

Preface

Cardinal Pietro Ottoboni (1667-1740) is well known as a major Roman patron of music, theater, and painting. This study is the first characterization of his architectural patronage. In it, I identify the architects who worked in his court in the Cancelleria, from Filippo Juvarra to Domenico Gregorini, and the dozen in between in the half century from 1690 to 1740. His resident architects included Simone Felice del Lino, Carlo Enrico di San Martino, Giovanni Francesco Pellegrini, Nicola Michetti, Filippo Juvarra, Domenico Gregorini, and G.B. Oliverio. Never entered in the cardinal's official rolls although given projects from time to time were Ludovico Rusconi Sassi, Alessandro Mauri, and Francesco Ferrari. Ottoboni had brief contacts with Carlo Fontana and Filippo Cesari.

I begin this study by discussing the architectural holdings of the Ottoboni family in Venice and Rome. I chronicle the projects of Cardinal Ottoboni in his official residence of the Cancelleria as Vice-Chancellor of the Church, and in the basilica of San Lorenzo in Damaso enclosed within the palace grounds. I characterize and suggest locations for his several palace theaters by assembling data never previously considered. For the first time, three permanent theaters are identified in his palace, the initial space by Simmone Felice del Lino on the ground floor as a commercial venture. I locate and reconstruct the cardinal's lost theater from Filippo Juvarra's drawings, room measurements, and palimpsests of decorations and architectural details in the palace. The findings are based on extensive documentation from Ottoboni family archives in the Vatican and Lateran holdings, the diary accounts of Francesco Chracas and Francesco Valesio, and the *Correspondances* of the French Academy in Rome.

Ottoboni's projects for the basilica of San Lorenzo in Damaso included chapels by Sassi and by Gregorini, and over the years numerous grand devotional *machine* by most of his architects. His architectural commissions, both permanent and ephemeral, were almost exclusively official and public. The cardinal's participation in the competition for the façade of St. John Lateran in the early 1730s was the result of his function as the basilica's archpriest. His voice was but one of several in the final decision, causing him gradually to lose interest in the process.

A National Endowment for the Humanities Fellowship for Independent Study and a Fulbright Hays Fellowship in support of a sabbatical year project in 1979-1980 on the art patronage of Cardinal Pietro Ottoboni produced volumes of intact and unpublished material from the Fondo Ottoboni of the Vatican Library's Barberini Archives, and the Archivio Ottoboni in the Archivio Storico del Vicariato at St. John Lateran.

A second sabbatical campaign in Rome and Venice in 1985-1986 was funded with support from the Gladys Krieble Delmas Foundation and the Swann Foundation for Caricature and Cartoon. The Delmas Fellowship enabled me to pursue archival materials in Venice at the Archivio di Stato, Biblioteca Correr, Biblioteca Marciana, the Fondazione Cini, and the Fondazione Stampalia Querini. Swann Foundation funding

supported my pursuit in Rome of satirical papal medals and caricature drawings by Pier Leone Ghezzi at the Biblioteca Apostolica Vaticana and the Gabinetto Nazionale delle Stampe.

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Early studies of Ottoboni patronage and family history included the detailed and comprehensive reports by Flavia Matitti and her early research which she shared with me most graciously. During several visits to Rome, she served as a kindly host and unselfish guide to important sources touching on the cardinal's paintings, library, and decorative arts. The late architect, Armando Schiavo, provided useful information on the Cancelleria during Ottoboni's tenure as Vice-Chancellor, and made available photographs and diagrams, and shared gracious hospitality. Giulia Fusconi of the Gabinetto Nazionale delle Stampe offered assistance with Ottoboni family graphic art, and invaluable aid in securing photographs.

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