

Giovanni Mangone

He was born towards the end of the fifteenth century by Francesco, a native of Caravaggio. He was a pupil of the sculptor and architect Andrea Ferrucci from Fiesole (Vasari); his activity took place almost entirely in Rome.

In 1527 he estimated two houses in the district of S. Eustachio on behalf of Giovan Pietro Caffarelli (Frommel, 1973, II, p. 54) and had already achieved a certain credit, so much so as to obtain the residence in the palace in perpetual emphyteusis from the Capranica college called "delle due torri", in via delle Coppelle between the church of S. Agostino and the Baldassini palace, with the commitment to carry out extensive renovations within three years; it is known that this was his residence also in 1535 (Bentivoglio, pp. 8 s.; Frommel, 1973, I, p. 49 n. 78). From 1527 to 1532 he held the post of soprastante at the source of S. Pietro and, until 1541, that of conservator of the gilded ceilings of the basilica of S. Maria Maggiore (Bertolotti, I, pp. 43 s.); at least since 1528 he was also an architect of the Apostolic Chamber, a post he would have kept until his death.

In 1534 he participated with Antonio da Sangallo the Younger (Antonio Cordini) in the preparation of the ephemeral apparatuses for the coronation of Pope Paul III, with the task of modifying the stage intended for the ceremony, and two years later, on the occasion of the visit of the Emperor Charles V, to the execution of a wooden triumphal arch in St. Mark's Square and to the esteem of wooden ornaments set up in St. Peter's and in the Vatican palace (Rossi, pp. 207 s.; Bertolotti, I, pp. 44 s.).

In 1535 he performed some interventions, also object of dispute for their cost, in the Roman palace of Giacomo Simonetta in the Parione district (Milanesi, 1875, pp. 152 s.) And in 1536 he planned extensions and renovations for the convent of the servants annexed to the church of S. Marcello al Corso, no longer recognizable as a result of the seventeenth-century transformations of the complex (Tafari, 1986, pp. 90 s.) and, from the same church, was charged with directing the completion works (Id., 1992, p. 209 n. 90). Still in 1536 he realized the funeral monument of Cardinal Guglielmo Enckenvoirt (died 1534) in the church of S. Maria dell'Anima, on the whole fairly successful, thanks also to a certain influence of Michelangelo who, with the monument of the bishop of Chiusi and governor of Bologna Gregorio Magalotti in the church of S. Cecilia in Trastevere (1538), colder in the composition, represents the sculptural production attributed to him (Venturi).

Perhaps from 1532 he designed a palace for Angelo Massimo, whose noble floor was completed in 1537, adjacent to that of his brother Pietro known as Palazzo Massimo alle Colonne, built in those years by Baldassarre Peruzzi.

This is the only certain work that has come to be relatively intact by Mangone, who here seems to be inspired by the typological schemes and, in part, by the stylistic features typical of the palaces of Antonio da Sangallo the Younger, not without personal

contributions such as the concavity of the courtyard, suggested from the irregularity of the lot, the use of architraved loggias, the composition of the walls of the rectangular courtyard, corresponding only to the opposite sides, the design of the façade which, although left unfinished on the top floor, finds in the noble floor the point of balance of overlapping series of openings. For the careful choice of shapes and elements the palace of Angelo Massimo - also called "di Pirro" for an ancient statue, actually of Mars, already located in the niche of the courtyard opposite the entrance, then walled up, and then transferred to Musei Capitolini (Giovannoni, 1939, p. 104) - must be considered a happy example of current building much followed in the second half of the sixteenth century (Bruschi, 2002, p. 174).

In 1537 Mangone made the esteem for the division of the assets inherited from Giacomo, Ludovico (II) and Pietro Antonio (II) Mattei. In the years 1539 and 1541 he evaluated some works for houses owned by the Congregation of St. Louis of the French, which would probably lead to his contribution to the advancement of the world at this time (Roberto, pp. 63s, 289) construction of the church administered by the same Congregation - attested by two drawings attributed to Tommaso Boscoli preserved in the collection of the Uffizi in Florence (Ghisetti Giavarina, 1990, pp. 79 s.) - carrying forward little, due to the financial difficulties of the yard, and with some changes, the project of the architect Jean de Chenevières (Frommel, 1987, pp. 176 s. ; Roberto, pp. 64-69).

In the same period (1539-41), Mangone estimated two houses on behalf of Ciriaco Mattei (Varagnoli, p. 143), some works carried out in the construction site of the new basilica of S. Pietro (Rossi, p. 207; Frey, pp 59 s.) - among other things, revising down, according to a report by Pirro Ligorio (Schreurs, p. 392), the calculation of the works executed by Antonio da Sangallo the Younger - and a building in the Parione district (Federici, p.494) on behalf of the hospital of S. Maria dell'Anima (1542); while, at that time, you imprinted

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