

1. First of all I want to thank the organizers for the opportunity to present my research here again. If you should have seen my presentation at *Early Modern Rome 3*, I apologize for repeating some things. But I guess that the topic is a new one for almost all of you and therefore decided to present most of the material of which the larger part is new.
2. You may never have heard of the *Accademia de lo Studio de l'Architettura*, because it is *neither* mentioned in Maylender's *Storia delle Accademia d'Italia* nor in the unfinished web-database on *Italian Academies*. In addition, most of the sources relating to *this* academy have been attributed to the Claudio Tolomei's *Accademia della Virtù* active in the 1540s.
3. The most important source is a letter by Tolomei from 1542, published in 1547, describing a *vast publishing project*. Its intention was to «*re-awake the noble study of architecture*».
4. Because the program starts with 11 of its 24 books dedicated to the *De architectura libri decem* by Vitruvius, it was usually misunderstood as a project *on Vitruvius*.
5. But there is a text by Antonio da Sangallo the Younger, usually believed to be foreword, a *Proemio*, to a translation of Vitruvius, which must be a first version of Tolomei's program.
6. Because it is a *plan* describing the *requirements* for such an edition and translation of Vitruvius. The most important points already mentioned by Sangallo are: a philological reconstruction of the original text, a comparison of the rules given by Vitruvius with the ancient buildings (which requires to measure all these buildings) *and* the collaboration of scholars and architects.
7. These and other points of Sangallo's *Proemio* re-appear in Tolomei's project, here coloured in blue. Because Sangallo and Tolomei studied ruins together, we may assume that this relation is not by chance. Modern research regarded the program as *unrealized* and even *unrealizable* because of its size. But Tolomei already counters these doubts in his letter mentioning that a *very large group of scholars and artists* would share the work «like a hundred workshops working in a big city at the same time». Therefore, it would be possible, he claims, to *finish the entire project in less than three years*.
8. Between 1553 and 1555 Jacopo Strada took part in the meetings of this *eruditissima academia* in Rome and mentions that its members represented 20 different professions. Because he uses the plural, we may assume that at least 40 persons were involved.
9. At the moment, in fact, more than 200 persons — not including the anonymous draftsmen working for them — can be counted as belonging to the *Accademia's* international network.
10. But this network *does not* look like this, but rather
11. *like this!* Many relations are confirmed by letters, dedications and reports, and we may assume that their publications and other works were *not* created independently, especially when these works realize parts of Tolomei's program.

12. The first result is a small book by Guillaume Philandrier explaining difficult passages in Vitruvius with the help of ancient texts and contemporary architects like Sangallo.
13. It has been counted by modern research as one of the *only three* results from the *Accademia*.
14. In 1552 Philandrier's published an extended versions of his *Annotationes*. He combined them with the full Latin text of Vitruvius and illustrations of rather minor quality.
15. This may be sufficient to count it under item 3 of the program.
16. But modern research did not read the subtitle of this edition claiming that the Latin text is based on a careful emendation of all surviving manuscripts.
17. Therefore, the 1552 edition at least partly realizes point 2 in the list.
18. Four years later, Daniele Barbaro published his annotated Italian translation of the *Ten Books*. He used Philandrier's 1552 edition as the most reliable textual basis for his work.
19. Because of that and because of the dedication of his translation to cardinal Ippolito d'Este, one of the supporters of the *Accademia*, and for other reasons, we may count Barbaro's translation as book 8 in Tolomei's list. For books 4 and 5 we may assume that manuscripts of this content existed for the daily work of the *Accademia*. Otherwise, a continuous work with very many different persons over several several years would not have been possible. Only preparations for or realizations of books 6 and 7 may not have existed.
20. In 1567 Barbaro published the Latin version of his annotated edition which he had started at the same time as the translation.
21. We may count this edition, together with Philandrier's, among the realizations of book 3.
22. Most of Barbaro's illustrations were provided by Andrea Palladio who had been in Rome in the 1540s where he took part in the measuring surveys for the *Accademia*.
23. The content of the first of Palladio's *Four Books on Architecture* from 1570 can even
24. be seen as his attempt to realize book 11. For books 9 and 10 I also suppose that they existed in manuscript form to facilitate the *Accademia's* work.
25. One of the other two realizations from the program accepted by modern research besides Philandrier's is the third edition — and the first illustrated one — of Marliano's *Topographia* of ancient Rome. The publishers of this 1544 edition, the Dorico brothers, proudly even call themselves *publishers of the Roman Academy*, not specifying which adademy they refer to.
26. Marliano's *Topographia* is famous for its three plans of ancient Rome in different states of its urban development: The mythical *Roma quadrata*, the republican Rome and
27. the imperial Rome which is, even though it looks quite schematic, astonigshingly precise.

28. The person responsible for this plan is Giovanni Battista Palatino, today known for his invention of a classicist modern antiqua typefaces. Therefore, the one you find on your computers and also here in my presentation texts is named after him.
29. So, Marliano's 1544 edition deserves to be counted as book 12.
30. Talking about the beginning of topography, I should also mention the famous first topographically correct map of Rome by Bufalini, who worked for Sangallo.
31. Even though his map mixes ancient buildings and the early modern city, it may be counted here under book 12, too, because it helped antiquarians to locate their findings.
32. I already mentioned the measuring surveys of ancient buildings executed for the *Accademia* in the 1540s. I just want to mention of the results here: This plan of the Colosseum contains lines starting like *radii* at the main axis of the building.
33. But these *radii* cross each other, what they should not do in case the Colosseum was the geometrically regular oval or ellipse as which it is *always* depicted in modern plans. . .
34. . . even though *anyone* can see them, and, therefore, the *irregularity* of the Colosseum, e.g. in contemporary map services on the web.
35. Only recently I found the *only* Colosseum plan that I know of showing that the *radii* are *crossing* each other. But there is *no trace* of this observation in the accompanying text or *any other* recent publications about the building I know.
36. But the draftsmen working in the 1540s in Rome *without* laser scanners and aerial views from drones *realized* the Colosseum's irregularity. There are dozens, if not hundreds of similar observations to be found in their drawings which should cause modern archaeologist and architectural historians to review their plans and opinions about ancient Roman architecture.
37. At the moment I know of more than 4,100 understudied single drawings on more than 1,400 sheets which can be attributed to the *Accademia*. They are the results of the *largest* architectural measuring campaign *ever* undertaken —not only in Rome.
38. We may safely count them as preparations for book 13.
39. The first attempt to realize this book was undertaken by Sangallo's close collaborator Antonio Labacco who started to publish very precise copper plate prints in 1552. For this project, he even installed a printing press in his house. Labacco had conducted a large part of the *Accademia's* measuring campaign.
40. So we may list his book under number 13 in Tolomei's list, too.
41. A similar publication is included in Palladio's fourth book of his *Quattro Libri* from 1570. But even though the structure of his entries mirrors *exactly* Tolomei's description for book 13, modern research has never seen a connection here.

42. But I would also count Palladio's book 4 to the parallel attempts to realize book 13.
43. Another person involved in the *Accademia's* project was Jacopo Barozzi da Vignola.
44. His *Regola* from 1562 was printed on Labacco's press and is based on a careful comparison of the ancient orders of columns. The result was, that they *do not* follow the rules given by Vitruvius or any other system of rules. Because the *Accademia* wanted to establish a new, regular and teachable architecture, such a system had to be invented anew but based, of course, on the best ancient examples. And it is *this* what Vignola did with his *Regola*.
45. The basis for his highly influential invention of an architectural system based on modules was laid in the 1530s and 40s, when Vignola «*measured entirely all the antiquities in Rome in the service of the academy headed by Marcello Cervini*», as Vasari reports.
46. So, Vignola's *Regola* also belongs to the list under number 11.
47. The third item counted by modern research as a working result of the *Accademia* is the *codex Coburgensis* in Coburg, Germany, and its parallel, the *codex Pighianus* in Berlin.
48. Both show ancient sculpture and inscriptions *as they were*, excluding reconstructions or corrections and, therefore, applying for the first time the rules of modern archaeology or scientific work in general to their objects.
49. Pighius, owner and collector of the *Codex Pighianus*, was Cervini's secretary in Rome.
50. When Cervini died three weeks after his election as pope Marcellus II, Pighius went back to the Netherlands and became the secretary of Granvelle. A few years earlier, Granvelle had employed Pighius' close friend Antoine Morillon who can now be regarded as the main draftsman of the *Codex Coburgensis*.
51. The two codices can be counted as preparations for books 14, 15 and 16 in Tolomeis list.
52. But there are other collections of drawings after ancient sculpture closely related to the *Accademia*. Jacopo Strada's *Codex* in Vienna including 174 statues and 120 portrait busts is one of them. Some 50 unstudied drawings by Battista Franco are another one.
53. In Rome, Strada had employed several young artists. It is, thus, no wonder that his title *Antiquarum statuarum. . . tomus* re-appears in their later works like. . .
54. the *Antiquarum statuarum liber* by Cavalieri. The differences in the representations of statues between Strada's drawing and Cavalieri's print should motivate modern archaeologists and art historians to, at least, rethink their negative opinion about Strada's work carefully.
55. Anyway, I want to include Strada's drawings and Cavalieri's print under book 15, too.
56. But because they do not contain any descriptions, we may assume that Aldrovandi's description of Roman statues made in the early 1550s in close contacts with many members of the *Accademia* could be seen as a complement of the drawings and prints.

57. And so, Aldrovandi may be counted under the preparations for book 15, too, while drawings for book 17 about architectural elements are included in the drawings mentioned above.
58. Because vases and similar objects were used in antiquity to decorate buildings, the *Accademia* planned to document them, too. Enea Vico started to publish such a series of prints already in 1543. While his many fierce disputes with members of the *Accademia* may seem to exclude him from their circle, they may also prove the opposite. In addition, Strada's hundreds of still unstudied drawings of — as he claims: *ancient* — vases should be investigated, too.
59. And we may count Vico and Strada at least tentatively under book 18.
60. Depictions of ancient instruments and tools can be found among Jean Matal's manuscripts
61. documenting ancient inscriptions and, therefore, may be counted for book 19.
62. Matal himself came to Rome as the secretary of his friend Antonio Agustín in 1545.
63. Together with some 30 collaborators he developed a method to document ancient inscriptions that set the rules for the future, and not only for epigraphical studies.
64. Shortly before Matal's closest collaborator, Martin Smet, could publish a part of the collection, he died. Justus Lipsius, then Granvelle's secretary, finished the work — which gained him the title of the first epigrapher applying scientific rules, while he was just standing on the shoulders of giants named Matal, Smet or Agustín.
65. Matal and Agustín had learned *how* to document inscriptions from their teacher Alciato who also taught Granvelle and Alessandro Farnese. Matal and Agustín «only» added the *form* of the letters as a characteristic helping to date an inscription.
66. Even Theodor Mommsen developed his project to document *all* ancient inscriptions in the *Corpus Inscriptionum Latinarum* only after he had seen Matal's collection in the *Vaticana*.
67. So, we may count Matals manuscripts and Smets book under item 20 of the list. For the following item, the description of ancient paintings, even those only known from descriptions, I did not find any trace yet, but it may have existed as a manuscript. But drawings or books
68. relatable to item 22 on coins are numerous. Again, we may count Enea Vico's book here,
69. but also Strada's history of the imperial families taking their portraits from coins, and
70. even more so Strada's 30-volume collection *Magnum ac Novum Opus* containing some 10.000 drawings which he started in 1550 for Hans Jakob Fugger, another of Alciato's students.
71. It is completed by Strada's 11-volume description of thousands of these coins.
72. We may also count Erizzo's rather famous book on coins here, and, last but not least,
73. Agustín's *Dialogues* on coins and inscriptions from 1587 which are regarded as the foundation stone of modern numismatics.

74. So, I count all of them under number 22 of the list.
75. Preparations for book 23 on machines may be hidden in Strada's hundreds of drawings ...
76. ... while preparations and even later results of the work for book 24 on the aqueducts
77. can surely be identified in Agostino Steuco's book on the *Acqua Vergine* which was later restored and supports the *Fontana di Trevi* as well as Bernini's *Fontana dei Quattro Fiumi*.
78. If you visit them, you may remember the *Accademia* and the results of its work.
79. But there is even more: Erizzo wrote a book on ancient scientific methodology not for the *Accademia's* project, but dedicated it to its *master mind*: Cervini.
80. As far as I know, modern history of science has not dealt with this book yet.
81. Also, the idea for Vasari's *Vite*, often regarded as the foundation stone of art history, came up in discussions with Paolo Giovio at Cardinal Alessandro Farnese's table.
82. But Vasari does not forget to mention Tolomei among the participants.
83. After Jean Matal had left Rome in 1555, he settled in Cologne and became an important advisor for the creator of modern geography, Abraham Ortelius —
84. presumably remembering his Roman experiences regarding topography.
85. The discovery of the *Fasti Capitolini* on the *Forum Romanum* in 1546 led to a «publishing race» among persons belonging or related to the *Accademia*
86. The first one was Marliano who just published the inscription without annotations.
87. The next one was Carlo Sigonio, a friend of Paolo Manuzio and Agustín.
88. Agustín convinced Strada to publish Panvinio's manuscript on the *Fast* in 1557, together with his book on the history of the popes.
89. The enraged Panvinio published his own, corrected version in 1558,
90. and Marliano followed with his annotated version two years later
91. But the most comprehensively annotated edition was published only in 1599 by Pighius, illustrating and supporting his interpretations with illustrations, for instance, after coins.
92. So, the beginnings of the exact chronology of ancient Rome as well as the «invention of papal history» (as Stefan Bauer called it recently), can be related to the *Accademia*, too.
93. And this leads to a work not started but rather finished by Cervini's protégé, Ugo Boncompagni, who, as Pope Gregory XIII, established our calendar supported by Egnatio Danti who published Vignola's book on perspective, and mentioned his work for the *Accademia*.

94. Cervini had thought about a reform of the calendar already in the 1520s, presumably, when he met Albert Pighius, the uncle of his later secretary Stephan, in Rome. There Albert taught mathematics and astronomy to Alessandro Farnese, the later Pope Paul III.
95. Fulvio Orsini also belonged to the *Accademia's* circle and applied its methodology for his book on ancient persons combining all available sources: inscriptions, coins, sculptures. . .
96. which we may be seen as a starting point of historical prosopography.
97. Working together with Agustín he extended his research to families and genealogy
98. a few years later.
99. To understand ancient statues and other depictions of gods, one needs mythology to generate some sort of overview. It is, therefore, no surprise that the *first* edition and translation of an ancient source containing such a description did not only come from a member of the *Accademia*, Benedetto Egio, but was even dedicated to Jean Matal.
100. So, a foundation stone in the history of mythology can also be related to the *Accademia*.
101. And, last but not least, some of the academicians also started another «publishing race», this time regarding Caesar's books: It started with Paolo Manuzio who published and extended the work of his father, the famous Aldo, followed by Fulvio Orsini, leading to the first illustrated version published by Strada and including a collection of about 750 Latin inscriptions from Spain which seems to be based on a manuscript sent to Agustín in Rome a few years earlier. And finally, Palladio provided the first illustrated translation.
102. So, military history with a modern methodological approach may be listed here, too.
103. But these have not been *all* of the books from the *Accademia's* network.
104. Instead, there are some 120 I know of by now . . . still counting . . .
105. which are related to members of the *Accademia* or their pupils, friends or heirs. . .
106. and which apply the methodology developed in *this* academic circle in the 1540s.
107. And, as I mentioned: Besides the books we do not only have the architectural drawings
108. but also thousands of other drawings and dozens of manuscripts, most of them un- or at least: understudied. So, a project studying this rich material will surely lead to many
109. News from ancient Rome. – Thank you for your patience!



Claudio Tolomei (1492–1556), *De le lettere del M. Claudio Tolomei Libri Sixti*, Venice: 1547)



Early Modern Rome IV

New Findings About the

Accademia de lo Studio de l'Architettura (c. 1530–55) Its Work and Legacy



Bernl Kulawik (Bern) - www.accademia-architettura-nct.bc_kul@me.com

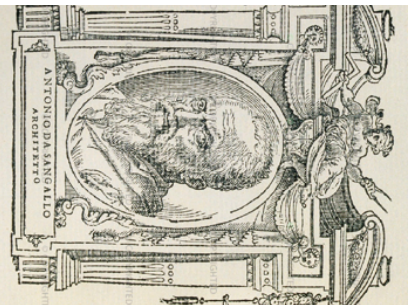
Antonio da Sangallo the Younger's Project for a new Edition and Translation of Vitruvius' *De architectura libri decem* (according to his ms. from 1531/1539)

Problems:

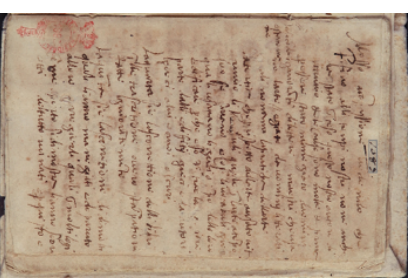
1. The editions and translations of the *Ten Books* are not acceptable because:
 - a) they were made by scholars who did not understand architecture; or
 - b) they were made by architects who did not know Latin and Greek
2. The illustrations mentioned by Vitruvius did not survive.
3. Ancient manuscripts of the *Ten Books* contain scribal errors or misinterpretations.
4. The ancient Latin and Greek terms used by Vitruvius are not clear or understandable.
5. Architects after Vitruvius do not seem to have followed his rules.

Solutions:

1. Close cooperation between scholars of Latin and Greek and architects/artists/engineers.
2. Reconstruction of the lost illustrations and creation of new ones where needed.
3. Collect and compare all manuscripts of the *Ten Books* to reconstruct the «original» text [and: identify / find or reconstruct the ancient sources used by Vitruvius himself]
4. Reconstruct Vitruvian terms, compare them with modern ones or create new ones.
5. Survey and measure all ancient buildings and to compare them with Vitruvian rules, identify and explain the differences and reconstruct the different rules where possible.



Antonio da Sangallo der Jüngere (1484–1546), Rom, Colosseum, Grundriss



Publishing project of the *Accademia de lo Studio de l'Architettura* (1542/1547)

- 1- Latin commentary on the 'difficult' passages from Vitruvius
- 2- critical philological comparison of all known versions and editions of Vitruvius
- 3- new Latin edition of Vitruvius with reconstructed + additional illustrations
- 4- Latin vocabulary of all ancient Latin terms in Vitruvius with explanations
- 5- Latin vocabulary of all Greek terms in Vitruvius with explanations and etymology
- 6- critical commentary on Vitruvius' Latin in comparison to other classical authors
- 7- new edition of Vitruvius in a better, more 'correct' [!] Latin
- 8- new translation of Vitruvius into a modern (c. 16th-century) Italian
- 9- Italian vocabulary of all architectural terms for practical purposes
- 10- Italian vocabulary of all tools and architectural -parts (e.g. of orders)
- 11- systematic overview of the rules given by Vitruvius
- 12- annotated chronology of Rome's urban development with maps
- 13- annotated documentation of all antique Roman buildings
- 14- annotated documentation of all tombs and sarcophagi
- 15- annotated documentation of all statues
- 16- annotated documentation of all frezes, reliefs etc.
- 17- documentation of single surviving architectural elements
- 18- documentation of all vases and other similar objects
- 19- documentation of all ancient tools and instruments
- 20- annotated documentation of all inscriptions
- 21- annotated documentation of all known (> surviving) paintings
- 22- annotated documentation of all medals and coins with illustrations
- 23- reconstructions of antique building and hydraulic machines
- 24- documentation of Roman aqueducts

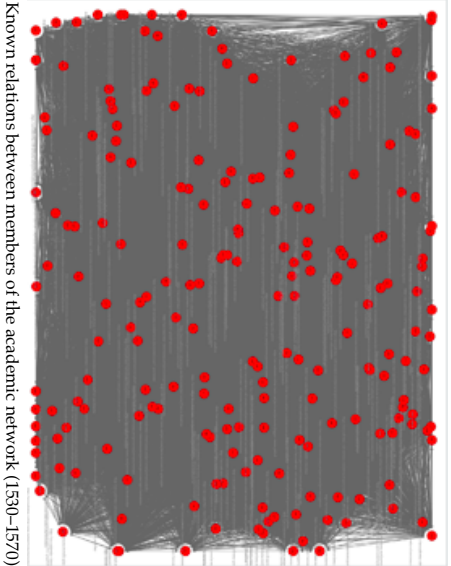
Members, supporters, collaborators, publishers related to the

Accademia network between c. 1530 and 1570

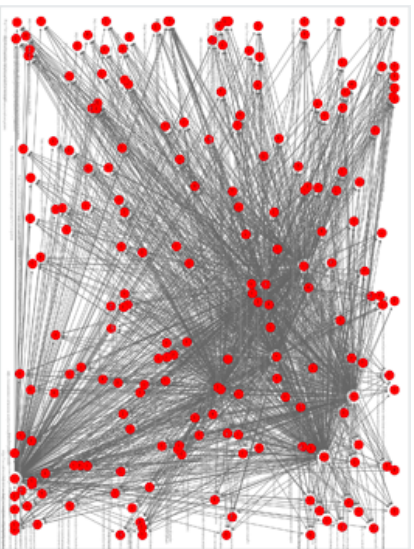
1- Adriano Zanobio	85- Gianfrancesco Biondi	127- Mariotto Ciommo
2- Agostino Perini	86- Giulio Campi	128- Michelangelo
3- Alessandro Vitruvius	87- Giovanni Battista	129- Niccolò Machiavelli
4- Adornato Vitruvius	88- Cosimo Rossetti	130- Niccolò Machiavelli
5- Agostino Perini	89- Cosimo Rossetti	131- Niccolò Machiavelli
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Guillaume Philander (1505–1563)
In decem Libros M. Vitruvii Politionis de Architectura Annotationes (Roum, 1544)



Known relations between members of the academic network (1530–1570)



Persons in the Roman academic network (1530–1570)

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- 24 – documentation of Roman aqueducts

→ Philander 1544

→ Philander 1552



Guillaume Philander (1505–1563): *M. Vitruvii De architectura libri decem* (Lyon, 1552)

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→ Philander 1544



Vitruvius / Daniele Barbaro (1513–1570): *I dieci libri dell'Architettura* (1556)

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→ Philander 1544

→ Philander 1552

→ Philander 1552

→ not manuscript handbook?

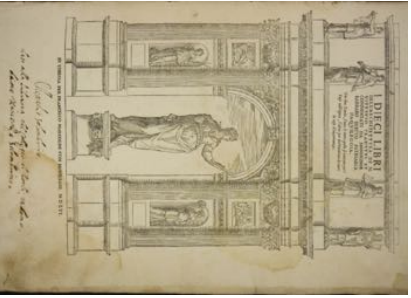
→ not manuscript handbook?



Guillaume Philander (1505–1563): *M. Vitruvii De architectura libri decem* (Lyon, 1552):
 «all editions carefully emended and based on the oldest exemplis, i.e. manuscripts»

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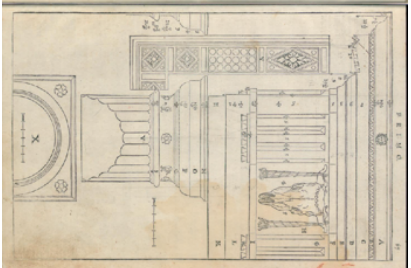
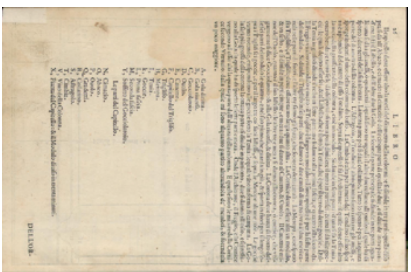
Daniele Barbaro: Vitruvius: *De Architectura libri decem* (Ital. 1556/ lat. 1567)

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Palladio: *I Quattro Libri dell'Architettura* (1570), Book 1: Doric order

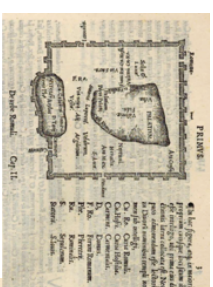


Daniele Barbaro (1513–1570)

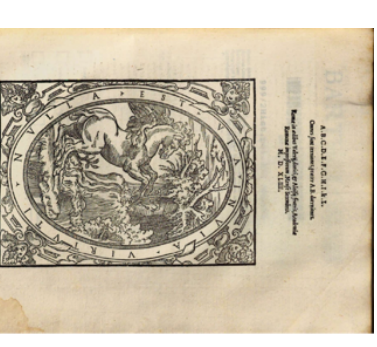
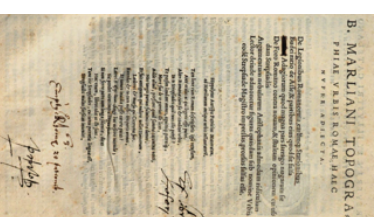
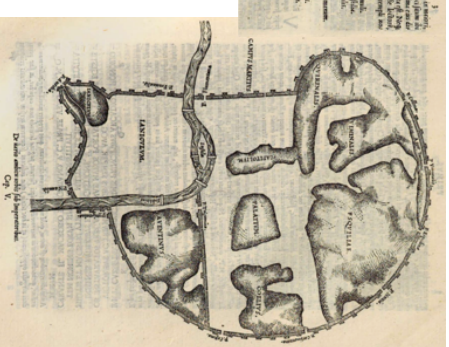
Andrea Palladio (1508–1580)



Bartolomeo Marliano: *Topographia Urbis Romae* (1544): Imperial Rome



Bartolomeo Marliano: *Topographia Urbis Romae* (1544): Rome *quadrata* and «Rome under the emperators» (= i.e. the republic!)



Marliano: *Topographia Urbis Romae* (1544): imprint

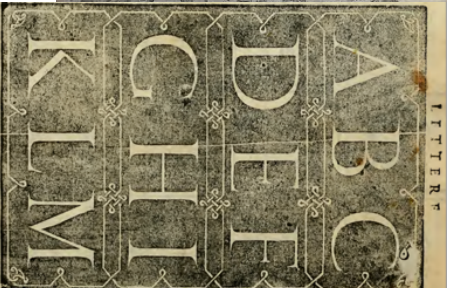
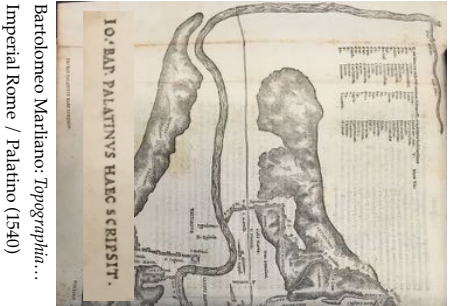
Rome in *edibus Vaticanis, et Aedivj fratris Academiae Romanae Imperatorum, Marjic Scaevstris, M. D. XLIII.*



Leonardo Bufalini:
first topographical
map of Rome
Rome: Blado, 1544

Publishing project of the *Accademia de lo Studio de l'Architettura* (1542 / 1547)

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- 4- Latin recoding of all ancient Latin terms in Vitruvius with explanations
- 5- Latin recoding of all Greek terms in Vitruvius with explanations and etymology → [last manuscript handbooks?](#)
- 6- critical commentary on Vitruvius' Latin in comparison to other classical authors
- 7- new edition of Vitruvius in a better more 'correct' [1] Latin → [Barbaro 1556](#)
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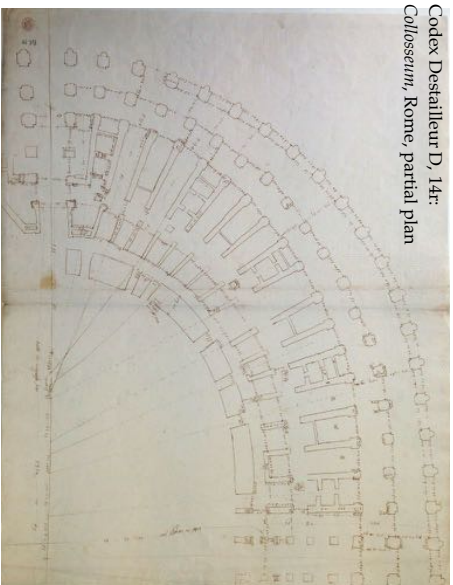


Barolomeo Marliano: *Topographia...*
Imperial Rome / Palatino (1540)



Codex Destailleur D, 14r:
Colosseum, Rome: partial plan
publ. of 1999

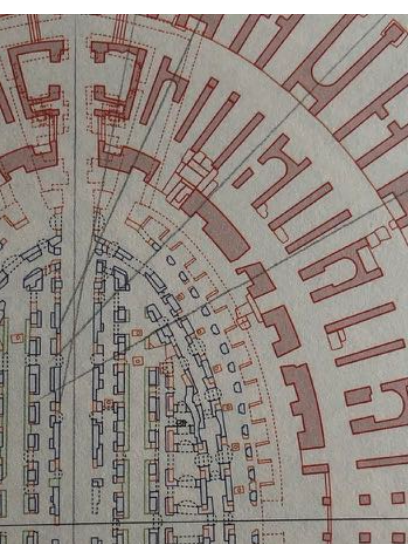
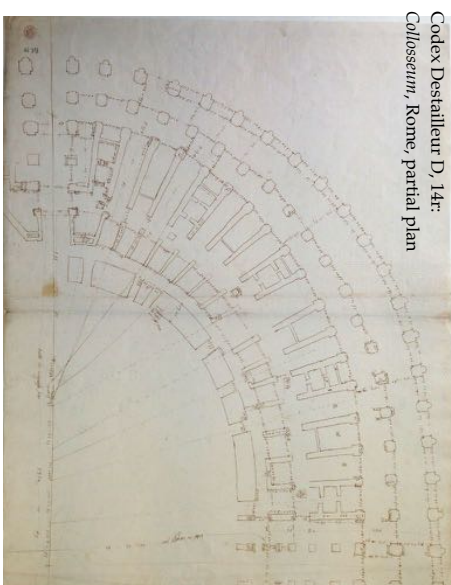
Codex Destailleur D, 14r: *Colosseum*, Rome: partial plan



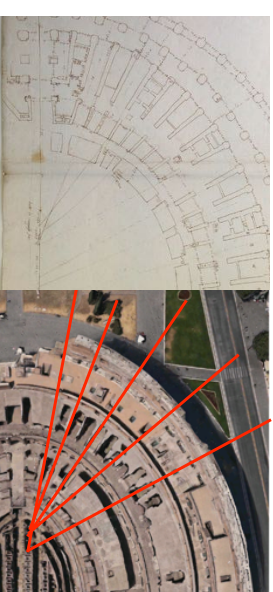
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- 10- Italian recoding of all tools and architectural parts (i.e. of orders & their elements) → [Paladio 1570/1](#)
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Codex Destailleur D, 14r: *Colosseum*, Rome: partial plan



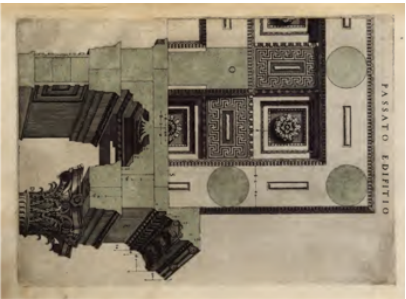
Colosseum: crossing radii in *Atlas of Ancient Rome* (2012 / 17)



Irregularity of the Colosseum: crossing radii



Antonio Labacco: *Il Libro ... appartenente a l'Architettura* (1552)



Publishing project of the Accademia de lo Studio de l'Architettura (1542/1547)

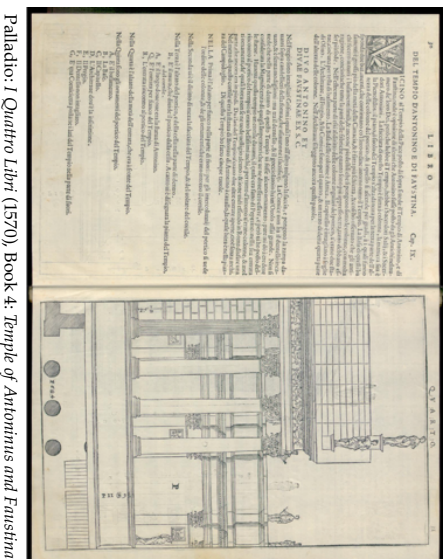
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Architectural drawings from the Accademia project

Location	Collection / Title (Signature)	sheets	drawings
Berlin	Kunsthistorische Codex <i>Deutlicher</i> D + A + NOV. 1-9	201	1414
Dresden	SLUB/Kapitelsteinbucheit (Sarda drawings)	?	?
Edon	Edon College; Marillon Codex	20	≈ 40
Ferrara	Archivo Sonoro comunale Codex Rossi	5	13
Firenze	Uffizi / Archivio di Stato	> 300	> 300
Gotha	Architecture represented in > 120000 coin drawings	287	> 287
London	Royal Institute of British Architects; Palladio collection	> 8	> 8
Madrid	National Library; drawings from the Sangallo circle	?	?
Montreal	Canadian Center for Architecture; DR1982/020 (French, c. 1540)	33	73
Munich	Bayerische Staatsbibliothek Codex from 195 + 209c	48	131
New York	Metropolitan Museum of Art <i>Goldsmith's & Silver-Smiths</i>	172	739
Paris	Bibliothèque Nationale from <i>Goldsmith's & Silver-Smiths</i>	> 3	> 13
St. Petersburg	Erzherzog; Codex Dessaulleur A / B (Jagoroni)	≈ 130	≈ 200
Stockholm	Nationalmuseum; Grosstedt Collection	89	309
Vatican	Biblioteca Apostolica Vaticana; Vat. Lat. 6039 + Codex Ross	> 38	> 122
	Documentation of Agostino Steuter's aqueduct research	?	?
Vicenza	Museo Palladio collection	> 1	> 4
Vitruvia	Albertini; IZ Ron (= drawings after Renaissance buildings)	102	> 400
Windsor	Royal Collection; <i>Liber minutus</i> of Cassiano da Pozzo etc.	?	?
Sums		> 1437	> 4073

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Palladio: *I Quattro Libri* (1570). Book 4: Temple of Antoninus and Faustina

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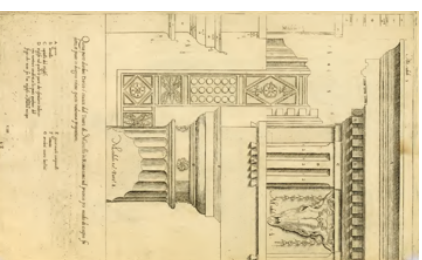


Marcello Cervini (1501-1555) = Pope Marcellus II. (April 1555)

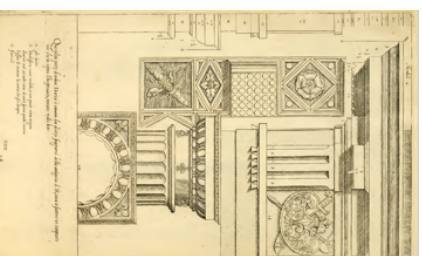
Vasari, about Jacopo Barozzi da Vignola in the *Vita of Taddeo Zucchi*:

«Ma dopo, essendo allora in Roma un' Accademia di nobilissimi gentiluomini e signori che attendevano alla lezione di Vitruvio, fra' quali era messer Marcello Cervini, che fu poi Papa, monsignor Matteo, messer Alessandro Manzoni et altri, si diede il Vignola per servizio loro a misurare interamente tutte l'antichaglie di Roma et a fare alcune cose secondo i loro capricci: la qual cosa gli fu di grandissimo giovamento nell'imparare e nell'utile parimente.»

Vasari, *Vite* (1568), III.2, p. 700



Jacopo Barozzi da Vignola: Regola: Dorica / Theatre of Marcellus)



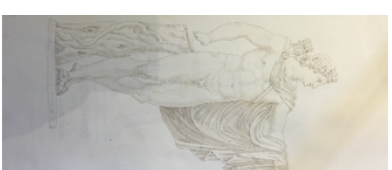
Jacopo Barozzi da Vignola (1507-1573) *Regola della cinque ordini d'architettura* (Rome: Labacco [?], 1562)



Antoine Morillon (?) (c. 1520–1556); Codex Coburgensis

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- 13 – annotated documentation of all antique Roman buildings → Cod. Desallieux D. Labacco 1592, Palladio 1570.4
- 14 – annotated documentation of all tombs and sarcophagi → Codices Pighianus/Morillon
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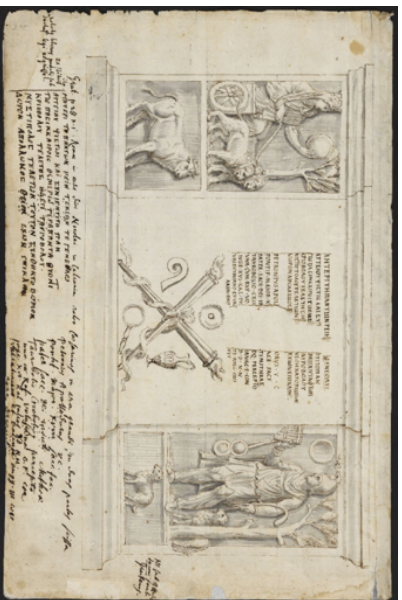
Strada: *Antiquarum Statuarum...* (c. 1555)



Cawleri: *Antiquarum Statuarum...* (1585)



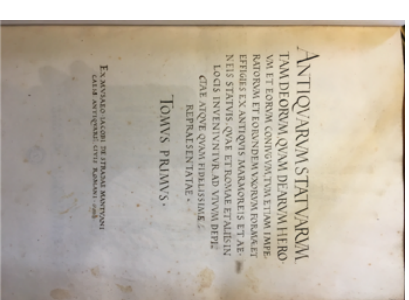
Apollo from Belvedere



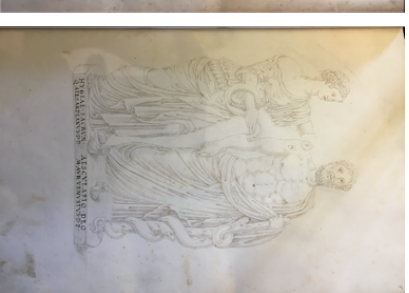
Stephan Pighius: Codex Pighianus (Berlin SBB-SPK), fol. 9v



Stephan Pighius (1520–1604) / Antoine Perrenot de Granvelle (1517–1556)



Jacopo Strada: *Antiquarum Statuarum ... Tomus Primus* (Wien)



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Stephan W. Pighius (1520–1604) / Marcello Cervini / Marcellus II (1501–1555)



Jacopo Strada (1507–1588)



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+ History of science and scientific thinking (in Antiquity)
 + History of artists / art
 + Cartography / Geography / Topography



Abraham Ortelius (Rubens) / *Typus Orbis Terrarum* (1570)
 Advisor: Jean Matal

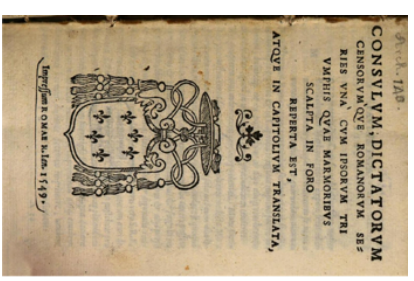
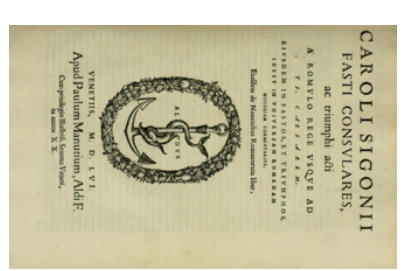
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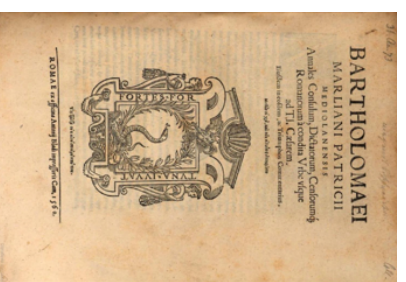
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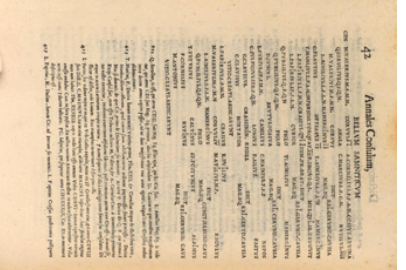
Carlo Sigonio (c. 1520–1584): Publications of the *Faesi Capitolini* (1555 & 1556)



Bartolomeo Maritano (1549): *Consulium* .. (= 1. Edition of the *Faesi Capitolini*)



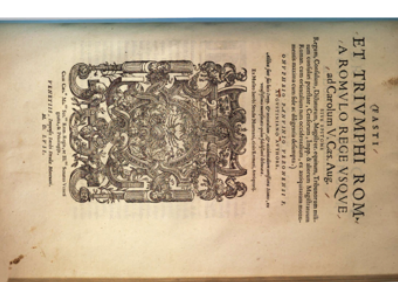
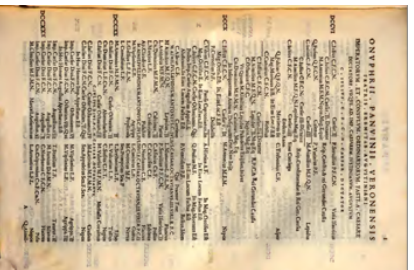
Bartolomeo Maritano (1560): *Annales Consulium* .. (= based on the *Faesi Cap.*)



Faesi Capitolini (found on the *Forum Romanum* in March 1546)



Onofrio Panvinio (1558): *Commentariorum* .. (= based on the *Faesi Cap.*)



Onofrio Panvinio (1550–1568) / Jacopo Strada (Hg.): *Faesi & Papal history* (1557)





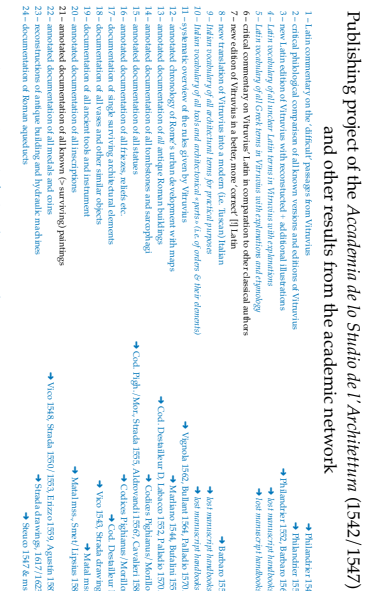
Egnatio Danti (1536–1586) Ugo Buoncompagni = Gregor XIII. (1502–1585)

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- + History of artists / art
- + Cartography / Geography / Topography
- + historical Chronology
- first editions by: Marianno, Sigonno, Panvinio, Pighius (1549-1599)



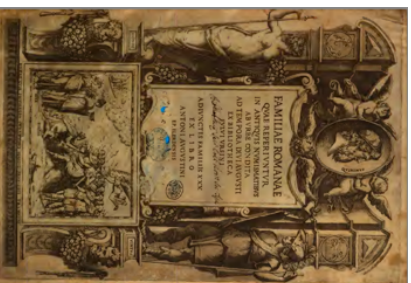
Stephan Pighius (1599): *Annales Magistratum ... ab Urbe condita*



Benedetto Egio (1555) [edition & translation]: [Pseudo-] Apollodorus of Athens: *Bibliotheké* (dedicated to Jean Maal)

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- 7- new edition of Vitruvius in a better, more correct Italian
- 8- new translation of Vitruvius into a modern Italian (Leonio Balain)
- 9- Italian vocabulary of all architectural terms for practical purposes
- 10- systematic overview of the tasks given by Vitruvius
- 11- systematic overview of the rules given by Vitruvius
- 12- annotated chronology of Rome's urban development with maps
- 13- annotated documentation of all temples known buildings
- 15- annotated documentation of all statues, sculptures and sculpture
- 16- annotated documentation of all houses, villas etc.
- 17- documentation of large surviving architectural elements
- 18- documentation of all ancient tools and instruments
- 19- annotated documentation of all medals and coins
- 21- annotated documentation of all known (c-surveying) paintings
- 22- annotated documentation of all medals and coins
- 23- reconstructed chronology of Roman antiquities
- 24- documentation of Roman aqueducts
- + History of science and scientific thinking (in Antiquity)
- + History of artists / art
- + Cartography / Geography / Topography
- + historical Chronology
- first ed. by: Marianno, Sigonno, Panvinio, Pighius (1549-1599) & Gregor XIII



Fulvio Orsini / Antonio Agustín (1577): *Famille Romane ...*



News from
ancient Rome.

Bernd Kulawik
be_kul@me.com