

NOTES

1. Rudolf Wittkower, *Piranesi's 'Parere su L'Architettura'*, in "Journal of the Warburg and Courtauld Institutes", II, 1938-39, pgg. 147-158; Rudolf Wittkower, *Piranesi as Architect*, in *Piranesi* (cat.), a cura di Robert Parks, Northampton, Mass., Smith College Museum of Art, 1961, pgg. 99-109; John Wilton-Ely, *The Mind and Art of Giovanni Battista Piranesi*, London, 1978; John Wilton-Ely, *Piranesian Symbols on the Aventine*, in "Apollo", 103, Marzo 1976, pgg. 214-27; Joseph Connors e John Wilton-Ely, *Piranesi architetto* (cat.), Roma, American Academy, 1992; John Wilton-Ely, *Piranesi as Architect and Designer*, New York, New Haven e Londra, 1993; *Piranesi Drawings and Etchings at the Avery Architectural Library Columbia University, New York. The Arthur M. Sackler Collection* (cat.), New York, Columbia University, 1975.
2. Vedi Oskar Pollak, "Der Architekt im XVII. Jahrhundert in Rom", *Zeitschrift für Geschichte der Architektur*, III, 1909-10, pp. 201-10; molte *misure e stime* sono pubblicati nel grande repertorio documentario dello stesso autore: Oskar Pollak, *Die Kunsttätigkeit unter Urban VIII.*, 2 voll., Vienna, 1928-31; vedi anche Daniela Del Pesco, *L'architettura del Seicento*, Torino 1998, pg. 21 e pg. 301, n. 51. Il *Libro delle misure della fabbrica del palazzo del Ill.mo e R.mo Farnese a Caprarola* was discovered by Loren Partridge, "Vignola and the Villa Farnese at Caprarola (Part I)," *Art Bulletin*, LIII, 1970, pp. 81-87; it covers construction from 1560 to 1583, totalling 25,855.80 scudi, and yet, at 338 pages, it is shorter than the Avery account book for Piranesi's small and inexpensive church.
3. Armando Schiavo, *Palazzo Altieri*, Roma, s.d., pg. 65; Pollak, *Der Architekt*, pg. 209; Jörg Garms, a cura di, *Quellen aus dem Archiv Doria-Pamphilj zur Kunsttätigkeit in Rom unter Innocenz X.*, Roma e Vienna 1972, reg. 625; Virgilio Spada, citato in Klaus Gütthlein, *Quellen aus dem Familienarchiv Spada zum römischen Barock-I*, in "Römisches Jahrbuch für Kunstgeschichte", 18, 1979, pgg. 192 sgg.; Giovanni Antonazzi, *Il Palazzo di Propaganda*, Roma 1979, pg. 89, n. 87.
4. Archivio di Stato di Roma, Cartari-Febei, vol. 115, fol. 46v-47r.
5. The *misure e stima* of Bernardo Castelli-Borromini's second story are preserved in the Archivio degli Trinitari Scalzi at S. Carlo alle Quattro Fontane; they run from 23 September 1675 through 25 March 1677; for an analysis see Rosamaria Francucci, *La facciata della chiesa: i due momenti della sua costruzione*, in "Bollettino del Centro di Studi per la Storia dell'Architettura", 30, 1983, pgg. 95-99.
6. Pollak, *Kunsttätigkeit*, p. 47, reg. 225, and also regs. 37, 273, 523-71, 701, 739 and 860. Fra Michele da Bergamo appears as early as 1625, when he and Domenico Castelli sign the *misure*

for the Fontana dell'Ape by Borromini in the Vatican Belvedere; cf. Howard Hibbard e Irma Jaffe, *Bernini's Barcaccia*, in "Burlington Magazine", 106, 1964, pg. 169 sg., n. 64; the total bill was 645.59 scudi, reduced to 545.59 scudi, for the fountain and other routine work that came out of Maderno's studio.

7. Virgilio Spada, quoted both in Pollak, *Der Architekt*, 1909/10, pg. 209; and in Antonazzi, *Palazzo di Propaganda*, 1979, pg. 89, n. 87.

8. Howard Hibbard, *Giacomo Della Porta on Roman Architects, 1593*, in "Burlington Magazine", CIX, 1967, pg. 713.

9. J.A.F.Orbaan, *Documenti sul barocco in Roma*, Roma 1920, pg. 97, citato da Del Pesco, 1998, pg. 21.

10. Nicodemus Tessin, Jr., documento di 1673 citato in G. Eimer, *La fabbrica di S. Agnese in Navona*, Stockholm 1970, I, pg. 210 sg.

11. Archivio di Stato di Roma, Università, vol. 114, c. 244v.

12. Cardinal Orsini's letter to the secretary of the Propaganda, insisting that the Dominican Giuseppe Paglia be used to check the *misure* of Borromini's assistant Francesco Righi, in Antonazzi, *Palazzo di Propaganda*, 1979, pg. 61.

13. Joseph Connors, *Virgilio Spada's defence of Borromini*, in "Burlington Magazine", CXXXI, 1989, pg. 89.

14. Joseph Connors, *Borromini e l'Oratorio romano*, Torino 1989, pg. 205.

15. Pollak, *Kunsttätigkeit*, I, p. 444 f.; Olga Raggio, *Alessandro Algardi e gli stucchi di Villa Pamphilj*, in *Paragone*, 251, 1971, pg. 10; R. Wittkower, *Art and Architecture in Italy 1600-1750* (Pelican History of Art), 3a ed., Harmondsworth 1973, pg. 534, n. 68; Connors, *Oratorio*, pgg. 184-87, documenti num. 15-16; Malcolm Campbell, *Pietro da Cortona at the Pitti Palace*, Princeton 1977, pg. 90, e pg. 229, documenti num. 14-15.

16. Wilton-Ely, 1993, fig. 71.