonymous church and it followed the building of a new hospital in Via di Monserrato. The complex was characterized by the most common trend of the end of Quattrocento that took accurate care to pilgrims service, mainly to Spanish and German, for the strong relation with the Spanish world of the Pope Alessandro VI who was born in Jativa (Valencia). The Jubilee of 1500 and the election of a foreign Pope, together with the America discovery, made the church able to enlarge its apostolic borders. The complex of Monserrato became perfectly integrated in this feel of renewal. Before that period the street was called "Via della Chiavica a Corte Savella", in relation with the Chiavica of Santa Lucia (or Chiavica di Ponte). There it converged via del Pellegrino, dei Banchi Vecchi and the new via di Monserrato.

The ancient sewer, the most important in Rome, marked the symbolic border with three districts: Ponte, Parione and Regola. Sometimes the street simply appeared as "via di Corte Savella", from the building of the homonymous family where there were the Court and the Prisons of the Roman Curia Marshal. Via di Monserrato cross an area that was always linked to commerce and that was considered the real commercial and craft core of the town. This principal vocation made it the favourite place of many craft guilds and confraternities that settled their seat there. Moreover, within this complex and variegated structure settled important patrician families, many of them had their prestigious residence in via di Monserrato. In fact the street is placed in a crucial point of the town and respects to the axes that linked the great administrative and religious centres, between the Vatican and the ancient Campo Marzio. It mainly begins from one of the most important historical squares of the town, linked to the power of Farnese



family. When he ascended the papal throne under the name of Paolo III (1534-1549), cardinal Alessandro Farnese imprinted his indelible mark to this part of the town, erecting a monumental factory that became a real architectonic landmark: the “*dado Farnese*”, that is considered one of the Rome beauties.

The urban policy of Paul III, the last important Pope of Renaissance, aimed to the upgrading of papal power through the total re-founding of the town, whose wonderful expression was the opening of big straight stretches put on huge architectonic grounds like *via dei Baullarri* and the façade of *Palazzo Farnese*. This was the decisive act in the definition of the area, as, with it, Pope influence fit in one of the biggest commercial centre of the town that became a real “*farnesina small town*”.

At the entrance with *via del Pellegrino*, the path crossing *via di Monserrato* is marked by **Pietro Paolo “della Zecca” house** of the late Quattrocento, **no. 2**. He was Paul II supervisor, on his house there are still signs of Cinquecento paintings by artists like Polidoro da Caravaggio and Maturino da Firenze. These were nice samples of the late Quattrocento Rome widespread trend of decorating with graffiti and paintings the front of aristocratic buildings, thus making the town a proper open-air museum. Following, **nn. 154-152**, there are **Palazzo Bossi**, built at the end of XVI century, and **Palazzo degli Incoronati de Planca**, built at the end of Quattrocento by the aristocratic Spanish family. Then, you see **Palazzo d’Aste**, **no. 149**, built in the second half of Seicento on the area firstly occupied by Orsini palace. The square that overlooks the building took originally the name of the aristocratic family. The small widening is its current toponym to *Palazzo Ricci*, built at the end of XV century for Calcagni family. On 1525 its façade was painted by Polidoro and Maturino, who were very busy in Rome in this kind of works. Later it was enlarged by unifying adjacent houses, at the end it passed to Ricci family on 1576. On Ottocento they commissioned the restora-

tion to Luigi Fontana, who added *ex novo* painted decoration outside, in relation with the last two floors. In front of the square there is **Palazzo Podocotari**, at **no. 20**, built on XV century for the bishop of Nicosia then passed to Orsini family. Crossed through *Palazzo Ricci* there is the small and old **church of San Giovanni in Ayno** (today it is desecrate) existing since 1186. On the other side of the road there is the **palace** built by Carlo Maderno for the **cardinal Rocci**, **no. 25**. Then, there is **Palazzo Capponi**, **no. 34**, that was built on Cinquecento and deeply reworked by Virginio Vespignani on Ottocento. From here one of the most meaningful and typical steps of the road: the **Spanish church devoted to Santa Maria di Monserrato**. The ordinary project, worked out by Antonio Sangallo il Giovane since 1518 (he was the architect of Farnese family and he planned the close stately building for them that was conceived like a fortress changed into a royal palace) faced the main body of the building with the sacristy annexed, later enlarged when the close church of Sant’Andrea Nazareth was desecrated. The building of the new hospital was made by Bernardino Valperga on 1577. He also continued church works according to Sangallo project. On 1582 was worked out the façade, by Francesco da Volterra (it was finished by Salvatore Rebecchini on 1929). At the end of the century, when Giovanni Dosio was able to use the all space of the church of Sant’Andrea, he added lateral chapels to the one nave plant. The internal nineteenth decoration, worked by Giuseppe Camporese, is interrupted by huge seventeenth paintings, among them paintings by Annibale Carracci in the first chapel on the right side. In the conference room of the close **Spanish College** there is Cardinal Montoya tomb, worked out by Bernini on 1621. After another piece of road, that it is also between architectonic precious buildings, there is the **English College palace**, **no. 43**, in the same block of the church of **San Tommaso di Canterbury**. College seventeenth façade defines the palace where there was the seat

of Corte Savella, the fiveteenth tribunal with prison annex, inside the factory of via di Monserrato within the competence of Savelli family. After the building of the New Prisons in via Giulia asked by Innocenzo X, when the block was eliminated, the palace was bought by the English College that made it build again according to new needs. On Trecento the adjacent church, known since XII century as SS. Trinità degli Scozzesi, had an hospice for English pilgrims. It was annexed to it with a new dedication. During the seventeenth century the temple was deeply restored to coincide with the works in the College. It was totally rebuilt on the nineteenth century. On the other side of the road there is a small square where have their seat the last **two churches** of via di Monserrato: **Santa Caterina della Rota** and **San Girolamo della Carità**. The first one, called *Santa Mariae in Catenariis* in XI century, was devoted to Santa Caterina d'Alessandria, called in Catherineri, on the sixteenth century, in the same period when Ottavio Mascherino begun restoration. (The new dedication comes from the chains that the slaves, who were treated in the close hospital, once free put on the Virgin altar as ex voto). On 1630 it was restored together with the convent that was annex, while the façade was made at the beginning of the following century. On 1932 it was given to the Archconfraternity of Palafrenieri, that moved from the church of Sant'Anna in Borgo. The convent that is annex has its entrance on the adjacent via di San Girolamo della Carità, where has also its seat the palace of the homonymous Hospice that was restored by Paparelli on 1632. On the left side of the square, with its façade towards via di Monserrato, rises the very ancient church titled to San Gerolamo. During the first half of Quattrocento, the Pope Martino V made build to the Minori Conventuali Fathers an hospital in via di Monserrato. The block, that also involved the convent, was built near the small church that was rebuilt and devoted again to San Girolamo della Carità (according to the settle in it of Charity Archconfraternity)

at the end of the same century. Here, where in the meantime arrived Minori Fathers, lived San Filippo Neri on 1551. He fostered the building of the oratory inside the church. After a disastrous fire, on 1660 the temple was reconstructed, this time by Domenico Castelli, the architect coming from Ticino, while the façade was made by Carlo Rainaldi. Many prestigious works are in the church. Altamoro chapel is one of them and it was made by Filippo Juvarra on the seventeenth century. However, the real masterpiece is the noble chapel made by Francesco Borromini on 1657 for Father Virgilio Spada. The small place, placed on the right side of church entrance portal, was planned like a prismatic casing which walls are decorated with marble imitating damask weaving. The proper baroque taste for illusions and scenic design is animated by dead image and creation of angel holding altar cloth. The path along via di Monserrato ends with the **sixteenth edifice of Fioravanti de Cadilhac palace, no. 61**, that propose majestic lines of the close Farnese palace. On its cantonal the building is characterized by a **typical Marian aedicule**, compounded with a simple stucco frame representing the seventeenth image of *Madonna col Bambino* (mixed technic on sheet of slate).

VIA DEL GOVERNO VECCHIO

It is the street that joins piazza dell'Orologio and piazza di Pasquino crossing one of the most suggestive area of the city, in the middle of Parione and Ponte historical quarters. On its turn, this zone develops around the capital most famous urban area in the world: Piazza Navona. This rose on the guises of the stadium asked for Domiziano emperor (86 b.C) for celebrating the Roman agon. It become the true "theatre" of baroque Rome in the period of Pope Innocenzo X Pamphili.

The same via del Governo Vecchio was famous as via di Parione until the end of eighteenth century, and the square in which it converged, the current Piazza di Pasquino, was marked by the same toponym. It represented a frame of the ancient *via Papalis*, together with the present via del Banco di Santo Spirito, via dei Banchi Nuovi and Piazza Pasquino. The street, starting from di Ponte square arrived to Laterano, crossing through the Capitol and Coliseum, was placed by the Pope Sisto IV della Rovere on Quattrocento for marking the path followed by popes during the solemn Possession day. After pontifical election, the new bishop of Rome left St. Peter to St. John, for celebrating the "take-over" of the patriarchal Lateran basilica. On its way back, the august pontifical procession passed through Campo de' Fiori square. The street, that before the opening of corso Vittorio Emanuele umbertine artery, continued up to Sant'Andrea della Valle facing Massimo alle Colonne palace, took the present toponym of Governo Vecchio after 1741, when the seat of Roman Governorate moved from Nardini Palace, that was built on the pontifical road on 1473, to Madama Palace for pope Benedetto XIV will.

Via del Governo Vecchio was one of the main arteries in the quarter, rightly linked to the same famous via del Pellegrino (the street crossed by "romei" who were precisely the pilgrims, going to the Vatican, was adjusted by Pope Sisto IV) through scenic streets

squarely opened on its right side, and communicating with the central piazza Navona, through Pasquino widening. Both the quarter and the ancient via di Parione, embellished themselves with a great building block starting from XV century, thanks to initiatives by Pope Della Rovere urban enlightened policy, who was the real city "renewer" and "renovator". Pope Paolo III Farnese continued the great fifteenth-century projects, working aiming at creating an *Alma Roma* to be presented to the Catholic world in view of the Jubilee of 1550. He planned an important project for the city in which the pontifical street was greatly involved. This urban growing process reach its summit in the middle of seventeenth century, when Innocenzo X made the area a Pamphili insula, rebuilding family houses in shape of monuments, whose original block was in Piazza di Pasquino.

Popular and striking contribution of the old fairs and market hold in the near Piazza Navona, and the sharp, popular and political life scenes, linked to Pasquino presence, the most famous among talking statues in Rome, added prestige to via del Governo Vecchio.

The path introducing to the famous Roman street, starting from piazza dell'Orologio (from the side involved in Ponte quarter), is soon marked by a great factory, that one of **Boncompagni-Corcoc palace, no. 3**. It was built by Corcos Jewish family at the end of sixteenth century. They were converted to Christianity in the person of Salomon who, after been educated by Filippini Fathers and baptized, took surname and insignia of Pope Gregorio XIII Boncompagni: heraldic drakes of the crest appears instead of capitals placed on columns top that mark palace main portal. Many big religious blocks mark the path along via del Governo Vecchio, starting from the very famous Filippini Convent, faced on Piazza dell'Orologio. It is involved in the biggest factory made by Francesco Borromi-

ni starting from 1637, supported by Maruscelli. The bulk austerity stop at the corner of via del Governo Vecchio, in the side arranged by the same architect from Ticino on 1647 who was really interested in it. On this side there is the clock tower (from here the name of the square) erected on 1648, crowned by wrought iron airy fastigium and decorated on its front by the mosaic image of *Madonna Vallicelliana*. At the same corner between the square and via del Governo Vecchio there is one of the many Maritime aedicule in town, made by Tommaso Righi and Antonio Bicchierai on 1756. The fresco, representing Madonna with Child, is embraced in a redundant stucco frame supported by angels. However, crossing via del Governo Vecchio lead to stop in front of each single building facing on it, as also the "less important" building constituting fascinating architectonic background is an important witness. At nn. 12-13 there is a **fifteenth-century house** animated by a suggestive bricks façade. Then there is a **sixteenth-century house**, nn. 14-17, characterized by an elegant prospect shaped by an harmonic ashlar curtain and an arches lodge alternating to windows that are arched and marked by ionic small pillars. A similar architectonic composition also marks the last floor, where the openings are oblong and supports are crowned by elegant composite capitals. The nice rooftop loggia decorated with stuccoes goes back to seventeenth century. It rises in the corner block between via del Governo Vecchio and dell'Avila alley. Here on 1830 was born Pietro Cossa, a famous dramatist and left party liberal, who also was the inspirer of Giordano Bruno monument placed in the close Campo de' Fiori square. Abreast of via del Corallo there are eighteenth-century tables marking the border between Ponte and Parione. They were placed by Pope Benedetto XIV who, in occasion of Jubilee of 1750, made a new borders definition of the fourteen historical quarters. **Number 39 of Nardini Palace** is one of the most significant building of the street. It was erected starting from 1473 by Stefano Nardini, Milan arch-

bishop and Rome Governor, who was elected cardinal that year. The most ancient part of the building (on via della Fossa), involving part of the previous construction, was concluded two years later, as one can read, on an architrave of the inner court, while the main façade was concluded among 1477 and 1478, as windows inscriptions reveal. The block was firstly articulated around three courts and crowned by the same keeps. On 1480 it was donated to the Company of Lateral Hospital of Savior, to whom alluded Christ graffito image put on the main façade (that one towards Governo Vecchio), for hosting a College for humanistic studies. On the same prospect, rehanded in the following century, emerges the wonderful marble portal decorated with classical ornaments interlaced to Nardini crest. On 1624 Pope Urbano VII made it the seat of Rome Governorate until 1741; on 1870 it passed to be Rome Town Hall property and it was the seat of civil praetorship until 1964. At the end it was given to Rome Town Hall. In front of the great Nardini block there is **Turci Palace**, at no. 124, whose simple and delicate sixteenth-century façade goes back to that one of the close Chancellery palace, even if in a less range. Corresponding to no. 48 there is **Sassi fifteenth-century palace**, later passed to Fornari. It is distinguishable by the crest, half banded and half marked by a lion head dominating the portal. Here Sassi family picked up a precious collection of ancient statues, later moved to Farnese palace. In the middle of the street there is via di Parione, also called via di San Tommaso in Parione for the homonymous church facing on it. The small temple, that was consecrated on 1139, was donated *motu proprio* to the Company of Writers and Copists in the half of fifteenth century, and later was promoted to cardinalship. On 1582 it was completely rebuilt on project by Francesco da Volterra, asked for two members of Cerrini noble family. On 1825, after it was given to SS.Addolorata Confraternity, it was restored again. In front of the nice **house**, no. 104, dated end of XV century, characterized with paint-

ed and graffito façade (it is possible to see other samples of this kind of suggestive fashion spreaded in Rome during the Renaissance in the alley of Governo Vecchio at no. 52 and in the close Ricci square), there is **Mignanelli-Fonseca palace**, at no. 62. The original block of fifteenth century building, made built by Mignanelli family coming from Siena, was planned again on the seventeenth cen-



ture by the new owner Gabriele Fonseca (a pontifical doctor) who ordered works to Orazio Torriani. At no. 84, at the corner with via dei Leutari, there is the small **palace** belonged to **Peretti family**, Pope Sisto V family, that was restored by Domenico Fontana at the end of sixteenth century. Passing through other historical buildings, there is Pasquino square that is marked on each side by important factories like Braschi palace, the backside of Pamphili palace, Bonadies-Lancellotti palace and the church of Our Lord Jesus Christ Nativity of the Agonizzanti Archconfraternity. This last was erected on 1692 by order of the homonymous association (that had the duty of praying for moribund and assisting the condemned) and by project of Giovan Battista Contini, who culled this building on a previous factory leaving unaltered the external aspect. Alessandro Gaulli (son of the most famous Giovan Battista) took over works on 1708 and few years later Paolo Zampa who made the sacristy (later remade during restorations of 1748) keeping one nave plan. On 1861 Andrea Busiri Vici gave the present aspect to the church, the harmonic and elegant façade (missing until that time) and the new design of internal decoration. However, urban space is famous and has its toponymous to Pasquino statue, that was put by cardinal Oliviero Carafa near Orsini palace on 1501. The original building, where the cardinal lived, was restored by artists like Bramante and Antonio da Sangallo il Giovane. It was destroyed on 1791 by Pio VI Braschi who liked to build an house for his nephews there. The statue, founded during Orsini palace building, is the fragment of an old sculptural block that, in its turn, is the reproduction of a more ancient sculpture representing *Menelao supporting Patroclo* (240-230 a.C.). The entablement where "Parione bust" was put on started to be used for affixing anonymous and very often barbed witticism, directed to the church and political class, the so called "pasquines". Still today, in front of Braschi palace ashlor massive angle, Pasquino "speaks" to people through lots of peaces of paper.

VIA MARGUTTA

It is the street marked out at the end of the sixteenth century for complementing the area of Tridente, that is involved in the central quarter of Campo Marzio. The name of this street recalls one of the most picturesque path of the Capital, linked to art charm and image. With respect to other Tridente arteries it is placed in the background and it is animated by suggestive places. Via Margutta represented a new kind of settlement for many artists. Since 1600 painters and sculptors generation chosen this narrow and long street as seat for their own ateliers and houses, giving to it the *bohémien* and international character that marked it still today. Via Margutta falls in to the area marked by the three streets that fanning out from Piazza del Popolo reach Piazza Venezia, according to a road shape that was marked in the first half of the XVI century. This excellent urban expression begun with Corso (that in part revokes the old via Flaminia path) followed by *via Leonina* (Ripetta) and *via Paolina* (del Babuino), in a contest of a varied order that was ended with the opening of *via Trinitatis* (dei Condotti). The urbanization catalysing element of this part of the ancient Campo Marzio was the building of San Giacomo in Augusta Hospital on 1399, from which it started building trade, shops and commerce developing. Later, papal policy gave a great impulse ever since addressed to this part of the city, mainly with the reconstruction of Santa Maria del Popolo church, asked for Sisto IV in view of the Great Jubilee of 1475, that was the crucial motivation for the quarter following and speedy expansion. After tridente making up in this area, that was mainly occupied by religious communities and noble families gardens, it started a zoning process leading to definitive area transformation. Firstly along the western part of Pincio, that one between Corso and via Margutta, Massimi, Naro and Grandi families horti and gardens extended with no break. Pope Paolo III for solving housing problem for pilgrims coming to the holy city

for the Great Jubilees, in the half of sixteenth century zoned the big vinery of Domenico Massimi, that was in part involved in the goods of San Giacomo hospital and in part bought by the barber Margut. To him is linked the recent toponym of the street resulting for the first time in the city chart edited by Cartaro on 1576. Near to Massimi property there were those of Alessandro Grandi, a noble from Ferrara, and those of Orazio Naro, who sold for building many parts of its land placed near via Margutta on 1565. While along the river the working class lived thanks to harbour trades, in this large area extended from Collina to Corso it settled a very refined social range consisting of foreigners and artists. After tridente total definition it followed the area urbanization according to a building plan ended at the end of the nineteenth century and that also involved via Margutta. The street, characterized by minor small buildings from eighteenth, is still animated by a large part of green, coming from what remains from the old gardens of Naro family, the vinery of the fathers of Santa Maria del Popolo and, to the end of path, the garden of Cenci. In the great circular area placed at the entrance of via Margutta, where there was the *nausomachia*, now there is De Merode block. It is preceded by settling of one of the most famous roman theatres, the Alibert. In fact, the street, besides for the presence of some prestigious noble factories and the housing of many patrons who attracted the artists, was famous for the great number of resort and show places.

The path along via Margutta begins from the corner block between via Alibert, via del Babuino and via Margutta, where there is **Giuseppe Valadier house, entrance at no. 89 of via del Babuino**, who died on 1839 here. The small building, settled in two times during the first half of nineteenth century by Antonio Sarti, owes its fame to the fact that it was the first house of the famous ro-

man architect, who is responsible for the large part of the area nineteenth transformation, firstly for piazza del Popolo arrangement. **No. 3** of the small via Alibert, from which via Margutta starts, is defined by the ashlar substantial building where has its seat part of **De Merode institute block** that was built by Tullio Passarelli among 1900 and 1903 on the big area that is adjacent to that one where there was the **Alibert theatre**, at the corner between the homonymous street and via Margutta. It was one of the most beautiful theatre of eighteenth Rome, fostered by Antonio d'Alibert at the beginning of the century on the ground of the pre-existing small building made built by his father Giacomo (who was the promoter of Tor di Nona theatre) for the game of royal tennis

on 1660. Both Tor di Nona and Alibert were the first roman theatres hosting women exhibitions. After many restoration works, among that the restoration by the famous architect Ferdinando Fuga, and corresponding transfers of property, the theatre was bought by Torlonia on 1847, who entrusted masonry rebuilding to Nicola Carnevali. The block, made famous by written representations by Metastasio on previous century, was completely destroyed on 1863. **De Merode building** consists of the main part of the block between via Alibert, via di San Sebastianello and Piazza di Spagna (the main entrance is at **no. 3** of the square, in the ex Ceccarelli palace). It consists of **San Giuseppe College**, **San Francesco Saverio De Merode institute** and **San Giovanni Battista de la Salle church**, managed by Christian School Brothers or Lasalliani. The congregation, who was born in France on 1684 for educating free the children of less rich families, during the following century arrived to Rome. On 1850 was created the school for the children of French officials living in Rome, that is the origin of San Giuseppe College, it settled in the recent seat on 1885. The nineteenth building of the college, made by Ciriaco Salvadori Baschieri on the area bought by Torlonia, consisted in a big block settled around a porticoed court, marked by pink granite columns. At the beginning of the following century, it was built De Merode institute block, by plan of Passarelli. The only church that is visible from via Margutta is San Giovanni Battista de la Salle, whose pseudo-façade (it is the right side) is on via Alibert, on the left side of De Merode institute. The temple, that at the beginning was titled to San Giuseppe, was made by Ciriaco Salvadori Baschieri (who also built the College), an eclectic architect of sixteenth line, during the last twenty years of Ottocento. The church is settled on one nave, divided in three spans that are covered with cross vault, and it ended with an apse that is on a neo-medieval architectonic lexis, the same that recalls the women's gallery supported by columns. A plaque at the entrance celebrate



the prince Alessandro Torlonia, who offered the property for settling the church, and his daughter Annamaria, who contributed to the rich decoration put inside. The small **building** at **no. 60 of via Margutta** also belonged to Alibert family, later it passed to Torlonia (whose crest is on the façade), and it also passed to Lasalle property. Going to piazza del Popolo, on via Margutta side to the Pincio, that one that is still marked by many places destined to courts and gardens, there is the quarter small fountain made by the architect Pietro Lombardi during the Governorate years. The **small wall fountain**, dated MCMXXVII (1927), is animated by two big masks put in a grid assembled with instruments that, in a stylized shape, recall life typical artistic activity. It was planned for the competition that was announced by Rome town hall on 1925, won by Lombardi, who was author of other famous roman quarter fountains. Then, there is the gate of **Palazzo Patrizi**, at **no. 54**. They are many different buildings, also for time of settling, placed around the big inner court, whose suggestive ground is represented by wood wings of supervisor Pincio hill. On the left side there is the building hosting the seat of the Artists Club, memory of via Margutta glorious past, while, on the other side there is a big building dated first of Novecento. In front of it there is a modern building where now there is the most prestigious Italian auction house (Finarte-Semenzato), art spreader and linked from years to via Margutta. It also belongs to Patrizi family the following buildings: the first, **no. 53**, marked by very elegant framed windows and focused on the façade by a nice small loggia, is dated 1858. Then, **nn. 51-53**, there is a three gates entrance, made

by sophisticated wrought iron laces, driving to places planned by Antonio Bonfigli for the marquis Francesco Patrizi, who wanted draw painting and sculpture studies. Inside, in front of the building that was the seat of English Academy, there is a big oval pool laterally marked by roman capitals. At last, **no. 53a**, preceded by a court adorned with two fountains, there is a **four floor building** whose peculiar element is the façade enriched by plaster bust made by Italian artists. The small **nineteenth building** corresponding to **no. 51a**, also hosted art studies on its ground floor (at present it belongs to Sant'Alessio Blinds Institute). In the rear part it is marked by stairs "climbing" to Pincio slopes. Path on via Margutta, mainly marked by eighteenth century building on the side to Tridente and by charming green areas on the side to the hill, is marked by the posterior entrance of **Boncompagni Cerasi Palace**, **no. 90**, whose wonderful main façade faces the parallel via del Babuino. The original sixteenth building block can be recognized in Alessandro de Grandis home (that is incorporated in next factories). It has been the first private home getting connection to Acqua Vergine on 1571, on its façade was put the famous Babuino fountain on 1576. Close to Piazza del Popolo, a group of houses end the path. It is possible to distinguish buildings of the so called Borghetto (the homonymous alley crosses via Margutta), and that is also called "lousy". Once it consisted of poors houses crowded to the long wall reaching the church of Santa Maria del Popolo.

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