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DRAWINGS OF "ROMA ANTICA" IN A VITRUVIUS EDITION OF THE METROPOLITAN MUSEUM OF ART

Part I

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1. THE 1511 VITRUVIUS EDITION COLLECTED BY W. GEDNEY BEATTY

In 1875–1880, two publications by H. de Geymüller and by G. Milanesi associated Antonio da Sangallo's name with Vitruvius editions in the library of M: Eugène Piot in the years 1875–1891 in Paris. In 1937, G. Giovannoni, writing about Antonio da Sangallo il Giovane, said Piot's books, sold in 1891, possibly went to Baron de Portalis, whose library was sold in 1913. A dissertation by C. Krinsky (1965) about Cesare Cesariano and his translation of Vitruvius (1521) mentioned a Vitruvius edition of 1513 with sketches attributed to Antonio da Sangallo in the Metropolitan Museum of Art.

The museum received (1941) a very large bequest of architectural books from the architect and bibliophile, W. Gedney Beatty, Esq., including Vitruvius in many copies of each edition published since ca. 1486 until the nineteenth century. This gift included bills of purchase dating from 1895. One from the London bookseller, B.T. Batsford, dated 24 December, 1914, is for a Fra Giocondo edition of 1511. Beatty's donation included his correspondence as well as research notes "Vitruvius notes, 1915." An accounts register or Record Book compiled by a staff-member of the museum lists Vitruvius editions from his library. There, the caption for the seventh column on a sheet devoted to the 1513 Vitruvius is "annot. San Gallo" for the seventh of nine copies. The caption does not specify whether the person was Antonio il Vecchio or Antonio il Giovane.

Examining many editions in the Beatty Bequest, mostly catalogued with the accession number [Acc. 41.100.500], on the odd chance that I might find the Vitruvius edition in Piot's library and the one mentioned by Krinsky with Antonio da Sangallo's sketches, I found full-page drawings on sheets that had been added [Addenda Drawings] by stitching them into the binding at the front and back covers of a 1511 Vitruvius-Fra Giocondo edition with a soft vellum binding. This is the ninth of nine copies. Beatty bought it from Batsford in 1914, one year after the sale of books owned by Baron de Portalis (1913), but it did not come from that estate. Batsford's receipt for the volume sold to Beatty mentions "original drawings" without naming an artist: "Vitruvius, 1511 edition Venetiis, with original drawings. Pound sterling 4.4.0 received with thanks. B. Batsford Ltd. December 29, 1914, per special messenger." Beatty's records say nothing more about this purchase

(1914). Notes on the Addenda Drawings and their foliation numerals are not Antonio da Sangallo il Giovane's calligraphy or that of any member of the Sangallo family, but then it is not a 1513 edition. Two other hands in the sixteenth century wrote notes in Latin and Italian in the margins of some of the first ten pages of the Vitruvius in print – usually translations of Vitruvius's Greek works. It is impossible to say whether these notes were written before or after the Addenda Architect added the Addenda Drawings to the volume.

How did the scholars whose publications Beatty read for information decide that a 1513 Vitruvius should be attributed to Antonio da Sangallo? Beatty undertook some research about Sangallo, which he recorded on four sheets of paper among his "Vitruvius notes, 1915." He used Vasari's *Lives* (English edition, 1897) for biographical data, and he mentions the Vasari-Milanesi edition in Italian (*Le Vite*, 1880) as evidence that Antonio da Sangallo's family name was Coriolani and was so cited in Milanesi's quotation of two inscriptions in what Geymüller presumed was Antonio's script on two Vitruvius editions then (1875) in the library of Eugène Piot in Paris and on a volume of poetry (see below, Bibliography). Beatty also quoted that portion of Vasari's *Lives* where the biographer says that Antonio da Sangallo (Il Giovane) bequeathed his possessions to his brother Battista Gobbo (Giovanbattista da Sangallo). Giovanbattista left them to the Florentine Brotherhood of the Misericordia in Rome, expecting the Brotherhood to publish Battista Sangallo's "Remarks on Vitruvius" (Beatty's title for the manuscript). B. Bertolotti (1885) published Giovanbattista da Sangallo's testament (reprinted in 1959 by G. Giovannoni), which bequeathed his Vitruvius translation to the "Societati Misericordiae de Urbe."

Beatty may have wished to connect Sangallo's name with a 1513 Vitruvius edition that the collector owned. Batsford's receipt for the 1511 Vitruvius did not mention a previous owner or Antonio da Sangallo's name. Geymüller's description of a Vitruvius in octave size with Antonio's notes and sketches in Piot's library indicates that it is a 1513 Vitruvius-Fra Giocondo-Frontinus (*De aqueductibus urbis Romae*). Beatty's note on one of four sheets is "Vitruvius 1513. Old vellum. Numerous annotations throughout in autograph and pen and ink designs. Copy belonged to

Ant. da San Gallo architect d. 1543. From library of Baron de Portalis. June 17, 1915. Keene. 1-15-0 [1 pound, 15 shillings]."

Reading Vasari-Milanesi, *Vite*, we do not realize that Milanesi slightly misinterpreted the information that Geymüller gave him, and he did not acknowledge Geymüller's name in a footnote. The information is that Eugène Piot first considered the notes in his two Vitruvius editions to be Antonio da Sangallo's writing. One of Antonio's notes proved to Piot that Antonio's family name was Coriolani (it is part of an inscription quoted below; recent research concludes that the family name was Cordini and traces the genealogy of two families named Sangallo). Another note, written by Antonio, according to Geymüller, concerned the date of Fra Giocondo's death in 1515. This was interesting to Piot, because Fra Giocondo lived four years after he had published the 1511 edition of the Vitruvius, one of the copies of which was in Piot's library. Incidentally, Geymüller cited only Fra Giocondo's name for the 1513 edition.

Geymüller described a 1511 Vitruvius-Fra Giocondo edition in Piot's library as "superbe exemplaire, grand papier, figures colorés avec soin." Illustrations in the 1511 Beatty-Vitruvius edition with Addenda Drawings [I have not studied the other eight in the Beatty Bequest] are not colored, and it has no inscription of previous ownership. About a 1513 edition owned by Piot, Geymüller quoted a note as follows: "Questo libro si e di mastro Antonio di Bartolomeo Coriolani da Ssangallo architettore del papa e Santo Petro 1520." This refers to Antonio da Sangallo il Giovane (1484–1546), whose father was Bartolomeo. Antonio owned a 1513 edition of Vitruvius-Frontinus seven years after it was printed in Florence. Geymüller quoted C. Ravioli (1863) saying that Antonio da Sangallo wrote the following note on the first page of a poem (in fascicle 106, at no.15) in the Gaddi Collection in Florence (1748): "Questo libro si e di Maestro Antonio di Bartolomeo Con-diani da Sangallo architettore del papa. 1520." Another volume on architecture from Casa Gaddi, which came to the Biblioteca Nazionale, Firenze, in 1875 (*Codex Magl. Cl. XVII. 20*), does not include an inscription of Antonio il Giovane's ownership, but its contents are Antonio's first draft of a preface to a Vitruvius translation that he intended to write but is unwritten after his title "Libro primo."

On the vellum binding probably original of the 1511 Beatty-Vitruvius with Addenda Drawings, there is no inscription of ownership, none has been erased, and there is only the ex-libris of the Metropolitan Museum of Art. The volume has not been in Piot's library. The outer vellum cover has a few arithmetic calculations written at random.

On the binding's spine, a title in large majuscule letters as well as catalogue numbers are written in sixteenth–seventeenth-century script: "56. VITRVVIVS. 160." Its information likely indicates ownership by a private collection rather than by the Misericordia Brotherhood. Casa Gaddi, as the heirs of Niccolo Gaddi (1537–1591) may have owned it in 1748. Giovanbattista da Sangallo's two manuscripts and a Vitruvius edition are in the Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana, Roma: *Codex Corsiniana* 1846, a Vitruvius translation; *Codex Corsiniana* 2093, a Vitruvius translation; *Corsiniana Incunabula* 50. F. 1, the Sulpizio-Vitruvius edition of ca. 1486 with Giovanbattista da Sangallo's illustrations in the margins. Giovanbattista bequeathed one or all of these to the Societati Misericordiae de Urbe.

Geymüller described an octavo-size 1513 Vitruvius-Fra Giocondo-Frontinus that is the seventh of nine copies purchased by W. Gedney Beatty. It is listed as Item VII with the heading "annot. San Gallo" in the museum's Record Book. Beatty noted on one of four sheets of loose paper his purchase of a 1513 Vitruvius with old vellum binding from the library of Baron de Portalis, after it had belonged to Antonio da Sangallo, whose notes and pen-and-ink drawings were in it. That edition, which is inscribed with Antonio il Giovane's note of ownership in 1520 quoted above, is part of the Beatty Bequest (Acc. no.41.100.500). Its binding is vellum over boards, probably nineteenth century, and on its spine is written: VITRVV ET FRONTIN. Below the printed title page is Antonio il Giovane's note of 1520 exactly as Geymüller quoted it (1875). On a flyleaf that comes after the cover and before the Vitruvius title page, there are five notes by five hands: (in pencil) "pro venant de la vente du Brn. Portalis;" (in pencil) "vente E. Piot no.1206;" (in pencil) "notes manuscrit et dessin a la plume de San Gallo;" (in brown ink) "Coriolani da Sangallo;" (in black ink) "ou Cordiani da Sangallo." Then, on the margins of many printed pages, Antonio il Giovane's script is recognizable for notes that restate Vitruvius's words, his translation of other names and phrases, and some small sketches. Antonio's sketches are Vitruvius illustrations. Thus, in 1520, at age thirty-six, when he sketched and annotated on this edition, Antonio anticipated what his brother Giovanbattista did ca. 1540 on the margins of the Sulpizio edition (*Corsiniana Inc. 50. F. 1*). At that time, Antonio himself attempted a Vitruvius translation in manuscript (*Codex Magl. Cl. XVII. 20*).

Another copy of the 1513 edition the sixth in the Beatty Bequest [Acc. 41.100.555] has several scripts (none by any member of the Sangallo family) in Latin and Italian on the margins. These marginal notes refer to Vitruvius's words of

Greek origin and to words about parts of the architectural orders, words that Humanists queried – and occasionally an architect – they being people who would not write in Latin, an exception being Sallustio Peruzzi. Comparing these notes with those written by Antonio il Giovane in his 1513 Vitruvius edition, Antonio's phrases are true searches of Vitruvius's words that name parts of the elevation of temples, column bases, entablatures, fluting, entasis, and the system of proportions calculated arithmetically. It is quite different from Francesco di Giorgio's literal translation of Vitruvius's words; but, like Francesco's, the phrases of Antonio show an architect's working knowledge of Latin when the topic is architecture and building practices.

BIBLIOGRAPHY

GEYMÜLLER, HENRY DE. *Les Projets primitifs pour la basilique de Saint-Pierre de Rome*. Paris–Vienne (1875): 275 (regarding the year of Fra Giocondo's death); 351–352 (document of Fra Giocondo's death, which Geymüller said was written by Antonio da Sangallo on the inside front cover of a 1511 Vitruvius–Fra Giocondo in the library of Eugène Piot ["superbe exemplaire, grand papier, figures coloriées avec soin"]): "Reverende pater frater Jocundus architectus prestabilis sub ductu Leonis pontificis Xmi octogenarius & vita functus est. Nunc deo militans & frugi residet in eterna gloria" ... "écrit de la main même d'Antonio da Sangallo ... Au bas du titre d'une édition du Vitruve de Fra Giocondo format in-8° ... 'Questo libro sie di mastro Antonio di Bartolomeo Coriolani da Ssangallo architettore del papa e Santo Petro. 1520.' Ce petit volume, contenant de nombreuses annotation avec croquis d'Antonio da Sangallo donne le vrai nome de famille est Coriolani ... Récement M. Piot a communiqué cette notice également a M.G. Milanesi qui n'hésite pas à l'accepter entièrement ... Une autre de sa main écrite au bas de la première page d'un poème ... de la célèbre collection Gaddi à Florence: 'Questo libro si è di Maestro Antonio di Bartolomeo Condiani da Sangallo architettore del papa. 1520.' Nous les devons toutes deux à l'obligeance de M.E. Piot ..."). The first inscription in Latin is not likely to be in Antonio's hand. The 1511 edition has not been identified in the Beatty Bequest. It may have been disposed of elsewhere before 1941.

GEYMÜLLER, HENRI DE. "Documents inédits sur les manuscrits et les Œuvres d'architecture de la famille des Sangallo." *Mémoires de la Société de la Nationale des Antiquaires de France*, 5 ser., tome 5, tome 45 (1884): 222–252. He discussed, among other works,

Camillo Ravioli (*Notizie sui lavori di architettura militare, sugli scritti o disegni editi ed inediti dei Nove da Sangallo*, Roma, 1863) and analyzed a sketchbook from the Casa Gaddi that Count Bernardino di Campello gave to Geymüller, who bequeathed it to the Uffizi (*Album Uffizi* 7792 A–7907 A). It is attributed to Antonio da Sangallo il Vecchio and Francesco da Sangallo and is described below (Chapter 10, Index of Drawings, no. 142).

VASARI, GIORGIO. *Le vite de' più eccellenti pittori, scultori ed architettori* [1568] 5, ed. G. Milanesi. Firenze (1878–1885): 445 n.1, 472 n.1 (1906 ed. G.C. Sansoni) with reference to Ravioli, not acknowledging Geymüller's name for the transcriptions of inscriptions in Piot's books that Milanesi quoted.

GIOVANNONI, GUSTAVO. "Lo stato civile di Antonio da Sangallo il Giovane." *Palladio* 5 (1937): 173–179, esp. 179 n.4, regarding Piot's edition of 1513 described by Geymüller, its sale in 1891, Portalis's purchase, and its whereabouts then unknown.

GIOVANNONI, GUSTAVO. *Antonio da Sangallo il Giovane*. Roma, Tipografia Regionale (1959): 84 (inscription of Antonio da Sangallo il Giovane's ownership in 1520 of the 1513 Vitruvius edition in Piot's library); 86 (genealogy of the Sangallo families).

KRINSKY, CAROL. "Cesare Cesariano and the Como Vitruvius Edition of 1521". Ph.D. diss., New York University, Institute of Fine Arts, 1965.

IVINS, WILLIAM M., JR. "Renaissance Books on Architecture." *Bulletin, Metropolitan Museum of Art* I, no.4 (1941): 151–155.

BYRNE, JANET. Curator of Prints and Photographs, Metropolitan Museum of Art. In conversations (1984), she put at my disposal W. Gedney Beatty's records, which are part of his bequest (1941) to the Metropolitan Museum. Her knowledge of every aspect of the bequest and a special interest in Vitruvius editions encouraged with enthusiasm my wish to locate the edition that was said to have Sangallo's drawings. At this time (1989), the 1513 edition with Antonio il Giovane's sketches has been located by Tom Rassieur in the Department of Prints and Photographs. For his determination to find it, I thank him sincerely.

PAGLIARA, PIER NICOLA. "Vitruvio da testo a canone." *Memoria dell' antico nell'arte italiana* 3, ed. S. Settis. Torino, G. Einaudi (1986): 3–85, and pls. 1–40, including Giovanbattista da Sangallo's drawings in a Vitruvius edition and in manuscripts, and all pertinent bibliography on Vitruvius. Where, on p.54, n.41, he quotes me about a 1513 edition, the error is mine. The 1513 edition with Antonio da Sangallo's notes and sketches is a discovery of October 1989, and I had seen only the one with notes in Latin and Italian.

2. DRAWINGS BY THE ADDENDA ARCHITECT OF NORTH ITALY ON SHEETS ADDED TO A VITRUVIUS EDITION OF 1511

Each Addenda Drawing is described in Chapter 9 (Catalogue of Drawings), where drawings of the same site or the architectural part by other artists are cited by name and inventory number, each monument provided with appropriate bibliography. At the end of each set, there is an index number that refers to information in Chapter 10 (Index of Drawings, Sketchbooks, Copybooks, and Albums of "Roma antica") and an itemized list of each artist's name, the drawing's inventory number, and location in a museum or library. These drawings and sketches are preserved in sketchbooks, copybooks, and albums as well as single sheets.

In this introductory essay, the name of a city is Anglicized when it is part of a statement. When a codex or drawing and its inventory number are cited, the city is written in the language of the nation, as it is arranged in alphabetic order in Chapter 10, Index of Drawings, and inferred from that numerical sequence for the listing in Chapter 9, Catalogue of Drawings. Short titles are cited here for codices, while in Chapter 10 they are complete with the name of the institution, library or museum.

The name "Addenda Architect" has been coined, like that of the Anonymus 1 not Cronaca and the Anonymus 1 not Fra Giocondo, because his calligraphy cannot be matched with a signature in the compendium by C. PINI and G. MILANESI. *La scrittura dei artisti Italiani secoli XIV–XVII* and other signatures on documents published in the course of recent research. The first part of each pseudonym is a new attribution, usually cited as "the Anonymus" or "Anonymous Italian", and its basis is the calligraphy in notes on the drawing. The second part of the artist's name "not Cronaca" or "not Fra Giocondo" expresses the attribution previously suggested by scholars, most of the drawings being in the Uffizi, Gabinetto dei Disegni e Stampe. The Uffizi catalogue or "scheda" shows the inventory number of a drawing, which is linked with an attribution, so that his name and the inventory number form the permanent record. Such a pseudonym is intended to facilitate the process of requesting to see the drawing at the Uffizi. It seems less misleading than one like "Pseudo-Cronaca," where the attribution to Cronaca is wrong in the first place, unsupported by evidence such as his calligraphy.

Among the artists that Vasari and other writers mention for their studies of antiquities and "Roma antica," the calligraphies of the following are not that of the Addenda Architect, although some of his colleagues illustrated the same antiquities: Francesco di Giorgio, Giuliano da San-

gallo, Simone del Pollaiuolo detto il Cronaca, the Anonymus 1 not Cronaca, Baldassarre Peruzzi, Raphael Sanzio, Jacopo Sansovino, the Anonymus 1 not Jacopo Sansovino, Sallustio detto Salvestro Peruzzi, Fra Giovanni Giocondo, the Anonymus 1 not Fra Giocondo, the Anonymus 2 not Fra Giocondo, Antonio Maria Lari of Siena, Sebastiano Serlio, and each member of the Sangallo families. Only occasionally did the Addenda Architect sketch the same part of a Roman structure as the above-mentioned artists did, but never in the same way or with the same measurements; however, the sites are familiar ones that all artists visited. Their notes often identify the site, where they probably saw and sketched directly, unless they copied someone's drawing in the privacy of a studio. That is the case for a great many drawings, including some Addenda Drawings.

The Addenda Drawings in the 1511 Beatty-Vitruvius illustrate "Roma antica," a popular topic in the late fifteenth century when some artists also studied Vitruvius. Using Vitruvius's nomenclature as best they could, they began to identify the architectural orders, adopting some of his words as replacements for the medieval terms that builders used in speech and notes. Some architect-Vitruvianists thought that they could learn how best to apply Vitruvius's terms to the parts of antique buildings by studying Roman remains directly, but his "descriptions" and practical instructions were inadequate for fifteenth-century Latinist-Vitruvianists. He was understood by builders of his own time of Augustus in Rome, and by some architect-Vitruvianists like Francesco di Giorgio and Antonio da Sangallo il Giovane.

Writing in 1531 (*Codex Magl. Cl. XVII. 20*, as listed, above), Antonio il Giovane's first sentence of his "Proemio del libro primo" expresses his intention to translate and illustrate Vitruvius, giving as his first of eight reasons why Vitruvius was not understood that men who are ignorant of learning have edited Vitruvius and learned men have no experience in architecture. Antonio's historical viewpoint about ancient architecture and Vitruvius's time of writing led him to say that true understanding is achieved by reading authors whom Vitruvius mentions, being informed about ancient buildings by Greeks and Latins in Rome and elsewhere in Italy, most of which were built after Vitruvius's time, and learning to what extent these buildings show the orders that Vitruvius describes. By so doing, Antonio continues in his preamble, it might be possible to reconstitute that part which is now missing but which Vi-

truvius's book promised – for example, particular shapes of architecture and drawings of them. Antonio says he assumed the task to understand Vitruvius by this method, criticizing those who would not learn about ancient building in Rome, do not know Latin and Italian, and have not seen the arts “as long as those of us who began our studies in Rome at age eighteen.” Then he confesses that his friends helped him because he does not know Greek and Latin languages as well as one should. The pages thereafter are blank, but his words in the preamble emphasize intellectual knowledge exclusively.

Francesco di Giorgio first stated that his purpose as antiquarian was to interrelate the forms of antiquities with Vitruvius's words, writing this ca. 1490 in his *Trattato II* (*Codex S IV 1*, Biblioteca Comunale, Siena; *Codex Magl. II 1 141*, Biblioteca Nazionale, Firenze). However, he wrote no details about this method, and his illustrations of “Roma antica” by a copyist of his *Monumenti antichi* (see Chapter 10, Index of Drawings), reconstitute the buildings in a most artistic manner. A new trend of archaeological investigation on the sites of antiquities, which Francesco had promoted twenty years earlier, was then firmly established, and Antonio il Giovane would experience and describe it in his own way forty years later. Humanist-Vitruvianists read the Roman historians on which they had been educated to define Vitruvius's vocabularies, leading to the first compendium by FRANCESCO MARIA GRAPALDI, *De partibus aedium*, Parma, 1495. Vitruvian terminology was debated long after 1612, when B. BALDI published *De verborum vitruvianorum significatione*. Archaeological exploration “with Vitruvius in hand,” so to speak, was only the circumstance of a deepening interest in antiquity, especially in Rome, but the trend accelerated the compilation of sketchbooks and drawings in copybooks.

Adding sheets of paper to a printed book was practiced first (judging from the material preserved in its original context) by the Addenda Architect, then in 1540, when Giovanbattista da Sangallo supplemented sheets of paper to his Sulpizio-Vitruvius edition (*Corsiniana Incunabula 50. F. 1*, Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana, Roma). Giovanbattista's drawings on the additional sheets and on the margins of Vitruvius's printed pages are Vitruvius illustrations, interpreting how Giovanbattista understood Vitruvius's words for structures and their parts, and these drawings reflect his experience of studying Roman antiquities in situ.

The Addenda Architect's theme in the 1511 Beatty-Vitruvius edition is not an illustrated Vitruvius, but rather the artistic tradition of the sketchbook on “Roma antica” – in this case, not an independent unit, but integrated with a Vi-

truvius volume. His drawings are on forty paper sheets, many of which are blank, affixed at the front and back of the printed volume. Its flexible vellum binding may date to the time the paper sheets were added; on its spine, a later librarian wrote “56. VITRVVIVS. 160.” The Addenda Architect numbered his first five folios and continued the sequence of numerals on the printed Vitruvius pages up to page 92, not beyond that point. He began a new set of foliations for sheets that he added after the Vitruvius text, writing “1” to “46,” but he left the last fourteen folios blank. Subsequently another artist used some of them for his drawings.

That the Addenda Architect wrote these numerals is certain, after having seen identical ones for measurements on his drawings. He numbered the sheets after he had put them in place, sometime after 1511, but the drawings could have been made a few years previously, the sheets then fitted here. The sheets were once slightly larger than they are today since his notes identifying a drawing written at the upper edge or at the bottom are clipped off, which may have occurred when the present binding was fitted to the edition and the title written on the spine. The paper's watermark is Briquet's *anchre* (no. 502, dating in 1520 in Vincence, in 1530 in Arnoldstein, and in 1533 in Villach). The Addenda Architect seems to have executed his drawings in the 1520s, which is corroborated by graphic evidence in other artists' drawings (Chapter 9, Catalogue of Drawings). The paper's provenance in the Alpine boundaries of Italy and Austria in the upper Veneto confirm the homeland of the Addenda Architect himself. However, in Rome, Giovanbattista da Sangallo bought the same paper for his Vitruvius illustrations in the Sulpizio-Vitruvius edition (*Corsiniana Inc. 50 F. 1*).

Most of the Addenda Architect's Roman monuments are the well-known ones in Rome, studied since 1470s and earlier – for example, by Francesco di Giorgio, who notes “in the time of Paul” (1464–1471) on a monument seen in Rome. Sketches made directly at the building site are rarely preserved, one set of them being the *Taccuino* (*Archaeological Sketchbook*) of Francesco di Giorgio in the Uffizi, its once-folded sheets now unbound and flattened. Another set, called a *Taccuino* of Giuliano da Sangallo (*Codex S IV 8*, Biblioteca Comunale, Siena), is misnamed; it consists not of freehand sketches, but is a copybook of drawings executed with straight edge and compasses, carefully arranged while he was working in his studio. Other finished drawings of antiquities in copybook form are on vellum sheets in Giuliano da Sangallo's *Libro* (*Codex Barberini lat. 4424*, Biblioteca Apostolica Vaticana). He began it in small size but enlarged each drawing by attaching to it strips of vellum. Because of the vellum surface, the *Libro* was much

too valuable to be carried as a sketchbook on Giuliano's travels. Incidentally, when Francesco di Giorgio utilized vellum for his tiny *Codicetto* (*Codex Urb. lat. 1757*, Biblioteca Apostolica Vaticana), this "copybook" of technical drawings done freehand as sketches reduced large-size drawings of his archetypes to these tiny sketches.

Freehand drawings that qualify as a sketchbook are those in the *Codex Escorialensis* (*Codex 28.II.12*, Biblioteca, El Escorial), a set of extremely fine drawings of buildings in their settings, unquestionably drawn from nature. This Florentine artist "sketched" directly before the objects, including statues, reliefs, and fresco paintings. Finally, it may be noted that folded sheets were not always set permanently into a binding; they could remain as loose fascicles subsequently to be shifted in sequence in a flexible cover and folioed. Folio numerals on loose sheets are evidence that the sheets were once part of a sketchbook or copybook.

When artist-copyists utilized sketches of their own or by a colleague to render finished drawings, they radically transformed the original work by straightening the pen lines and/or enlarging or diminishing proportions of forms and spaces. A rare proof of this is available because we can compare Francesco di Giorgio's *Taccuino* sketches with a copyist's drawings, which are the *Monumenti antichi* in Chapter 19 of Francesco's *Trattato I* (*Codex 148*, Biblioteca Reale, Torino). *Codex 148*, in the 1490s, (see Chapter 10, Index of Drawings) was being completed in the scriptorium of Monte Oliveto Maggiore in Siena. Three other Siense artists – Giovanbattista Alberto, Lorenzo Donati, Sallustio Peruzzi – copied Francesco's material in the 1490s to the 1520s. Several of the Addenda Architect's drawings were copied from theirs, as is stated in Chapter 4 (The Addenda Architect's Drawings).

The Addenda Architect illustrated and measured in detail column bases, columns, entablatures, cornices, funerary reliefs or cippi with inscriptions, an obelisk with hieroglyphs, and ground plans of temples and tombs. He sited them by naming the church nearby or else used the antiquity's popular name, or he situated it in a district or the city gate. We begin with the historical center of the city and its hills, extending beyond it into the Campagna Romana and roads outside the city: (*near the Capitolium*) Campidoglio; San Marco; (*on the Palatine*) Palazzo Maggiore; (*Porta Flaminia*) Sta. Maria del Popolo; (*Forum Romanum*) SS. Cosma e Damiano; San Lorenzo dei Speziali; Templum Antonini et Faustina; Tre Colonne (Aedes Castori); Basilica Aemilia; Sta. Maria Nova; (*Fori Imperiali* and vicinity) Tempio di Marte (i.e., Templum Martis Ultoris); San Basilio; Torre dei Conti; Palazzo delle Militie; Arco a Pantani; Mer-

cati Traianei; (*Quirinale*) Vigna verso Termine (i.e., Thermae Diocletiani); (*Esquiline*) Sta. Prassede; Sta. Croce in Gerusalemme; Amphitheatrum Castrense; (*Valley of the Colosseum*) Bagno dal Colosseo (i.e., Thermae Titianae); Vigna dal Colosseo; (*Campus Martius*) S. Angelo in Pescheria; Arco di Camigliano (i.e., Arcus ad Isis); Sta. Maria Rotonda (i.e., Pantheon); Sta. Maria sopra Minerva; Piazza Giudea; Casa dei Santacroce; Casa Orsini; (*the Caelius*) S. Giovanni in Fonte; S. Giovanni in Laterano; SS. Giovanni e Paolo (i.e., Templum Divi Claudii substructure); (*in the Transtiberine District*) Sta. Maria in Trastevere; Sta. Cecilia; S. Pietro; Meta in Borgo (i.e., Meta Romuli); Castel Sant'Angelo; (*Via Nomentana*) Sta. Costanza (i.e., Tempio di Bacco); Sant'Agnese fuori le Mura; (*Via Tiburtina*) Porta Maggiore; San Lorenzo fuori le Mura; Mausoleum Gordiani; (*Via Salara?*) Tomb with paintings; (*Campagna Romana*) S. Sebastiano fuori le Mura; Turlo in Campagna; (*beyond Roma and Campagna Romana*): Palestrina; Maremma; Pozzuoli.

Cognoscenti had always identified on antiquity by citing the church nearby. Alessandro Strozzi did so on his pictorial-archaeological map of Rome of ca. 1474 with symbolic sketches of churches, statues, and antique masonry of ruined buildings. That information was useful to artists who copied a drawing while living outside Rome and might have hoped to see the structure someday. Often their purpose was to fill a copybook with antique "models" to keep in the workshop's *scriptorio*, possibly for use on a commissioned work or as a record of a fine antiquity much appreciated for its beauty or craft, or in preparation for an architectural treatise or other written work. Antonio da Sangallo il Giovane put it precisely when he wrote (*Uffizi 1208A verso*): "Tute le soprascritte cose le ho schizate per ricordo poiche sono tornata a Roma per tornarci a disegnarle o mandarci [qualcuno]."

The Addenda Architect's topographical notes, like those of other artists, remain useful today in helping scholars ascertain whether he was accurate when the antiquity still stands near the church or else its transfer is documented. Drawings circulated and were copied by friends of the artist. Antique columns and bases were sometimes reused to build new churches and palaces, or they entered someone else's collection. The Addenda Architect noted on folio (10) 6v one in Casa Orsini; a later artist said it was in Casa Baldassini. A column base on folio (24) 24v stood before the Casa dei Santacroce. It was said to be a "spoglio" under a column in Sta. Croce in Gerusalemme, according to Giovannantonio Dosio writing later, and he noted one like it near the Customhouse (Dogana); but the so-called "spoglio" is not in the church today.

3. THE ADDENDA ARCHITECT OF NORTH ITALY AND HIS COLLEAGUES IN ROME

The Addenda Architect's writing and spelling help to identify where and when he was educated. His late-fifteenth century cursive hand is that of one born perhaps ca. 1470. His *z* has an unusual form, seldom found among the signed documents in the compendium of C. Pini and G. Milanesi, mentioned above. He uses *z* for words that take the letters *ci* and *g* in Tuscan and Umbrian spelling, writing "braza" for *braccio* and "azetto" for *aggiecto*. These may be verified in his notes transcribed in Chapter 9 (Catalogue of Drawings). Had he been Tuscan or Umbrian, he would not omit, as no other Italian script known to me does, the *c* before *b*, writing "arhitrave" instead of *architrave*, "hornize" instead of *cornice*, "portihale" instead of *porticale*, and "hasa" instead of *casa*. He seems to be a north Italian from Lombardy or the Veneto who came to work in Rome in the early sixteenth century. As stated previously, the paper on which his drawings were made bears watermarks used in the Italian-Austrian region of the Veneto; this paper was also available in Rome. Measurements on his drawings are in *palma*, *oncie*, and *minute*, sometimes in *piede* or *canne*, the units commonly utilized in Rome for new constructions and antiquities, regardless of the architect's origin. In two cases, graphic evidence proves that he copied a Sienese artist's notes and drawings, but the Addenda Architect instinctively wrote "braza" by changing the letter *c* of the original note.

The Addenda Architect was a practicing architect, according to his measurements of the smallest part of a base or cornice. He also consistently used a workshop method that other architects seldom did, which is to sketch a very small, measured detail near the main form – for example, the apophyge of a column shaft, the molding of the column shaft at the bottom, and the abacus profile of a capital.

We can imagine artists measuring a structure while sketching it amid rubble underfoot and loose stones overhead. Two men – artist and surveyor – would work together, one calling out dimensions as he dropped a plumb line or used a measuring rod (*pertica*) from the cornice, while another stood or sat on a stone on the ground to draw it. That teamwork is illustrated in Paolo Pauli's engravings of 1768. A man with a measuring rod and plumb line stands on a ladder while the artist, his companion, draws the antiquity and records its measurements. Instead of the figurative scenes, many early-sixteenth century drawings of Roman antiquities show only a symbolic plumb line at the profile of an entablature. A device for measurements that the Addenda Architect illustrates is a straight

line, sometimes with asterisks at each end. It is especially prominent in drawings by the Anonymus 1 not Cronaca, who was the Addenda Architect's colleague.

It is said that Andrea Palladio did not revise measurements on drawings that he copied from others, even after he had been to Rome and seen antiquities, although he perhaps remeasured some of them. Other architects tell different experiences about the way drawings were executed. Antonio da Sangallo il Giovane notes on his drawing (*Uffizi 1665 A verso*) that he copied it from Giuliano da Sangallo's *Libro*; we believe him until we see that his own version includes changes in measurements that are not the original. Antonio's note on a drawing of SS. Cosma e Damiano (*Uffizi 716 A recto*) tells Giovanbattista to remeasure where measurements are missing and add details in relief ("Batista. Bisogna rimisurare perche ci manca misure e fare li suoi intagli"). Aristotile da Sangallo (*Uffizi 1745 A recto*) notes that his illustration of an entablature had been "ritratta da disegni non so se misurate." A note by the Anonymus 1 not Fra Giocondo (*Uffizi 2050 A verso*) names the source of his drawing as "Maestro Bartolo falegname," an artist who is otherwise unknown until his signature may be matched with notes on drawings. No two of many plans, like that of Sta. Costanza on folio (6) 2r, show the same measurements or use the same units of measure. Unmeasured column bases, like those on folio (10) 6r, are always reproduced as shown – without measurements – indicating that their source was a model book. The measured base on folio (24) 24r, named after the Casa dei Santacroce, is measured whenever it is copied.

Although drawings and measurements were commonly copied, it is by chance that sketches and sketchbooks are preserved. Opinions about what the artists were doing on the sites when they explored foundations of buildings had changed since Brunelleschi and Donatello, in Vasari's words, were suspected of looking for gold treasure. Since the late fifteenth century and into the sixteenth, great enthusiasm prevailed for relics of historic Rome, first reflected in the guidebooks by antiquarians, then by cartographers who produced engravings of city plans such as those in Fabio Calvo's *Antiquae urbis Romae*, issued posthumously in 1527, Étienne Dupérac's city plans of ca. 1559, and Antoine Lafréry's maps and his *Speculum Romanae Magnificentiae* of ca. 1570s. These reconstitute some Roman structures where they stand in ruins today and reconstitute others where authorities believed the structures had been built, as named by Roman historians in their literature.

The Addenda Architect's circle of antiquarian-artists may be identified by his measuring methods and architectural renderings or projections, which were formed during his apprenticeship with a master. He quotes the units *once* and *minuti*, which are the lesser units of *palmo*, at the smallest part of an ornament as illustrated, placing the signs and numerals diagonally to the drawing's profile. Two artists who are surely his contemporaries applied those units in the same way: the Anonymus 1 not Fra Giocondo did so on twenty folios (Chapter 10, Index of Drawings); Sallustio Peruzzi on fifteen folios (Chapter 10). These architects, however, did not sketch a detail beside the whole form, which is a characteristic of the Addenda Architect's drawings. The Anonymus North Italian 3 not Fra Giocondo (he is named in chapter 10) did so on two sheets (*Uffizi 7997A recto* and *Uffizi 7996A recto*) but used different measuring units and distributed them in different ways beside the drawing's profile. Those characteristics apply also to the Anonymous Italian Artist's drawings in *Destailleur Album Berlin OZ 109*, folio 86v (Kunstbibliothek, Berlin), as listed in Chapter 10. Evidently, architects recorded measurements in their own ways with as much consistency as their calligraphies in notes, texts, and letters.

The Addenda Architect's drawing method sometimes resembles that of the Anonymus 1 not Fra Giocondo but hardly ever resembles the forms of Sallustio Peruzzi. He delineates one structure or part of it, clearly separating it from another piece on the folio and never overlapping it as Giuliano da Sangallo did on his *Libro*. His best artistic parallel is with the Anonymus 1 not Cronaca's drawings, which are also typologically related to some of the Addenda Architect's, indicating that the two men were at some time affiliated during their studies on antiquities.

As for Sallustio Peruzzi's relationship with the Addenda Architect, I shall first explain a problem of authenticating Sallustio's script since it effects the attribution of drawings with two scripts, one of them being that of the Anonymus

1 not Cronaca. C. Pini and G. Milanesi's compendium of artists' writings (its full title is given in Chapter 2) shows two different writings for Sallustio Peruzzi on a composite reproduction of three Uffizi sheets. The second calligraphy is often cited as Sallustio's when, in fact, it is not by his hand. Sallustio's signature is unknown. In my opinion, only one of two specimens on the composite reproduction is authentic – where it refers to Baldassarre and to “our father,” with writing appearing in Latin as well as Italian. Another unknown factor is Sallustio's birth date, which I would guess is ca. 1500, judging from his father's birth date in 1481. As the eldest son in 1536, he named himself (Io. Sallustius) on the epitaph that he and his father's friends composed for his father's funerary tablet. Sallustio was a young man when he was with his father in Rome (1523), exploring the antiquities and noting the dimensions of the site where a palace was to be built in the Borgo.

The Anonymus 1 not Cronaca was another of the Addenda Architect's colleagues. The former's drawing of a Roman sarcophagus (*Uffizi 160A verso Santarelli*), which is now in the Vatican, and his work are described in Chapter 10 (Index of Drawings). He might have worked ca. 1510 or as early as 1500. His unit of measure with asterisks at the ends of a line is also used by the Anonymus 1 not Fra Giocondo and the Addenda Architect. The temple elevation he illustrated (*Uffizi 158A recto Santarelli*) is similarly illustrated by the Addenda Architect on folio (9) 5v. That would be unremarkable but for the fact that the Anonymus 1 not Cronaca called it by its popular name as the equivalent of *Templum Minervae* in *Forum Nervae*, while the Addenda Architect named it “*Tempio di Marte*,” which is the *Templum Martis Ultoris* in *Forum Augustum*. That is a learned designation cited again by Sallustio Peruzzi alone. The Addenda Architect and Sallustio knew something that others did not when they used such a designation rather than the medieval one that referred to the ruined temple as the *Palace of Nerva*.

4. THE ADDENDA ARCHITECT'S DRAWINGS EXECUTED CA. 1511–1527

Just because the smallest parts of the architectural memberings were measured, this is no guarantee that the Addenda Architect did the actual measuring: he executed his drawings in his shop. One or two of his identifications are wrong; he canceled some names he had written, which suggests that he copied someone else's drawings or refined

what he recorded in his own sketches. Among other errors, on folio (15) 11r he misnamed *Sta. Maria Rotonda* for *Sta. Maria Nova*, which he would not have done had he been standing on the church grounds, one church being structurally different and distant from the other. He also canceled his words naming the *Forum Nervae*, substituted

it for the Tre Colonne (Aedes Castori), changed the measurements from “piedi” to “palmi” without changing numerals thereafter on folio (14) 10 r.

Three Addenda Drawings perfectly reproduce others by two Sieneſe artists, which are fortunately preserved as evidence of copy work. In this way, we can determine their provenance and approximate date. Because the birth dates of those Sieneſe artists – Giovanbattista Alberto and Lorenzo Donati – are unknown, one can only guess about their early years, when they would compile a copybook or work as artist-copyists. For Giovanbattista Alberto (c. 1470?–1540?), trained in the ſhop of Neroccio de Landi in the 1490s, his drawings relating to thoſe of the Addenda Architect’s would have been made no later than ca. 1520. He and the Addenda Architect ſhow identical forms of a fantaſtic, unmeasured plan of the **Templum Veneris et Romae** “di drieto a la Ritonda” [a miſtake for Sta. Maria Nova] on folio (15) 11 r, which ſomeone had developed out of one (loſt) by Francesco di Giorgio that a copyiſt reproduced in Chapter 19 (*Monumenti antichi*) of Francesco’s *Trattato I* (*Codex 148*), completed in 1490s in Monte Oliveto Maggiore, as mentioned earlier. Baldassarre Peruzzi alſo copied this ſame plan of the Templum Veneris et Romae in his ſketchbook (*Uffizi 479 A recto*), as did Lorenzo Donati in his *Libretto* (*Uffizi 2003 A bis recto*).

The drawings of Lorenzo Donati (ca. 1480?–1540?), whose exact dates of life and work are unknown but for whom there is reliable graphic and notational evidence for his copies of forts and machines from Francesco di Giorgio’s *Trattato II* of 1490s into his (Donati’s) *Accademia Codex* (*Codex Coll. E. 2. 1. 28*, Biblioteca, Accademia di Belle Arti, Firenze), are not later than ca. 1530, his *Libretto* composed ca. 1515–1520. Donati ſhows a Turreted Structure in the Maremma (*Libretto*, *Uffizi 1999 A bis*), which he probably copied from Francesco di Giorgio’s ſketch (loſt). The Addenda Architect’s drawing of the **Turreted Structure in the Maremma** “muro dun porti[c]hale” on folio (13) 9 v is identical to Donati’s, thus making it im-poſſible to tell which drawing preceded which. Giovanbattista Alberto illustrated it, too (*Album Ashburnham 1828 App.*, drawing 143, Biblioteca Medicea Laurenziana, Firenze).

Other copy work by thoſe two Sieneſe artists are measured plans of the **Turlo in Campagna Romana** “tenpio fuora di Roma in ſul Tevaro” identically illustrated again in the Addenda Drawings on folio (14) 10 v. Its long deſcriptive note is worded exactly like one in Donati’s *Libretto* (*Uffizi 1999 A*: “tuorlo”), ſuggeſting that the Addenda Architect might have uſed Donati’s folio. In reality, the interconnection of their drawings is more complex than it firſt appears. Alberto copied, ſeparately, a pedestal of the

Turlo as well as its plan and tranſcribed deſcriptive notes for each. However, Donati copied the plan, the pedestal, and both notes, while the Addenda Architect ſhows a vaſe inſtead of the pedestal beſide the Turlo’s plan, and he writes one note inſtead of two.

The Addenda Architect’s plan of the **Mercati Traianeſi** on folio (24) 24 r has ſome graphic parallels to one or more drawings by Salluſtius Peruzzi of Siena, who made more drawings of Trajan’s Markets than anyone of his time. His father ſhows none, but Baldassarre was ſurely the guiding ſpirit of archaeology in the area of the Fori Imperiali. What can be ſuggeſted for Salluſtius’s early maturity in 1520s has been noted in Chapter 3 (The Addenda Architect of North Italy and His Colleagues in Rome). Nevertheless, the Addenda plan of the Mercati Traianeſi has forms identical to one by the Anonymus 1 Lombard not Jacopo Sansovino (*Uffizi 5 A verso*); on the recto ſide of this folio is a Bramanteſque-Lombard deſign of a centralized church façade and its central rotunda in cross ſection. It is one of many Lombard deſigns by this Lombard artist. The Mercati Traianeſi were known as the Palazzo delle Milizie after the Torre delle Milizie, which ſtands behind the markets on the upper ſlope of the Quirinale. On the ſide of the Forum Traiani was located the monaſtery of S. Baſilio, which, in 1143, was ſited as “iuxta palatium Traiani imperatoris.” Subſe-quently, Trajan’s name, written in corrupted form, was applied to the Templum Minervae in Forum Nervae as the “palazzo di Nerva Troiano.”

The Addenda Architect’s plan of the Mercati Traianeſi includes the hemicyclium (then largely buried underground), the great two-ſtoried hall on Via Quattro Novembre, and the ſtreet with ſhops known as Via Biberatica. As is well known, the eaſtern hemicyclium of Trajan’s Forum with the market buildings on the terraced ſlope of the Quirinal ſupports the hill where it was hollowed out for the construction of the forum. Salluſtius Peruzzi’s ſeveral cross-sectional drawings of the ſtructure terraced into the hillſide ſhow his good understanding of the way this ſtructure is a ſupporting one, which he explored as no one did before him. The place was excavated only in 1929–1930.

The Anonymus 1 Lombard not Jacopo Sansovino’s plan of the Mercati Traianeſi (*Uffizi 5 A verso*), which parallels almoſt line for line the Addenda Architect’s verſion on folio (24) 24 r includes every measurement and ſome ſtructural parts ſhown on the margins of the plan. Again, it is im-poſſible to ſay which drawing preceded the other and whether they have a common archetype; only a few technical words are changed – for example, “menſole” and “be-chategli” inſtead of *module* for the great conſoles on Via

Biberatica. The Addenda Architect and the Anonymus 1 Lombard not Jacopo Sansovino both illustrated a measured column base that stood before the Casa dei Santacroce, which appears on the same sheet as the Anonymus's Mercati Traianei (*Uffizi 5A verso*); but the Addenda Architect placed his version of the column base on the next folio (24) 24v. A reasonable conclusion for such close copy works by several artists is that the Addenda Architect's working experience was with these antiquarian-archaeologists in Rome.

The set of Addenda Drawings should also be considered in light of the architectural projections formulated in 1500–1520, of which it shows various types. Each Addenda Drawing is placed precisely on its folio in clear profile and outline, a fifteenth-century tradition for architectural and engineering copybooks. Scattering sketches freely on the sheet was the method of Leonardo da Vinci, Baldassarre Peruzzi, Antonio da Sangallo il Giovane and many others. The Addenda Architect's method recalls that of Giuliano da Sangallo in the latter's *Taccuino*, more than in his *Libro*, which illustrates capitals and entablatures by overlapping them for an artistic effect. Other projections in the Addenda Drawings are those that Wolfgang Lotz analyzed from the *Codex Coner*, which is variously dated as a work of the Bramante circle from 1503–1514 or from the Sangallo circle ca. 1530 or by Bernardo della Volpaia, ca. 1500 (T. Buddensieg, in 1975).

Perspective rendering is Lotz's second type, used not earlier than ca. 1500. In the Addenda Drawings, there are four examples of entablatures: on folio (8) 4v, Tre Colonne; on folio (14) 10r, Tre Colonne; on folio (19) 17r, Pantheon; on folio (19) 17v, Pantheon.

A type of perspective projection that combines a profile and a diagonal projection for a three-dimensional effect is not included among the Addenda Drawings; in the *Codex Coner*, it is frequently used for capitals, cornices, and column bases.

A type of projection that situates a capital at some short distance from the base in order to view them as two parts of a unit is illustrated in the Addenda Drawings on folio (22) 22v. This was first seen in Giuliano da Sangallo's *Taccuino* (1490s–1515), rarely thereafter.

Addenda illustrations on folio (19) 17r and (19) 17v are traditional: measured cornices in flat profile without any horizontal subdivisions, making them look like templates. Sallustio Peruzzi's drawings of this type are frequent but not dominant, while it is rarely found in drawings by each member of the Sangallo family.

The Addenda Architect's Corinthian capital in S. Pietro on folio (21) 21v is an uncommon rendering for its simple

outline with an acanthus leaf protruding from its profile. All artists who illustrated it – Baldassarre Peruzzi, Antonio da Sangallo il Giovane, and Giovanbattista da Sangallo – always reproduce it in the same way: a projection method that probably originated in the Fabbrica di S. Pietro.

Other two types of renderings analyzed by Lotz are not represented in the Addenda Drawings. Geometric rendering was first shown in a drawing traditionally attributed to Raphael and thus datable after ca. 1500 and before 1519. The second type is a perspective section of a building in elevation juxtaposed with a ground plan of it. It appears among the drawings by Prospettivo Milanese, *Antiquarie prospettiche romane*, 1500–1508, and by anonymous artists who were active in those years or possibly later and whose drawings are now in Windsor Castle.

Even though these types of projections are absent from the Addenda Drawings, the date of their compilation is not affected. In fact, all of the types described coexisted in the first decades of the sixteenth century. However, no circumstantial evidence can be cited for the Addenda Drawings. Such evidence is available for new building projects like the Fabbrica di S. Pietro, and palaces and churches found in Rome throughout the sixteenth century. Another negative factor for the Addenda Drawings is that related examples are mostly by anonymous artists.

To introduce a positive factor about copy work, artistic practice, and methods of illustration, the quantity of drawings of the Roman monument known today as the Colonnacce proves that it was perhaps the most popular one in the city. Drawings of the Colonnacce's entablature on folio (9) 5v include all that remain above its columns of the southern perimeter wall of Forum Nervae, as explained in more detail in regard to folio (9) 5v and, below, in Chapter 5 (Noteworthy Drawings, at numbers 5 and 9). Except for an example or two from the mid-sixteenth century, drawings of the Colonnacce almost always exclude figurative reliefs on the frieze, leaving it a neutral surface. Thus, it is difficult to identify the entablature and cornice of the Colonnacce in drawings because its profile is similar or identical to others. The Colonnacce's consoles were sometimes omitted, while the rest of the profile was shown exactly; but a (frequent) omission of ornaments on its moldings deters correct identification.

Cumulative evidence indicates that the Addenda Architect associated with Baldassarre Peruzzi (1481–1536) and Baldassarre's son Sallustio (ca. 1500–1573?) but is less obvious about his affiliation with the Sangallos. Simplifying the complex circumstances that arise because so many artists are anonymous yet their drawings are preserved, the Addenda Architect's drawings that depend ultimately on

those of Francesco di Giorgio, Lorenzo Donati, Giovanbattista Alberto, and the Anonymus 1 Lombard not Jacopo Sansovino suggest that his colleagues were also Baldassarre Peruzzi, the Anonymus 1 not Cronaca, and the Anonymus 1 not Fra Giocondo.

After Bramante's death, Peruzzi worked briefly at the Fabbrica di S. Pietro. He built Agostino Chigi's villa that Raphael and pupils decorated. He had been Antonio da Sangallo il Giovane's companion since the time of Leo X (1513–1521). Antonio stated this ca. 1541 in his preface to a translation of Vitruvius that he never wrote (*Codex Magl. Cl. XVII. 20*), as cited previously. Peruzzi probably came to Rome ca. 1503 and remained there most of the time until 1527, when he was imprisoned by troops that sacked the Vatican. He returned there in 1532, where he remained until his death in 1536. Sebastiano Serlio, according to Vasari, acquired or inherited Baldassarre's drawings of antiquities. This is strange, because Baldassarre's son Sallustio continued to produce "Roma antica" drawings, and Baldassarre's drawings remained in Italy. The Addenda Drawings were made in 1511–1527, when Baldassarre's archaeological activity was strongest and Sallustio accompanied him, and the Addenda Architect increased their archaeological circle. Others in the circle surely included the Sangallos.

The handwriting of the architect identified as the Anonymus 1 not Fra Giocondo distinguishes him from the person of Fra Giovanni Giocondo of Verona, editor of the illustrated Vitruvius of 1511, adviser to Raphael in 1514, architect-engineer, antiquarian, and epigraphist. Fra Giocondo died in Rome (1515). His circle included the antiquarian Fabio Calvo of Rimini, who was in Rome during the same years, his translation of Vitruvius in progress ca. 1514 and his *Antiquae urbis Romae* published posthumously (1527).

Fra Giocondo's epigraphic collection is not reflected in two Latin inscriptions on cippi that the Addenda Architect illustrated on folios (11) 7v and (15) 11v; instead, one was collected by the epigrapher's Venetian colleague Aldus Manutius (1449–1515), who located it in Sta. Cecilia in Trastevere, where the Addenda Architect placed it, too. The Addenda Architect's second inscription was collected only once more by the Florentine-Ferrarese humanist Albertus Lollius (1508–1568), who situated it in S. Jacopo (S. Giacomo in Trastevere?). Since Latinists and epigraphers were not usually capable as artists, they recorded inscriptions almost exclusively, but Giovanbattista Brunelleschi acted as epigrapher and artist. The Addenda Architect was evidently acquainted with the epigrapher whose inscription collection was subsequently available to Lollo in Ferrara.

Where individual drawings by the Addenda Architect are discussed, it will be shown that several of them recall those by Giulio Romano, who went to Mantua to work in 1527, and by the Netherlandish Artist, known as the Giulio Romano Follower, who was also in Rome. Among many artists and architects from abroad who lived and worked in Rome, drawings by the Addenda Architect of north Italy indicate that he was acquainted with Jacopo Sansovino (see, below, Chapter 5, number 7), Bramante or Milanese pupils of Bramante (number 8), Nicoletto da Modena (number 8), the artist of the *Sketchbook Fossombrone* (number 9), Jacopo Ripanda of Bologna (numbers 8, 38), the artist of the *Codex Coner* (number 19), Pinturicchio (numbers 9, 38), and Sallustio Peruzzi (number 11). Baldassarre Peruzzi was surely a colleague at some time, but no note or drawing demonstrates it, and the same may be said of Antonio da Sangallo il Giovane and his relatives. Sienese artists whose drawings the Addenda Architect copied from their sketchbooks include Lorenzo Donati, if not Giovanbattista Alberto.

5. NOTEWORTHY DRAWINGS, MOSTLY ANTIQUITIES, THEIR SITES IDENTIFIED

This chapter will set the scene for the Addenda Architect's antiquarian-archaeological activities in particular places in Rome, the drawings being described in Chapter 9 (Catalogue of Drawings), where other artists' drawings are listed, although some are cited in the present chapter. After analyzing noteworthy drawings, I shall review unusual and rare antiquities and, later, the non-sited drawings which include eight column bases, four capitals, four cor-

nices and entablatures. The literature for my statements is listed with the drawings in Chapter 9.

1.–4. Four drawings discussed in Chapter 4 to determine a date for the Addenda Architect's drawings are just as worthy of note as those to be discussed here and will not be reviewed again. They are folios (13) 9v (**Turreted Structure in the Maremma "muro dun porti[c]hale"**),

(14) 10v (Turlo “di fora di Roma in sul Tevaro”), (15) 11r (Templum Veneris et Romae “di drieto a la Rionda”), (24) 24r (Mercati Traianei).

5. A series of drawings on folio (9) 5v, including the plan of a temple, its elevation, column base, capital, and coffered vault, are all named with an extraordinary identification as “Tenpio di Marte” – i.e., *Templum Martis Ultoris* (in Forum Augustum). In the space of the plan, a coffered vault that has been illustrated is probably intended for the apse, although the plan excludes an apse near the precinct wall or *cinta*. The *cinta* of Forum Augustum may be represented by the heavy, straight lines at the back and sides of the temple plan, but it could not be illustrated exactly because the area was occupied by the Basilian monastery and its gardens in swamp earth (*Pantano*). The coffered vault of the drawing should not be confused with the flat, coffered soffit of the porch of the *Templum Martis Ultoris*, illustrated once and quite differently than the Addenda Architect’s vault by Antonio da Sangallo il Giovane (*Uffizi 1658A verso*). No other drawing of a coffered vault exists today for any structure in the Imperial Fora. Baldassarre Peruzzi made a few drawings of the parts that he could see of the *Templum Martis Ultoris* enveloped in the monastery of S. Basilio, but he and everyone else named or sited their drawings in S. Basilio or in Forum Transitorium (Forum Nervae). Almost no one of this period cited the Forum Augustum or the Forum Traiani until the later classicists analyzed what Roman historians had written about the buildings and monuments of “Roma antica.”

Stefano Piale’s dissertation of 1820 comprises Renaissance opinions about the site, noting that Palladio, in Book IV of his 1570 edition, first refers to “tempio di Marte vindicatore ... edificato da Augusto ... molto più mirabile doveva renderlo il foro che gli era davanta.” Lucio Mauro (1558) wrote that the “Palazzo di Nerva” [*Templum Minervae*] was situated “fine del foro di Augusto.” On his plan of 1527, Fabio Calvo first named a Forum Augustum but without reference to the *Templum Martis Ultoris*. Sallustio Peruzzi is the other architect who wrote “tempio di Marti” on a site plan of the area (*Uffizi 689A verso*).

The Basilians had built (in the ninth century) a chapel and burial crypt in the Forum Augustum, known as S. Silvestro in Capite; in 1143 its name was revised to S. Basilio “iuxta palatium Traiani imperatoris.” More details about the site and topography of the area will be reviewed in regard to the note “al Pantano” that the Addenda Architect wrote on folio (20) 20r, a name for the Arco del Pantano as an opening in the *cinta* of Forum Augustum. Since the thirteenth century, the Knights of Rhodes were housed in

this area. After 1570, the site was occupied by the Convent of the Annunziata ai Pantani.

In G. Vasi’s engraving (1742) showing the remains of almost three imperial fora, the campanile behind three Corinthian columns of the right flank of the *Templum Martis Ultoris* is that of S. Basilio or of SS. Quirico e Giulitta. Those medieval additions were considered for demolition and the excavation decided on 21 April, 1926, a century after Stefano Piale first suggested that three fora were situated side by side, basing his opinions on Roman historians who mention a temple and a forum for each emperor. Boundaries of the Forum Augustum now are the modern Via di Campo Carleo and the Piazza del Grillo and Via Tor de’ Conti on the west and north; Via Alessandrina or Via della Crocebianca, south; Forum Nervae, east; and the Priory of the Ordine dei Cavalieri di S. Giovanni di Gerusalemme (later called of Rhodes and of Malta) on the west side.

Quattrocento humanists who read the Latin historians learned that Augustus built a forum and a *Templum Martis Ultoris*. Artists often sketched small parts of the porch of the *Templum Minervae* that remained in Forum Nervae. Nerva’s name was on its frieze because the first two letters of “Minerva” were lost; stones of the temple were taken away at the order of Paul V to build the Fontana Paola (1612) on the Janiculum hill. To the credit of Francesco di Giorgio, writing before 1480, he read the inscription on the temple’s frieze and corrected a popular opinion; he noted: “It is called Caesar’s house, but it was of Nerva” (*Trattato I in Codex 148, Monumenti antichi, 77r*). Artists consistently named the Basilians or the Forum Nervae when they sketched column bases, entablatures, and cornices in this district that included the Forum Augustum, not knowing that the monastery buildings were constructed on the grounds of three fora. If they illustrated the monastery, no drawing has come to light.

The *cinta* of the Forum Augustum was known as a parapet (*parapetta*) of the Forum Transitorium (Forum Nervae). Baldassarre Peruzzi wrote, “La basilica del Foro Transitorio dove e oggi San Basilio,” showing columns remaining of the *Templum Martis Ultoris* and the *cinta* (*Uffizi 632A recto and verso*). Antonio da Sangallo il Giovane’s annotation for his site plan was “foro di San Basilio” (*Uffizi 1123A recto*). Even today, there is no inscription tablet from the Forum Augustum; only a fragment of the elogium of C. Marius has been found near the Porta del Popolo, brought here presumably from this forum.

Evidently, the Addenda Architect’s information about a Temple of Mars came from an antiquarian-Latinist. Fabio Calvo (*Antiquae urbis Romae, 1527*) named and delineated

in general outlines the “Forum Augusti,” “Arcus Augusti quadrifrons,” “Forum Domitiani quod transitorium et Nervae dictum est,” “Forum Traiani in cuius medio column cochlea et triumphalis erat ... quam martis aliqui fuisse volunt aliqui Traiani ipsius,” and “Templum Traiani.” Calvo situated a Templum Martis also on the Palatine. Thus, he associated Mars with Trajan’s building projects. The Addenda Architect and Sallustio Peruzzi cited “Tempio di Marte” without reference to Forum Augustum or the adjacent Forum Traiani.

Flavio Biondo (*Roma instaurata*, 1444–1446) probably initiated the idea of a Temple of Mars when he wrote about the seventh-century church of S. Martinella (SS. Martina e Luca), saying it was so named “quam vulgo fertur in Martis templo fuisse aedificatam: sed quod templum ibi Mars habuerit ignoramus ... quae ornamenta nullam aliud magis quam Martis templum decebant.” Lucio Mauro (*Le antichità ...*, 1562) wrote: “La chiesa di Santa Martina ... vogliamo che fosse il tempio di Marte”.

The frieze of a temple front illustrated by the Anonymus 1 not Cronaca (*Uffizi 158A recto Santarelli*) is inscribed “Nerva,” and his note locates it “a San Basilio alatto attore de Chontti.” This is a reconstituted façade of the Templum Minervae in Forum Nervae. Significantly, it is like the Addenda Architect’s partial elevation of the “Tempio di Marte” on folio (9) 5v. Therefore, the Addenda Drawing may represent the Templum Minervae, not Templum Martis Ultoris. Its detail of coffered vault in hexagonal or octagonal coffers was probably for this temple’s vaulted nave and apse, features found in the restored plans by I. Gismondi of the Imperial Fora. However, the most recent studies of the archaeological material in Forum Augustum written by Joachim Ganzert and Valentin Kockel and by Heinrich Bauer for an exhibition catalogue of 1988 (*Kaiser Augustus und die verlorene Republik*) illustrate plans of the Templum Martis Ultoris (one by Gatti and a reconstituted elevation by H. Bauer) that include an apse, and the cella has a coffered barrel vault at some distance under the roof that is carried on wood beam joints. Of course, the colonnaded temple front of the Templum Martis Ultoris in reconstituted form resembles that of the Templum Minervae and of the drawing by the Anonymus 1 not Cronaca. As Vasi’s engraving of 1742 shows, there were no boundaries separating one forum from the other, and the Templum Minervae was easily named for Nerva until the Addenda Architect and Sallustio Peruzzi conceived the name “Tempio di Marte.”

Drawings by the Anonymus 1 not Cronaca and the Addenda Architect have in common a measuring line ending with asterisks. The Addenda Architect alone illustrated the

temple plan with perimeter wall on three sides, calling it a corridor around the temple, which seems to apply to the Templum Martis Ultoris. The Anonymus 1 not Cronaca illustrated blocks of the *cinta* of Forum Augustum (*Uffizi 1879A verso*: “parapetta a Santo Basilio”) as well as the upper cornice and lower entablature of the Colonnacce (a nineteenth-century term), which he simply annotated “di questo tenpio,” meaning the Templum Minervae. His drawing of the base, non-sited, is the same in form as the Addenda Architect’s base on folio (10) 6v located “a San Basilio.” Its measurements recall the Addenda Architect’s numerals written on the base near a column of the “Tempio di Marte” on folio (9) 5v.

The Templum Minervae was variously named and included the names of Nerva and Trajan in notes. The Anonymus not Antonio da Sangallo il Vecchio (*Codex Strozzi, Uffizi 1588A recto*) referred to its ruined porch as the “logg[i]a di Nerva”. He called the Colonnacce “lavoro di rinpetto alla logg[i]a di Nerva” and the Forum Nervae the “foro Troiano,” as in the phrase “e lavoro di rinpetto alla logg[i]a di Nerva questo lavoro intorno al foro Troiano.” Falconetto’s notes (ca. 1510) on his own drawing (*Vicenza, Museo Civico no. 30 recto*) are “questo si chiamava el foro de Nerva antichamente adesso si chiama la misura de l’arco di Noe ...; questo sono il tempio di Nerva tragano.” The note expressing an opinion of an anonymous architect ca. 1540 (*Padova Codex 764, folio 22r*) on his drawing of the Templum Minervae is “questo foro o portico sie nel foro Troiano molti vogliono che sie di Traiano. Io per me credo che sia di Nerva perche se fusse di Traiano penso che non diria Nerva come dice.”

The Colonnacce of Forum Nervae and further discussion of Forum Augustum and Forum Traiani are reserved (number 9) for a drawing of Acanthus Stalk Leaves “al Pantano” on folio (20) 20r. “Pantano” refers to a swamp that extended over the area of several fora, including the Forum Iulium under the Capitoline slope.

6. The Addenda Architect illustrated on folio (25) 25r an **Obeliscus with Hieroglyphs**. Artists – for example, Giuliano da Sangallo, Baldassarre Peruzzi, Antonio da Sangallo il Giovane, and the Florentine artist of the *Codex Escorialensis* – generally disregarded hieroglyphs or rendered them schematically. In addition to the Addenda Architect’s specific hieroglyphs they are illustrated only by the Anonymus 1 not Cronaca (drawing in Musée Bonnat, Bayonne; see Chapter 10, Index of Drawings), who noted that it is a red-granite obelisk at the Torre dei Conti. This obelisk seems to have been destroyed. Its hieroglyphs are not those on the Addenda Drawing, but, of course, both artists show

only one side of an obelisk's four and measurements are never the same on various versions. Lacking any evidence to suggest a location for the Obeliscus with Hieroglyphs, it may be identified by its proportions and hieroglyphs.

Its relatively short height seems to relate it to three extant obelisks: Obelisco della Minerva (Obeliscus Isei Campensis di Piazza della Minerva), Obelisco Macuteo (Obeliscus Isei Campensis di S. Macuto), Obelisco di Dogali (Obeliscus Isei Campensis di Dogali), all of which come from the Iseum et Serapeum.

Pirro Ligorio, in *Codex Bodleian*, folio 76r, illustrated an obelisk with hieroglyphs almost identical to those in the Addenda Drawings, which are set horizontally in superimposed tiers to the top. Pirro identified it as the obelisk in the "Hippodromo di Bastiano detto Caracalla" (Circus of Maxentius on Via Appia), which he said was broken in pieces on the ground although he illustrated it upright intact. Ligorio did not represent hieroglyphs on the obelisk that he illustrated beside the first one. Its proportions are close to those of the Addenda Architect's obelisk, but Pirro identified it as the Obelisco Macuteo, measured 23 *piedi*, which he said was the same height for another obelisk near the Church of the Minerva.

The Obelisco Agonale or Obeliscus Pamphilus on Piazza Navona is very tall since Gian Lorenzo Bernini tied together the broken pieces of the obelisk in the Circus of Maxentius and erected it on the Fontana dei Quattro Fiumi. The Addenda Architect's obelisk appears to represent its upper part or third unit on the east side, judging from its hieroglyphs and the incised boundary like a frame within the outer edges. At the top of the obelisk within the incised frame, on the side opposite the Church of Sta. Agnese in Agone, a falcon appears over a rectangular emblem; beneath the falcon are horizontal bands of straight or wavy forms like boats in profile, and some birds. The hieroglyphs on all sides were precisely reproduced in the engraving by P. Miotte of Amsterdam in 1678 (A. RAVAGLIOLI, *Piazza Navona*, Roma, Biblioteca Romana [1973], p. 85). The first reproduction is almost identical to the Addenda Architect's drawing, which also includes the framing line around the obelisk's sides. While the obelisk was lying in pieces on the ground, the Addenda Architect drafted its upper part in upright position.

7. The Addenda Architect's folio (16) 12v illustrates and a note attributes the drawing of a **Relief with Pedimental Archway and a Statue** "dal Sansovino." This drawing, which is obviously modern in the classical vein of paired pilasters, is useful to determine when the Addenda Architect was at work in Rome. The temple front with archway

has paired Doric pilasters, a Victory figure without wings in the spandrel, and a framed, rectangular panel over the archway. A heavily robed Evangelist stands as he holds a scroll, perhaps a statue or a high relief, his body covering the lower half of the pilasters. This finished drawing may have been composed for a relief sculpture or perhaps represents a work now lost.

Its pilasters and pediment are positioned so as to project their thickness, like those by the Addenda Architect on other folios (11) 7r, (15) 11v, (22) 22r, and (23) 23r. His note "dal Sansovino" indicates he knew as a fact that Jacopo Sansovino made it as a drawing or executed the work as illustrated. Therefore, we may add Sansovino's name to that of others who were the Addenda Architect's colleagues in Rome or Venice.

Jacopo Sansovino's style of sculpture is noticeable in the Evangelist figure – his bodily stance, heavy drapery, head turned sharply to his right, and beard swept in the opposite direction across his chest. The figure recalls the sculptor's statue of *Neptune* (1554) and reliefs in S. Antonio in Padova (*Miracle of the Young Carilla*, ca. 1536), where bearded figures stand before Doric piers, their forms like the Addenda Architect's pilasters. Such similarities suggest that the Addenda Architect worked with Sansovino in some capacity. When he first arrived in Rome in 1505, Sansovino was associated with Bramante, then with Raphael. Sansovino left the city in 1527.

The drawing's horizontal cornice resting directly on pilaster capitals without an intervening architrave and frieze is similar to Jacopo's design for a pilaster-and-arch frame for the niches of his *Madonna del Parto* (1521) in S. Agostino, Rome. He used the same frame form on the niches for statues on the Loggetta in Venice (1540). A wingless Victory on the Addenda Drawing was developed out of two wingless angels that Sansovino designed for spandrels on the *Madonna del Parto*, their draperies arranged identically over their bodies. Perhaps the Addenda Drawing represents a project of relief for a patron in Rome in 1520s.

If the Addenda Drawing reflects Sansovino's work after he was appointed Protomagister of S. Marco in 1529, then Sansovino continued to use stylistic elements of his Roman works when he designed a relief panel of the Evangelist Mark (1529?) for the Presbytery of S. Marco. The saint is seated before Doric pilasters or piers, which are spaced farther apart than those in the Addenda Drawing; but in both works, thickness is shown by side views of piers or pilasters with Doric capitals. Sansovino's sculptures in Rome led naturally to his Paduan-Venetian work.

Since the Addenda Architect was almost certainly from the Lombard-Venetian region, he might have come to

Rome in Bramante's group of artists, leaving the city in 1527 perhaps in the company of Sansovino and Giulio Romano to return to north Italy. In that way, we may explain why he included a Sansovino project among his "Roma antica" drawings. Some *groteschi* ornament to be discussed next are among motifs portrayed by Bramante in Milan and by the Netherlandish artists associated with Giulio Romano in Rome or Mantua.

8. Pseudo-antique structures are **Three Architectural Ornaments with Groteschi** on folios (11) 7r, (15) 11v, and (16) 12r. These form a stylistic unit by their paneled pilasters, cornices, capitals of nonclassical forms, and *groteschi* decorations. Motifs in imaginative combinations are the following. On folio (11) 7r, garlands and Bacchic masks suspended on ribbons, dolphins over two garlands, garlands suspended over griffins beside a wreathed tondo with a human bust facing front, nude male statue in a niche framed by an arch on pilaster piers with seraphim capital, and the pilaster decorated with rinceau plant motifs, dolphins, and a warrior's corselet; on folio (15) 11v, smooth and paneled pilasters without ornament, and a female statue set within an archway framed as a rectangular panel; on folio (16) 12r, a capital with bearded and crowned mask, decorations of vines and plants, dolphins, and bearded mask adorned with a crown. We may thus begin to evaluate the Addenda Architect's artistic personality by means of the figure sketches of male and female statues and busts of which there are only a few more examples in the same style: the nymph and putti on the cippus of folio (11) 7v; the sphinx on folio (13) 9r; and the candelabrum's base on folio (17) 15r.

Inspiration for motifs of Bacchic masks, garlands, dolphins, and griffins on folio (11) 7r came from Roman paintings, such as those in the Domus Aurea, and stuccowork on the Colosseum, studied by Giuliano da Sangallo (*Taccuino*) and by anonymous artists of the *Codex Escorialensis*. Pinturicchio used *groteschi* to decorate the papal apartments, some chapels in Rome, and others in Siena; Filippino Lippi's *groteschi* decorate the Carafa Chapel in Sta. Maria sopra Minerva; Raphael and his school carried on that tradition in the Vatican Loggetta. However, the Addenda Drawings' ornamental relief on pilasters and the capitals with seraphim or else bearded masks are most characteristic of drawings and engravings by Nicoletto da Modena in his *Codex Soane* (Chapter 10, Index of Drawings, no. 123), the Follower of Jacopo Ripanda of Bologna in *Codex Oxford* 668 (Index, no. 119), and the Anonymous artist of *Parma Codex II W 4* (1535) (Index, no. 198). In addition, Nicoletto da Modena's *Codex Soane* shows several ex-

amples of spiral fluting of a column's upper part and an ornamental lower part, as are illustrated for the incomplete structure on folio (16) 12r. These relationships are further evidence of the Addenda Architect's origins in north Italy and his affiliations with his compatriots in Rome.

In 1490s, Bramante designed the frieze of *groteschi* stuccowork comprising sphinxes beside a framed tondo with a human bust on the transept and perspectival choir of Sta. Maria presso S. Satiro in Milan. Similar to these is the **Architectural Ornament with Groteschi** "questo fazata e drito a Via S ..." on folio (11) 7r. The loss of the note's last letters raises the question as to whether the location was Via Salaria or Via S. Vito, as will be discussed presently. Bramante's perspectival choir is also recalled by the **Architectural Ornament with Groteschi** on folio (16) 12r, which is non-sited, showing two-story piers, clustered pilasters, and broken entablatures. A location in Pozzuoli is cited for the **Architectural Ornament with Groteschi** "a Pezuolo" on folio (15) 11v.

Compositionally, the drawing on folio (11) 7r is the most fascinating for its combination of Bacchic masks, griffins, and a nude youth, his right arm over his head and a thyrsus (?) in his left hand, who stands in a framed niche or archway. These archways recall those of Jacopo Sansovino, as cited for Addenda Drawings, folio (16) 12v. An arch doorway in the center of the façade is framed by pilasters carrying an entablature and surmounted by a pediment. It relates well, as does the Addenda Architect's blunt pen technique, to a design by the so-called Giulio Romano Follower, who is also known as the Netherlandish Artist, his drawings possibly made in Mantua incorporated into Martin Van Heemskerck's *Berlin Album Vol. II*, folio 58v. As explained in Chapter 10 (Index of Drawings), I.M. Veltmann has distinguished between Heemskerck's drawings executed in Rome in 1532–1536 and others in the *Berlin Album* that Heemskerck collected wherever he traveled in Italy. These collected drawings are by artists working in Mantua with Giulio Romano in the early 1530s or, I suggest, were executed and collected earlier in Rome.

C. Hülsen and H. Egger's study of the *Berlin Album* first related that composition now attributed to the Giulio Romano Follower to another drawing like it in *Chatsworth Album* 36, where the drawing is inscribed "questo tempio e in Pezolo," which they considered as its archetype. Its similarity with the Addenda Drawing on folio (11) 7r is striking but not identical. It includes arched forms in two stories beside a niche framed by pilasters and surmounted by a pediment. Hülsen and Egger also found stucco decorations in Pozzuoli similar to the *Chatsworth* drawing, which Paolo Pauli's engraving of 1768 illustrates, a tomb that

Pauli identified as “Campano dirimpetto a San Vito” (i.e., Pozzuoli).

By an odd twist of circumstances, the name “Pezuolo” appears on Addenda Drawings, folio (15) 11 v rather than on folio (11) 7 r, which is compositionally analogous to the Pozzuoli tomb. Both drawings resemble each other in architectural details of paneled pilasters and entablature as well as the motif of a nude figure standing under an archway. Since he had misnamed other Addenda Drawings, perhaps the Addenda Architect wrongly placed the name Pozzuoli on this drawing instead of the other one. Or else both drawings might have reflected Pozzuoli tombs. In any case, the Addenda Drawing on folio (11) 7 r resembles the *Chatsworth* drawing as a whole, not in details. Other analogies of composition, *groteschi*, and blunt pen technique are shared by the Addenda Drawing on folio (11) 7 r and the drawing in Heemskerck’s *Berlin Album*. Both of these, as well as the *Chatsworth* drawing, include a pedimental entranceway centrally arranged, small archways set in two levels of the left bay framed by pilasters, confronted animals over the lower arch, dolphins on the upper surface, garlands, and Bacchic masks.

Compositionally incomplete, the Addenda Architect’s drawings of three façades are likely to be his copies of someone’s drawings. Heemskerck’s sojourn in Rome in 1532–1536 does not validate the date of the drawing by the Giulio Romano Follower, which accrued to Heemskerck’s album and relates to the Addenda Drawing on folio (11) 7 r. Heemskerck, the Giulio Romano Follower also known as the Netherlandish Artist, and the Addenda Architect might have worked with drawings of the Pozzuoli tomb decoration composed before 1527.

In the 1480s–1490s, Giuliano da Sangallo and Francesco di Giorgio, among others, visited Pozzuoli and sketched antique buildings and tombs there. Some *groteschi* motifs and the clustered membering as decorative architecture were part of Bramante’s repertory of ornament in the 1490s in Milan before he came to Rome. In the 1490s, arabesque reliefs on pilasters and bizarre motifs on capitals were popular on Lombard and Venetian palaces for marble doorframes, fireplaces, and altarpiece frames. It would not be unreasonable to date the Addenda Architect’s three façades as early as ca. 1500. In that year, when Bramante came to Rome, his style changed from the *groteschi* decoration. But Raphael and his pupils did not forsake it, and many artists filled their sketchbooks with motifs that they saw on Roman wall paintings.

No less interesting than the *groteschi* motifs in the Lombard period of Bramante’s work for the façade drawing on folio (11) 7 r is the Composite capital on the pilaster at the

upper level. Its combination of Ionic scroll and acanthus leaves below is the type designed by Bramante for piers in the courtyard of Sta. Maria della Pace, Rome, and the capitals on the spiral staircase of the Vatican Belvedere. Evidently, the Addenda Architect was among the artists in Bramante’s circle. He may have been working in Milan. The form and proportion of the broken entablature above the Composite capital on folio (11) 7 r bears a strong resemblance to Bramante’s works in Milan in 1499 – for example, arcades of the Canonica cloister of S. Ambrogio and the Chiostro Dorico.

9. A detail drawing of **Acanthus Stalk Leaves “al Pantano”** on folio (20) 20 r has a stylistic counterpart in the acanthus leaves on the candelabrum pedestal on folio (17) 15 r by the Addenda Architect. From a narrow, upright stalk, one long leaf moves rightward above a smaller one, while a leaf at the left curls its upper tip forward. Nothing about this acanthus resembles the acanthus stalk of a Corinthian capital or the broad-based acanthus leaf as ornament on consoles or on moldings of a cornice or the like. It resembles the acanthus motif at the corner of a frieze, where an arabesque or a rinceau begins – for example, in drawings of entablatures (non-sited) in *Codex Coner*, number 103, and in *Firenze Album II I* 429, number 46. It also resembles the Ara Pacis reliefs, but these were found in 1568 at some distance from the Fori Imperiali in the foundation of a building on the Corso facing the Church of S. Lorenzo in Lucina.

An acanthus stalk leaf (non-sited) identical to the Addenda Architect’s and its only parallel was sketched in the 1520s in the *Sketchbook Fossombrone*, where the artist also illustrated the head and shoulder of the kneeling woman in Raphael’s *Transfiguration*, completed by Giulio Romano in 1519–1521. The Addenda Architect worked with Giulio and artists of this circle, drawing antiquities on the grounds of the Basilian monastery (Forum Traiani) – a site also known as the Pantano – a swamp that extended south of the Forum Augustum and westward in the Forum Traiani. Fourteenth-century documents name the Orti del Pantano, the Pantano de Sancto Basilio, and S. Basilio in Pantano. In 1587, the Arco del Pantano was renamed Arco dei Catacumeni after a monastery was founded (1567) in the palace of the Priory of S. Basilio. A Convent of the Annunziata ai Pantani was cited in 1570, when Pius V gave the Monastery of S. Basilio to the Dominican “neofite,” who named it SS. Annunziata, the name in use today.

Arco del Pantano or Arco dei Pantani was the medieval name for the Roman travertine arched entrance of the *cinta* from the Subura (on the Via Tor de’ Conti and Salita del

Grillo) into the Forum Augustum at the right side of the Templum Martis Ultoris, which has been described for drawings on folio (9) 5v, at number 5, above. A travertine wall extended eastward from this entrance to the Subura at the left, or west, side of the Forum Nervae. There, another arched entrance in the wall was variously known as Arca Noè, Arco Aureo, and Arcus Aureus. At a right angle to that entrance and preserved today at the east side of the Templum Minervae's staircase are the so-called Colonnacce, all that remains of the precinct wall of Forum Nervae. The plain travertine blocks of the Arco del Pantano and the Arco Aureo were not suitable for relief ornaments and never had any.

G. Vasi's engraving of the site (1757) provides the best orientation of the ruined structures comprising two fora, little changed since Giovannantonio Dosio's time (1550s), although the material of the Templum Minervae had been taken away to be reused to build the Fontana Paola (1612). Vasi identified the structures from left to right: "ruine del Foro di Nerva [i.e., Forum Augustum], Arco detto dei Pantani, Campanile delle suore Neofite [i.e., Forum Augustum], Torre dei Conti [northeast of Forum Nervae], and Tempio di Pallade [i.e., Templum Minervae in Forum Nervae]." He overlooked the Arcus Aureus included in the scene.

The Templum Minervae was so named after classicists supplied two letters before "Nerva," the name inscribed on the frieze. The Campanile of the Neofite (previously of S. Basilio or of SS. Quirico e Giulitta) stood behind three Corinthian columns of the right flank of Templum Martis Ultoris, columns that stand today near the Arco dei Pantani. Westward in the Forum Traiani, a Church of S. Nicola de Colonna Adriani [i.e., Traiani] was built in the twelfth century at the base of Trajan's Column (church demolished in 1546), a Church of Sta. Eufemia (named in a document of 1461; demolished in the 1820s) was near the column, and the Church of Sta. Maria di Loreto was founded in 1507 a short distance away. In 1432, the Monastery of Spirito Santo had been founded in Forum Traiani on the property of Petronilla Capranica, where there was the Macel de' Corvi. Lucio Mauro (*Le antichità*, 1562) mentioned the Casa dei Corvini and the Macello di Corvi beyond the Torre delle Militie, but a note on a drawing in *Padova Codex* 764, folio 17r – "Roma a Macel di Corbi" – has been inscribed beside a drawing of the Tomb of Bibulus, which stands partly preserved near its original location at the southern end of the Forum Traiani parallel to the Column of Trajan but closer to the Forum Caesaris. The archaeological remains of this area of the Forum Augustum has received its most up-to-date examination in 1988 in the exhibition catalogue

cited in no. 5, above. Until 1911, when it was destroyed, the Church of Sta. Caterina de Siena stood beside the Torre della Milizia, a tower built by Casa Caetani at the upper level (Via Quattro Novembre) of the Mercati Traianei; the tower fell into ruin after Boniface VIII bought it in 1299. Northeast of Forum Nervae stands the Torre dei Conti on the Via Tor de' Conti.

Somewhere in this district of labyrinthine ruins and walled gardens, the Addenda Architect and his colleague of the *Sketchbook Fossombrone* made their drawings of acanthus stalk leaves "al Pantano." Artists of the fifteenth and sixteenth centuries called the district as a whole San Basilio or Spoglia Cristo, there being no exact topographic plan of streets before the churches were destroyed. In addition, no reliefs or paintings preserved today resemble the design of the Addenda Architect's Acanthus Stalk Leaves, only something of similar character. What remains in the Forum Traiani was photographed by M. Bertoldi (in 1960–1961), and what exists in the Forum Nervae was studied by P.-H. von Blanckenhagen (1941). Best of all for architectural ornament in those fora and other buildings is F. TöBELMANN's *Römische Gebälke* (1923). The Colonnacce ornament (Forum Nervae) comprises only broad-based acanthus on consoles and moldings of the cornices. That type of design is what Baldassarre Peruzzi's notes "Forum Nervae" and "foglie" refer to on two drawings of vaults in plan views, one interconnected to the other by a cross-reference symbol.

More promising for the location of the Addenda Architect's Acanthus Stalk Leaves "al Pantano" is the Forum Traiani, which was known as S. Basilio in Pantano. Acanthus leaves were characteristic ornaments of the Flavian style. Remains at this site first excavated by the French in 1812–1814 were illustrated in 1836–1837 by Eugène Viollet-le-Duc. He identified his drawings when the Forum Traiani was being defined, writing on one drawing "Du forum de Trajan de la Basilique feuille no. 5" (Inv. no. 15, Paris, C. R. M. H.). It shows a flat cluster of seven upright acanthus leaves, said to have been part of a console, an effect only similar to the Addenda Architect's drawing. In the Forum Traiani, he illustrated Foliate Amoretti in Acanthus Scrolls, believed to have been on the frieze of the podium (Inv. R. R. 3988, Musée du Louvre, Cabinet des dessins). In the mid-sixteenth century, the Anonimo Italiano H (*Albertina*, AH 85 verso) illustrated acanthus leaves curving to the socle of Trajan's Column. In other words, motifs of the Flavian style such as acanthus leaves and Foliate Amoretti were concentrated in the Forum Traiani. Marble was taken from here for new buildings in 1513, in 1547–1547 from the zone called Spoglia Cristo and Macel

de Corvi, in 1555 and in 1593 from the hemicyclium of Mercati Traianeï (Bertoldi, in 1960–1961).

Since the area of the Fori Imperiali is without clear boundaries and the neighborhoods are variously known as “Militium,” “Spoglia Christo,” and “Pantano,” it may be useful to clarify how the latter two apply to the Colonnacce, a name coined in the nineteenth century for the columned perimeter wall on the east side of Forum Nervae.

The Colonnacce’s frieze shows active figures as they spin and weave, and Arachne being punished by Athena (Minerva). Those reliefs are always omitted in early cinquecento drawings but shown by the Anonimo Italiano H (*Albertina*, AH 90 recto) in 1596 and by Jean Lemaire (Kunstbibliothek, Berlin, HdZ 3845). Previously the Templum Minervae was known as “logg[i]a di Nerva” and the Colonnacce were “lavoro di rinpetto alla logg[i]a di Nerva,” as explained in number 5, above.

The Colonnacce and their site were also called “Spoglia Christo” (as was also the Church of Sta. Maria or S. Salvatore “a Spoglia Christi alias in Campo Carleo prope Forum Nervae”) and this was in addition to “Arco Pantano.” I have identified these by comparing the profiles of annotated drawings and non-sited drawings with photographs of the Colonnacce’s entablature and upper cornice. For example, the Anonymus 1 not Cronaca (*Firenze Album II I 429*, fols. 50r, 50v) annotated his drawing of the Colonnacce’s entablature and upper cornice as Spoglia Cristo and Forum Nervae (“chesta si chiama Ispoglia Christo ovogliano dire del palazzo de Nerva”; “de palazzo di Nerva Troiana”). *Uffizi 1968A verso* names the drawing “Arco Pantano”; *Codex Escorialensis*, folios 50r and 46r, names the Colonnacce “Nerva” and “a Spoglie Christi.” Although a bell is mounted over the Colonnacce’s entablature, it is the same structure with a bell by the Anonymus 1 not Cronaca (*Firenze Album II I 429*, fol. 50v). Imaginatively, the artist of the *Codex Escorialensis* transferred to the Colonnacce (folio 46r) motifs of Foliate Amoretti in Acanthus Scrolls and of griffins from the frieze of the Forum Traiani, identifying the Colonnacce as “Spoglia Christo.” The artistic transfer was not obvious to Bertoldi (1960–1961), who sited the drawing in *Codex Escorialensis* as Forum Traiani where there were other churches (S. Nicolò, Sta. Eufemia). “Arco Pantano” is the name on another drawing of the Colonnacce’s upper cornice (*Uffizi 1969A recto*).

In the tenth century, the area of the Forum Traiani was called Campus Caloleonis or Caroleonis, which led to the name Campo Carleo; the Church of Sta. Maria in Campo Carleo (or in Spoglia Cristo) was demolished in 1863. The

Monastery of Sta. Maria in Via Lata, which was called S. Salvatore in the tenth century, owned a part of the Forum Traiani. Some scholars have assumed that Sta. Maria in Campo Carleo was the Church known as Spoglia Cristo. After 1870, the Via di Campo Carleo became the Via Alesandrina, the eastern part of which is near the Colonnacce, which is at some distance from the Forum Traiani. The name “Via di Campo Carleo” remains in use at the western exedra of the Forum Augustum, where there is the Atrio Porticato near Forum Traiani.

The hemicyclium of Forum Traiani was largely buried underground, the earth used for gardens, depicted as hillocks of soil that could become a swamp in some seasons. It was called Spoglia Cristo (*Marciana Codex Ital. IV 149 (5105)*, 21r) and “Bagni di Paolo Emilio” (*Windsor Drawings, Vol. A 12*, number 10788: “bagni di Paolo Emilio dove oggi si dice Spoglia Christo ho altrimenti Magnanapoli”; “delle Milizie”). As an extension of the hemicyclium on the Quirinale, the Mercati Traianeï on the upper hillside were named “Magnanapoli” and “Bagni di Paulo Emilio,” while a church built there into the Great Hall of the Markets was known as S. Abbaciro de Militis.

The Mercati Traianeï are now bounded on the northwest by the Via Quattro Novembre, leading to the Piazza Magnanapoli, where there are the Torre delle Milizie and the Monastery of Sta. Caterina da Siena; from there, on the north side, the street is known as Salita del Grillo, which continues as Via Tor de’ Conti behind the Forum Augustum and Forum Nervae; and the Forum Augustum is on the east side. The Addenda Architect’s plan of the Mercati Traianeï on folio (24) 24r and an almost identical plan by the Anonymus 1 Lombard not Jacopo Sansovino have been analyzed in Chapter 4 (The Addenda Architect’s Drawings).

Following on this excursus about the “Pantano” as the location of Acanthus Stalk Leaves on folio (20) 20r and finding no archaeological material for the motif, I may reconsider the possibility that the drawing is a Renaissance adaptation of *grotteschi*-rinceau like the Ara Pacis reliefs and those found in Roman wall paintings. (See the analytical history and illustrations of *grotteschi*, ancient and modern, by N. Dacos, cited in number 38, below, including an engraving by the Mantuan pupil of Mantegna, Zoan Andrea, whose work is described in the *Illustrated Bartsch*, its full title given in number 38, chapter 7). Upright acanthus stalk leaves with forward-tipped leaf and other leaves spread flat from the stalk appear as the springing stalk of a rinceau in Perugino’s decoration (1499–1500) on the vault surrounding *Venus* on the Collegio del Cambio in Perugia. In Rome, Pinturicchio’s painting on the vault of Giuliano della Rovere’s palace (ca. 1490; the palace was later incor-

porated into the Palazzo Colonna on the Piazza dei Santi Apostoli, and its proprietor became Pope Julius II) includes acanthus stalk leaves that bend and sweep upward more than those of Perugino and the Addenda Architect, which casts doubt on the likelihood that Pinturicchio's art was the Addenda Architect's source. The Addenda Architect's upright Acanthus Stalk Leaves are best related to that stalk-rinceau in Zoan Andrea's engraving (it is attributed to Andrea but its probable date of ca. 1500 is beyond Andrea's time). The Addenda Architect of north Italy seems to have reproduced with an engraver's precision a detail of a compatriot's engraving. An artist in Raphael's circle copied it ca. 1519 in his *Sketchbook Fossombrone*.

10. A drawing on folio (19) 17 r is a small template-like profile of a Cornice "q[u]esta [c]hornice era nella Meta in Borgo" (Meta Romuli?). The pyramid, on Orsini property near Sta. Maria in Traspontina at the beginning of the Borgo Nuovo in the Vatican, had been fortified or was utilized as a blockage. It is not known whether the pyramid was ground-based like the Pyramid of Cestius at Porta Ostiensis. Its upper tip alone appears in conventional form on three city plans of Rome: as the "Meta Romuli" on Hartman Schedel's *veduta* of the Vatican; on Alessandro Strozzi's city plan of 1474 (*Ms Redi* 77, Biblioteca Medicea Laurenziana, Firenze); on Piero del Massaio's city view (*Ms Lat.* 2802, Bibliothèque Nationale, Paris). Strozzi and Massaio referred to the Pyramid of Cestius as Sepulcrum Remi; Massaio called the Vatican pyramid the Sepulcrum Romuli, and Strozzi did not name it at all.

In guidebooks of Roman and Christian antiquities (*De mirabilibus Romae* and variant titles in medieval Latin and Italian), the Vatican pyramid was considered the Meta Romuli or Sepulcrum Romuli or Sepulcrum Remi or Sepulcrum Scipionis Africani or Terebintho di Nerone. Strozzi and Massaio did not confuse it with the obelisk form ("obesliscus"), of which there was one in Nero's Circus in the Vatican ("Circus Neronis"). The Vatican pyramid served as the starting point for horse races, which suggested the street name Via dei Scossacavalli, but it had been greatly bespoiled in Constantinian times, when, according to *Mirabilia* legend, its marble was used to build the pavement and steps of Old Saint Peter's. We wonder how much of the pyramid remained, was its original form like the Pyramid of Cestius (Luini marble), and were the marble blocks removed from only one side of the base? In 1500, Pope Alexander VI ordered the Vatican pyramid demolished in order to enlarge the space for a new Via Alessandrina in the Borgo Nuovo. Demolition would have occurred at the base protruding into the area for the new street,

leaving the rest of its elevation in place until 1564, when Sta. Maria Traspadana was newly founded (1566) by Sallustio Peruzzi in the vicinity of Via dei Scossacavalli. Two questions to ask: Where would the cornice illustrated by the Addenda Architect appear if the pyramid was ground-based? If it was not so, was the pyramid mounted on a tomb chamber, which would have a cornice on the chamber? Pictorial evidence is limited, even contradictory, for the cornice's location. Some literary evidence raises other questions.

Some versions of the *Mirabilia* emphasized the belief that Saint Peter had been crucified between two pyramids ("inter duas metas"), and do not specify that the site was in the Vatican or near Castello Sant'Angelo. Although Flavio Biondo (*Roma instaurata*, 1444–1446) argued that the exact place of crucifixion is unknown, he mentioned the pyramid and said the one he saw was damaged ("Alter ... quam marmoribus spoliata cernimus"). By contrast, Giovanni Rucellai, who wrote about the pyramid at the same time as Biondo, said that it was solid "opus solidum ... lapides marmoreos ad regulam constructos"). Nevertheless, the legend about Saint Peter's crucifixion between two pyramids was restated in 1690 by Giovanni Ciampini (*Vetera monumenta*), when the Vatican pyramid no longer existed, and his engravings reproduce two pyramids, as did Filarete.

Filarete's scene (ca. 1433–45) on a panel for the bronze doors of Saint Peter's that represents the *Crucifixion of Saint Peter* seems to reinforce the legend of two pyramids and Flavio Biondo's statement that the "Terebinto" at the place of crucifixion was a tree. Filarete shows a ground-based pyramid at the left side of Castel Sant'Angelo, a slender pyramid decorated with geometric ornaments of different colors inserted in sockets on its right side, and a tree between the latter, ornamental pyramid and Castel Sant'Angelo. Filarete's ornamental pyramid belongs to an iconographic tradition of two pyramids (the pyramid Meta Romuli; the pyramid Terebinthum Neronis) in the literature, as demonstrated first by J.M. HUSKINSON ("The Crucifixion of St. Peter: A Fifteenth-century Topographical Problem", *Journal, Warburg and Courtauld Institutes*, 32, 1969, 135–161), then the Trecento paintings with two pyramids, one of them ornamental like Filarete's, studied and reproduced (JENS T. WOLLESEN, "Die Fresken in Santa Sanctorum", *Römisches Jahrbuch für Kunstgeschichte* 19, 1981, 37–83). When the Meta Romuli or Vatican pyramid was largely in place, Giulio Romano represented the ornamental pyramid alone beside a reconstituted Castel Sant'Angelo in the frescoes in Sala Costantino, 1520–1524 (Exhibition catalogue: *Giulio Romano*. Milano (1989): 256). This ornamental pyramid includes a series of cornices like

those of the Addenda Architect's drawing. The tip of a conventional pyramid shown on the fifteenth-century city plans could be imaginary, since those artists did not design it from reality. In Trecento paintings, two versions of the ground-based pyramid shows its profile as steep as an obelisk. Other kinds of images are furnished by different information in the *Mirabilia* and related literature.

The Vatican pyramid called Terebintho di Nerone in the *Mirabilia* is described as "tabulata" ("lapidibus marmoreas tabulata"). This word might indicate geometric revetment like that on Filarete's ornamental pyramid, or it means that the marble blocks were boarded up. In a text (*Le Miracoli di Roma*) that antedates Orsini's fortification of the pyramid, the marble-built Terebintho is described as formed in two levels like Castel Sant'Angelo, the upper story covered with marble slabs for rainwater ("abbe doi gyroni sicomo lo Castello et li gironi de sopra erano choperti di grande table di marmo pro l'acqua"). The marble slabs for rainwater would be cornices. Measurements cited in the *Mirabilia*, although not reliable, suggest a non-pyramidal form (20 *gradus* at the base; 10 *pedem* tall). Rucellai's description of the pyramid as diamond-shaped, its dimensions square (40 *braccia* on each side; 40 *braccia* high) indicates a low pyramid mounted on a square base with cornice.

Magister Gregorius's version of the *Mirabilia* names the "piramides sepulcra ... quarum prima quam vidi Romuli est ... prope ecclesiam beati Petri ...", adding that a marble sea-shell was a closed chamber in which the deceased's body was buried ("Habet autem pyramid quelibet concam marmoream undique celatam infra se clausam, in qua corpus defuncti sepelitur"). Another version notes that priests delivered sermons at a "conca plateae" near the Terebintho. The writer who mentioned the two-storey Terebintho and its rainwater conduit also notes that water flowed in a channel near the pyramid ("co la clavica donne [dove] scolava l'acqua de la placza de la Meta"). Thus, the Addenda Architect's drawing of a cornice for the Meta in Borgo might have been on the conch or the conduit. It is not improbable that the cornice was one of several on the ornamental pyramid as Filarete and Giulio Romano represented it.

Burial chambers with pyramids mounted on them and a cornice over the chamber with a door are represented on the roads outside the city in the Campagna Romana (*Destailleur Album Berlin*, OZ 109, folio 48r; *Leningrad, Album B Destailleur*, folio 109; maps of Rome by Pirro Ligorio (1561), Stefano Dupérac (1574), Mario Cartaro (1579). A ground-based pyramid near Castel Sant'Angelo is called "Monuments Semproni" (Sempronius being the Roman gens of the Gracchi). A seven-tiered pyramid named "Meta Pia"

and situated in the Vatican is one of several imaginary structures collected in a study of pyramidal structures designated as "Meta" (Philip Jacks. "A Sacred Meta for Pilgrims in the Holy Year 1575". *Architectura* (1989): 137–165).

None of these descriptive texts and drawings resolves the question of the Vatican pyramid's form. If Filarete's ornamental pyramid near the Vatican had existed, it could utilize the cornice that the Addenda Architect illustrated. An alternative location for it is on the chamber of a tomb surmounted with a pyramid. We cannot disregard the possibility that the Addenda Architect may have misidentified the location of the cornice, as he did other three antiquities. If he named it correctly, his drawing is unique. This, too, is not surprising since he alone illustrated the façade of the Sepolcro Dorico (number 11).

11. A drawing on folio (23) 23 r of plain pilasters carrying an entablature represents a detail of the **Sepolcro Dorico in the Aurelian Wall at Porta Flaminia** "inela muraia di Roma de Santa Maria del Popolo." It was located westward between the second and third of possibly seven towers beside the Porta Flaminia toward the Tiber where the Aurelian Wall, its construction begun in A.D. 271, had been destroyed (sometime before 1877) and parts rebuilt with two towers at the left of the Porta del Popolo, where streets were laid out later. Today there are residential blocks facing on Via Maria Luisa di Savoia and Via Principessa Clothilde, streets that form a right angle, the first one following the westward direction of the Aurelian Wall. That section with towers at regular intervals extending to the Tiber was intact, as shown on cinquecento and later maps of Rome, which never illustrate the tomb as part of the wall. The Sepolcro Dorico is especially well surveyed by Bartolomeo dei Rocchi in two precise and extralarge plans of the Aurelian Wall with its seven towers (*Uffizi* 286A r.; 4212A r.), drafted when he planned fortifications there in the 1540s. Rocchi's other plans of this area (*Uffizi* 288A r.; 289A r.) do not include a tomb in the wall. In 1561–1562, Vignola rebuilt the Porta Flaminia, using material found in the vicinity, where there were tombs on Via Flaminia. Gian Lorenzo Bernini restored (1655) Vignola's gate; the quadrangular towers were demolished in 1877, and replacements are there now.

Roman reliefs of a quadriga found inside the eastern tower of the Porta Flaminia (1877) and now in the Museo Capitolino were presumed (by C.L. Visconti in 1877) to have come from the tomb of a charioteer, P. Aelii Guttae Calpurniam. However, in 1930, Ian Richmond demonstrated contradictions in Visconti's arguments (I see them,

too) discrepancies in his utilization of Flaminio Vacca's information (ca. 1594), and in the studies by the epigraphist G.B. De Rossi (*Bullettino Comunale* 5 [1877]; 8 [1880]; 9 [1881]), leaving open a question as to whether the quadriga reliefs came from the charioteer's tomb. Richmond did not concern himself with the tomb's location and rightly disregarded what did not concern the Porta Flaminia – which is to say, R. Lanciani's reports [vol. 18, 1891; 19, 1892] that other tombs belonging to “the same sepulchral group” had been found in February of that year, nothing more said about them. With reference to C.L. Visconti and G.B. De Rossi, as noted above, see: IAN A. RICHMOND, *The City Wall of Imperial Rome: An Account of Its Architectural Development from Aurelian to Narses*, Oxford: Clarendon Press, 1930, 191–200. The quadriga reliefs might have come from any one of many tombs on Via Flaminia that Vignola could have used to rebuild the Porta Flaminia. Other reliefs of pilasters with rinceau ornament, Composite capitals with rinceau, and stone blocks with garlands that Visconti reproduced (1881) could not have come from the Sepolcro Dorico, which had smooth pilasters and Doric capitals.

Lanciani's archaeological work and studies led him to contribute graphic evidence; he was among the first scholars to utilize drawings effectively as documentation, specifically Sallustio Peruzzi's ground plan (*Uffizi 665 A verso*), whose note “apresso il Populo in le mura della citta inverso il Tever” showed Lanciani how to associate the plan with Poggio Bracciolini's brief reference to a “sacellum contained in the walls where there are windows and a door in ruins” (“A porta Flaminia usque ad Tiberim sacellum moenibus continetur; conspiciuntur et multis in locis fenestrae portaeque privatorum resarcitae, quae pro moenibus sumpserunt”) (R. LANCIANI, “Miscellanea topografica: Gli Horti Aciliorum sul Pincio,” *Commissione archeologica Comunale di Roma: Bullettino* [known as *Bullettino Comunale*] 18 [1891]: 132–155). A reproduction of Sallustio Peruzzi's plan is in footnote 1 on page 140, and textual reference is made to Bartolomeo dei Rocchi's plan of the Aurelian Wall (*Uffizi 286 A recto*).

Poggio's “sacellum contained in the walls” is the same as the tomb in Peruzzi's plan, but the Sepolcro Dorico was destroyed before Lanciani explored the terrain. Rocchi's plan of the Aurelian Wall with one tomb shows the same tomb as Sallustio's plan. Although it is not represented on any map of Rome dating in the sixteenth century until the twentieth (A.M. Frutaz, *Le Pianta di Roma*, Rome: Istituto di Studi Romani [1962]), these maps show how the district was transformed over the centuries. My study of drawings and particularly of artists' notes on location allows me to identify a tomb as the Sepolcro Dorico, especially with the

help of Antonio da Sangallo il Giovane's annotated elevation drawing with details and notes about the Aurelian Wall, which abutted the tomb's sides, the tomb being there before the Aurelian Wall was built and the same in form as the one illustrated in Peruzzi's ground plan.

Five drawings of the Sepolcro Dorico, one by Antonio da Sangallo il Giovane (*Uffizi 1168 A verso*), fully illustrate and locate it, instead of offering the mere suggestion as in the Addenda Architect's note. Sangallo shows two elevations of the tomb with its sacellum at the rear, the Aurelian Wall built against its right and left sides. Its condition in the early sixteenth century was excellent, the building attractive to architect-archaeologists. Sangallo's drawing proves what none other does – that the tomb existed before the Aurelian Wall was built. Its corner pilasters and entablature are identical to the Addenda Architect's drawing, which probably shows a corner of the façade; and a flat pedestal on the podium is under the pilaster base. Stylistically, its plain pilasters and capital disprove any relationship with the ornamental pilasters and other parts published by Lanciani (1891), who did not say where they came from because he could not know.

Whenever the ground plan of the Sepolcro Dorico is represented, its form by other artists is always like those of Sallustio Peruzzi and Antonio da Sangallo il Giovane, and in the case of four of these a reconstituted façade is represented: by the Anonimo Italiano G (*Albertina AH 273 verso 2*); by the Anonymus not Fra Giocondo (*Album B, Leningrad*, folio 108 recto); by Giovanbattista Montano (*Sketchbook Soane*, vol. 2, folio 9 recto); by an anonymous artist (*Chatsworth, Album 36*, folio 8 recto). The first and the last two of these show the same articulation by pilasters on a socle flanking a central doorway on the ground story, pilasters beside a window in the upper story which has a pediment; the second one differs from the others by omitting the second story and placing the pediment on the entablature that carries the pilasters. Notes written on each of these refer to the Aurelian Wall at Sta. Maria del Popolo, and Montano's note includes additional information which has led me to identify the resident of the building and find that it was still in use in 1681 (an article published in *Arte Lombarda* 96/97 [1991]: 107–116).

Montano's note states that the structure was “attached to the wall of Rome near the Porta del Popolo where the litterateur went to live and he ruined it” (“Atachata alle mura di Roma vicino alla porta del Popolo dove ando a stare il leterato e la guasto”). The “litterateur” was Gian Leonardo Ceruso, detto il Letterato (1551–1595), a teacher who, on coming to Rome, made it his lifetime work to care for orphans and beggars. In the 1580s, Ceruso's biographer,

Marcello Mansio, writing in 1681, states that Cerusio housed them in "a place near the Madonna de' Miracoli in the walls near the Porta del Popolo" ("un sito presso la Madonna de' Miracoli, nelle muraglie, verso la Porta del Popolo"). Ceruso also remodelled the interior of the tomb, which caused Montano to write that he had ruined it. Mansio's wording about the orphanage clarifies that the structure was standing at the time of his writing.

12. Two marble chairs are illustrated by the Addenda Architect on folio (24) 24v. These are sometimes called a bishop's throne (*cathedra*) and a bath chair (*sella balnearis*) because one from Thermae Caracalla has a horseshoe-shaped opening in the seat. Two chairs of rosso antico or red marble from S. Giovanni in Laterano have seat openings, and another of white marble has a 2-inch hole in the middle of the seat. All three chairs have served a liturgical purpose, including papal investiture.

A century ago, A. Rich (*Dictionary*) mentioned that 600 *selle balneari* had existed in the thermae and illustrated one that resembles the Addenda Architect's **Chair with Rinceau Panel (of San Silvestro) in San Giovanni in Laterano** on folio (24) 24v, but there are ornamental differences between them. The Addenda Architect's chair is raised on a low platform, scroll lions' legs at front and back, a rinceau pattern on the side panel, and a low, curved backrest without armrests. Since it is illustrated from the back, one cannot see whether the seat of this chair has an opening. (A note partly above the chair refers to the column base, not to the chair beside it.)

The second chair by the Addenda Architect on folio (24) 24v is identified by its note as the **Chair with Griffins "a Santa Croze in Ierusalemme"** (Sta. Croce in Gerusalemme). Compared to the first chair, it is on a higher platform and is fully measured, has sides carved as winged lions (headless), a curved backrest as high as the wing tips, and a post under the center of the seat in front.

To learn where these two chairs are now, they may be compared with a few sixteenth-century drawings, a few written notes, and twelve preserved chairs. One chair (1) of rosso antico, with a high-curved backrest, inverted scrolls as rear legs, open seat, and palmette reliefs on the side panel, from S. Giovanni in Laterano, is in the Vatican (number 439). It came from the Lateran before 1797, when one that had been in the Vatican (as number 435) was taken to Paris, where it is now. Another (2) of rosso antico, with curved backrest, open seat, palmette relief, and inverted scrolls as rear legs, originally from S. Giovanni in Laterano, was transferred to the Vatican sometime before 1797 and brought to the Louvre (number 69) to fulfill the political

terms of the Treaty of Tolentino. A third chair (3) of white marble is preserved in very poor condition in the Cloister of S. Giovanni in Laterano. Its scroll lions' legs and its backrest are broken, as is its sides and the top, and it has a small hole in the seat. The side panels show arabesque and tendril reliefs, and a footstool is carved in marble at the bottom in front. It is called the Chair of San Silvestro, and legend suggests it was found near Porta Maggiore. The Chair of San Silvestro is illustrated on folio (24) 24v.

A white-marble chair (4) without backrest or armrests, its side panel decorated with rinceau relief, is in S. Stefano Rotondo. A marble chair (5) from Thermae Caracalla with curved backrest, seat opening, and a wheel carved into its sides, is now in the British Museum (A.H. Smith, *Catalogue* [1904]). A chair (6) with open seat, low, curved backrest, animals' legs and a palmette design in its side panel was illustrated in 1860 as a *sella balnearis* (Rich, *Dictionary*) in the Thermae Caracalla, but its present location was not stated. A white-marble chair (7) known as the Cattedra di San Gregorio Magno is in the Stanza di S. Gregorio Magno in the Church of S. Gregorio Magno in Rome. Its armrests are lions' heads (?) in front, and wings sweep up the sides to a high backrest. A marble chair (8), which came to Berlin (number 970) in 1878 with other objects from the Venetian collection of Sig. Nani in Rome, is considered a bishop's throne since it is said to have come from the Church of S. Marco in Rome (Visconti, V, pls. 44, 45). It may be the fragment of Pentelic marble in Berlin that shows a winged lion at the side and genii holding tendrils of arabesque design in relief around a curved backrest. It was acquired in Rome in 1878, probably from the Sabine Hills. Another chair in Berlin has been identified as a modern work of art.

A chair (9) is in SS. Quattro Coronati. A chair (10) in S. Pietro in Vincoli was named when it served (G. Rohault de Fleury, 1877) as a model for a reconstruction drawing of a backrest of the chair in the Cloister of the Lateran (chair number 3, above). I have not seen the chair in S. Pietro in Vincoli. Two other marble chairs (11 and 12) in the Louvre are the so-called Throne of Bacchus (number 241) and the Throne of Ceres (number 245).

The scroll lions' legs and rinceau pattern of the Addenda Architect's Chair of San Silvestro on folio (24) 24v are like those on the marble chair with a small seat hole in S. Giovanni in Laterano and like the chair in S. Stefano Rotondo, which has no seat opening and the backrest of which is sawed off. This happened sometime before Francesco di Giorgio sketched it with a footstool in S. Stefano Rotondo in his *Taccuino* or *Archaeological Sketchbook* (Uffizi 334A verso) and noted its place there. A modern tablet beside

that chair records its use by Pope Gregory: IN HAC ST STEPHANI IN MONTE / COELIO ECCLESIA BEATISSIMVS / PAPA GREGORIVS PRIMVS HO/MILIAM RECITAVIT QVARTAM IN EVANGELIS (ST MATTH. X. X^o) QVAE / IN-CIPIT VERBIS / CVM CONSTET OMNIBVS FRATRES CA-RISSIMI QVIA REDEMPTOR NOSTER. Francesco di Giorgio sketched another chair beside that of S. Stefano but did not record its location. Nor does the Addenda Architect's Chair with Griffins "a Santa Croze in Ierusalemme" on folio (24) 24v illustrate the Cattedra di San Gregorio Magno.

Decorative and structural features of the Addenda Architect's Chair of San Silvestro on folio (24) 24v such as its scroll lions' legs and curved backrest are almost like those illustrated by a French artist ("siège antique," non-sited in *Destailleur Album Berlin OZ 109*, folio 61r) and their backrests are high. Both drawings illustrate the Chair of San Silvestro in the Cloister of S. Giovanni in Laterano when it was in better condition than it is today. However, enough of its rinceau ornament is preserved on the side panels between the legs at front and back to assure the correct identification. I cannot explain why the Addenda Drawing shows a low backrest when, in fact, it was higher before it was broken. The French artist's second drawing (*Destailleur Album Berlin OZ 109*, folio 61r) is another "siège antique," a *sella balnearis* with scroll lions' legs in front, inverted scrolls as legs at the back, and a palmette design in the side panel. It represents the rosso-antico chair (cited above as chair number 1) in Museo Vaticano Gallerie delle Maschere (number 439), or the one in the Louvre (number 69), which Pius VI brought from S. Giovanni in Laterano to the Vatican. The French artist sketched both chairs in the sixteenth century, when they were still in the church. Giovanni Rucellai (in 1450) described two in rosso antico: "sedie di perfido d'uno pezo ... e per una certa bucha che è in sul sedere della sedia ... sedes stercorearia."

Pietro Cataneo's *Uffizi Album* illustrates four chairs (*Uffizi 3284A recto*), none sited; two have lions' legs, one a palmette design on its side panel, another with rinceau and a palmette on the side panels, like two in S. Giovanni in Laterano, as illustrated in *Destailleur Album Berlin OZ 109*. Cataneo's fourth chair is the Addenda Architect's chair in Sta. Croce on folio (24) 24v, except that Cataneo's lacks a post under the seat.

Antonio da Sangallo il Giovane sketched a throne with winged lions or griffins as side panels and armrests, without naming its location. He shows a man seated on the chair as he receives an offering like a book from a man kneeling before him. Antonio's note is "in Santo Iani sotto laudito di Sancto Sanctorum." Historical evidence accounts for three chairs in S. Giovanni – in the Cloisters of the church, in

the Vatican, and in the Louvre – so that Antonio's note refers to the Ionic capital in S. Giovanni in Laterano, which he illustrated beside the chair, not to the chair itself.

The Addenda Architect's Chair with Griffins in Sta. Croce in Gerusalemme (folio (24) 24r) remained there until the eighteenth century. It is now in the Louvre, one of two chairs ceded to France through the Treaty of Tolentino (1797) after Francesco Franzoni greatly restored and restructured them by following Ennio Quirino Visconti's instructions for its iconography of the backrest. Visconti himself cited the restoration (1819–1822) on his engravings of two chairs in the Vatican's Museo Pio-Clementino, with new marble parts as reinforcements of the backrest.

In the Louvre, the restored Throne of Bacchus (newly reengraved in 1848 by French artists working for M. De Clarac) shows griffins; the Throne of Ceres was restored as winged sphinxes with female heads and breasts. Both chairs are raised on low platforms, the profiles of which are almost identical to the Addenda Drawing of the Chair with Griffins in Sta. Croce in Gerusalemme. Both pairs of winged griffins and sphinxes crouch in the manner of the griffins on the Chair with Griffins in Sta. Croce in Gerusalemme. Visconti asserted that the antique parts of the Throne of Bacchus are the griffins' bodies up to and including their necks as well as the platforms that they crouch on, all the rest being modern. He said that he restored the fragments as chairs, because he thought that they originally were chairs, implying some uncertainty about this or that his phrase is rhetorical; he did not state where the chairs came from. Evidently, the chairs were in extremely poor condition when they came to the Museo Pio-Clementino in the time of Clement XIV or Pius VI.

The Throne of Bacchus (number 241) seems to have the authentic parts of the Chair with Griffins in Sta. Croce in Gerusalemme. When the Addenda Architect sketched the chair in 1520s, the griffins' heads were lost, but their necks were intact. Fortunately, Visconti cited the Griffins' bodies as antique up to and including their necks. Both Louvre thrones (Throne of Bacchus, pentelic marble; dimensions 1,516 by 1,165 m.; Throne of Ceres, Luini marble, 1,693 by 1,056 m.) share some stylistic features with the Chair with Griffins in Sta. Croce in Gerusalemme. For example, feathered wings spring from the animals' shoulders and necks, their legs in upright and crouching positions. Of course, the protruding breasts of the sphinxes (Throne of Ceres, number 245) could be restoration carving executed to suit Visconti's ideas for the right iconography of classical antiquity. The Throne of Ceres is not likely to be the Chair from Sta. Croce in Gerusalemme; however, critical stylistic evidence has been removed. Visconti found the marble frag-

ments that form the Throne of Ceres in a church or private collection in Rome, perhaps one illustrated but not sited by Pietro Cataneo (*Uffizi 3284A recto*).

As long as we are discussing the neglected subject of marble chairs, it is worthwhile to mention another type illustrated in sketchbooks. The Anonymus 1 Lombard not Jacopo Sansovino, who was acquainted with the Addenda Architect, as shown by their drawings of the Mercati Traianei (see Chapter 4, The Addenda Architect's Drawings), illustrated a marble throne with double-volute legs and drapery spread over the seat (*Uffizi Codex 1954A verso*), noting it "a Santo Iovanni porta Latina." Another of his drawings (*Uffizi 4337A verso*) shows perhaps the same chair or another one like it with a statue on its seat; a note gives the name of the collector "Ianni Campolino." A drawing of the same enthroned statue without the throne, in *Codex Escorialensis*, folio 56r, gives the name of the collector "Ianni Ciampolini." Cardinal Giulio de' Medici acquired the enthroned statue for his Villa Madama, which became Farnese property in 1538. The enthroned statue remained there until ca. 1800, when it went to the Museo Nazionale, Naples.

A throne with cloth over it and double-volute legs ("balustri intagliati") found near Porta Latina seems to be mentioned in an inventory of 1578 ("una sedia di marmo co un panno sopra, et certi piedi a balustri intagliati") in the Vigna Sanchez-Cortes-della Rovere on Via Salaria. Its collector was perhaps Girolamo della Rovere, Cardinal of S. Pietro in Vincoli, according to Lanciani, who published the inventory (*Storia degli scavi*, IV, 87). F. Matz (1882) registered other marble chairs with variant forms of decoration – some with figurative scenes, such as one in Vigna Casali (number 3704); another in Palazzo Corsini (number 3705) – but did not list one in S. Stefano Rotondo or in Sta. Croce in Gerusalemme, the latter chair being then in Paris.

13. The measured Ionic Column base in Casa dei Santacroce "apressa a piazza Iudea a casa di Santa Croze" is illustrated and annotated on folio (24) 24v. The base is not there now, and the Santacroce house on Piazza Giudea is a rebuilding of ca. 1510 of an older house destroyed in 1499. The Santacroce name is cited as the location for the same base on four of six drawings; one by Baldassarre Peruzzi shows another base beside it "presso a Ponte Fabritio inter Hebreos," which is another way of referring to Piazza Giudea. The Anonymus 1 Lombard not Jacopo Sansovino illustrated this base (*Uffizi 5A verso*) in the free space where he sketched the plan of the Mercati Traianei, as the Addenda Architect illustrated it on folio (24) 24r. (For the

latter plan of the markets, see Chapter 4, The Addenda Architect's Drawings.)

When Giovannantonio Dosio illustrated this base, he located it in Sta. Croce in Gerusalemme under a column taken as spoils from another antiquity, adding that a similar base was at the Customhouse (Dogana). The base is not now in the church. Perhaps Dosio confused the name of the church with the name of the family. The Customhouse in the fifteenth and sixteenth centuries was near S. Eustachio in the De Rubeis house at some distance from Piazza Giudea; in 1644, the office was transferred to the porch of the Templum Antonini et Faustinae.

14. The Addenda Drawing on folio (13) 9v represents the Entablature "al ar[c]ho di [C]hamilliano" (Arcus ad Isis) in Campus Martius near the present-day Piazza del Collegio Romano. One word, "giano," on Antonio da Sangallo il Giovane's drawing of four piers side by side in plan view suggested that the arch was a Janus quadrifrons, but a recent study has shown that it was a triple arch, a monumental entrance to the Sanctuary of Isis and Serapis (Iseum et Serapeum). Its location was not far from Sta. Maria sopra Minerva.

Other drawings of the Arco di Camigliano are all listed in Chapter 9, Catalogue of Drawings. Here I will mention a note for a cornice by the Anonymus 1 not Fra Giocondo (*Uffizi 1541A verso*), who said that he and Giudomenico measured it "a San Pietro" when they were building "a house with towers on Piazza San Pietro." His note on *Uffizi 1542A verso* for an ornamental base is "Mastro Gironimo scharpellino"; by another writer (*Uffizi 202A recto*) for an entablature drawing, it is "allntio Giovan domenico romano; alla cava da S. Lorenzo de Speciali; questo friso e questo cornisone." That note refers to the site of the Basilica Aemilia that served as a quarry.

The house constructed with antique spoils from the Arco di Camigliano was perhaps the Palazzo a Scossacavalli, later of the Penitenzieri, built in 1490 by Baccio Pontelli for Cardinal Domenico della Rovere (died 1501). Work on the palace was probably going on in the early decades of the sixteenth century, according to the date suggested for a drawing by the Anonymus 1 not Fra Giocondo. However, another palace was being constructed for Cardinal Adriano Castelli da Corneto in Borgo S. Pietro (Palazzo Giraud-Torlonia) when the Via Alessandrina was opened. In 1504, the cardinal gave his house, incompletely built, to the king of England; in 1513, he signed a contract with stonemasons to bring travertine to his palace: Giovanbattista Celito romano, Damiano Bartolomeo genovese, and Franceschino da Monserrato. They carted blocks from Porta Maggiore.

15. Antiquities near the Arcus ad Isis were named “Camigliano” when artists illustrated parts of the Arco di Camigliano. They named other pieces “Minerva” or “piazza della Minerva” – for example, drawings of cornices by the Addenda Architect on folios (21) 21 r and (19) 17 v. His Cornice “da la Minerba” on folio (19) 17 v is in elementary outline; his location for it could refer to the Iseum et Serapeum or the Thermae Agrippa behind the Pantheon. The Addenda Architect’s Cornice “in su la piazza de la Minerba” on folio (21) 21 r was also illustrated in the *Codex Lille*, Pluchart number 848, where it is identically annotated “in su la piazza della Minerva.” Another drawing of it in *Codex Mellon* situated it “a fianco da la Minerva” and omitted ornamental reliefs. Here, too, the pieces are from the Iseum et Serapeum or the Thermae Agrippa.

16. On folio (13) 9 r, there is a drawing, measured, of the Entablature and Pier or Pilaster Capital of the Substructure of Templum Divi Claudii “a Santo Iano Paulo.” The substructure stands on the northern slopes of the Caelian at the left side of the church of SS. Giovanni e Paolo. Visible here on the west side is the immense upper part of a two-storied travertine pier arcade under the temple’s terrace. The west arcade in the Piazza dei SS. Giovanni e Paolo forms the underground foundation of the church’s campanile, built separately in front of the church. Francesco di Giorgio’s *Taccuino* or *Archaeological Sketchbook* includes his sketch of the length of the great arcade and two ramps leading to the upper terrace as the first one of

that place. His sketch (lost) of a single unit of the arcade was reproduced by a copyist in Francesco’s Chapter 19 of *Monumenti antichi*, folio 78 v, in *Trattato I* in *Codex 148*. The copyist closely defined the arcade’s heavily rusticated stone piers with fine, polished surfaces of the entablature and capitals, a contrast of textures that most artists stressed in their drawings of the substructure. The Addenda Architect’s drawing of the entablature and capital in profile perfectly matches the frontal view of the entablature and capitals in the *Monumenti antichi*.

Another drawing of a single unit of the arcade, also annotated “a Sto. Iovane in Paolo in Roma,” is in *Album Destailleur Berlin Hdz 4151*, folio 65 v, one of two once-folded folios of a sketchbook kept by an artist who saw Francesco di Giorgio’s drawings in Siena. He copied the arcade either from Francesco’s own sketch or from the *Monumenti antichi* drawing. As stated in Chapter 2 (Drawings by the Addenda Architect), *Trattato I* was being copied in the 1490s in the scriptorium of Monte Oliveto Maggiore near Siena. *Codex 148* is one of several copies preserved today with drawings by artists who worked for the scriptorium. Giovanbattista Alberto was one of those copyists whose drawings are now collected in the *Album Ashburnham*. He and other Sienese artists copied drawings (see, above, Chapter 4; The Addenda Architect’s Drawings) related to three by the Addenda Architect: Turreted Structure in the Maremma on folio (13) 9 v; Turlo in Campagna Romana on folio (14) 10 v; fantastic plan of the Templum Veneris et Romae on folio (15) 11 r.

6. ANTIQUITIES ILLUSTRATED IN USUAL AND UNUSUAL FORMS

17. The Tre Colonne “s[c]hontro a San [C]hosimo e Damiano” (Aedes Castori – so named for Castor and Pollux, the Dioscuri) were probably on Frangipani property in the Forum Romanum near the Palatine. The Addenda Architect illustrated on folio (8) 4 v in plan view the Aedes Castori’s column shaft, architrave and base, and the capital in plan view. He sketched part of the Aedes Castori’s entablature on folio (14) 10 r: Cornice “chornison del Tre [C]holonne,” “ar[c]hitravo ati[c]ho”. All that remain of the southern peripteros of the Aedes Castori/Tre Colonne are three columns and an entablature, always situated firmly on this place of the ground, the foundations having been excavated in 1870–1901. Baldassarre Peruzzi drew

one column (measured in *braccia*), a base in profile like the Addenda Architect’s example. Peruzzi’s name for the apophyge is “chordonzino” and “regolino.” A fifteenth-century document of Eugene IV refers to a road “Via trium columnarum,” but its exact place is not known, due to another set of three columns known as the Tre Colonne on the slope of the Capitoline (Templum Divi Vespasiani).

In the Addenda Drawings, other two sketches are named “Tre Colonne”: on folio (14) 10 r, a cornice with consoles in perspective projection is annotated “Chornison del Tre [C]holonne” as a changed identification; on folio (21) 21 r, an entablature with consoles in straight profile, its parts somewhat like the preceding one, is the Entablature

“chornison de le Tre [C]holonne soto a [C]hanp[i]toli” (Templum Divi Vespasiani). The cornice in two parts on folio (14) 10r might represent one (restored) from the Templum Concordia on the slope of the Capitoline, which is now in the Tabularium, a unique fragment presumably of that temple destroyed in mid-fifteenth century when Nicholas V built the corner tower into the Tabularium. The entablature and two details of the Corinthian capital in plan view and the apophyge detail on folio (21) 21r are situated on the Capitoline slope, thereby making them identifiable as the Entablature of Templum Divi Vespasiani. The pro-naos had three standing columns about two-thirds of their height buried, except for the entablature, until they were cleared of debris in 1813. Those circumstances, which began to occur when the Templum Concordia was destroyed to build the corner tower, are vividly portrayed by a Spanish artist of the late eighteenth century, the drawing in the Vatican Library collected by Thomas Ashby (*Ashby Cat.* 440). The columns and entablature were always erect, closer to the artist’s sight in the sixteenth century than they are today. Column shafts of the Templum Divi Vespasiani are fluted like the shaft that the Addenda Architect sketched, and like his plan views of the capital, which are Corinthian.

Many drawings noted as “Tre Colonne” by other artists show different forms of columns, entablature, and bases, generating questions that are partly clarified by the nomenclature of Giovannantonio Dosio and in the *Codex Coner*. The *Codex Coner*, number 67, illustrates two sets of Corinthian columns and entablatures: “Tres columnae sub palatio maiore” (i.e., Aedes Castori, near the Palatine “Palazzo Maggiore”); “Tres columnae sub Capitolio” (i.e., Templum Divi Vespasiani). It is the same as the Addenda Architect’s drawing on folio (21) 21r. In this way we can be certain it did not come from the Templum Concordia or the Templum Saturni, which has eight Ionic columns now in place.

On folio (14) 10r, The Addenda Architect’s note “architrave aticho” for a detail of an architrave was changed after he first identified it as “frezo e architrave di Nerva Troiana in Tore de [C]honte,” and his drawing of the cornice above it is the “chornison di Nerva Troiana.” This architrave’s profile is the same as one he sketched and named “Tre Colonne” (Aedes Castori) on folio (8) 4v, but its measurements are different. The cornice’s profile resembles that of the Colonnacce in the Forum Nervae (discussed, above, at number 9), so it is not clear why he changed the name in his note. Its exact identity is difficult because it shows minimal relief ornament. Even the historical fact that the Templum Concordia was destroyed before the time of the Addenda Architect does not exclude the possibility that frag-

ments of its entablatures or cornices could be seen. For the sake of argument, we can say he would not have named his drawing “Tre Colonne” if the piece was situated on the ground.

In *Codex Coner*, number 67, the entablatures on two sets of three columns have no profile views or ornament – they are merely a schematic shape (“Tres columnae sub Palatio maiore”; “Tre columnae sub Capitolio”); but the entablature profile with full details of ornaments in *Codex Coner*, number 85, (“Triarum columnarum”) is the same as the cornice and architrave on folio (14) 10r: the Aedes Castori. Five other examples of this entablature Tre Colonne/Aedes Castori are by the following artists: Baldassarre Peruzzi (*Dresden Kupferstichkabinett*, C 130v); Anonymous artist (in *Destailleur Album Berlin OZ 109*, folio 20r); Antonio da Sangallo il Giovane (*Uffizi 1181A recto; 1181A verso*). Mostly identified by name, as noted in Chapter 9 (Catalogue of Drawings), several of them have been published by Buddensieg (1975), who considers them the Tre Colonne/Aedes Castori.

Heemskerck’s view (of 1535) of the Forum Romanum from the Capitoline (*Berlin-Dablen, Album I, Kdz 6696*) shows the topographic circumstance with standing columns of various structures: eight Ionic columns and entablature (i.e., Templum Saturni); three columns and entablature (i.e., Tre Colonne/Aedes Castori) in the distant space; three columns and entablature (i.e., Templum Divi Vespasiani) in the immediate foreground on the slope of the Capitoline. The Templum Concordia is missing; its columns were gone, or else Heemskerck’s paper had no space at the left edge to include them. Names for these buildings having been assigned by modern archaeologists, the Addenda Architect’s details and notes on five drawings allow us to ascertain that he corrected an identification when he canceled words on folio (14) 10r that would have associated this entablature with the Colonnacce. The most up-to-date information on the archaeological evidence of the Aedes Castori, architectural fragments, and reconstruction drawings are in the 1988 exhibition catalogue (*Kaiser Augustus und die verlorene Republik*).

18. Artists often illustrated a plan of Sta. Costanza “o tempio di Baco a Santa [A]gnese for de le mura” (Templum Bacchi), of which there is a measured plan on Addenda Drawings folio (6) 2r. It differs from others in the number of chapels, the foyer’s shape and details, and measurements of the rotunda and foyer. A plan identical to the Addenda Architect’s is by the French artist of *Destailleur Album Berlin Hdz 4151*, folio 73v, except for its straightened pen lines for rectangular niches in the foyer,

where they overlap the rotunda in the Addenda Drawing. That rendering occurs in an Uffizi drawing without dimensions, which indicates that copy work of old drawings was practiced throughout the sixteenth century.

19. **Five Ionic Column Bases** illustrated on folio (10) 6v with the Addenda Architect's notes for the location of each may be discussed as a set, all illustrated again, with or without a note of location, in *Codex Coner*, its folios listed in Chapter 9 (Catalogue of Drawings). The Addenda Architect located the bases in "Santa Maria in Trestevro"; "in [c]hasa Ursina"; "a San Basilio"; "apreso a Santo Iano"; and "in la via apressa a Sa[n]to Agnolo in Pes[c]hariia." On folio (11) 7v, he illustrated an **Ionic Capital** "a Santa Maria in Trestevaro." Its counterpart in *Codex Coner* is situated – wrongly – in "S. Croce in Ierusalem," and one in *Album Holkham Hall* was not placed.

The Anonymous artist of the *Codex Coner* was a contemporary and perhaps a colleague of the Addenda Architect, and both artists conceived the bases from a model book, including the **Base** "a Santa Maria in Trestevro." The bases in S. Basilio and in S. Giovanni in Laterano, which are to be discussed separately, below, were copied from such a model book when they were included in a series executed by a copyist in the 1490s in Francesco di Giorgio's *Monumenti antichi* in *Trattato I*, *Codex* 148. Twenty-four bases of this type are shown in half forms in Buonaccorso Ghiberti's *Zibaldone*, folios 41 r, 41 v, 42 r, 42 v (*Codex Banco rari* 229, Biblioteca Nazionale, Firenze), none of them sited and none identical to the Addenda Architect's. In cinquecento copybooks, these bases were almost never measured in the drawings that reproduce them. Copies of them are in *Leningrad*, *Album B Destailleur*, folios 85 v, 89 v, 89 r; one sited "a San Basilio" is the Addenda Architect's base located "a San Marco," two monasteries situated near each other.

Of the five Ionic bases by the Addenda Architect on folio (10) 6v, the **Basa** "in Casa Ursina" changed hands by the time Baldassarre Peruzzi sketched it, noting it in the house of the heirs of Melchior Baldassini. In 1537, the Master P S engraved the base when it was in Marchione de Baldassini's house, and Sebastiano Serlio engraved it in 1544, excluding a note about its location. Giovanbattista da Sangallo's drawing of the Casa Orsini base notes that it "is in the house of the president on Montecavallo, having been part of San Basilio." Is the Casa Orsini base the same as that of Casa Baldassini and of Montecavallo on the Quirinale? At a later date, in 1554, houses on the Quirinale belong to the Conti, Caetani, and the Neapolitan cardinal. It is an open question who was the president who lived at Montecavallo and of what society he was president. Mar-

chione de Baldassini or Melchior Baldassini, a notable jurist and lawyer at the papal Curia, died in 1525. Since his heirs are mentioned in the note on Peruzzi's drawing, it may be dated after 1525. Palazzo Baldassini, built in 1510–1515 by Antonio da Sangallo il Giovane, stood in Campus Martius on Via delle Coppelle, the ancient Via Recta that extended from Via dei Coronari. Some cornices and capitals of the Baldassini Collection are shown in engravings (1535–1537), one entitled "Romae, in domo Marchionis de Baldassinis."

The **Ionic Capital** "a Santa Maria in Trestevaro" on folio (11) 7v is illustrated at a three-quarter angle so that the thickness of the column shaft is included in the drawing. Capitals were illustrated that way by artist-copyists of Francesco di Giorgio's *Trattato II* in *Codex Magl. II* 1 141 (Biblioteca Nazionale, Firenze) in the 1490s, as they were in the *Codex Coner*, the *Album Holkham Hall*, the *Uffizi Drawings* by the Anonymus 1 not Fra Giocondo, and those of the French artist of *Destailleur Album Berlin Hdz* 4151, folio 3 r. Collectively, these examples of copybooks composed in the early sixteenth century support a comparable date for the Addenda Architect's drawings.

The **Base** "a San Basilio" on folio (10) 6v was the most frequently depicted base, being found in every artist's sketchbook and copybook. It was reproduced exactly by Raphael and given a place in the foreground of his painting the *Holy Family beneath an Oak Tree* (Museo del Prado, Madrid). Only fragments of the base are preserved, as is shown in the study of archaeological remains of the Templum Martis Ultoris in the Forum Augustum, published in the 1988 exhibition catalogue (*Kaiser Augustus und die verlorene Republik*).

The **Base** "apreso a Santo Iano" on folio (10) 6v is discussed later with other ornaments of S. Giovanni in Laterano (see number 33, below). The **Base** "in la via apressa a Sa[n]to Agnolo in Pes[c]hariia" is also discussed later (see number 29, below) with other drawings of S. Angelo in Pescheria.

20. The **Composite Capital** "capitello dori[c]ho in una vigna verso Termino" (*Thermae Diocletianae*) is illustrated on folio (11) 7v. It is misclassified as "Doric," is unknown archaeologically in the *Thermae Diocletianae*, and is not recorded by another artist – for example, in *Codex Coner*, the *Uffizi Drawings* by the Anonymus 1 not Fra Giocondo, Baldassarre Peruzzi, Sallustio Peruzzi or members of the Sangallo families.

21. The **Frieze and Architrave** "de Santo Lorenzo de Spiciale del tenpio de Faustina" (*Templum Antonini*

et Faustinae) illustrated with measurements on folio (3) 4r is recognizable as such by the griffins on the frieze. The present-day Church of S. Lorenzo in Miranda was first known as S. Lorenzo dei Speziali. Beginning with Francesco di Giorgio and Giuliano da Sangallo, artists illustrated either the temple in reconstituted form or its porch with Corinthian columns and the entablature with griffins on the frieze. A measured **Cornice**, non-sited, on folio (3) 4r may have been seen on the temple whose entablature is illustrated above it.

Another drawing on folio (11) 7v represents the **Cornice of the Podium “intorno a Sa[n] Lorenzo de Speziale tenpio de Faustina.”** Interestingly, the podium’s cornice was illustrated in this same form as often as the temple’s entablature, judging from many copies that must have circulated in artists’ workshops, of which there is a late one by Giovannantonio Dosio.

The drawing of a **Base “basa di Santo Lorenzo”** on folio (8) 4r may have been seen on the Templum Antonini et Faustinae. But since the note at the extreme upper edge of the sheet has lost the final words of the church’s name, there is a possibility that reference might have been to the Church of S. Lorenzo fuori le Mura, where the Addenda Architect made a drawing of a capital on folio (26) 26v or 33v, which is discussed later (number 42). On the latter folio, a non-sited base with measurements is almost the same as the one on folio (8) 4r, and these two are almost identical to one designated as the base of the Tre Colonne / (Aedes Castori on folio (8) 4v (see number 17). Only their different measurements indicate that different bases were illustrated. The bases of Templum Antonini et Faustinae are badly worn, and those of San Lorenzo fuori le Mura have perhaps been replaced since the original ones may have been destroyed in World War II.

22. The measured **Window Frame [in Tivoli] “a Pillistrina e questa finestra anticha”** illustrated on folio (12) 8r was mis-sited in Palestrina. Numerous early sixteenth-century artists, including Sebastiano Serlio, sketched the window frame, their notes consistently naming Tivoli and the Temple of the Sibyl as the location of the window; sometimes the artists show it on the tholos wall. When Pirro Ligorio illustrated it (*Codex Bodleian*, folio 35r), his note “Penestrino” may be a writing error for “fenestrino.”

23. On folio (12) 8v, the plan of the **Mausoleum Gordiani “for di Porta Magiore” (Maggiore)** is the lower level of the rotunda with two rooms in front under the porch and staircase. Popularly known as the Tor de’ Schiavi (after the proprietor of the farm in 1571, Vincenzo Rossi dello

Schiavo), the remains of the Mausoleum are on Via Praenestina, which begins at Porta Maggiore. The plan looks like that of the Sepulcrum Romuli, built at approximately the same time in the Villa of Maxentius on Via Appia. A rotunda plan with two rooms in front identical to the Addenda Architect’s was added by the artist of Hand 2 (i.e., Francesco da Sangallo, 1494–1576) on Giuliano da Sangallo’s *Libro*, folio 1v. Because Sangallo’s note situates this plan near S. Sebastiano on Via Appia, reached through the Porta S. Sebastiano, some scholars believe it refers to the Sepulcrum Romuli. I think it depicts the Mausoleum Gordiani. Its note tells that the tomb was explored underground with lighted torches.

Pirro Ligorio illustrated a plan identical to the Addenda Drawing and another plan of its upper level, which he sited on Via Prenestina (*Codex Bodleian*), considered the lower level a sepulchre, the upper one a temple. While it is easy to confuse drawings of two similar tombs at different locations, this may have occurred even as sixteenth-century artists copied drawings in their studio, misidentifying the highway on which the tomb was standing.

24. The **“Basamento [Quadrato] di Castello Santo Agnolo di fora de li muri” (Castel Sant’Angelo)** is illustrated unusually by the Addenda Architect on folio (17) 15v. He combines parts of the elevation in two projections – stylobate and pilaster in profile, ashlar blocks of masonry arranged horizontally across the design. Other artists such as Cronaca and the artist of the *Codex Escorialensis* illustrated full elevations from stylobate to entablature. However, Giuliano da Sangallo’s *Libro* includes his drawing, which is almost the same as the Addenda Drawing: a stylobate in five levels, a pilaster base in profile, and a pattern of ashlar blocks. This type of architectural rendering is exceptional. Other uncommon renderings in the *Codex Coner* show how artists experimented with new methods. The present example that relates to Sangallo’s (d. 1515) may be evidence that the Addenda Architect worked with him, except that Sangallo’s measurements for his drawing of the Basamento Quadrato in his *Taccuino* and *Libro* were not transcribed here.

25. Key features of the **Entablature and Capital of Basilica Aemilia “corumbovo soto a [C]hanpidollio” (mons Capitolinus)** on folio (18) 16r are rosettes on the fluted capital, bucranie on the frieze, and the form of the entablature’s profile as a whole. Every artist illustrated this popular antiquity in various ways, as indicated in Chapter 9 (Catalogue of Drawings). Like them, the Addenda Architect identified his drawing with the location “forumboarum”

(misspelled as “corumbovo”). He may have miscopied someone’s writing if he copied the drawing, but his spelling is always individualistic. Although the site of the basilica was the Forum Romanum near SS. Cosma e Damiano, the Capitoline was its district. In 1500, Bramante (and other builders who are named at number 14, above) removed the Basilica Aemilia’s blocks to build the palace of Cardinal Adriano Castellani of Corneto in the Borgo (Palazzo Giraud-Torlonia). Old drawings were mostly copied by artists throughout the sixteenth century. The exhibition catalogue of 1988 (*Kaiser Augustus und die verlorene Republik*, cited above in number 5) discusses archaeological material in the ground where the Basilica Aemilia had stood, a few architectural pieces remaining on the site, reconstituted elevations of the southwest front, of the portico’s interior, and the loggia.

26. A small Cornice “questa cornice era in Palazzo Maior” (Maggiore) on the Palatine is outlined like a template and measured, on folio (19) 17 r. This is a very small piece from vast acres of ruins traditionally known as Palazzo Maggiore. In his *Taccuino* or *Archaeological Sketchbook*, Francesco di Giorgio sketched the Palatine structures in an ideal plan; then a copyist rendered it as a refined and corrected version in Chapter 19 of Francesco’s *Monumenti antichi* of Trattato I in *Codex* 148.

I have not found a cornice like this among the drawings by Baldassarre Peruzzi, the Anonymus 1 not Fra Giocondo, Antonio da Sangallo il Giovane, and Sallustio Peruzzi whose architectural studies were concentrated on antiquities in other parts of the city. An anonymous artist (*Firenze, Album II* I 429, number 9) illustrated and measured another entablature that he situated in Palazzo Maggiore.

27. The Pantheon was studied perhaps more than any other structure, excepting the Colosseum, which the Addenda Architect did not represent. He executed perspective renderings of the inside and outside of two Doorframe Entablatures “Chornize e architravo e freso de la porta de la Ritonda”; “La porta di dentro de la Ritonda.” He also shows two schematic outlines, inside and outside, of the Doorway “Porta de la Ritonda dinance”; [no note for the second doorway]. All four drawings are on folios (19) 17 r and (19) 17 v. Examples of perspectival renderings like the Addenda Architect’s doorframe entablatures cannot be found. There are many straight-profile drawings, the earliest of which is by Giuliano da Sangallo in his *Libro*, 9r, 11v. Artists began to practice perspective rendering soon after ca. 1500, as reviewed in Chapter 4 (Addenda Architect’s Drawings).

28. A measured Column “a Santa Prusedia” (Sta. Prasede) represented alone on folio (25) 25 v was often illustrated in this way by other artists, each measured differently. It is probably one of two black granite columns in the Chapel of S. Zenone.

29. On folio (10) 6r, the Addenda Architect represented the Entablature of the Porticus Octaviae “architrave e freso chornizon de Santo Agnolo in Pes[c]hariia” (S. Angelo in Pescheria) and its Pediment “fronton de Santo Agnolo in Pes[c]haria”. On folio (10) 6v, he represented a Column Base “in la via apressa a Sa[n]to Agnolo in Pes[c]hariia” with other four of a set. Most artists named this church to identify their drawings. An exception is Baldassarre Peruzzi, who knew about the Porticus Octaviae, when he wrote “portici di Octavia a sancto Stephano del Cacco,” Scholars now believe that the Church of S. Stefano was situated in the Portico ad Iseum. That might be the correct place for the Addenda Architect’s drawing of a column base on folio (10) 6v, which his note situates “on a street in the vicinity of Sant’Angelo in Pescheria”.

30. Notes of identification have been clipped off the sheet on folio (18) 16v, showing the arcades of an amphitheater in three stories, each story with three arcades and part of another. This is the Amphitheatrum Castrense “[C]huliseo dal [...]” near Sta. Croce in Gerusalemme. Giovannantonio Dosio’s note clarifies the identification of a drawing of the same forms in elevation (*Windsor Vol. 12, no. 12108*): “questo he lanphiteatro di Statilio, attachato con le mura di Roma da Santa Croce in Jerusalem ...” Drawings of the amphitheater previous to Dosio’s are non-sited, for example, in *Codex Mellon*, and by Sallustio Peruzzi. Dosio’s drawings in the Uffizi are other examples of the amphitheater. There is no drawing of this amphitheater by Baldassarre Peruzzi or any of the Sangallo families. Dosio based his drawings on an old version such as that by the Addenda Architect or one in *Codex Mellon* or Sallustio Peruzzi’s. Nevertheless, Dosio revised the perspective view of the consoles on the uppermost zone by rendering them in correct foreshortened view. The Addenda Architect and other artists illustrate the consoles in the old-fashioned way in parallel with the masonry. Each of the measured elevations of the Amphitheatrum Castrense bears a different set of measurements. We can imagine that artists explored the site alone or with a companion, but a review of the drawings indicates that artists exchanged one another’s drawings, revised the measurements and sometimes the perspective of the consoles. Flavio Biondo first cited the amphitheater (*Roma instaurata*, 1444–1446).

31. On folio (22) 22r, the Addenda Architect represented a **Tomb Facade with Corner Pilasters in Two Stories** “in [C]hanpagna di San Bastiani” (**Tomba Barberini (?) of the Tombe di Via Latina**). His note situates the tomb in the Campagna Romana near S. Sebastiano on Via Appia, but the Via Latina is not too far from there. Pilasters are on both stories of the drawing, its entablatures are simplified in general outlines; there is a central doorway, two windows and a tablet for inscription close to the lower entablature. Every part being measured in detail, including the upper story, we are led to believe that the structure was built as illustrated.

A partly-ruined tomb like this one, but not preserved today, is illustrated on the *Codex Escorialensis*, 37v, its side flank showing pilasters (“in una Apia fuoria di Roma”) and its site is the Campagna Romana. That drawing and another one by a French architect in *Album Destailleur Berlin*, Hdz 4151, 68r, which situates the tomb outside Porta Latina in the Campagna Romana (“nela Campagna di S. Sebastiano fora di la porta Latina et fato di matoni”) suggests the possibility that the Addenda Architect’s tomb façade was situated on Via Latina, a road that forms itself from the Via Asinaria at Porta San Giovanni.

The complex of structures known as the Tombe di Via Latina comprises five tombs and the Basilica di S. Stefano. The tombs have been named as follows: Tomba Barberini, Tomba decorata I, Tomba decorata II, Tomba dei Pancrazi, and Tomba dei Valerii. The first and fourth are two-storyed structures like the Addenda Drawing, but corner pilasters on both stories appear only on the Tomba Barberini. The Tomba Barberini’s windows are now bricked in, since it was used as a farm building.

The Addenda Drawing is the only sixteenth-century drawing of the Tomba Barberini. Subsequently, Giovanni Ciampini’s engraving (*Vetera monimenta*, 1690) reconstituted its form with a pediment. His cross-section elevation reveals the tomb’s underground crypt; its main chamber is vaulted, it has three niches on each of three walls, and an upper zone is vaulted. Ciampini’s text simply describes the engraving, which was based on a drawing that he had acquired. He said the tomb was situated on Via Asinaria leading to Marino. Alessandro Strozzi’s city view (1474) shows “Porta Asinara nunc Porta Lateranensis”. The Tomba Barberini’s façade was among a set of engravings by Pietro Santi Bartoli (*Gli antichi sepolcri ovvero Mausolei romani ...*

1768, plate 54, and a plan on plate 53). Its form is identical to the Addenda Architect’s, and Bartoli located it on “Via Asinaria dui miglia in circa fuori la Porta San Giovanni.”

32. Some similarity between Pietro Santo Bartoli’s plan of the Tomba Barberini and the Addenda Architect’s non-sited but measured ground plan on folio (6) 2v, suggests that I may identify the plan as that of the **Tomba Barberini on Via Latina** whose façade drawing on folio (22) 22r has been discussed at number 31. External pilasters are at the building’s doorway, its corners, and along the side walls. On the interior, the walls are articulated with rectangular and semicircular niches, and a niche is in the wall opposite the doorway. Bartoli’s plan of the Tomba Barberini mentioned at number 31 differs from this one by the Addenda Architect for the number of its internal niches and the niches are flanked by columns. It must be remembered that his is a reconstituted plan. Actually, the Addenda Architect’s plan resembles numerous sixteenth-century drawings of tombs in Campagna Romana and on Via Latina whose interior articulations are all slightly different from each other. Pirro Ligorio’s name is usually associated with these drawings of tombs sited on Via Latina, Via Labicana, Via Praenestina, and Via Asinaria (*Windsor Drawings*, numbers 10356, 10360, 10364, 10367, 10369, 10380; *Codex Bodleian*, folio 109v). The Addenda Architect’s plan also resembles two early sixteenth-century plans of tombs on Via Nomentana (*Destailleur Album Berlin*, OZ 109, folio 48r, annotated “porta della Cientina”; *Leningrad, Album B Destailleur*, folio 108r, annotated “Poco lontano del ponte Numentana”). The latter plan differs from the Addenda Architect’s by a staircase built in front descending to the crypt, which is a characteristic of many tombs.

Copying drawings inevitably changed the number of niches, other articulation, and the omission or inclusion of a staircase into the crypt. The Tombe di Via Latina complex is the only one fairly well preserved, but the site needs archaeological work in order to evaluate Bartoli’s graphic revisions. The Addenda Architect’s plan on folio (6) 2v cannot be mistaken for the Grotta della Ninfa Egeria on Via Appia, which is rock-cut and has a broad terrace in front. In plan view its interior proportions and niches strongly resemble those of the Addenda Drawing, except that the grotto lacks external pilasters.

7. ANTIQUITIES ILLUSTRATED INFREQUENTLY: ARCHITECTURAL ORNAMENTS, CIPPI, DETAILS OF GROTTESCHI, AND (NEW?) VASES

33. The Addenda Architect's drawings include architectural ornaments in the Basilica of San Giovanni in Laterano, the Baptistery, and the Oratorio. Of the Baptistery, he illustrated on folio (1) 2r an **Entablature** »a **Santo Iani in fonte** and a **Cornice** of "Santo Iani in fonte". In the vicinity of or inside the basilica, he illustrated an **Ionic Column Base** "apreso a Santo Iano" on folio (10) 6v, and a **Composite Capital** "a Santo Iano Laterano" on folio (23) 23v. San Giovanni in Fonte was probably built by Constantine; it was modified twice in the fifth and ninth centuries, and remodeled by Urban VIII (1629). The Oratorio della Santa Croce, built by Pope Hilarius (461–468) was destroyed when the Baptistery was remodeled. Thus, no architectural ornament of these two buildings can be compared with any of the Addenda Drawings. Before 1650, Francesco Borromini remodeled the nave of the Constantinian basilica with an arch and pier system that enclosed its original columns. The Composite capital on folio (23) 23v is probably inside a pier. Measured by *palm* and *once* in fine detail, the drawing includes a plumb line and asterisked lines. The Ionic base on folio (10) 6v is one from a modelbook series (see number 19, above). In the 1490s, a copyist illustrated it and others in Francesco di Giorgio's *Monumenti antichi* (Chapter 19 of *Trattato I*, in *Codex* 148), and the same ones are illustrated in *Codex Coner*.

34. On folio (2) 3r, the Addenda Drawing represents in profile an **Entablature** "a San Cosimo e Damiano"; on folio (7) 3v, a measured, projection rendering of an **Ionic Base** "in San Chosimo e Damiano". These may be found today in the church. The projection rendering is unusual. Where its side part is adjusted to an edge in profile, it makes it appear that the base is a pier instead of a column. Only the Anonymus 1 not Fra Giocondo (*Uffizi* 1539A recto) illustrated one like it. A traditional rendering of pier or pilaster base is the drawing on folio (22) 22v. The *Codex Mellon* includes projection drawings that have a superficial resemblance to this one; on close study they are two bases, one in full width in front that overlaps most of the base behind it.

35. In the lower right corner of folio (7) 3v, the Addenda Architect's measured drawing is an **Ionic Base** "da San Mar[c]ho". Notes on two drawings like it – one in *Codex Coner*, another in Giuliano da Sangallo's *Libro* – situate theirs in the *Theatrum Marcelli*.

36. Among the Addenda Architect's drawings are three cippi with inscriptions, two of them in confused Latin: on folio (11) 7v, a **Cippus** "in Roma"; on folio (12) 8v, a **Cippus** "a Santa Maria in Trestevero"; on folio (15) 11v, a **Cippus** "apresa a Santa Zizilia in Trestevero" (Sta. Cecilia). These cippi are not now in the churches; nor can they be located in the Vatican collections, the Museo Nazionale in Rome, the Museo Archaeologico in Florence, the photographic archives in Rome, and the corpus of Roman sarcophagi. All three cippi include garlands suspended from upper corners, where there are either rams' heads or the column capitals. Two cippi show paneled doors with human busts in the panels; the first has standing genii holding cornucopias, boars' heads between their feet, and a partly nude nymph reposes between the genii. In the second cippus, a winged female sphinx is at the corner; in the third, a spiralfluted column at the corner, and a helmet next to it.

Individually, motifs like those, including the paneled doors, appear on Roman funerary stele and sarcophagi, some of which are illustrated in Francesco di Giorgio's *Taccuino* or *Archaeological Sketchbook* in the Uffizi and others represented in the *Codex Escorialensis*. Fra Giocondo of Verona (d. 1515) and other Latinists, including Giovanbattista di Pietro Brunelleschi, transcribed inscriptions on the monuments they saw and collected others from epigraphers with whom they were associated. Brunelleschi illustrated also the figurative reliefs of the cippi. In the Vatican library is Fra Giocondo's manuscript (*Codex Vat. Lat.* 10 228: *Collectu inscriptionum latinarum et graecarum*) and also Jacopo Mazocchio's edition dedicated to Leo X in 1519 (*Vat. lat.* 8492: *Epigrammata antiquae urbis*, Roma, 1521) with marginal notes by Angelo Colocci and Antonio Lelio Podager. The edition, which arranged the inscriptions by the district, has no inscriptions from the Churches of Sta. Cecilia and Sta. Maria in Trastevere.

Nor do the Addenda Drawings' cippi appear in Giovanbattista di Pietro Brunelleschi's *Inscriptiones ac monumenta romana ab eodem collecta ac figura expressa* (*Codex A.* 78. 1, Biblioteca Marucelliana, Firenze), which is dated in 1509–1513. Other sylloge of Brunelleschi are in Berlin-Dahlem (*Codex Lat. Fol.* 61a, d) and in the Biblioteca Vaticana (*Codex Vat. lat.* 6041). Brunelleschi's collection is unusual for its reliefs and statues of cippi, but he also copied drawings of architecture directly from *Codex Escorialensis* at the time of its execution or soon thereafter. Thus,

his drawings demonstrate the collaboration between artists, architects and epigraphers.

Successful identification of two of the Addenda Architect's three cippi is possible through their inscriptions. These have been traced for me to their correct forms and sources by Ruth Rubinstein of the Warburg Institute. The Cippus "in Roma" on folio (11) 7v takes the following inscription when written by an epigrapher: D.M. VIRIAE ARISTOCLE L. VIRIVS HERMES. IUNIOR COL-LIBERTAE. B.M.F. (*Corpus inscriptionum Latinarum* 6, pars 4, fasc. 1, no. 29022). It was transcribed only once by Alberto Lollio [Lollius], (1508–1568), a Florentine by birth who lived mostly in Ferrara and promoted the Accademia degli Alterati. His manuscript of epigraphes is in the Biblioteca Estense, Modena. He is best known for his composition of Aretusa at the Ferrarese court (1563), Latin translations, and orations published in 1545–1575. Lollio located the inscription in San Jacopo in Trastevere, a church that I have not been able to trace.

Trastevere is the district of other two cippi illustrated by the Addenda Architect, but his drawing on folio (12) 8v of the Cippus in Sta. Maria in Trastevere does not include an inscription. His inscription for the drawing on folio (15) 11v of the Cippus in Sta. Cecilia in Trastevere was written as follows by an epigrapher (*C. I. L.*, 6, pars 2, p. 1721: no. 14854): D.M. CL. ATIO. EPAPHRO DITO. FECIT. ATIME TVS. LIB. That form was transcribed by Aldus Manutius (1449–1515) who was born near Velletri in Lazio and founded a press in Venice. His inscription from Sta. Cecilia is recorded in *Codex Vat. Lat.* 5241, page 228. Aldus Manutius II (1547–1597) published it in an edition of 1566 in Venice. Pirro Ligorio's transcription (Manuscript in Turin, III, f. 171v) is now considered faulty (*C. I. L.* 5, no. 1318). Nevertheless, three persons noted it. Surely the Addenda Architect did not copy his version from theirs, since he alone sketched the cippus and mistranscribed the inscription.

Manutius's epigraphic collection dating before 1515 is an approximate date for all three cippi, corroborating the date 1511–1527 for the Addenda Architect's activity. As expected, his two inscriptions are less accurate than those by epigraphers, but they indicate he associated with antiquarians, epigraphers, and Vitruvianists in Rome, some of whom were from north Italy and the Veneto. Manutius may have been working in Rome with Fra Giocondo of Verona and Fabio Calvo of Ravenna whose antiquarian work ca. 1514 and city plans of classical monuments published in 1527 have been mentioned at number 1, above, and in Chapter 4 (The Addenda Architect's Drawings).

37. A drawing on folio (13) 9r of *Grotteschi as Sphinxes on a Pedestal of Cornucopias* represents two confronted sphinx-bodies in profile crouching on intertwined cornucopia pedestals, their necks joined as one with a human head facing front. Foliage of a plant stalk under and between the cornucopias is a true *grotteschi* motif, and its form is the same as that on the Addenda Architect's decoration of *grotteschi* for pilasters on folios (11) 7r and (16) 12r. However, sphinxes are not true *grotteschi* motifs, none of which are depicted on the Domus Aurea wall-paintings and the Colosseum's stuccowork. Depicted on the Domus Aurea's "Volta gialla" are Winged Foliate Genii. Artists transformed the motifs in their own ways, especially in the engravings by north Italian artists and in Pinturicchio's fresco decoration in Rome and elsewhere, as discussed later (number 38).

The sphinx of the drawing was enlarged over one that the Addenda Architect probably saw in a copybook. An example like its form and size, except that it lacks the cornucopia pedestal, is by Pietro Cataneo (ca. 1535) in his *Album Uffizi* (see Index of Drawings, number 207). Cataneo found it in a copybook that reached his family's professional scriptorium in Siena. Another drawing of a sphinx like the Addenda Drawing – this one without cornucopia pedestal but showing acanthus leaves between the legs of the lions' bodies – is datable ca. 1490 by a Paduan artist whose drawings have been connected with Andrea Mantegna's work (*Codex OZ 111*, folio 76, Kunstbibliothek, Berlin). The Paduan artist's designs are discussed later (number 38) for other motifs relating to those of the Addenda Architect. The cornucopia is a true *grotteschi* motif, but intertwined cornucopias must be classed as *grotteschi*-inspired designs. One in *Codex Excurialensis* is arranged with a plaque bearing the year 1480.

The *Codex Escurialensis*, Cataneo's *Album Uffizi*, and the Paduan artist of *Codex OZ 111* must be cited again to explain the Addenda Architect's drawing of a *Grotteschi as Griffin with Candelabrum* "in Trestevaro" on folio (12) 8v. Two horizontal panels as part of the design with cornices at the top and bottom are details that make it difficult to decide on the monument's function. It is neither a cippus nor a sarcophagus. At the lower right side, a crouching griffin whose tail forms itself into a tendril, which is typical of griffins standing or reclining among the decorations on the Domus Aurea's cryptoporticus (see, number 38, below), places his paw on a candelabrum as plant stalk like the Paduan artist's motifs in *Codex OZ 111*. On the candelabrum's summit is a bird, its head turned, wings outspread; near the bird, a shield bearing a slender vase with handles. Birds and vases are ubiquitous in Roman wall paintings in a different context.

A crouching griffin putting his paw on a vase – a true *groteschi* motif – is represented in Giuliano da Sangallo's *Taccuino* (Index of Drawings, number 35), reproducing part of a wall painting in the Domus Aurea. A sketch of a griffin in the *Codex Escorialensis* puts his paw on a candelabrum, but the site of the motif is not named. A *groteschi*-inspired design comprises two griffins confronting a candelabrum, placing their paws on it. Cataneo's drawing of a griffin (*Album Uffizi*) shows the creature's tail curled into an elaborate rinceau; this is juxtaposed to open pavilions, which are a *groteschi* motif. One or both of Cataneo's motifs may be his artistic invention. A griffin standing before a candelabrum is represented in relief on the frieze of the Templum Antonini et Faustinae (number 21, above).

38. The Candelabrum “a Sant Agnese for di Roma” on folio (17) 15 r illustrates one of five antique marble candelabra, which were found near or in the Church of Sant' Agnese fuori le Mura in 1772; these were formerly in the Church of Sta. Costanza in the immediate vicinity. At the pope's request, the five candelabra were taken to the Museo Vaticano, one being returned to Sant' Agnese where it is today beside the altar; other four were restored by Lorenzo Cardelli and are preserved in the Galleria degli Candelabri. Two documents (1772) published separately by C. Pietrangeli in G. Lippold's catalogue of Vatican sculptures (1956), mention this transfer and they refer to two candelabra excavated about a century earlier in the vicinity of Sant' Agnese.

Lippold's description of the candelabra is significant in this instance for two candelabra in the Vatican (numbers 44 (93) and 51 (97)). Their provenance is cited as Sta. Costanza in 1668; the location of other three at that time has not been discussed. The forms of two candelabra – comprising a foot, “baitylos” shaft, rings at the neck, and the bowl fluted underneath – are identical to the Addenda Architect's drawing. Lippold described the Vatican candelabra's three parts (pedestal, shaft, and bowl), noted differences in the quality of marble, and discrepancies in the proportions. Therefore, the restorer, Lorenzo Cardelli, may have modified some parts, but on this aspect no further information is available. Now, the Addenda Drawing demonstrates that the Vatican candelabra (numbers 44 and 51) were not altered by the restoration of the foot, shaft, and bowl. However, a matter for later discussion is the pedestal under the candelabrum of the Addenda Drawing.

Two drawings of candelabra in the *Codex Escorialensis* with notes situating them in the Church of Sant' Agnese fuori le Mura show extension of the shaft above the baitylos, raising the bowls higher up on the shaft. Those draw-

ings differ from all five candelabra preserved, but the pedestals with rams' heads and sphinxes are like those of the two Vatican candelabra and one returned to Sant' Agnese. Pedestals of uniform design might have been supplied in 1772 during restoration, but the extended shafts and changed proportions of two represented in the *Codex Escorialensis* are due to artistic creativity. That is the explanation for a pedestal with rams' heads and sphinxes by the Anonymus 1 not Cronaca in his *Bayonne drawings* (Index of Drawings, number 39), perhaps copied from the *Codex Escorialensis* or another sketchbook. The Addenda Architect's drawing of the temple on folio (9) 5 v has been discussed in relation to drawings by the Anonymus 1 not Cronaca (number 5, above).

Lippold followed Fioravanti Martinelli's writing (1668), noting that the two candelabra (Vatican, numbers 44, 51) were in the Church of Sta. Costanza in that year. He theorized that they were placed there sometime after 1491 and before 1668, when they had been in the Church of Santa' Agnese, because he presumed that the date of the *Codex Escorialensis* was approximately in 1491. The Addenda Architect made his drawing of a candelabrum in the Church of Sant' Agnese sometime before 1527. If all five candelabra were in the Church of Sta. Costanza in 1668, why were they buried and where near Sant' Agnese were they excavated?

The Pedestal under the Candelabrum on folio (17) 15 r is not an antiquity, nor does its artistic detail relate to the sarcophagi by Desiderio da Settignano and other Florentine artists. The pedestal's top slants downward slightly, it has two lions' feet as one-half of a tripod pedestal with acanthus leaves sweeping up the pedestal's feet, a garland suspended from the pedestal's corners marked by a seraphim, a bearded man's head, and another seraphim on the surface. Penstrokes on a little plaque above the garland may be mere scribbles or else they are the year “1511”.

The Addenda Architect may have modified the pedestal that belonged with the Vatican candelabrum or the restorer removed (1772) the original pedestal in order to provide uniform pedestals for all five candelabra. (On this question, one may recall that it could be difficult to detect restoration of the Marble Chair from the Church of Sta. Croce in Gerusalemme on folio (24) 24 v [discussed at number 12, above] had not Ennio Quirino Visconti stated that the griffins' heads are modern replacements on the antique marble bodies). In the case of the Addenda Drawings' candelabrum pedestal, the motif of seraphims, lions' feet, and acanthus leaves leads to another suggestion.

The Addenda Architect came to Rome from north Italy, associating himself with Lombards and other north Italians.

Reflections of this collaboration are the *groteschi* ornaments of three drawings of “facades” on folios (11) 7r, (15) 11v, (16) 12r (see number 8, above). Their leading motifs are foliate motifs of the *groteschi*, paired dolphins, bearded masks, seraphim capitals, and the corselet armor. Drawings, engravings, and woodcuts by Nicoletto da Modena, the graphic arts of Zoan Andrea, who was Mantegna’s compatriot, and of Giovanni Andrea da Brescia include designs known as Candelabrum Ornaments, Pilaster/Pier Panel Ornaments, and Ornamental Panels for sculpture in relief and for the *groteschi* art. Their works are reproduced in the *Illustrated Bartsch 25 (Commentary): Formerly Vol. 13 (Part 2). Early Italian Masters*, by Mark J. Zucker, New York, Abaris Books (1984): 157–253 (Nicoletto da Modena); Zoan Andrea (225–303); Giovanni Andrea da Brescia (315–384).

These master’s designs include motifs like those of the Addenda Architect. Designs of a robust candelabrum or a linear and delicate one are sometimes very similar to the Addenda Architect’s drawing of the Sant’Agnese candelabrum, its tripod pedestal, and the legs formed with lions’ feet and acanthus leaves. Their engravings of Pilaster Ornament often include a seraphim among the decorative motifs. Nicoletto da Modena illustrated a large pedestal with slanted top, lions’ feet and acanthus leaves but revised the candelabrum and surrounded it with traditional *groteschi*. Significantly, the source of artistic inventions from motifs on the vault of the Domus Aurea is documented by his signature and the year 1507 inscribed on the vault itself.

Two drawings for Pilaster Ornaments that illustrate tripod pedestals with three lions’ feet and acanthus leaves under candelabra are among eleven vertical panels by a Paduan artist whose sketchbook has been associated with Mantegna’s art (*Codex OZ 111*, folios 54, 59, 60, 76, Kunstbibliothek, Berlin). His forms of Pilaster Ornaments that include acanthus leaves and vases with tall plants, leaves and tendrils are remarkable for their resemblance with the Addenda Architect’s drawing of the pedestal here on folio (17) 15r. The Paduan artist’s designs are also very similar to the Addenda Architect’s examples of *groteschi* (discussed at number 8, above), the *groteschi*-griffin and candelabrum (number 37), and the acanthus stalk leaves “al Pantano” (number 9). The Paduan artist was another of the Addenda Architect’s colleagues in Rome, perhaps previously in north Italy.

Bernardino Pinturicchio (ca. 1454–1513) decorated in 1501 the Baglioni Chapel in the Church of Sta. Maria Maggiore in Spello. Its imagery includes motifs like the Addenda Architect’s slanted top, solid pedestal-tripod of lions’ feet and acanthus leaves for a vase candelabrum. A variant form of pedestal with sphinxes and a pedestal with lions’

feet and acanthus are among Pinturicchio’s *groteschi* decoration of Giuliano della Rovere’s palace in Rome. On the Bufalini Chapel in the Church of Sta. Maria in Aracoeli, Rome, he shows a seraphim among the *groteschi* ornament of the painted pier. Still another variation of the candelabrum-pedestal motif is Perugino’s decoration in the Collegio del Cambio in Perugia. These examples of *groteschi* paintings and engravings and of the original *groteschi* as reproduced in the *Codex Escorialensis* have been collected by N. Dacos (*La Découverte de la Domus Aurea et la formation des grotesques à la Renaissance*. London and Leiden [1969]).

This minor artistic detail of a pedestal tripod for a candelabrum in the Church of Sant’Agnese testifies to the Addenda Architect’s affiliation with artists in Pinturicchio’s circle in Rome, where Pinturicchio’s major accomplishments included frescoes in the Borgia Apartments and in the Chapel of Basso Della Rovere in the Church of Sta. Maria del Popolo. The latter frescoes were completed by Jacopo Ripanda of Bologna who also executed frescoes in the Palazzo dei Conservatori. Ripanda filled his sketchbooks with Roman antiquities of architecture in fanciful forms and from actual ones, as listed in Chapter Index 10 (Index of Drawings, numbers 119–121).

39. Drawings of **Four Vases** lined up in two rows beside the candelabrum on folio (17) 15r are problematic as antiques and their material could be metal or marble. The vases are not in the large collection of marble vases in the Vatican Museum; they differ from examples illustrated in Giuliano da Sangallo’s *Libro*, in the *Codex Escorialensis*, the *Codex Coner*, in Francesco di Giorgio’s *Taccuino* or *Archaeological Sketchbook*, and Francesco’s pseudo-antique vases that copyists represented on his *Trattato I* in *Codex 148* and in *Codex Ashburnham 361*. The upper-left one of the Addenda Architect’s four vases that shows a bearded man’s head and a vine trailing from his ear may have been adapted from Sallustio Peruzzi’s motif on a rectangular panel (*Uffizi 667 A recto*). The four vases are probably pseudo-antiquities, a craft developed by goldsmiths working in metal and glass in various cities in Italy. Engravings by Giovanni Maria da Brescia (see number 38, above) include six vases, one with handles and masks another with a fluted bowl like these by the Addenda Architect, but no resemblance in the profile as a whole.

40. In the district of the Colosseum, the Addenda Architect presented on folio (20) 20v a **Column** “un de la [c]holona del Bagno dal [C]huliseo”. If other artists portrayed it, their notes do not situate it there near the Colosseum or name a “bagno” or thermae near it. Perhaps the note of

identification infers the *Thermae Titianae* near the Colosseum on Piazza del Colosseo, of which there is a Composite capital on folio (26) 26r (see number 41). Its note specifies one of other columns there.

The word “bagno” for a structure near the Colosseum indicates that architects were then interpreting the Imperial *Thermae* in Rome as places for bathing with water (*balneum*). The aqueducts leading to the *thermae* in ruin facilitated the idea of that function, which was not obvious to fifteenth-century antiquarians who called the *thermae* palaces. Of course, Leon Battista Alberti first expressed the name *thermae* in his architectural treatise, but he did not mention that bathing was practiced in those structures. Vitruvius used the word “*balneum*” for a quite small structure, different than the Imperial *Thermae*; he, too, does not mention bathing in water. Vitruvianists, whether they were architects or Latinists, were not connecting the practice of hygienic bathing with the *thermae*, as we have learned to consider their function in rooms called *caldarium*, *tepidarium*, and *frigidarium*. Francesco di Giorgio identified the Roman *thermae* that a copyist illustrated in his Chapter 19 of *Monumenti antichi* of *Trattato I* in *Codex 148* as “*edifitio*” without reference to its purpose. He knew the purpose of a “bagno” when he sketched a plan of the waterworks he explored at the “bagno sotto Averno” (*Uffizi 331A verso*), which is the Lago di Averno near Pozzuoli. It was a popular health spa, one of many in that district, others being near Siena and elsewhere in Italy where hot-sulphur springs treated people’s physical ailments.

41. The Addenda Architect’s drawing of a measured Composite Capital “in una Vigna dal [C]huliseo” occupies the greater part of folio (26) 26r. His note for its location is corroborated by another artist’s drawing and an engraving. In 1532–1536, Heemskerck’s drawing of this capital (*Berlin Album I*, folio 28v) shows it overturned before the Colosseum. Sebastiano Serlio’s engraving (1544) represents it upright “*Hoc est in quadam vinea prope Coliseum*.” The same capital is illustrated in the *Sketchbook Fossombrone*, where the Colosseum is excluded. That drawing and another of acanthus stalk leaves suggests that the anonymous artist affiliated with the Addenda Architect, as noted at number 9.

The *vigna* was the ground of the *Thermae Titianae* or the *Thermae Traianei* or the *Domus Aurea*. The Anonymus 1 not Fra Giocondo sketched the Portico of the *Thermae Titianae* and annotated it for its location “*mezo al Culiseo*” (*Uffizi 1536A recto*). Documents of 1477 about the ownership of property describe the boundaries near the Arch of Constantine as a *vigna* owned by Sebastiano Palmerii, a

property of the Church of SS. Giovanni e Paolo, a *vigna* of Gaspare di Domenico de’ Tartari, and a *vigna* owned by Marco di Simone de’ Tebaldi. One of these properties was likely to be the site of the capital.

The Addenda Architect did not site his drawing of another capital, on folio (8) 4r, which is discussed, below, at number 52, as part of the Portico of the *Thermae Titianae* on Piazza del Colosseo.

42. Represented in frontal view, profile and plan on folio (26) 26v is a drawing of a Capital with Tendrils, Scrolls and Rosette “a San Lorenzo for de le mura”. We may doubt that location for the capital or consider the note mistaken, since there are Corinthian capitals on the columns of the nave of the Church of San Lorenzo fuori le Mura (built by Sixtus III in 432–440 with columns and Corinthian capitals taken from Roman temples) and Corinthian capitals are in its Presbytery (built by Constantine in 330; rebuilt by Pelagus II, in 578–590). The decorative capital of the drawing is not found today in the church (rebuilt after 1945). It is not on the pilasters that articulate piers of the presbytery nor is it among the spoils built into the wall of the Cloister, where there are pieces of similar ones. The capital is Hadrianic, according to similar ones in the British Museum that come from the Pantheon.

Giovanbattista da Sangallo annotated his drawing (*Uffizi 1702A verso*) of a similar capital “in Santo Lorenzo fuori delle mura.” The paper is torn, but one scroll and a rosette of the drawing remain to show that it is the same capital as that of the Addenda Drawing. Another drawing like it non-sited is by Francesco da Sangallo in Giuliano da Sangallo’s *Libro*, folio 70r. Huelsen, when discussing Francesco’s non-sited drawing, cited Giovanbattista’s drawing and quoted his note to indicate that Francesco’s capital was a Corinthian capital in San Lorenzo. However, the two drawings do not illustrate the same capital. Francesco’s drawing includes acanthus leaves under the tendrils and scrolls.

Capitals identical to the Addenda Drawing are three marble ones for pilasters in the British Museum, taken from the interior order of the Pantheon (ca. 118–128) when stucco decoration replaced them in 1747. They are designated as Corinthian in the Towneley Collection, numbers 2593, 2590, and 2592. Three marble capitals for pilasters, as slight variants of the Addenda Drawing, are in museum collections: Berlin (number 1003a–g, acquired in Rome before 1889); Göttingen (number 766); Dresden (number unknown). Considering the material evidence of the marble capitals preserved, it may be necessary to suggest that the Addenda Architect’s drawing in frontal view depicts a pi-

laster capital, the plan view a column capital on the nave of San Lorenzo fuori le Mura.

43. On folio (20) 20 v in the lower right corner, the Addenda Architect sketched almost the whole and a measured detail of the profile of the abacus of a **Corinthian Capital** “a piedi soto Canpitolti” (**mons Capitulinus**). His phrase “a piedi” might indicate he sketched it resting on the ground of the Capitoline slope. In that case, the capital was not part of the Arcus Septimius Severi. Fragments of Corinthian capitals preserved today (E. Nash’s photographs in *Pictorial Dictionary*) are from the Templum Divus Vespasiani, the Porticus Deorum Consentium, and the Forum Iulium.

44. On folio (21) 21 v there is the Addenda Architect’s measured drawings of a **Composite Capital** “in Sa[n]to Pietro”, in profile, and a measured **Corinthian (?) Capital** in plan view, non-sited. Sallustio Peruzzi’s note on a plan of a capital (*Uffizi 662A recto*), which is like that of the Addenda Drawing, situates it “in San Pietro”. The Addenda Drawing in profile is unusual in that it shows very precisely on its left profile an acanthus leaf extended leftward from that profile, a single leaf, measured for width and height, and asterisked lines as a measuring device. At least three other drawings are identical to this rendering of the Composite capital: by Baldassarre Peruzzi (*Uffizi 625A recto and 476A recto*), with different measurements; by Giovanbattista da Sangallo, with different measurements (*Uffizi 1804A verso*); in *Album Destailleur Berlin, Hdz 4151*, folios 55 v, 59 r. Architects developed this type of drawing of the capital probably in the Fabbrica di San Pietro; it is not among W. Lotz’s examples described in Chapter 4 (The Addenda Architect’s Drawings).

45. At the lower left corner of folio (22) 22 v, a note seems to refer to the entablature rather than the pier or pilaster

base illustrated in two versions in close proximity to the note. This measured drawing of an **Entablature** “in [C]hanpagna di San Bastiano” cannot be located more specifically in the Campagna Romana. Some drawings like it or even identical to it are non-sited, or else they are situated elsewhere. For example, Aristotile da Sangallo’s drawing (*Uffizi 1742A recto*) situated an identical entablature “in casa de Savelli”. Giuliano da Sangallo’s *Libro*, folio 26 v, shows a similar one located at the “aquidoto alato a la porta di Santo Bastiano”; there are non-sited and identical drawings of entablatures among the *Windsor Drawings* (numbers 10358 verso; 10371 verso). A drawing of an entablature in *Firenze Album Codex II I 429*, folio 50 r, illustrates the Colonnacce (Spoglia Cristo). The *Codex Coner*, number 85, situates a similar entablature “in S. Lauren-tino”; a non-sited one is by the Anonymus 1 not Fra Giocondo (*Uffizi 1542A recto*). The Anonymus of *Uffizi 1968A verso* identified the same form of entablature as “l’arco Pantano” (Colonnacce).

On folio (9) 5 v, at the lower left corner, a drawing of a part of a **Pediment and Entablature** “in [C]hanpagna di San Bastiano for di Roma” is likely to have been seen on one of many tombs in the Campagna Romana near San Sebastiano on Via Appia.

46. At the lower left of folio (9) 5 r, the Addenda Architect’s measured **Cornice** “la [c]hornize di Santa Maria Nova di dentro” was probably seen inside the Church of Sta. Maria Nova, which was built in the great niche of the Templum Veneris et Romae. The Anonymus 1 not Fra Giocondo’s drawing of it notes that it was within the monastery (*Uffizi 1539A recto*): “stava quest altra a santa Maria Nova di dentro inel chonventto.” A profile like this cornice in *Codex Mellon*, folio 39 r is said to be located “a Santa Maria Nova guasta.”

8. ANTIQUITIES NON-SITED: CORNICES, CAPITALS, BASES

An expectation of identifying an antiquity when a drawing is not annotated depends on locating another artist’s sited drawing of the same form. Some artists’ drawings overlooked the relief ornaments or they abbreviated the forms at the edge or merely outlined a shape. An example of the latter is the Addenda Architect’s drawing of the tomb façade on folio (22) 22 r. Those types of drawings

force us to guess whether the ornament was egg-dart motifs, dentils, leaf-dart, palmette, rinceau, and the like. Two drawings of the same form and profiles often show different measurements.

Of the Addenda Drawings without a note of identification, a stylistic characteristic is that the profiles are simplified on four cornices and entablatures, six capitals, and four

bases. Sometimes these are stylistically related to other drawings identified by site, but their locations as indicated in notes are different ones. So far as it is possible to decide, I indicate whether the drawing is identical or similar or a variant in the list in Chapter 9 (Catalogue of Drawings).

47. A measured **Cornice** on the Addenda Drawing of folio (5) 1v has the same profile in a drawing by Baldassarre Peruzzi (*Uffizi 571 A recto*), who located it on the Templum Antonini et Faustinae.

48. On folio (5) 1v, the Addenda Drawing's measured **Base** is represented in the same way in several other drawings, but it is non-sited on the *Sketchbook Fossombrone* and in Salustio Peruzzi's drawing, and located in Templum Antonini et Faustinae in another drawing (*Uffizi 1540 A recto*). The Anonymus 1 not Fra Giocondo (*Uffizi 125 A recto*) situated this form of base in the "Ortti de la basilicha di quelle cholone ritte." Giuliano da Sangallo's *Libro* shows one like it and situated it in the Templum Iseum et Serapeum. O. Panvinio's note for the base (*Codex Vat. lat. 3439*, Biblioteca Apostolica Vaticana) suggests that it was part of the Basilica Aemilia.

49. The Addenda Architect's measured **Entablature** on folio (7) 3r has an identical form in *München, Codex Icon. 209*, which situated it on the Templum Antonini et Faustinae. One drawing of the same entablature by the Anonymus 1 not Fra Giocondo (*Uffizi 125 A verso*) was not sited.

50. On folio (7) 3r, the Addenda Architect's measured **Capital** "[c]hapitello dori[c]ho" resembles at least sixteen drawings by various artists, one of whom refers it to the Theatrum Marcelli, another to the Basilica Aemilia. Both notes may be correct, considering that both structures date from the late Republic when stylistic forms were more uniform than they developed later.

51. On folio (7) 3r, the **Cornice** illustrated at the lower left might have been seen on the Basamento Quadrato of Castel Sant'Angelo, since Giuliano da Sangallo's *Libro*, folio 30r shows one like it with that identification.

52. The Addenda Architect's drawing on folio (8) 4r, a capital in profile with rosettes on the front may be the **Pier Capital on the Portico of the Thermae Titianae**. As discussed at numbers 40 and 41, his drawings of a Column "del bagno dal Chuliseo" and a Composite capital "in vigna dal Chuliseo" are parts of the Thermae Titianae or the Thermae Traianei. A pier capital like the present one

with three rosettes and the molding as straight horizontal lines was identically represented by the Anonymus 1 not Fra Giocondo, who situated it "mezo al Culiseo" (*Uffizi 2050 A recto*). Alfonso Bartoli interpreted the phrase "mezo a" to mean "next to or nearby". In the present case, the Colosseum was nearby. The anonymous 1 not Fra Giocondo wrote "mezo al" when he illustrated (*Uffizi 1536 A recto*) the Doric brickwork near the Colosseum ("opera doricha di matoni per mezo al Chuliseo"). These are brick arcades and pier capitals of the Thermae Titianae on the present-day Piazza del Colosseo.

However, a drawing of a pier capital with three rosettes by another artist is identified "imposte del arco," which is the console of the side archway of Porticus Octaviae or Church of Sant'Angelo di Pescheria (*Album Destailleur Berlin, Hdz 4151*, folio 64r). Giuliano da Sangallo's drawing in his *Libro*, folio 36r shows the pier capital with three rosettes of the Porticus Octaviae but its profile is different than the present drawing.

53. The Addenda Drawing on folio (9) 5r, upper left, is a measured **Cornice**, which is illustrated in only one other drawing, non-sited. See Chapter 9 (Catalogue of Drawings).

54. A measured **Base** in profile on folio (9) 5r is identical to one by the Anonymus 1 not Fra Giocondo (*Uffizi 1881 A recto*). He located it on the Arco del Camigliano ("basamento del archo del Chamigliano"), whose cornice the Addenda Architect illustrated on folio (13) 9v.

55. On folio (22) 22v, the Addenda Architect's drawings are two sets of **Pier or Pilaster Bases and Capitals**. The bases in three-quarter profile almost identical to each other differ only in measurements. A capital – one is Composite, another Corinthian – is placed above each base, separated from each other so that the base and capital might not represent two parts of a single element. Similar juxtaposition of forms occurs in several examples in Giuliano da Sangallo's *Taccuino*, which he illustrated not many years before the Addenda Architect executed his drawings. Although these capitals and bases are frequent on drawings, only Sangallo's sketchbook shows them so arranged. Drawings of pilaster bases like these in Sangallo's *Libro*, folios 32v, 33r, identify them as the Arcus Argentariorum.

56. On folio (23) 23r, the Addenda Architect's drawing of the Sepolcro Dorico near Porta Flaminia has been described (number 7, above). His two drawings beside it may represent measured **Capitals** or else **Cornices**. A capital identical to the first form in *Codex Coner*, number 155, is sited "in

Roma nella piazza S. Isidoro." The Anonymus 1 not Fra Giocondo (*Uffizi 1541 A verso*) named his version of the capital as "capitello dorico." The second one recalls a capital in Giuliano da Sangallo's *Taccuino*, where it is sited at "Cacabari," which is variously known as Crypta Balbi, Porticus Minucia, Teatro di Balbo, and Porticus Pompeii. One drawing of a base by the Anonymus 1 not Fra Giocondo (*Uffizi 2050 A recto*) identified it "pistilio . . . Santa Chosimo e Damiano".

57. Two profiles of **Bases** on the Addenda Drawings folio (26) 26v resemble many others that are sited variously. One base identical to the second profile is non-sited in *Codex Mellon*, folio 28r. Giuliano da Sangallo's *Libro*, folios 27r, 71r, show similar bases located on the Pantheon's porch and tabernacles. The first of the Addenda Drawings' bases is stylistically close to one by the Addenda Architect on folio (8) 4r, located at San Lorenzo (see number 22). Similar bases were illustrated by Antonio da Sangallo il Giovane, Sallustio Peruzzi, and Aristotile da Sangallo.

8 A. MID-SIXTEENTH CENTURY DRAWINGS OF ARCHITECTURAL FORMS

The Addenda Architect utilized only some of the sheets that he had added at the back of the 1511 Beatty-Vitruvius; he left folios (27) 34r until (40) 47v blank. Of these, eighteen folio sides are blank now: (27) 34r, (28) 35v, (29) 36r and 36v, (30) 37r and 37v, (31) 38r, (32) 39v, (33) 40r and 40v, (34) 41r and 41v, (35) 42r, (36) 43r, (38) 45r, (40) 47r and 47v. Two folio sides (32) 39r and (39) 46v have scribbled forms by a third person. Prior to his work, a second artist illustrated but did not annotate any of his architectural forms, six in pencil, three in pen and black-brown ink.

The pencil drawings include the following: folio (27) 34v, the right profile of an elevation, comprising a podium, pilaster, architrave, frieze, and cornice; folio (28) 35r, a framed rectangle with a bracket projecting in profile; folio (37) 44r, the elevation profile of a base, a rectangular panel and pilaster, cornice, frieze of two scrolls, and an upper cornice; folio (37) 44r, an elevation profile like that on folio (27) 34v, except that scroll designs are on the frieze; folio (37) 44v, a framed rectangle and a console in profile; folio (38) 45v, an elevation profile of a base, pilaster, cornice, frieze and cornice; folio (39) 46r, a framed rectangular area partly occupied by two octagonal units.

As examples of this second artist's work, I have reproduced two of three drawings in pen and ink. On folio (31) 38v, a structure comprises a heavy cornice above dentils and rectangular recesses; a grill pattern is on the frieze, in the opening of a framed window, and in the space between paired pilasters. Pendent scrolls are awkwardly rendered against the dentils and under the architrave. The subject of other two drawings on folios (35) 42v and (36) 43v is the acanthus stalk part of a Corinthian capital, and the

latter folio also includes sketches of five scrolls rendered in pencil.

The artist's choice of the grill pattern and scroll ornaments determines the approximate date of his work. Two sketches of window frames with these ornaments of grill pattern and scrolls are on folios 46v and 47r of *Album Codex S IV 1*, Biblioteca Comunale, Siena. A part of a sketch on folio 46v that flows from there to folio 47r represents a church façade like the Church of Sta. Maria Assunta Carignano in Genoa by Galeazzo Alessi (1512–1572) of Perugia who designed it in 1549 and began construction in 1552. A note under the sketch of the façade names the Sienese artist Lorenzo dei Pomarelli (ca. 1517–ca. 1570), who was active in Rome in the 1550s. Elsewhere on these two folios, two sketches of window frames include scrolls as terminal ornaments of panels with a grill pattern: on folio 46v, these are on a panel under a segmental pediment and on a panel under the window sill; on folio 47r, the panel of grill pattern and corner scroll are under the window sill. Grill patterns as ornaments are unknown to me on any architecture in Rome. It is plausible to think that the motifs as illustrated on the window frames originated there. The artist of the window frames sketched them beside an aedicula that he copied from a sketch in the *Codex Lille*, number 787 (Musée Wicar, Lille), which has been attributed to Aristotile da Sangallo or another artist in Rome and dated in the 1540s (see Chapter 10, Index of Drawings). Those two window frames are not now among the *Codex Lille's* sketches. The artist who copied the sketches in *Album Codex S IV 1* did so in Rome probably in the 1550s, judging from his sketches of the aedicula and the construction of the church in Genoa.

9. CATALOGUE OF THE ADDENDA ARCHITECT'S DRAWINGS, DRAWINGS OF THE SAME SITE BY OTHER ARTISTS, AND SELECTED BIBLIOGRAPHIES

Numerals in parentheses indicate the sequence of sheets added by the Addenda Architect at the front and back of the Vitruvius edition. Numerals in second place are his authentic foliations. Numerals applied in bold-face at the end of each artist's drawings in the right margin lead to the item by name of the artist or of the manuscript or drawing cited with full reference in the numbered list in Chapter 10 (Index of Architectural Drawings, Sketchbooks, Copybooks and Albums). Numerals set between brackets that begin with "400" are the bibliographic literature or publications listed at the end of Chapter 10. The Literature for some folios may be found in Part II.

(-) 1 r. and v. [folio lost]

- (1) 2 r. 1. Entablature, measured: "a Santo Iani in Fonte."
2. Cornice, measured: "a Santo Iani in Fonte."
3. Note: "Abinis" or "A bovis."

Other drawings of "San Giovanni in Fonte" (Lateran Baptistery), of the **Oratorio della Santa Croce** ("Casa di Costantino"), and of **S. Giovanni in Laterano** (Basilica of the Lateran). Also see folios (10) 6 v. and (23) 23 v. Drawings discussed in Chapter 7.

- Francesco di Giorgio, in *Monumenti antichi*, 80 v. ("fondo de la chasa di Ghostantino" – plan, Baptistery, Oratorio); 81 r. ("faccia de la circonferentia de la capella segnata B" – interior, Oratorio; "faccia della circumferentia de la fonte" – interior, Baptistery) 8
- Alberto, Giovanbattista, in *Asbburnham, Album*, fol. 41, drwg 60 ("V. in Roma"); 118, drwg 169 (interior, Oratorio); 93, drwg 136 (exterior, "v" [symbol], Oratorio) 9
- Sangallo, Giuliano da, *Libro*, 14 v. ("al bagnio di Ghostantino" – capital); 11 v. ("a Sancto Iani L[aterano]" – cornice); 30 v. ("la pianta del tenpio alato al batesimo di Ghostantino in Roma" – plan, Oratorio; "questa si e la faccia duna de le chapele ..." – interior, Oratorio); 31 r. ("questo si una faccia e uno chanto ..." – interior, Oratorio); "la meta duna del oto face di dentro del batesimo de Gostantino" – interior, Baptistery); 38 v. ("di Ghostantino dentro all bagno" – base; "dentro al portico del bagno di Ghostantino" – architrave); 39 r. ("el bagno di Ghostantino in Roma" – Baptistery) 36
- Anonymus 1 not Cronaca and Anonymus not Sallustio Peruzzi, *Uffizi 437 A recto* ("a Sancto Giovanni in Laterano ditto in fonte" – plan, Baptistery; interior, Baptistery); *Uffizi 438 A recto* ("a Santo Giovanni in Laterano cioe a San Giovanni in Fonte" – plan, Oratorio; exterior and interior, Oratorio) 49

- *Codex Escorialensis*, 35 r. ("di musaicho in fonte" – interior, Baptistery); 35 v. ("in Sancto Ianni" – column); 62 r. ("in Santo Ianni in fonte" – interior, ornament, Baptistery) 57
- Peruzzi, Baldassarre, *Uffizi 478 A verso* – 631 A verso ("murato su la faccia dello ospitale di Sancto Ianni Laterano verso la piazza"; "di basso rilievo di marmo ditto templo" – relief representation of a tholos) 103
- Peruzzi, Sallustio, *Uffizi 664 A verso* ("I. Laterano" – plan; interior, Oratorio); *Uffizi 669 A recto* ("a San Giovanni in Laterano" – plan, Oratorio); *Uffizi 1423 A recto* (non-sited plan; S. Giovanni in Laterano, Oratorio, Baptistery) 106
- Prospettivo Milanese, *Antiquarie*, 30 r. ("questo e S. Iano a lo batistero ..." – plan, Oratorio); 46 r. ("questo sie lo batistero di Roma ..." – plan, Baptistery) 111
- Sangallo, Antonio da, il Giovane, *Uffizi 1192 A recto* ("capitelo del angolo; ionicho" – Ionic capital; "a Santo Ianni sotto landito di Santo Santorum uno chapitello ionicho quadro in su nuno pilastro quadro di granito ..." – pier capital) 134
- Anonymus not Antonio Abaco, *Uffizi 1193 A recto* ("nave grande di Santo Ianni" – panels) 154
- Anonymus 1 not Fra Giocondo, *Uffizi 1534 A verso* ("S. Iovanne Laterano" – base); *Uffizi 1542 A verso* ("sotto darchitrave de la chornice de S. Iovane in fonte et qui va intagliato una lumacha dopia" – entablature, Baptistery; "a Santo Iani L[aterano] sotto a quella cornice .g." – cornice, Basilica?); *Uffizi 1881 A verso* ("questa chornicie sta Santo Iovani in Laterano et serviva a Santo Giovane in fonte" – entablature, Baptistery) 155
- *Leningrad, Album B Destailleur*, 88 v. ("a San Ianno Laterano toscano e bella in Roma" – base; "al batesimo di Gostantino Roma" – base); 90 r. ("a Roma a S. Iovanni Laterano a la porta del Salvatore" – base); 97 v. ("al batesimo di Costantino Roma" – Composite capital) 166
- Anonymus 1 not Jacopo Sansovino, *Uffizi 1955 A recto* ("di Gostantino" – interior, Baptistery); *Uffizi 1955 A verso* (non-sited; exterior, Oratorio); *Uffizi 1964 A recto* ("Santo Ianni in Fonte" – plan, interiors, Oratorio); *Uffizi 1964 A verso* ("al bangnio di Gostantino" – plan, interior, Baptistery) 172
- Anonymus 4 not Jacopo Sansovino, *Uffizi 4327 A recto* ("capitello tondo di cholona in Santo Iani" – Composite capital) 175

- Anonymous Artist ca.1514, *Harvard, Sketchbook, Inv. 1932.271.19A* (“nel chortile di Santo Iani;” “soto il goclatoio” – two capitals) 182
- Anonymous Artists XVI c. (A. Bartoli’s “Ignoto A”), *Uffizi 1864A recto* (non-sited plan of basilica); *Uffizi 1864A verso* (non-sited plan, interior, exterior, of Baptistery; non-sited plan, exterior, interior, Oratorio) 184
- *Codex Coner*, no.68 (“S. Iovanis in fontis” – column); no.104 (“in S. Giovanni Laterano” – cornice); no.116 (“in S. Ioanne in fonte” – cornice, Baptistery; “Sant Iani” – cornice); no.134 (“columnae metalli in S. Iovanne in Laterano” – base, Baptistery?); no.137 (“in S. Ioane in fonte” – base); no.144 (“Santo Iani” – Ionic capital, Basilica?); no.151 (“a San Giovanni in Laterano” – capital, Basilica?) 185
- *Codex Mellon*, 42 r. (51), (a note): “un ultra colona doricha a Santi Iani in Fonte di pietra o porfita la quale si guasta ...”; 26 v. (“a Santi Iani in Fonte” – base); 65 r (74), (plan, interior, Oratorio) 188
- Dosio, Giovannantonio, *Sketchbook of Sylloge*, 55 recto (“per inbasamento duna colona al portical della chiesa di S. Giovanni Laterano” – two cippi); 55 v. (“pila del aqua in dove si dice Santo Santorum in San Giovanni Laterano” – cippus); 71 r. (“questo e un pilo di marmo ... nel cortile dello spedale di S.Gio. Laterano” – sarcophagus with Greek inscription) 218
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- Heemskerck, *Album I*, 13 r. (exterior, Basilica) 243
- Vasari, Giorgio, il Giovane, *Album Uffizi 4849A recto* (“pianta del bagno di Constantino di Roma” – plan, Baptistery, Oratorio); *Uffizi 4780A recto* (“pianta del Battesimo di Constantino a S. Gio. Laterano” – plan); *Uffizi 4825A recto* (“pianta del tempio allato al battesimo di Constantino” – plan, Oratorio) 276
- Anonymous Artists ca.1500–1550, *Amsterdam, Rijksprentenkabinett, Inv. 1956*, folio 111 r. (“a San Iovanni Laterano;” “a San Iovanni Laterano” – two cornices) 288
- *Destailleur Album*, *Berlin OZ 109*, 43 v., 44 r. (non-sited capitals; Baptistery) 301
- (1) 2 v. [blank]
- (2) 3 r. Entablature, measured: “a San Cosimo e Damiano.”
- Francesco di Giorgio, Taccuino, *Uffizi 330A verso* (“Tenpio di San Chosimo e Damiano” – plan) 7
- Donati, Lorenzo, *Uffizi 209A verso* (non-sited plan; SS.Cosma e Damiano) 15
- Sangallo, Giuliano, *Libro*, 38 v. (“a Santo Chosimo e Damiano” – cornice) 36
- *Codex Escorialensis*, 38 v. (“di musaico in San Cosimo e Damiano” – ornament); 55 r. (“San Chosimo e Damiano” – ornament) 57
- Brunelleschi, Giovanbattista, *Marucelliana, Codex*, 34 r. (“in Roma in Sancto Cosma e Damiano in via Sacra” – cippus); 50 r. (“in Roma Sancto Cosma e Damiano apud Sancta Maria Nova” – epitaph) 81
- Peruzzi, Baldassarre, *Uffizi 383A recto* (“a San Cosmo e Damiano” – masonry wall); *Uffizi 382A recto* (“a San Cosmo e Damiano” – masonry wall) 103
- Peruzzi, Sallustio, *Uffizi 543A recto* (“... sancto Cosimo e Damiano” – plan) 106
- Sangallo, Antonio da, il Giovane, *Uffizi 716A recto* (“questa sie la cornice di Santo Cosimo e Damiano ...” – entablature); *Uffizi 992A recto* (“la zecha anticha a San Chosimo e Damiano” – travertine wall) 134
- Sangallo, Aristotile da (?), *Sketchbook Lille*, Inv. 860–862 (“Sopra a S.Cosimo e Damiano” – entablature) 141
- Sangallo, Giovanbattista da, *Uffizi 1662A verso* (“Santo Cosma e Damiano” – entablature) 144
- Sangallo, Giovanfrancesco da, *Uffizi 1702A verso* (“in Sancto Chosimo e Santo Damiano” – capital) 145
- Anonymus 1 not Fra Giocondo, *Uffizi 1534A recto* (“questo e la porta che murata inela chiessia di Santo Chossimo et Damiano risponde di drieto al templo Pacis” – masonry wall with doorway); *Uffizi 2050A recto* (“basa a Santo Cosimo et Damiano” – base); *2050A verso* “pistilio sotto el porticho de Santo Chosimo e Damiano” – Doric capital, identical to Addenda’s) 155
- *Leningrad, Album B Destailleur*, 103 v. (“... tempio di Castor e Pollux oggi detto San Cosimo Damiano” – plan); 90 r. (“al tenpio di Castor et Pollux ditto oggi San Cosimo Damiano” – base) 166
- Anonymus 1 not Jacopo Sansovino, *Uffizi 1959A recto* (“a San Chosimo e Damiano” – base) 172
- Anonymous Artist ca.1514, *Harvard, Sketchbook*, 1 r. (“alla porta di San Chosimo e Damiano” – cornice); 3 r. (“alla porta di San Chosimo e Damiano” – architrave); 11 v. (“chornicie di San Chosimo e Damiano” – cornice) 182

Other drawings of the *Templum Divi Romuli* or *Heroon Romuli* or *Templum Urbis* as foundation for “SS.Cosma e Damiano.” Also see folio 7 (3 v.). Drawings discussed in Chapter 7.

- *Codex Coner*, no. 23 (“erarium romanum” – plan) 185
- Albertina, *Anonimo Italiano XVI c.*, AH 156 (non-sited; exterior, SS Cosma e Damiano) 191
- Albertini, Alessandro, *Uffizi 1969 A verso* (“caesta base e a Santo Cosimo e Damiano in chiesa drento antica” – base) 200
- Panvinio, O., *Vatican, Album Vat. lat. 3439* (“SS Cosma et Damiano” – exterior; plan) 261
- Anonymous French ca. 1550, *Album “Du Cercean” in CCA-Montréal* (“in Sancto Cosmo et Damiano” – entablature) 292
- *Destailleur Album*, Berlin OZ 109, 45 v. (non-sited; plan, interior, SS Cosma e Damiano); 46 r. (non-sited; entablature, SS Cosma e Damiano); 52 r. (non-sited; entablature) 301
- (2) 3 v. [blank]
- (3) 4 r. 1. Frieze with griffon, architrave, and detail, measured: “el frese e piede 3 o[nce] 3 m[inuti] 1¹/₂ de Santo Lorenzo de Spiciale el tenpio de Faustina.” [No word is lost, although the first words on each of three lines of the note are at the seam of the paper].
2. Cornice, measured, non-sited [Perhaps the cornice belonged with the frieze with griffon].
- 1. and 2. *Other drawings* of **Templum Antonini et Faustinae** into which was built **San Lorenzo dei Speziali** (San Lorenzo in Miranda). Also see folio (11) 7 v. Drawings discussed in Chapter 6.
- Francesco di Giorgio, *Monumenti antichi*, 77 v. (“portico di questo hedifitio hecci parte de fondi in magior parte ruinato” – temple façade, restored) 8
- Sangallo, Giuliano da, *Libro*, 70 r. (“da Antonino Pio e Faustina” – entablature) 36
- Anonymus 1 not Antonio da Sangallo il Vecchio, *Codex Strozzi*, *Uffizi 1600 A verso* (“a Santo Chosimo e Damiano” – Ionic capital); *Uffizi 1600 A bis verso* (“questo el disotto dell architrave delle cholonne della logga d Antonio agusto e gira la chornice ...” – soffit); *Uffizi 1601 A recto* (“Logga d Antonio agusto allato al tenpio della Pace” – plan, façade, Templum Minervae; *Uffizi 1601 A verso* (non-sited; plan, façade, Templum Antonini et Faustinae) 50
- *Codex Escorialensis*, 29 v. (“Antonino e Faustina” – temple, elevation up to entablature) 57
- Brunelleschi, Giovanbattista, *Marucelliana*, *Codex*, 30 v. (“Divo Antonino et Divae Faustinae” – entablature) 81
- Peruzzi, Baldassarre, *Taccuino Uffizi 396 A recto* (“in templo Antonini Pii” – entablature); *Uffizi 571 A recto* (“Divo Antonino et divae Faustinae” – entablature); *Uffizi 570 A recto* (“spira Divi Antonini & dive Faustine” – base); *Uffizi 478 A recto* – 631 *A recto* (“porticum Antonini & Faustine” – plan); *Uffizi 478 A recto* – 631 *A recto* (“Divo Antonino et Divae Faustina” – elevation, restored) 103
- Peruzzi, Sallustio, *Uffizi 687 A verso* (“Basilica divi Antonini Pii” – plan) 106
- Ripanda, Jacopo, Follower of, *Oxford, Codex 668*, 20 v. (non-sited; entablature, Templum Antonini et Faustina) 119
- Sangallo, Antonio da, il Giovane, *Uffizi 1166 A verso* (“Antonino e Faustina” – plan; “la faciata” – porch); [and Giovanbattista da Sangallo], *Uffizi 1187 A recto* (“Antonino e Faustina” – architrave) 134
- Sangallo, Giovanbattista da, *Uffizi 1654 A recto* – 3972 *A recto* (“Sancto Lorenzo delli Spetiali,” “Antonino et Faustina” – plan, elevation; “inbasamento d Antonino et Faustina” – podium; “scala d Antonino e Faustina”; “Sancto Lorenzo delli Spetiali” – side elevation) 144
- Sangallo, Giovanfrancesco da, *Uffizi 919 A recto* (“San Lorenzo delli Spetiali” – podium); *Uffizi 919 A verso* (“Sa Lorenzo delli Spetiali” – base podium); *Uffizi 1650 A verso* (“Antonino Pio e Faustina cioe glucegli grifoni” – entablature) 145
- Anonymus 1 not Fra Giocondo, *Uffizi 1535 A verso* (“Divo Antonino Diva Faustina” – entablature; “Divo Antonino Diva Faustina” – podium); *Uffizi 1539 A recto* (“a San Lorenzo di Speciali” – cornice); *Uffizi 1540 A recto* (“... basa ... di San Lorenzo di Spiciali ...” – base; “... basa in San Lorenzo di Spiciali” – base) 155
- Anonymus 4 not Fra Giocondo, *Uffizi 202 A recto* (“nella cava de S. Lorenzo de Spiciali” – cornice); *Uffizi 202 A verso* (“alla cava da S. Lorenzo de Spiciali,” [by Hand 2], “all mio Giovan Domenicho romano” – entablature) 158
- *Codex Coner*, no. 100 (“in Campo Vacino” – frieze) 185
- *München, Album Codex Icon.* 209, 57 verso (“Dito architrave et fregio et cornice sie al ditto tempio del divo Antonino et Faustina” – entablature) 196
- Dosio, Giovannantonio, *Uffizi 2008 A recto* (“... tempio di Faustina ...,” “questo e il fregio ...” – plan, entablature, frieze); *Uffizi 2008 A verso* (“... capitello del portico del tempio di Antonino e Faustina ...” – capital, base, podium-cornice, façade) 220
- Dupérac, Etienne, *Codex Perrins*, 16 v.–17 r. (“San Lorenzo de Spetiali sopra il T. di Faustina” – temple in its setting) 234

- d'Ollanda, Francesco, *Sketchbook*, 24v. ("sic Romae apud Forum Romanum" – view of temples) 240
- Heemskerck, *Album I*, 9r. (Templum Antonini et Faustina in its setting) 243
- Palladio. *R. I. B. A. Vol. XI*, 15 verso (Templum Antonini et Faustinae – plan, façade, side-elevation); *R. I. B. A. Vol. 11*, 20 verso (plan) 260
- Panvinio, Onofrio, *Vatican, Album Vat. lat.* 3439, 46r. or 66v. (Templum Antonini et Faustina, entablature) 261
- Sambin, H., *Album Destailleur, Berlin Hdz 4151*, 1r. ("Templum de divo Anthonino et Faustina" – entablature); 1r. (non-sited elevation, Templum Antonino et Faustina); 1v. ("la pianta ..." – plan, Templum Antonino et Faustina); 2r. ("Chapitel de tempio de divo Antonino et diva Faustina" – plan, profile of capital) 265
- Anonymus not Antonio Lari, *Codex S II 4*, 63v. ("in tempio Antonini Pii" – cornice) 284
- Anonymus ca. 1580, *Paris, Codex Ital. 1292*, 72r. (*Trattato di prospettiva*, and architectural drawings, two inscribed "Bernardo Bontalenti"): non-sited; entablature, Templum Antonini et Faustina) none
- Anonymous French ca. 1550, *Album "Du Cerceau" in CCA-Montréal*, 10r. ("Faustina" – frieze with griffon) 292
- Anonymous North Italian ca. 1530s, *Codex CCA-Montréal* 8r. ("del templo del Faustina in Roma" – entablature) 299
- *Destailleur Album, Berlin OZ 109*, 16v., 17r. (non-sited; plan, elevation, frieze ornament, Templum Antonini et Faustina); 17v. (non-sited; entablature, capital); 86v. ("questa colona e di marmo mistio acannto al tenpio di Faustina in Roma" – column and base) 301
- Anonymus in 1530s, *Padova, Codex 764*, 21r. ("Tempio divo Antonino e dive Faustina nel Foro Romano" – restored elevation, side view) 303
- Anonymus in 1530s, *Marciana, Codex Ital. IV. 149 (5105)*, 13v. (non-sited; facade, Templum Antonini et Faustina ?); 17r. ("membri di Faustina et Antonino" – cornice, frieze, column, base, ornament); 17v. ("il resto della figura de Antonino et Faustina ritratta dal francese che e nel volgar quella carta" – pedestal, column) 305
- Anonymous Artists, *Windsor, Albums*, No. 10793 ("Divo Antonino" – façade; no. 10426 ("la cornice de San Lorenzo de Spicial" – entablature); no. 10425 ("al palazzo di Faustina" – entablature); no. 10793 (non-sited; porch, Templum Antonino et Faustina) 317
- (3) 4v. [blank]
- (4) 5r. [blank]
- (4) 5v. [blank]. [W. Bedney Beatty or a previous owner wrote a note in pencil: "nine editions of Vitruvius are cited by Galiani previous to his own. Sulpitius 1486–1496, 1497; Giocondo 1511, 1513, 1522, 1523, 1543, 1550; Filandro 1552, 1566; Daniel Barbaro 1567, 1649"].
- (–) 6 [lost folio]
- (–) 7 [lost folio]
- (–) 8r. [This numeral "8" on the sheet directly after one numbered "5" was written on the unpaginated frontispiece of the 1511 Fra Giocondo-Vitruvius edition. A pencil note at the bottom was probably written by Beatty: "1511. This is the first edition cited by Galiano". The Addenda Architect did not renumber the next printed page with Fra Giocondo's dedication to Pope Julius II, but he wrote "9", "10" on the next pages of index (unpaginated), and wrote "11" on the first page of text in print. On these pages and, occasionally, thereafter in Book I there are notes in the margins written by another XVI-century hand, not the Addenda Architect's writing, some notes in Latin others in Italian as quotations or interpretations of Fra Giocondo's words in Latin and Greek. The Addenda Architect renumbered pages "2" to "82" of the edition with his numerals "12" to "92", but he did not repaginate "83" to "110" or the unpaginated alphabetic index, unless his numerals have been cut off. After the edition's *explicit*, the Addenda Architect foliated the paper sheets he added with numerals "1" to "47", but his drawings do not go beyond "33", the remainder left blank.
- (5) 1r. [blank]. [This is the first folio of paper added at the back of the 1511 edition, and the first drawings appear on the verso-side].
- (5) 1v. 1. Cornice, non-sited, measured: [of Templum Antonini et Faustinae ?].
2. Base, non-sited, measured: [of Templum Antonini et Faustinae ?].
- 1. *Other drawings of the Cornice of Templum Antonini et Faustinae*. Drawings discussed in Chapter 6.
- Anonymus 1 not Antonio da Sangallo il Vecchio, *Codex Strozzi Uffizi 1600 A recto* ("Lettere della porta del frontone e de lati sono grifoni;" "Questo el disotto della architrave delle cholone della loggia d Antono augusto e gira la chornice sechonda la cimasa dello chapitello" – soffit; "Questa e le cimasa d Antonino Pio" – podium – cornice, identical to Addenda's; "basa d Antonino Pio" – base) 50
- *Codex Escorialensis*, 20v. ("Antonino Pio" – cornice, identical to Addenda's) 57

- Baldassarre, Peruzzi, *Uffizi 571 A recto* (“Divo Antonino et divae Faustina” – cornice, like Addenda’s) 103
 - Sangallo, Aristotile da (attrib.), *Codex Uffizi 1746 A verso* (“al Popolo” – cornice, similar to Addenda’s) 140
 - *Leningrad, Album B Destailleur*, 83 v. (“Roma de Antonino Pio e Faustina” – cornice, identical to Addenda’s) 166
 - Ligorio, Pirro, *Codex Ital. 1129*, 389 r. (non-sited; base, Templum Antonini et Faustinae) 250
 - Panvinio, O. (?), *Vatican, Album Vat. lat. 3439*, 46 r. (non-sited; entablature) 261
 - Anonymous Artists ca. 1500–1550, *Amsterdam, Rijksprentenkabinett, Inv. 1956*, folio 111 verso (“Roma de Antonino Pio e Faustina” – cornice) 288
 - Anonymus in 1540s, *Windsor, Album, A 12*, no. 10425 r. (“al palazzo di Faustina” – cornice, identical to Addenda’s); no. 10426 r. (“la cornice di Sancto Lorenzo de Spical” – cornice, identical to Addenda’s) 317
2. *Other drawings of the Base [of Templum Antonini et Faustinae?]*
- Anonymus of XV–XVI c., *Uffizi 1733 A recto* (“... basa e presso a S. Marco” – base) none
 - Sangallo, Giuliano da, *Taccuino*, 34 r. (Base, non-sited, measured; identical to Addenda’s) 35
 - Sangallo, Giuliano da, *Libro*, 60 r. (base; “... basa del pilastro e del palazzo di Macinata ...” – base, like Addenda’s) 36
 - Peruzzi, Sallustio (?), *Uffizi 655 A recto* (base, non-sited; similar to Addenda’s) 106
 - *Sketchbook Fossombrone*, 10 v. (non-sited; base, identical to Addenda’s) 113
 - Anonymus 1 not Fra Giocondo, *Uffizi 1540 A recto* (“... basa sie di quelle di San Lorenzo di Spiciali del tenpio del divo Antonino et diva Faustina mixurata” – base, identical to Addenda’s) 155
 - Panvinio, O. (?), *Vatican, Album Vat. lat. 3439*, 32 r. (“spira delle colonne dentro il tempio” – base, identical to Addenda’s; situated near a drawing of the Basilica Aemilia’s entablature) 261
 - Sambin, H., *Album Destailleur, Berlin Hdz 4151*, 1 v. (non-sited; base, Templum Antoninus et Faustinae, identical to Addenda’s); 3 v. (non-sited; base, Templum Antoninus et Faustinae, identical to Addenda’s) 265
 - *Albertina, Anonimo Italiano G*, AH 166 v. (“del Coliseo dei Savelli” – base, Theatrum Marcelli) 286
 - *Albertina, Anonimo Italiano XVI C.*, AH 149 r. (non-sited; base, Templum Antonino et Faustinae, identical to Addenda’s) 295
 - *Destailleur, Album Berlin OZ 109*, 12 r. (non-sited; base, Templum Antonini et Faustinae, identical to Addenda’s); 17 v. (non-sited; base, identical); 33 v. (base, identical to Addenda’s; Arcus Hadriani [“Arco di Portogallo”]) 301
 - Anonymus in 1530s, *Marciana, Codex Ital. IV 149 (5105)*, 5 r. (non-sited; base, identical to Addenda’s); 17 r. (non-sited; base, identical) 305
- (6) 2r. Rotunda, in plan-view, measured: “p[almi] 50 tenpio di Baco a Sant Agnese for de le mura; colone; intrata.”
- Other drawings of the Mausoleum of Sta. Costanza (Templum Bacchi) near Sant’Agnese on Via Nomentana. Drawings discussed in Chapter 6.*
- Francesco di Giorgio, *Monumenti antichi*, 88 r. (“chompositione e drentro del tempio di Baccho for di Roma ...” – plan, variant of Addenda’s; interior) 8
 - Donati, Lorenzo, *Uffizi 1842 A recto* (“B” – plan, Sta. Costanza); *Uffizi 1842 A verso* (“B. Cortile bachalario innanti al tempio di Bacho fuore di Roma luogo oggi detto di Santa Gostanza acanto a Sancta Agniesa” – plan, rotunda, narthex, stadium); *Uffizi 1983 A recto* (plan) 15
 - Sangallo, Giuliano da, *Libro*, 16 r. (non-sited; plan) 36
 - *Codex Escorialensis*, 4 v. (“tutto musaicho in santa Ghostanza” – cupola mosaics); 7 r. (“da qui in su di musaico” – interior); 75 r. (“santa Gonstanza” – plan) 57
 - Peruzzi, Baldassarre, *Uffizi 439 A recto* (“Templum Neptunni in capite ...” [name cancelled]; – plan with foyer like the Addenda’s) 103
 - Peruzzi, Sallustio, *Uffizi 662 A recto* (“cortile baccanario” – plan with stadium); *Uffizi 662 A verso* (“Templum Bachiana nunc dicte Dive Constantiae” – interior and details); *Uffizi 687 A verso* (“Templum Bacho; M. in Roma” – plan in pencil, others in ink) 106
 - *Albertina, Anonimo Italiano C*, AH 9 verso (non-sited; plan) 116
 - Sangallo, Francesco da, *Album Uffizi 7835 A recto* (non-sited; interior); *Uffizi 7842 A recto* (mosaic) 142
 - Anonymus 1 not Jacopo Sansovino, *Uffizi 1956 A verso* (non-sited; plan “a piedi amisurato questo difizio”); *Uffizi 1965 A verso* (“Templum Bacchi; Istorie di Naturno di museicho ...” – interior section); *Uffizi 1958 A recto* (“Templum Bacchi extra urbem ogi Santa Gostanza” – plan, variant of Addenda’s) 172

- Albertina, *Anonimo Italiano A*, AH 101 (“Santa Gostanza” – plan) 176
 - Anonymous Artists XVI century, *Uffizi 4372 A bis recto* (“Sta. Ghostanza” – plan) 184
 - *Codex Coner*, no. 20 (“Tenpli Bachi apud sanctam Agnexiam” – plan, identical to Addenda’s) 185
 - *Codex Mellon*, 59 v. (non-sited; plan, Sta. Costanza) 188
 - Dosio, Giovannantonio, *Uffizi 2511 A recto* (non-sited; interior, Sta. Costanza); *Uffizi 2578 A recto* (“Tempio di Bacco fuor di Porta Pia” – interior); *Uffizi 4353 A recto* (non-sited; interior) 220
 - d’Ollanda, Francisco, *Sketchbook*, 21 v. (“planta de templo de Baco” – plan, variant) 240
 - Montano, Giovanbattista, *Soane Sketchbook II*, 64 r. (plan, stadium; façade, Sta. Costanza) 256
 - Sambin, H., *Album Destailleur, Berlin Hdz 4151*, 73 r., 73 v., 75 v. (“tempio di Baco;” “Circo Bachanaro” – interior elevations, plan, ornaments, stadium); 74 r. (“nel tempio di Baco”) 265
 - Serlio, Sebastiano, *Terzo Libro*, 1540, pp. XIX, XX, XXI (Sta. Costanza; plan; interior; stadium) 269
 - Vasari, Giorgio, il Giovane (?), *Chatsworth, Album 36*, 16 r. (“Tempio de Bacco overo Sancta Agniesa” – plan, identical to Addenda’s); 28-a (non-sited; plan, elevation restored) 275
 - Vasari, Giorgio, il Giovane, *Album Uffizi 4835 A recto* (“... tempio di Bacco fuori di Roma” – plan) 276
 - Vignola, Jacopo (?), *Uffizi 7919 A recto* (non-sited; interior section; “... pianta del tempio di Baccho ...” – plan); *Uffizi 7920 A recto* (“... pianta del tempio di Baccho ...” – plan); *Uffizi 7920 A verso* (non-sited; entablature, capital); *Uffizi 4372 A bis recto* (“Santa Gh[o]stanza ... fuori di Roma” – plan) 279
 - Anonymus not Antonio Lari, in *Album Codex S II 4*, 65 r. (“Tempio antico di Bacco oggi dedicato a Ssancta Gostanza fuori di Roma” – base; entablature); 65 v.–66 r. (non-sited; plan, section, Sta. Costanza) 284
 - Albertina, *Anonimo Italiano G*, AH 102 (“pianta del tempio di Bacho” – plan) 286
 - *Album Codex Kassel*, 5 v. (“pianta del tempio di Bacco” – plan); 21 v. (“Tenpio di Baco” – exterior) 298
 - *Destailleur Album, Berlin OZ 109*, 8 r. (“un poco del di drento del tempio di Bacco da Santa Agnese ...” – interior); 8 r. (“pianta del tempio di Bacco” – plan); 9 r. (non-sited; interior, Sta. Costanza); 9 v. (non-sited; capital, entablature, Sta. Costanza) 301
 - Anonymus in 1530s, *Marciana, Codex Ital. IV 149 (5105)*, 8 r. (section; Sta. Costanza); 8 v. (“questa pittura e nella tribuna del tempio;” “porta dentro il tempio” – interior, mosaics, door) 305
 - Anonymus ca. 1550, *Windsor Album, Vol. A, 17*, no. 10843 (non-sited; plan, Sta. Costanza) 317
 - (6) 2 v. Tomb with external pilasters: plan, non-sited, measured: “palmi 54 in tuto de longese”.
- Other drawings relating to Tombs in Campagna Romana and Tombe di Via Latina* (Sepolcro Barberini; Tomba decorata I; Tomba decorata II; Tomba dei Pancrazi; Tomba dei Valerii; Basilica di Sto. Stefano). Also see folios (9) 5 v., (22) 25 r., (22) 25 v. Drawings discussed in Chapter 6.
- Anonymus not Sallustio Peruzzi, *Uffizi 655 A verso* (non-sited; plan almost like Addenda’s); [Sallustio Peruzzi], *Uffizi 662 A recto* (non-sited; plan of tomb); *Uffizi 665 A recto* (non-sited; tomb plan); Anonymus not Sallustio, *Uffizi 671 A recto* (“tutti in Via Appia” – three tomb plans and elevations like Addenda’s); *Uffizi 689 A verso* (“de la da Santo Bastiano in la via Apia opera lateritia” – plan, slight variant) 49; 106
 - Prospettivo Milanese, *Antiquarie*, 59 r. (“questa sie suxe la via de Sa[n]to Bastiano de mano drita andando in la ...” – tomb plan and façade, slight variant of Addenda’s) 111
 - *Codex Fossombrone*, 17 v. (plan, non-sited; variant) 113
 - Sangallo, Antonio da, il Giovane, *Uffizi 1168 A recto* (“... edifitio e di matoni ... in fra la strada di Santo Bastiano e la strada di porta Latina ...” – plan, variant; elevation, non-sited); *Uffizi 1223 A recto* (“alla vigna di messer Ianpetro Caferello fuori di Porta Latina ...” – plan, slight variant) 134
 - *Leningrad, Album B Destailleur*, 92 r. (“Roma poco lontano del ponte Numentana” – plan; interior, variant); 93 r. (?), (“Roma per la via Nomentana” – plan; like Addenda’s) 166
 - Albertina, *Anonimo Italiano A*, AH 204 r. (“apreso a Sancto Batiano” – plan, S. Urbano alla Caffarella) 176
 - *Codex Mellon*, (65 v., 66 r.) 74 v., 75 r. (non-sited plan, interior, variant) 188
 - Ligorio, Pirro, *Codex Bodleian*, 136 v. (non-sited; tomb, plan); 142 r. (plans; tombs on Via Labicana; variants) 249
 - Montano, Giovanbattista, *Soane Sketchbook III*, 20 r., 29 r., 30 r. (“Via Apia”; non-sited tombs, plans, elevations) 256

- Panvinio, O. (?), *Vatican, Album Vat. lat.* 3439, 28 r. (plan; tomb on Via Appia); 41 r. (plan; tomb, Via Appia) 261
- Sambin, H., *Album Destailleur, Berlin Hdz 4151*, 67 r. (“Portico del tempio di Marte fora la porta Latina” – façade with porch; “Tempietti nella Campagna di Roma fora la porta Latina” – façade, cornices, doorframe); 68 r. (“Chuesto tempietto si vedi chossi tuto integro nella campagna di Sto. Sebastiano fora de la porta Latina ...” – façade, cornices); 68 r. (“... tempio di Marte fora la porta Sto. Sebastiano” – plan); 68 v. (“tempietto fuor di Roma in Campagna” – interior, section; “capitel del tempio di Marte fore de la porta Santo Sebastiano” – capital; “cornice del tempio” – cornice); 67 v. (“Profillo del tempio di Marte forela porta Latina” – interior section; “fora de porta Latina di Roma” – plan, side elevation); 69 r. (non-sited tomb; plan, façade) 265
- Serlio, Sebastiano, *Terzo libro, 1540*, p. XXXII (“Tempio fuori di Roma molto ruinato ... la misura si perdette per il viaggio” – plan; variant without pilasters) 269
- Vasari, Giorgio, il Giovane (?), *Chatsworth, Album 36*, 5 v. (non-sited plans; variants); 14-b (non-sited plan; variant); 14-d v. (“Tempio di Marte a ponte sante Maria in Roma opera ionica a frontespitie e sonne il canalle per colone mese” – plan; variant); 19-e (“nelle Campagnie di Roma” – plan, variant) 275
- *Destailleur Album, Berlin OZ 109*, 48 r. (“Porta della Cientina; forma della Cientina” – plan, interior, variant) 301
- Anonymus in 1530s, *Marciana, Codex Ital. IV 149 (5105)*, 3 r. (“Faciata di questo tempio che e apresso a Penestrina tre miglia ...” – plan, similar to Addenda’s) 305
- Anonymous Artists, *Windsor Albums*, No. 10356 r. (“A. questo tempietto sta du la strada di Pelestrina fora di porta Maggiore ...” – plan, interior; slight variant); No. 10358 (“A. questo tempietto sta fora di porta Maior ...” – plan, exterior, interior; slight variant); No. 10360 v. (“A. questo tempietto ... fore di porta Latina ...” – plan, variant); No. 10364 r. (“A. questo tempietto sta for di porta Latina; ... plans, interiors; slight variants); No. 10367 r. (“A. questo tempetto sta fora de la porta Latina ...” – plan, variant); No. 10369 r. (“A. questo tempietto esca fora de la porta de San Giovanni ...” – plan, variant); No. 10380 v. (non-sited plan of tomb; variant) 317
- (7) 3 r. 1. Entablature, non-sited, measured.
2. Doric Pier-capital, non-sited, measured: “[c]hapitelo doricho”; “lazeto o[nce] 14 m[inuti] 2”.
3. Cornice, non-sited, measured: “cornice”.
- 1. *Other drawings* relating to the **Entablature**. Drawing discussed in Chapter 8.
- Anonymus 1 not Fra Giocondo, *Uffizi 125 A verso* (“... cornice stava a chassa de Gismondo Chissi in Transtiberis” – entablature, identical to Addenda’s) 155
- *München, Album Cod. icon. 209-e*, 57 v. (“dito architrave e fregio et cornice sie al ditto tempio del divo Antonino et Faustina” – entablature, identical) 196
- 2. *Other drawings* of the **Doric Pier-capital (theatrum Marcelli?)**
Drawings discussed in Chapter 8.
- Sangallo, Giuliano da, *Taccuino*, 14 v. (“... chapitelo del palazzo de Saveli dorico in Roma” – capital, identical to Addenda’s); 33 v. (“A Savelli in Roma capitelo” – capital; profile like the first); 39 r. (“Di Savelli” – capital, identical) 35
- Sangallo, Giuliano da, *Libro*, 70 v. (“... di Santa Persedia” – capital, identical) 36
- Anonymus 1 not Antonio da Sangallo il Vecchio, *Codex Strozzi, Uffizi 1600 A r.* (“in Santa Presepia per basa a una cholona a uno pozo messo sotto sopra” – capital, identical) 50
- Sangallo, Aristotile da (?), *Codex, Uffizi 1743 A r.* (“del palazzo di Termine” – capital, identical) 140
- Sangallo, Giovanfrancesco da, *Uffizi 6803 A verso* (non-sited; capital, identical; “in su questo piano e braccia 1° e minuti 55”) 145
- Anonymus 1 not Fra Giocondo, *Uffizi 125 A recto* (“el porticho del Savelli nota questo ...” – capital, identical); *Uffizi 2050 A recto* (“Pistilio sotto el porticho de Santo Chosmo e Damiano” – capital; similar) 155
- *Berlin, Kunstbibliothek, Hdz 3830 r.* (non-sited; capital, identical) 179
- *Codex Coner*, no. 78 (non-sited; capital, similar) 185
- *München, Album Cod. Icon. 209-e*, 44 r. (“capitelo dorico del teatro de Saveli” – capital, identical) 196
- Dosio, Giovannantonio, *Uffizi 2041 A recto* (non-sited capital; identical) 220
- Serlio, Sebastiano (copyist of), *Paris, Codex Ital. 473*, 2 v. (“capitello dorico” – capital, identical) 270
- *Albertina, Anonimo Italiano G*, AH 166 r. (“del Coliseo de Savelli” – capital, identical) 286
- *Destailleur Album, Berlin OZ 109*, 41 r. (capital of Theatrum Marcelli; identical); 41 v. (capital, non-sited; identical); 44 v. (capital, non-sited; identical); 86 v. (“... capitello fu trovato a la vigna di Trenti” – capital, identical) 301
- Anonymus ca. 1540, *Firenze, Album II I 429*, no. 19 (capital, identical; non-sited) 311

3. *Other drawings* of the Cornice, non-sited. Drawing discussed in Chapter 8.

- (7) 3 v. 1. Base, two-sided view or else two bases, each one measured: "in San Chosimo e Damiano." [Letters of the note are partly cut off at upper edge of paper].
2. Base, measured: "da San Mar[c]ho; largo sfondo."

1. *Other drawings* of "SS. Cosma e Damiano" (so-called **Templum Divi Romuli**). Also see folio (2) 3 r. Drawings discussed in Chapter 7.

- Donati, Lorenzo (attrib.), *Uffizi 209 A verso* (plan; non-sited) 15
- Anonymous Lombard ca. 1520, *Berlin Kunstbibliothek, Hdz 3815* ("in S. Cosme e Damiano in Roma ionica" – two-sided base; similar); folio 13 r. ("in S. Marco in Roma ac-ticurve" – base, identical) 61
- Sangallo, Giovanbattista da, *Uffizi 1662 A verso* ("Santo Cosma e Damiano" – entablature) 144
- Anonymus 1 not Fra Giocondo, *Uffizi 1539 A recto* (base, non-sited; identical to Addenda's profile); *Uffizi 2050 A recto* ("bassa a Santo Cosimo e Damiano" – base, identical) 155
- *Leningrad, Album B Destailleur*, 51? (base, non-sited; identical) 166
- *Leningrad, Album C Destailleur*, 51 (base, non-sited; identical) 167
- Anonymus 1 not Jacopo Sansovino, *Uffizi 1955 A recto* ("a pie di San Giuliano in monte" – base, identical); *Uffizi 1959 A recto* ("... a San Chosimo e Damiano" – base; similar) 172
- *Codex Coner*, no. 23 ("Aerarium romanum" – plan, SS. Cosma e Damiano) 185
- *München, Album Cod. Icon.* 209-e, 26 r. (base, non-sited; identical) 196
- Albertini, Alessandro, *Uffizi 1969 A verso* ("Santo Cosimo e Damiano dentro in chiesa antica" – base) 200
- Ligorio, Pirro, *Codex Bodleian*, 15 r. ("Tempio detto di Castore e Polluce" – plan, SS. Cosma e Damiano?) 249
- *Destailleur Album, Berlin OZ 109*, 45 v., 46 r., 46 v. (non-sited; plan, interior, entablature, capital of Templum Divi Romuli); 8 v. ("alla porta di Sto. Cosimo e Damiano e questa architrave" – architrave) 301

Literature:

Cited for folio (2) 3 r. (SS. Cosma e Damiano).

2. *Other drawings* relating to the Base "da San Marco." Drawings discussed in Chapter 7.

- Sangallo, Giuliano da, *Libro*, 71 v. ("Basa trovata di nuovo a pie del Quliseo de Saveli ..." – base, identical to Addenda's) 36
- Peruzzi, Baldassarre, *Uffizi 632 A verso* ("di queste base ne restata una a San Marco in Roma" – base); *Uffizi 633 A recto*–632 A recto ("a San Marco" – base) 103
- Sangallo, Aristotile da (?), *Codex, Uffizi 1746 A recto* ("la basa che nel palazzo di Sancto Marcho in Roma antica" – base, identical) 140
- Sangallo, Aristotile da (?), *Lille, Sketchbook*, Inv. 857–863 (base, non-sited; identical) 141
- Sangallo, Giovanfrancesco da, *Uffizi 1329 A recto* ("Questa chornicie si trova drieto Mariano in stalla preso a Santo Marcho in Roma" – cornice); *Uffizi 1804 A recto* ("... basa si chavo a pie de Savegli e forno asai ..." – base, identical) 145
- Anonymus 1 not Fra Giocondo, *Uffizi 1535 A recto* ("bassa de termini del Chostantinum" – base, identical; "basamento del Termis Constantiniane" – base); *Uffizi 1535 A verso* ("a Santo Marcho" – frieze; "sstava a San Marcho pistili doricis" – capital); *Uffizi 1882 A recto* ("in su la piazza de San Marcho" capital; "Soto di architrave a Santo Marcho" – panel); *Uffizi 2050 A recto* ("Cimasa inela piaca del S. Marco" – cornice; "Cimasa a Santo Marcho" – cornice) 155
- *Leningrad, Album B Destailleur*, 88 v. ("lo imo scapo de la colonna le palmi cinque a le fornace Roma" – base, identical; "da San Marco" – base ?); 85 r. ("Capizucchi, Roma" – base, identical) 166
- *Codex Coner*, no. 73 ("sub angulo istius coronae Ionicae reperta apud S. Marco; sub angulo istius coronae Doricis reperta pones S. Marco" – cornice, entablature); no. 98 ("in S. Marco" – entablature); no. 124 ("reperta iusta Savellos" – base, identical); no. 130 ("in S. Marco" – base; like Addenda's "in S. Basilio" on folio (10) 6 v.); no. 133 ("ad S. Marco" – base) 185
- Palladio, RIBA, Vol. XV, 11 r. (base, non-sited; similar) 260
- Raffaello da Montelupo (?), *Rugby Scrapbook* (base, non-sited; identical) 264
- Anonymous French ca. 1550, *Album "Du Cerceau" in CCA-Montréal, Inv. DR 1974.015* (base, non-sited; identical) 292

- *Album Kassel*, 38r. (base, non-sited; identical) 298
- *Destailleur Album*, *Berlin OZ 109*, 54v. (capital, non-sited; identical) 301

Literature:

Krautheimer [434], II, 216–241 (San Marco).

Armellini [435], I, 859–863 (San Marco).

(8) 4r. [lost numeral]

1. Base, measured: “basa di Santo Lorenzo” [letters of the note cut off at upper edge of paper].
2. Pier-capital with three rosettes; non-sited, measured.

1. *Other drawings* relating to a **Base** “in San Lorenzo dei Speziali” (San Lorenzo in Miranda) or else it is a **Base** “in San Lorenzo fuore le mura.”
Drawings discussed in Chapter 8.

- Peruzzi, Baldassarre, *Uffizi 633 A recto* – 632 *A recto* (“basa di tre colonne” – base, identical to Addenda’s) 103
- Sangallo, Antonio da, il Giovane, *Uffizi 1060 A recto* (“delle colonne di dentro della Ritonda” – base; similar) 134
- Sangallo, Aristotile da (?), *Codex*, *Uffizi 1748 A verso* (base, non-sited; similar) 140
- Anonymus 1 not Fra Giocondo, *Uffizi 1540 A verso* (base, non-sited; identical) 155
- *Leningrad*, *Album B Destailleur*, 90r. (“Roma de un edifitio per la via Flaminia” – base, identical) 166
- Anonymus 1 not Jacopo Sansovino, *Uffizi 1958 A verso* (“soto alla cholona del portichale” – base, identical) 172
- Dosio, Giovannantonio, *Uffizi 2011 A recto* (“la basa B fu trovata nel Monte Celio drento alla vignia di San Gregorio” – base, identical) 220
- Vignola, Jacopo (attrib.), *Uffizi 4358 A recto* (“questa stella e il mezzo della basa” – base, non-sited; similar); *Uffizi 4360 A recto* (“Trovata in la vigna di Santo Gregorio” – base; similar); *Uffizi 4361 A recto* (base); *Uffizi 7927 A verso* (base) 279
- *Destailleur Album*, *Berlin OZ 109*, 2v. (base, non-sited; identical); 3v. (architrave); 68r. (base, non-sited; identical); 72v. (base, non-sited; identical) 301

Literature:

Adinolfi [400], I, 389–419 (San Lorenzo de li Speziali).

Krautheimer [434], (San Lorenzo fuori le mura). II, 1–144.

2. *Other drawings* of the **Pier-capital** (of the Portico of the **Thermae Titianae** (?)). Also see folio (20) 20v. Drawings discussed in Chapter 8.

- Anonymus 1 not Fra Giocondo, *Uffizi 1536 A recto* (“Opera doricha di matoni per mezzo al Chuliseo” – brick arcades and first storey of *Thermae Titianae*); *Uffizi 2050 A recto* (“Pistilio per mezzo al Chuliseo” – pier capital; identical to Addenda’s) 155

- Sambin, H., *Album Destailleur*, *Berlin Hdz 4151*, 64r. (“Imposte del arco” [of *Porticus Octaviae*] – pier-capital; similar) 265

Literature:

Adinolfi [400], I, 301–334 (“Vigne” near the Colosseum).

Lugli [439], 353–374 (*Terme di Tito*; *Terme di Traiano*).

Nash [446], II, 469–471 (*Thermae Titi*; *Porticus of Thermae Titi* on *Piazza del Colosseo*).

- (8) 4v. Tre Colonne (*Aedes Castori*), as seven parts and details: Fluting and apophyge, measured: “zimasa di sopra le Tre [C]holonne”.
Column, measured: “chorintia; palme 55¹/₂ m[inuti] 3¹/₂ el fusto de la [c]holona da una stella a lalatra; grosso questo [c]hordonzino onzo 6 el regolino onzo 3”.
Base and fluting detail, measured: “la basso de le Tre [C]holonne; alto o[nce] 2 m[inuti] 1; grosso o[nce] 2¹/₂”.
Column fluting, plan, measured: “palme 6 onze 7 el vivo; una de le Tre Cholonne [c]hanelato”.
Architrave and frieze, measured: “arcitrave de le Tre Cholonne s[c]hontro a San [C]hosimo e Damiano; o[nce] 9 dazeto; piedi 3 o[nce] 7 questo frezo”.
Base, profile, measured: “basa de le Tre [C]holonne ...” [bottom of the letters cut off at lowest edge of paper].
Capital, plan-view, measured, and placed on the base.

Other drawings of the **Tre Colonne** (*Aedes Castori*). Also see folios (14) 10r. and (21) 21r., the latter of which is **Tre Colonne sotto Campidoglio** [*Templum Divi Vespasiani*]. Drawings discussed in Chapter 6.

- Sangallo, Giuliano da, *Libro*, 38v. (“basa de le 3 cholone in Roma” – base); 63r. (“Basa de le III cholone ...” – base); 71r. (“Basa de le III cholone ...” – base, identical to Addenda’s) 36
- Anonymus 2 not Antonio da Sangallo il Vecchio, *Uffizi 2047 A recto* (“Basa delle tre cholonne” – base, identical; “Questo da dove e largo braccia 33¹/₂ la cholonna gira braccia 8 sono chanali 24” – non-sited entablature; of the *Tre Colonne*) 51
- Peruzzi, Baldassarre, *Uffizi 570 A recto* (“Spira trium columnarum” – base); *Uffizi 571 A recto* (“Trium columnarum” – entablature); *Uffizi 478 A recto* – 631 *A recto* (“di tre colonne” – column and fluting detail; “di tre colonne” – Corinthian capital); *Uffizi 632 A recto* (“Basa di tre colonne” – base, identical) 103
- Sangallo, Antonio il Giovane da, *Uffizi 1165 A recto* (“Tem-

- pio di Castore e Polluce ..." – restored elevation and plan); *Uffizi 1181A recto* ("le tre cholonne" – entablature); *Uffizi 1181A verso* ("tre cholonne" – entablature); [and Giovanbattista], *Uffizi 1187A recto* ("le tre colonne" – base) 134
- Sangallo, Aristotile da (?), *Lille, Sketchbook*, no.845 ("Cornice delle tre colonne" – entablature; like Addenda's folio (14) 10r.) 141
- Sangallo, Giovanbattista da, [and Antonio il Giovane], *Uffizi 1181A recto* ("le tre cholonne" – entablature; like Addenda's folio (14) 10r.); [and Antonio il Giovane], *Uffizi 1187A recto* ("le tre colonne" – base); *Uffizi 1658A recto* ("Tre colonne" – entablature; like Addenda's folio (14) 10r.) 144
- Sangallo, Giovanfrancesco da, *Uffizi 1324A recto* ("Basa de le 3 cholone ..." – base, identical); *Uffizi 1329A recto* (entablature, of Tre Colonne (?), as in Addenda's folio (14) 10r.); *Uffizi 1650A recto* ("Basa delle 3 cholonne" – base) 145
- Sangallo, Giovanfrancesco da, *Lisbon, Album Inv. no. 1713*, folio 1r. ("A cholonate da cima a fondo e chavata sono tutti neto" – Tre Colonne) 146
- Anonymus 1 not Fra Giocondo, *Uffizi 125A recto* ("Bassa o voi dir spira anticha la qualle sta nelli ortti de la bassilicha di quelle 3 chollone ritte" – base) 155
- Anonymus 2 not Fra Giocondo, *Uffizi 7997A recto* ("Cornixe de le 3 collone per mezo Santo Lorenzo delli Speciali ..." – entablature, identical); *Uffizi 7998A recto* ("... cornice e delle 3 collone per mezo Santo Lorenzo delli Speciali" – entablature; "la collona alta palmi 55¹/₂ piu il chapi-tello alto palmi sette 7 once 3" – Corinthian capital, its measurements identical to those of the Addenda's column and on its plan) 157
- Anonymus 6 not Fra Giocondo, *Uffizi 1869A recto* ("La basa di tre cholone" – base, identical) 160
- *Leningrad, Album A? Destailleur*, 97r. ("di Roma. Basa delle Tre Colonne nel foro romano misurato col palmo antica" – base) 165
- *Leningrad, Album B Destailleur*, 92r. ("Una delle tre devine colonne nel foro romano" – base, identical); 90r. ("a tempio di Costor et Pollux ditto oggi San Cosimo Damiano" – base) 166
- Anonymus 1 not Jacopo Sansovino, *Uffizi 1953A verso* ("Tre cholone" – entablature); *Uffizi 1959A recto* ("delle tre cholone" – base); *Uffizi 1961A recto* ("a tre cholone" – entablature) 172
- Anonymus 4 not Jacopo Sansovino, *Uffizi 1762A recto* ("A. basa di questo edificio delle III cholone" – capital, base; identical); *Uffizi 1762A verso* (non-sited; entablature, identical to Addenda's) 175
- Anonymous Artists XVI c., *Dresden Kupferstichkabinett, C 130 verso* (non-sited entablature; like Addenda's folio (14) 10r.) 183
- *Codex Coner*, no.67 ("Tres columnae sub palatio maiore" – column); no.85 ("Triarum columnarum" – entablature) 185
- Anonymous Artist ca.1580, *Album Chinnery*, no.24 (non-sited; Tre Colonne in Forum Romanum) 189
- *München, Album Codex Icon. 209-e*, 56v. ("Bassa sotto e le tre collone" – base, identical; "il tutto zoe il tutto de la collonna sie palmi 55" – column; "il vivo sie palmi 6¹/₂" – column) 196
- Anonymus in 1520s, *Parma, Album II IV 4, 1535*, page 77 ("in Roma a le tre cholone" – entablature) 198
- Dosio, Giovannantonio, *Uffizi 2572A recto* (non-sited; Tre Colonne in their setting); *Uffizi 2522A recto* ("Foro Romano" – Tre Colonne in setting); *Uffizi 2523A recto* ("Foro Romano ... D. Le Tre colonne E. SS Cosimo e Damiano"); *Uffizi 3995A recto* (non-sited; Tre Colonne in setting) 220
- Dupérac, Etienne, *Codex Perrins*, 16v.–17r. ("di Gio. Statore" – Tre Colonne in setting) 234
- Heemskerck, *Album II*, 9v. ("el cornis de li trei colonne opera corintho" – entablature of the Tre Colonne sotto Campidoglio, as in Addenda's folio (14) 10r.); *Album II*, 79v.–80r. (three columns on the slope of the Capitoline, as in Tre Colonne sotto Campidoglio, Addenda's folio (21) 21r.) 243
- Heemskerck, *Berlin-Dablem Kupferstichkabinett, Kdz 6696* (view of Forum Romanum signed "Martin Hemskeric 1535") 244
- Anonymous Italian of 1520s, *Albertina*, AH 151 ("la presente cornice corintia e di quelle tre colone che sono in Campo Vacino ..." – entablature); AH 154 [the same writer noted the same profile near Torre de Conti] 295
- Anonymous Artist ca.1540s, *Chatsworth, Album Vol. 40*, no. 14-D (non-sited; Tre Colonne in Forum Romanum) 310
- Anonymous Artists, *Windsor Albums*, no.10756 (non-sited; capital, identical to *Uffizi 1762A recto* [by Anonymus 1 not Jacopo Sansovino, who identified it]); no.10786r. (non-sited; Tre Colonne in setting) 317
- (9) 5r. [numeral lost]
1. Cornice, non-sited, measured.

2. Base, non-sited, measured: "la grosesa palme 5 o[nce] 3 m[inuti] 1".
3. Cornice, measured: "la [c]hornize di Santa Maria Nove di dentro".

1. *Other drawings of the Cornice.* Drawings discussed in Chapter 8.

- Anonymous Artists XVI c., *Uffizi 1731 A recto* (non-sited; entablature, similar to Addenda's) 184
- Sambin, H., *Album Destailleur, Berlin Hdz 4151, 34 v.* ("capitel del bagni minori del Antoniana" – pier-capital, similar) 265

2. *Other drawings of the Base.*

- Sangallo, Giuliano da, *Libro*, 38 v. ("... el basamento della sepoltura Dorica" – base; similar) 36
- Anonymus 1 not Fra Giocondo, *Uffizi 1535 A recto* ("a le botteghe schurre nella strada" – base, similar); *Uffizi 1881 A verso* ("Basamento del archio del Chamilgiano" – base, identical) 155

3. *Other drawings of the Cornice "di Sta. Maria Nova"* (Sta. Francesca Romana) built into a part of **Templum Veneris et Romae** (Templum Solis et Lunae). Also see folio (15) 11 r. Drawings discussed in Chapter 7.

- Anonymus 1 not Antonio da Sangallo il Vecchio, *Codex Strozzi, Uffizi 1600 A recto* ("in Santa Maria Nova per pila a un pozo di marmo" – capital) 50
- Peruzzi, Baldassarre, *Uffizi 479 A recto* ("inanzi a templum pacis in Roma dietro a Santa Maria Nova" – plans, corridor steps, and coffers of the apse) 103
- Peruzzi, Sallustio, *Uffizi 690 A verso* ("In viridario fratrum congregationis montis Olivarum" – plan, Templum Veneris et Romae) 106
- Sangallo, Antonio il Giovane da, *Uffizi 716 A recto* ("... cornice di Sto. Cosimo e Damiano ..." – entablature) 134
- Sangallo, Giovanbattista da, *Uffizi 1662 A verso* ("Santo Cosma e Damiano ..." – entablature, identical to Addenda's) 144
- Sangallo, Giovanfrancesco da, [and Antonio il Giovane], *Uffizi 1704 A recto* ("cavata in fral Chuliseo e lo tenpio del Sole e Luna overo di Chastore e Pollucie nell Orto di Santa Maria Nova" – entablature, variant) 145
- Anonymus 1 not Fra Giocondo, *Uffizi 1539 A verso* ("Stava quest altra in Santa Maria Nova di dentro inel chonventto" – cornice, identical; "stava nelli hortti de Santa Maria Nova" – cornice, variant); *Uffizi 1882 A recto* ("Hornice fu trovata inel ... Sollis et Lluna apresso Coliseo" – cornice) 155

- *Leningrad, Album B Destailleur*, 52 recto ("Lunae; Solis"; Plan and section, Templum Veneris et Roma) 166
- Anonymus in Rome in 1520s, *Harvard, Sketchbook, Inv. 1932.271.1 B-22 A*, 9 r. (non-sited; cornice, identical) 182
- *Codex Coner*, no. 110 ("circa S. Maria Novam" – cornice) 185
- *Codex Mellon*, 30 r. (39), ("a Santa Maria Nova guasta" – cornice, identical) 188
- Dosio, Giovannantonio, *Uffizi 2561 A recto* ("Tempio del Sole et della Luna" – apse) 220

(9) 5 v. 1. **Templum Martis Ultoris** in Forum Augusti or else **Templum Minervae** in Forum Nervae. Parts of the temple identified as follows:

Temple plan with tetrastyle porch, measured: "Pianta del tempio di Marto; palme 52 m[inuti] 3¹/₂ la lungeza del tenpio; la larg[e]za de tutto el porti[c]halo palme 51 e onzze 2; intrata; palme 41¹/₂ de larghezza; [at doorway] "Palme 13 o[nce] 1"; [at column bases in plan-views] "Palme 5 o[nce]; palma 15 o[nce] 9; palme 26 o[nce] 3"; [cella wall] "muro grosso palme 4 o[nce] 2"; [buttress at upper right corner of precinct wall] "Pilastro"; [path between the cella and the precinct wall] "[c]huritorio intorno al tenpio; palma 70 [minuti] 10".

Coffered vault of the temple [set in the cella]: "la volta del tenpio".

Façade elevation, right-side corner, measured: "La fazata dinanze del tenpio di Marto; porti[c]halo del tenpio e di 4 [c]holonne [c]homo si vede nella pianta in[c]hanelate".

Columns of the porch in plan view: "[c]holonne ho in[c]hanelate [c]horintie; e fusulo de la [c]holonna palme 26 o[nce] 4".

Base, left-half, measured: "largo el [c]hanalo o[nce] 4 el regolino o[nce] 1".

Fluting and apophyge, right-side: "el [c]hanalo el van suo di sopra e o[nce] 4 e regole o[nce] 1 m[inuti] 3".

Corinthian capital and apophyge, measured: "La rosa larga p[alm]a 1; largessa del [c]hapiello da una punta al altra de la zimaza palme 4 o[nce] 14¹/₂ le se[c]honde folie del dito [c]hapiello sono palmo 1 o[nce] 11; palmo 4 o[nce] 3 lalteza tuto el [c]hapiello."

1. *Other drawings* relating to the **Templum Martis Ultoris** ("Tempio di Marte") in Forum Augustum; **Templum Minervae** in Forum Nervae. The district or a part of it was then known variously as **Palazzo delle Militie**; **San Basilio**; **Forum Traiani**; **Forum Nervae**; **Forum Transitorium**; **Spoglia Christo**; **Macello dei Corvini**; **Bagno di Emilio Paulo**; **Magnanapoli**; **Arco del Pantano**; **Torre dei Conti**; [since the XIX century] **Colonnacce**. Also see folios (10) 6 v., (14) 10 r., (20) 20 r., (24) 24 r. (**Mercati Traianei**). Drawings discussed in Chapters 5, 4, respectively.

- Francesco di Giorgio, *Monumenti antichi*, 85 r. ("Hedifitio apresso a Palazzo delle Militie" – Ionic colonnade); 77 r.

- ("In Roma dove si dice la chasa di Cesare ma fu di Nerva ..." – temple facade, reconstituted); 78 r. ("Hedifitio ... di sopra a Sancto Adriano ..." – *Cinta* of Forum Augustum) 8
- Sangallo, Giuliano da, *Taccuino*, 35 v. ("a Spoglia Christi in Roma" – entablature, Colonnacce) 35
 - Sangallo, Giuliano da, *Libro*, 2 r. ("questa facata ene Foro Troiano ..." – *Cinta* of Forum Augustum); 9 v. (non-sited; entablature at left, cornice at right – upper cornice of Colonnacce); 10 r. ("a pie di Spoglia Cristi trovata di nuovo che una chosa belissima in Roma" – entablature); 38 v. ("apresso a Spoglia Cristi" – architrave) 36
 - Anonymus 1 not Cronaca, *Uffizi 1879 A recto* ("Queste ene uno parapetto che ne e a Santo Basilio ..." – *Cinta*, entablature, base); *Uffizi 158 A recto Santarelli* ("Questo ene a Santto Basilio alatto a ttore de Chontti" – restored façade, Templum Minervae) 40
 - Anonymus 1 not Cronaca, in *Firenze, Album II I 429*, 50 recto ("Chuesta si chiama Ispoglia Cristo ovogliano dire del Palazzo de Nerva" – entablature, capital, Colonnacce); 50 verso ("De palazzo di Nerva Troiana" – entablature, capital, Colonnacce) 43
 - Anonymus 1 not Antonio da Sangallo il Vecchio, *Codex Strozzi Uffizi 1598 A verso* ("e lavoro dirinpetto alla loggia di Nerva questo lavoro e intorno el foro Troiano vedesene pezi seperati luno dall altro ..." – Colonnacce, front elevation); *1587 A recto* ("larchitrave e frego e chornice del lavoro dirinpetto alla logge di Nerva ..." – entablature of Colonnacce); *1588 A recto* ("questa e la loga di Nerva ..." – temple façade, restored; plan of porch); *1596 A verso* ("questa e le mensole che e in sue lencrespatura della testa delle chornice di Nerva sopra el pilastro" – entablature of Colonnacce); *1596 A recto* ("questa e la testa della loggia di Nerva ..." – porch colonnade, side-view; "basa delle cholone di Nerva" – base; "logetto del chapitello" – capital; "questa e le mensole che e in delle chornice di Nerva ..."); *1593 A recto* ("chornice e frego e architrave sopra alle cholone di Nerva Troiana; questa el sotto architrave della cholone di Nerva" – soffit of architrave; entablature of Colonnacce) 50
 - Anonymus 2 not Antonio da Sangallo il Vecchio, *Uffizi 2046 A verso* ("andito di Santo Basilio; le cholonne non ano pilastro a rincontro i pilastri sono nelle testa e ne chanti;" "questo pasa in su la cholona e ffa uno quadro sfondato;" "ottangoli di tenplum Pacis" – entablature) 51
 - Anonymus 3 not Antonio da Sangallo il Vecchio, *Uffizi 2051 A recto* ("questa chornice fu chavata a pie della cholonna Trojana quando fu ischaltata" – entablature); *2053 A recto* ("al Macello de Chorbi dove istava Lorenzetto" – capital) 52
 - *Codex Escurialensis*, 29 v. (Torre dei Conti); 40 v. ("Veduta d Araceli" – view to Torre dei Conti); 50 r. ("Nerva" – entablature, Colonnacce); 57 v. (view of Templum Minervae, arched entrance, Colonnacce, Torre de' Conti) 57
 - Calvo, Marco Fabio, *Antique urbis Romae*, pl. 13: ("Forum Augusti; Forum Traiani; Templ. Traiani cum Colonna; Arcus Augusti quadriforis" – names on framed areas of space) 85
 - Falconetto, *Codex in Vicenza*, 7 r. ("Cornixe che andava intorno il foro transitorio" – Colonnacce's upper cornice, entablature, capital, and base); 21 r. (Templum Minervae – restored façade and archways); 30 r. (reconstituted Templum Minerva and Colonnacce "queste sono el tempio di Nerva Tragano"); 30 v. ("Cornixe del tempio nel foro transitorio" – entablature, colonnade) 91
 - Peruzzi, Baldassarre, *Taccuino*, *Uffizi 11 A verso* ("Loggia del signor Io. Corvorum" – plan of piers); *Uffizi 385 A verso* (non-sited vault; symbol as on 390 A r.); *Uffizi 388 A recto* (non-sited; symbol as on 385 A recto); *Uffizi 385 A verso* ("Semidiametro; foglie; foglie" – vault); *Uffizi 388 A recto* ("Cornice di basamento di colonna Traiana" – cornice); *Uffizi 388 A verso* (non-sited; symbol as on 388 A recto); *Uffizi 389 A recto* ("in Foro Nerve apud Sanctum Hadrianum" – cornice, entablature, Colonnacce); *Uffizi 389 A verso* ("in Foro Nervae;" "lacunari" – cornice or steps); *Uffizi 390 A recto* ("in Foro Nerve tavole di marmo" – vault, Colonnacce); *Uffizi 398 A recto* ("Spira sancti Basili" – base); *Uffizi 398 A verso* (non-sited siteplan; cornice); *Uffizi 481 A recto* ("Lacunaria basilicae Caesaris in foro Traiano" – entablature; "Apud Macellum Corvorum" – Ionic column base); *Uffizi 625 A recto* ("Sancto Hadriano" – plan, Atrium Minervae in Forum Nervae and "arco" – Colonnacce); *Uffizi 478 A verso* – *631 A verso* ("Tutte queste cornici e base son state trovate in Foro Transitorio dietro a Sancto Adriano" – three cornices; two bases); *Uffizi 632 A recto* ("Al macello de Corvi" – Doric capital; "muro e parete esteriore del foro transitorio di peperigno" – *Cinta*); *Uffizi 632 A verso* ("Basilica in foro transitorio;" "Di queste base ne restate una a San Marco in Roma;" "In foro transitorio meridiem versus;" "Muro interiore del foro transitorio;" "Lacunario" – cornice; "Lacunario di marmo" – cornice; elevation of Templum Martis Ultoris' cella, porch and the *Cinta*); *Uffizi 633 A recto* – *632 A recto* ("Questa opera era in la basilica del foro transitorio dove e oggi San Basilio ... tucta e guasta era de le ben lavoratte opere che in Roma fussero" – Composite capital; "a San Marco" – base [base like one "in San Basilio" on Addenda Architect's folio (10) 6 v.]); *Uffizi 633 A verso* ("Capitello segnato Q" – Corinthian capital of Uffizi 632 A verso; – capital, non-sited) 103
 - Peruzzi, Sallustio [and Anonymus not Sallustio Peruzzi], *Uffizi 643 A recto* ("Forum Romanum; Carcere; Via Lata; Foro Traiano" – plan, restored, Forum Augustum, Forum Traiani); [and Anonymus not Sallustio], *Uffizi 648 A recto* ("Forum transitorium; Hic erat eneus equus Domitiani;

Hoc opus perfectum fuit per Nervam” – plan, restored, Forum Augustum with Templum Martis Ultoris, exedrae, and the Arco del Pantano opening; [and Anonymus not Sallustio], *Uffizi 657 A recto* (“Forum Augusti; Forum Transitorio; Forum Pacis; Via Sacra; Tabernae; Hic Elegebola magistrati; Forum Romanum; Palatinum; Capitolium” – names on spaces of siteplan, Imperial Fora and adjacent sites, reconstituted); *Uffizi 661 A verso* (“La porta di San Basilio” – capital); *Uffizi 663 A verso* (non-sited; hemicyclium, Forum Traiani); *Uffizi 676 A recto* (“Questo era lo errario; Hoc templum in luce restitutum fuit per opus Balthassaris Peruzzi; misurato per braccio fiorentino” – restored plan, Templum Martis Ultoris, Forum Augustum, exedrae, Arco del Pantano opening; “Dei capitelli segnati A ne sono alcuni delli quadri in Roma inel giardino di San Marcho e in nel palazzo discontro a cavalli di Monte Cavallo una basa segnata .B. e in casa di Messer Thomaso del Cavaliere e un altra in casa di Maestro Giani scarpellino” – Sallustio’s note written beside an elevation-section of Templum Martis Ultoris (?); another note “Hic collocabatur aurum et statua erat provinciae ubi habebatur aurum”); [and Anonymus not Sallustio], *Uffizi 687 A recto* (“Forum Nerva; Hic temporibus nostris inventa fuit statua Pirri regis per dominum Angelum del Maximis per via stati in domo filiorum; Hic est magna cloaca osservadie ad fonte S. Georgii usque; Hic conplecabat aqua del vicinis montibus S. Viminalis Quirinales et Esquilinis; Via Publica; Porta; Porta” – restored plan, Forum Augustum, exedrae, Arco del Pantano opening); *Uffizi 687 A verso* (“In Roma opera lateritia presso a torre di Militia” – plan, Mercati Traiane, Via Biberatica, and Aula Magna or Great Hall [in outline like Addenda Architect’s plan folio (24) 24r.]); *Uffizi 701 A recto* (“Sotto la Tore delle Militie” – hemicyclium, Forum Traiani); *Uffizi 689 A verso* (“Tempio di Marte in Roma opera ionica” – plan, like Addenda’s) 106; 168

- Ripanda, Jacopo, Follower of, *Oxford, Codex 668*, 11 v. (non-sited; Colonnacce, precinct wall) 119
- Anonymus 1 not Pietro Rosselli [= Antonio del Tanghero], [and Antonio da Sangallo il Giovane’s notes], *Uffizi 1428 A recto* (“questo di Santo Basilio larchitrave ...”; “larchitrave de difitto di Santo Basillio” – entablature; “San Basilio” – entablature) 130; 169
- Anonymus 2 not Pietro Rosselli, *Uffizi 1634 A recto* (“di dietro al mascello de Chorbi” – cornice) 130
- Anonymus 3 not Pietro Rosselli, *Uffizi 1618 A recto* (“Chuesta fu chavatta nel Pantano adesso si ttrova in piazza di Sciara in chasa uno ischarpellino” – cornice with console, not from Colonnacce); [this sheet also attributed to Antonio da Sangallo il vecchio]; *Uffizi 1172 A recto* (“Pantano; Santo Rocho; Capo di Bove” – two obelisks); [attributed to Antonio da Sangallo il Giovane] 130
- Sangallo, Antonio il Giovane da, *Uffizi 716 A recto* (“in terra. Questa sie in sulla piazza de Cavalieri in Roma ...” –

entablature); *Uffizi 790 A recto* (plan, non-sited but with many notes; reconstituted Forum Augustum with exedrae); *Uffizi 853 A verso* (“Foro transitorio; Basilica Juliano meniana cioe abitazione” – plan); *Uffizi 896 A recto* (“Foro transitorio ...; Foro di S. Basilio ...; Marforio; Piano del foro transitorio; piano del foro in S. Basilio; S. Martina ...; S. Adriano ...” – siteplan, Imperial Fora); *Uffizi 896 A verso* (a note: “Santo Basilio e foro di Nerva e altre cose circostante” – it refers to the plan on *Uffizi 896 A recto*); *Uffizi 1061 A recto* (“Questo el chornichone che a bottega del Tocio ch era al tenpio di Nerva Troiana a pie di Chanpitolio ...” – cornice); *Uffizi 1123 A recto* (“Foro di S. Basilio ...” – siteplan, Templum Minervae in Forum Nervae); *Uffizi 1139 A recto* (“Foro transitorio ...” – reconstituted plan, Templum Martis Ultoris, Arco del Pantano, exedra); *Uffizi 1140 A verso* (“di foro transitorio dal cornicione primo in su” – base, Colonnacce; “Cornicione di sopra del foro transitorio cioe lultima” – cornice, upper one of Colonnacce); *Uffizi 1141 A recto* (“S. Basilio; Foro transitorio; porta; S. Basilio” – plans; Colonnacce); *Uffizi 1141 A verso* (“Foro Traiano” – restored plan); *Uffizi 1143 A recto* (“foro transitorio; Santa Martina” – siteplan); *Uffizi 1143 A verso* (“Questa era in terra in S. Martina acanto a Marforio dove sono le storie d Antonino Pio che sono in Capitolio” – Latin inscription); *Uffizi 1178 A recto* (“Di questo edifitio se cavato in casa Messer Gieronimo Cuccino e se trovato molti framenti in ruina dove e quello emiciclo a pie delle Militie ...” – plans of piers); *Uffizi 1187 A recto* (“al tenpio di foro transitorio” – base; “San Basilio” – base; “Spoglia Cristi” – architrave); *Uffizi 1187 A verso* [notes by Giovanbattista], (“Spoglia Cristi” – architrave; “el tenpio di foro transitorio” – base; “San Basilio” – base); *Uffizi 1221 A recto* (“Anticha in istorie” – Colonnacce, frontally); *Uffizi 1221 A verso* (“a foro Troiano dalla cholona al pilastro fa chossi alle mensole” – entablature, Colonnacce; plan, Forum Nervae); *Uffizi 1211 A recto* (“Cornice cavata nel 1540 in loco dello emiciclo delle Melittie del quale sie larchitrave in casa col fregio de grifoni” – cornice in Forum Traiani; “cornice dell architrave e fregio de grifoni de casa mia” – cornice); *Uffizi 1283 A recto* (non-sited; restored plan; Templum Martis Ultoris, exedra, *Cinta*, Arco del Pantano opening); *Uffizi 1299 A recto* (“Entrata de fori; Foro transitorio; Arco di Noe; quanto largo questo arco” – plan, Forum Augustum, Forum Nervae, Colonnacce); [and colleague of Antonio], *Uffizi 1428 A recto* (“larchitrave de difitto di San Basillio overo di Savelli; i piano ischopattitto ...” – architrave, frieze, capital); *Uffizi 1852 A recto* (“Piazza di San Basilio; le base ano questo plinto ...” – plans; “Foro Traiano” – base; “in chasa el presidente a monte Chavallo serviva a San Basilio”) 134

- Sangallo, Aristotile da (?), *Sketchbook Lille, Inv. 826–818* (“Questa di matoni in Roma a Monte Magnanapoli ...” – Hemicyclium, Forum Traiani) 141
- Sangallo, Francesco da (attrib.), *Album, Uffizi 7880 A verso* (non-sited; columns and pier, Templum Martis Ultoris) 142

- Sangallo, Giovanbattista da, *Uffizi 1402A recto* (non-sited; Colonnacce, frontal); *Uffizi 1658A recto* (“Basa nell orto di Sancto Basilio” – base); *Uffizi 1658A verso* (“Santo Basilio; bungnio quindici computando lo collarino” – columns and soffit, Templum Martis Ultoris); *Uffizi 1665A verso* (“Spoglia Cristi da libretto di Giuliano” – entablature, Colonnacce [copied from Giuliano’s drawing]) 144
- Sangallo, Giovanfrancesco, *Uffizi 1326A recto* (“a Spoglia Christo chavata di tera” – entablature); *Uffizi 1650A recto* (“Basa delle cholone da Santo Basilio” – base); *Uffizi 1703A recto* (“questo chornicione aveva roto la gola ed era a San Basilio achanto a una osteria nella strada” – cornice); *Uffizi 1852A recto* (“Foro Traiano; a San Basilio” – base; “Piazza di Santo Basilio; Foro Traiano” – base, base, Hemicyclium; “in chasa el presidente a Monte Chavallo serviva a San Basilio;” – base; “Le base ano questo plinto che andava in tondo a non risaltata;” – plans; “Basa della cholonna cioe el piano” – plan of Trajan’s Column pedestal) 145
- Anonymus not Antonio Abaco, *Uffizi 1850A recto* (“Del Pantano” – cornice of entablature, Colonnacce) 154
- Anonymus 1 not Fra Giocondo, *Uffizi 125A recto* (“bassa ... nelli ortti della basilicha ...” – base); *Uffizi 1541A recto* (“Fenestrarum pronao in valvara i Minerva tenplum” – window frame); *Uffizi 1542A recto* (“Drietto a Ssanto Adriano nel ortto apresso a quelle chasse che se brusso” – cornice; “Questa era una rutela hovatta a Tor di Millicia” – oval rosette); *Uffizi 1543A recto* (“a Marforio drieto a Chanpidollio in Roma” – entablature, Colonnacce); *Uffizi 1882A verso* (“... ritornelli ... chornice del tenpio di Nerva” – entablature); *Uffizi 2050 verso* (“nel palacio de Nerva Traiano” – cornice; “Cariatides” – Caryatid, Forum Augustum) 155
- *Leningrad, Album A Destailleur*, 43 r. (“Questa cornice fu trovato sotto Campidoglio del foro Traiano e adesso si dice il Pantano e stata portata in San Pietro per guastare ...” – cornice, soffit-rosette); 95 r. (“Roma murato in una cascaccia al foro Traiano” – Composite capital) 165
- *Leningrad, Album B Destailleur*, folio 10 (“Spoglia Christo Roma” – cornice); folio 11 (“Del foro Traiano et adesso guasta a San Pietro” – cornice); 19 r. (“Nel foro Traiano et oggi lo si dice lo Pantano bellissima delligente et oggi le [por]tata a San Pietro per guastare” – cornice, Colonnacce); 79 r. (“Roma del foro Traiano et adesso guasta a San Pietro” – cornice, like that in Album A; “Roma da S. Pietro per guastare”); 92 r. (“nel foro Traiano dentro un orto ruinato” – base) 166
- Anonymus not Sallustio Peruzzi, *Uffizi 656A recto* (“Forum Traianum” – plan, including Trajan’s column; non-sited, section of Mercati Traianeî [with notes by the Anonymus’s colleague]; *Uffizi 656A verso* (non-sited; section, Mercati Traianeî, Hemicyclium; plan [with note by Anonymus’s colleague]) 168
- Anonymus 1 not Antonio da Sangallo il Vecchio, *Uffizi 2046A recto* (“Andito di Santo Basilio; le cholonne non ano pilastro a rincontro i pilastri sono nelle testa e ne chanti; questo passa in su la cholona e fa uno quadro sfondato; ottangoli di Templum Pacis” – entablature, soffit detail) 171
- Anonymus 1 not Jacopo Sansovino, *Uffizi 1961A verso* (“La chornicie grande di San Basilio” – entablature, Colonnacce); *Uffizi 1952A recto* (“Basilicha Caesaris in foro Trojani” – porch, column, pilaster, soffit, base, Templum Martis Ultoris); *Uffizi 1962A recto* (“Al arco di San Basilio di Roma” – entablature with frieze reliefs, upper cornice, Colonnacce); *Uffizi 1962A verso* (“chornico de termini” – entablature, capital, Colonnacce) 172
- *Albertina, Anonimo Italiano A*, AH 93 r. (“Melizia” – plan, Mercati Traianeî; Hemicyclium, Forum Traiani); AH 94 r. (“tore de Chonti” – Hemicyclium, restored); AH 95 r. (“a Spoglia Cristo” – Hemicyclium, restored) 176
- Anonymous Artist ca.1514, *Harvard, Sketchbook, Inv. 1932.271.5A* (non-sited; entablature, Colonnacce); *Inv. 1932.271.2A* (“Trovata nuovamente drieto a la cholona Troiana egurva atoneo 1514” – cornice) 182
- *Codex Coner*, no. 26 (“Tenpio de Corvini” – Sepulcrum Bibuli); no. 51 (“Palatii Nervae imp.” – *Cinta*); no. 65 (“Hortium Militia” – doorframe); no. 88. (“Spoglie Christi” – cornice, Colonnacce); no. 89 (“Apud Arcem Militum” – entablature, Colonnacce); no. 106 (“Apud arcum Militum” – entablature); no. 113 (“Prope arcem Militum” – entablature); no. 136 (“Prope arcem Militum” – base) 185
- Anonymous Italian of 1520s, *Albertina*, AH 154 (“La presente cornice e del tenpio di Traiano apreso ala tore de Conti ...” – entablature, Templum Martis Ultoris [Cat. Egger]; AH 151 [same profile as the preceding but identified as the Tre Colonne sotto Campidoglio]; “la presente cornice corintia e di quelle tre colonne che sono in campo vacino soto a Campidoglio ...” – entablature) 191
- Albertini, Alessandro, *Uffizi 1968A verso* (“Larco Pantano” – entablature, Colonnacce); *Uffizi 1969A recto* (“al arco de [name cancelled]” – cornice, Colonnacce); *Uffizi 2064A recto* (“Opera corintia ... a Spoglia Cristo ...” – cornice) 200
- Biringuccio, Oreste, *Codex S IV 1*, 19 r. (“Dell arco di Nerva alla torre de Conti” – entablature) 204
- Colonna, Giovanni, Vatican, *Codex Vat. lat. 7721* 17 v. (non-sited; Colonnacce); 74 r. (non-sited; Foliated Erotes from Forum Traiani) 212

- Dosio, Giovannantonio, *Uffizi 2009 A recto* (“Disegno della basa ... del portico di Nerva fu scavata il terreno per ritorvarla ... el capitello ... e del medesimo edefitio ...”; “Disegno del pilastro et del cornicione ... di detto portico di Nerva ...” – capital, base, entablature; Colonnacce, Templum Minervae); *Uffizi 2009 A verso* (“Misure del portico nel foro di Nerva ...” – façade, Templum Minervae; “Dietro a Sto Adriano per la strada che va a Monti dove si passa sott un arco di peperigno incrostato di marmi sarriva nel luogo dove safferma essere in portico del foro di Nerva per la iscrizione che vi si legge ...” – plan, Templum Minervae); *Uffizi 2513 A recto* (“Vestigie del foro di [Nerva]” – Colonnacce, frontal view); *Uffizi 2514 A recto* (“Portico del foro di Nerva” – façade, Templum Minervae, Colonnacce, Arcus Aureus, columns of Templum Martis Ultoris, Campanile of S. Basilio); *Uffizi 2515 A recto* (“Parte del foro di Traiano” – columns, Templum Martis Ultoris, *Cinta*, Campanile of S. Basilio, Arco del Pantano); *Uffizi 2540 A recto* (“Bagni di Paulo Emilio dove si dice monte Magnianapoli vicino a Spoglie Cristi” – hemicyclium, Forum Traiani); *Uffizi 2565 A recto* (non-sited; hemicyclium); *Uffizi 2579 A verso* (“Vestigie ... Magnianapoli;” “Vestigie del theatro di Paulo Emilio” – hemicyclium, Forum Traiani); *Uffizi 2583 A recto* (“Parte del medesimo foro di Nerva” – Colonnacce, frontal view); *Uffizi 2583 A verso* (“Il foro di Nerva” – Templum Minervae, Colonnacce, Arcus Aureus, columns of Templum Martis Ultoris, campanile of S. Basilio); *Uffizi 8542 A recto Santarelli* (“Al foro di Nerva vicino a torre de Conti” – scene of Templum Minervae, Colonnacce, Arcus Aureus) 220
- Dosio, Giovannantonio (attrib.), *Modena, Album*, 108v. (“Di sotto arco antico nel tempio di Minerva in Roma” – octagonal coffer under an arch [Colonnacce?]) 221
- Dupérac, Etienne, *Codex Perrins*, 17v.–18r.; 18v.–19r. (views of Forum Nervae); 25v.–26r. (views of Forum Traiani) 234
- Heemskerck, *Album II*, 9r. (“Nerva Traiano in S. Basilio” – Composite capital, Templum Martis Ultoris); 37r. (Templum Minervae [its inscription changed from “Nerva” to “Minerva”], Arcus Aureus, Colonnacce); 50r. (columns, Templum Minervae); 84r. (Templum Minervae, Arcus Aureus, Colonnacce) 243
- Palladio, *Vicenza, Museo Civico*, no. 5 (“Questo porticho sta innel foro di Tragiano” – columns, pier, Templum Martis Ultoris); no. 30r. (plan, Templum Minervae; restored colonnade, Forum Nervae; plan, Forum Nervae; restored colonnade of precinct; façade, Templum Minervae); *R. I. B. A. Vol. XI*, 19r., 19v. (non-sited; plan, restored façade and Colonnacce precinct wall, Templum Minervae); 22r., 22v. (non-sited; restored façade, section, side elevation, Templum Martis Ultoris) 260
- Panvinio, O. (?), *Vatican, Album Vat. lat.* 3439, 32r. (“T. Martis Ultoris” – plan of a tholos) 261
- Sambin, H., *Album Destailleur, Berlin Hdz* 4151, 8r. 8v., 9r., 10r. (“El portico di Nerva; Del foro di Nervae” – entablature, temple’s side-elevation, capital, Colonnacce in elevation, Colonnacce’s upper cornice) 265
- Serlio, Sebastiano, *Terzo libro*, 1540, p. LXXXV (“Si chiama Basilica di foro transitorio” – scene: Arco del Pantano, Templum Martis Ultoris’s columns, base, entablature) 269
- Vignola, Jacopo (?), *Uffizi 7927 A recto* (“... cornice grande di Nerva Troiano al suo tempo apresso a tore di Conti in Roma ed e quella del frontespizio” – entablature, Colonnacce; “Questa cornice e del tenpio di Nerva Troiana” – cornice); *Uffizi 7927 A verso* (non-sited; pedestal or podium, column base, Colonnacce or Templum Minervae) 279
- *Albertina, Anonimo Italiano H*, AH 90r. (“Difitii dil Pantano” – entablature, Colonnacce; “Colone scanelati arruttia; il fregio fate di figure” – Colonnacce, frontal view; “Lettere grande circa palmi doi dinanzi non a architrave non gira altro che da 2 facie A, B” – entablature, Templum Minervae; “Sopra il gocolatoio al frontespizio dinanzi C si trovato in questi di di febraro 1596 che ano chavato a viva et a li gradini sono stati levati rovinato asai” – plan marked A, B, C, “arco” of porch, Templum Minervae) 287
- Anonymous Artists, *Vatican, Album Ross.* 618, no. 3 (non-sited; entablature, Colonnacce); no. 19 (non-sited; entablature and capital, Colonnacce) 290
- *Albertina, Anonymous French K.d.A.D.*, AH 89r. (“Del por[ti]go in nel faure de Nerva” – column, base) 294
- Anonymous North Italian ca. 1540, *Codex CCA-Montréal*, 9r. (“In Roma” – entablature, Colonnacce) 299
- *Destailleur Album, Berlin OZ* 109, 1v. (“Dirimpetto a San Basilio in su un canto di casa” – Caryatid head from Forum Augustum); 8r. (non-sited; hemicyclium, Forum Traiani); 22v. (“... cornice e dell tempio di Nerva apreso a tore de Conti” – entablature, Colonnacce); 23r. (non-sited; entablature and upper cornice, Colonnacce); 23v. (“Forum Nerva” – plan, elevation of Colonnacce); 24r. (non-sited; entablature, capital, upper cornice of Colonnacce); 24v. (non-sited; side-view, Colonnacce; non-sited; plan, Forum Nervae); 25r. (“Questa e la testa del foro transitorio di Roma”; “Questo e lo sfondato dell sotto architrave” – underside of architrave; elevation, entablature, plan, capitals of Colonnacce); 30r. (non-sited; entablature, Colonnacce); 36r. (“a San Basilio” – columns, Templum Martis Ultoris); 56v. (non-sited; pedestal, Trajan’s Column); 49v. (“Colonna di Spoglia Cristi a Roma schanalata infino alla basa ed e anchora ritta. Que-

sta colonna senz altro la cornice oggi non si trova ne si puo piu vedere e della colonna al pilastro suo sia braccia 4; Cielo del architrave di Spoglia Cristi" – column; architrave-soffit; "architrave di Spoglia Cristi") 301

- Anonymus in 1530s, *Padova, Codex 764*, 22r. ("Questo foro o portico sie nel foro Troiano molti vogliono dire che si sia di Traiano io per me credo che si sia di Nerva per la sua scritta perche se fusse di Traiano penso che non diria Nerva come dice" – façade, Templum Minervae) 303
- Anonymous Artists, *Chatsworth, Album Vol. 35*, no. 65 v. ("... bagni di Pavolo Emilio" – hemicyclium, Forum Traiani [copied from Giuliano da Sangallo's *Libro*]) 307
- *Codex Chlumczansky*, 31r. (non-sited; entablature, Colonnacce) 313
- Anonymous Artists, *Windsor Albums*, no. 10419 ("In palatio divi Nervae Traiani Romae" – entablature, Colonnacce); no. 10431 (non-sited; entablature with arabesque on frieze, Colonnacce ?); no. 10787r. ("Al foro di Nerva Troiana" – Templum Minervae, Arcus Aureus, columns of Templum Martis Ultoris, campanile of S. Basilio, Colonnacce); no. 10788r. ("Vestigie de bagni di Paolo Emilio dove oggi si dice Spoglio Christo ho altrimenti Magnanapoli" – hemicyclium, Forum Traiani); no. 10791r. ("Parte del foro di Nerva" – Colonnacce; entablature sunk in the ground); no. 10805r. (non-sited; hemicyclium, restored, Forum Traiani); no. 10828r. ("... pianta del teatro di Paolo Emilio a banda Magnanapoli ..." – plan and elevation, hemicyclium, Forum Traiani) 317
- (9) 5v. 2. Pediment and entablature of a tomb in Campagna Romana [some notes cut off at left edge of paper]: "... EVS ... ART" [on frieze below pediment]; "... ello de seguita ... di drieto al tenpio" [written under the frieze]; "in [C]hanpagnia di San Bastiano for di Roma" [written below the architrave].
- 2. *Other drawings of Tombs in Campagna Romana near San Sebastiano; Tombe di Via Latina*. See other drawings of tombs at those locations on folios (6) 2v., (22) 22r., (22) 22v., and the Literature for these at (22) 22r. Drawings discussed in Chapter 6.
- *Leningrad, Album A Destailleur*, 55r. ("In Roma. Questo fronte si e stato trovato per via Appia era de una sepultura asai grande de cinque latti fu fatto il suo simatio a la parte che posa sul fregio" – part of pediment, entablature) 165
- (10) 6r. 1. Entablature, right-side, measured: "Architravo e frezo chornizone de Santo Agnolo in Pes[c]haria; onzo 12 dazetto la gola; onze 13 dasetto; piedi 3 e onzo 4¹/₂; piedi 2 o[nce] 6 m[inuti] 1 grosso."
- 2. Pediment and entablature, left-corner, measured:

"fronton de Santo Agnolo in Pes[c]haria;" [on pediment]: "piedi 13 o[nce] 1¹/₂; piedi 13 o[nce] 2."

- 1. and 2. *Other drawings of the Porticus Octaviae* into which was built "Sant'Angelo in Pescheria." Drawings discussed in Chapter 6.
- Francesco di Giorgio, *Monumenti antichi*, 86r. ("hedifitio a Sancto Angniolo in Pescharia" – façade) 8
- Sangallo, Giuliano da, *Libro*, 35 v.–36r. ("El tenpio di Santo Agniolo dove si vende el pesce in Roma" – façade, plan, capital, cornice) 36
- Anonymus 1 not Antonio da Sangallo il Vecchio, *Codex Strozzi, Uffizi 1593 A verso* ("La pianta del porticho de Santo Agniolo in Pecina" – plan); *Uffizi 1605 A recto and verso* ("Questo el porticho di Santo Agniolo in Pecina ..." – façade; "Architrave frego e chornice del porticho de Santo Agniolo in Pecina" – entablature, identical to Addenda's) 50
- *Codex Escorialensis*, 38r. ("Frontone di Sant Agniolo" – entablature, pediment) 57
- Peruzzi, Baldassarre, *Uffizi 410 A recto* ("Colonna in li portici di Octavia a Sancto Stephano del Cacco in Roma" – granite column of Portico ad Iseum); *Uffizi 413 A recto* ("In li portici de Octavia a San Stephano del Caccho" – entablature, Porticus Octaviae); *Uffizi 477 A recto* ("Santo Angelo in Pescaria" – plan) 103
- Sangallo, Aristotile da (attrib.), *Uffizi 1894 A recto* ("In Pescheria" – corner elevation, entablature [identical to Addenda's]); *Uffizi 1895 A recto* ("A Sancto Agnolo in Pescina in Roma" – corner elevation) 139
- Sangallo, Aristotile da (attrib.), *Lille, Sketchbook Inv. 846–847* ("Cornice de Pescheria" – cornice; "Suo architrave" – architrave) 141
- Sangallo, Giovanbattista da, *Uffizi 1883 A verso* ("Sant Angniolo di Pesceria" – plan; "Pesceria" – façade) 144
- Sangallo, Giovanfrancesco da, *Uffizi 1398 A verso* ("Drieto a Santo Agniolo in Pescheria" – entablature, detail) 145
- Anonymus 3 not Fra Giocondo, *Uffizi 7997 A recto* ("Cornice de Santo Anzelo Pescharia Roma" – entablature, identical to Addenda's) 157
- Anonymous Artists XVI c., *Uffizi 4384 A recto* (non-sited; plan, entablature [identical], capital of Porticus Octaviae) 184
- *Codex Coner*, no. 63 ("S. Angelo in Pescheria" – façade; no. 131 (non-sited; base, identical) 185

- Anonymus in 1520s, *München, Album-Codex Icon.* 209-e, 57 verso (“Dito architrave e fregio et cornice sie a ditto tempio del divo Antonino et Faustina” – entablature of Sant’ Angelo in Pescheria). [Author’s identification is mistaken] 196
 - Dosio, Giovannantonio, *Sketchbook with Sylloge*, 57 r. (Tutti questi sono in Sant’ Agniolo in Pescherie” – three cippi) 218
 - Dosio, Giovannantonio, *Uffizi 2025 A recto* (“Questo cornicione e dove hoggi e detto Sant’ Agniolo in Pescheria ...” – pediment, entablature, corner-column); *Uffizi 2507 A verso* (façade with inscription – Porticus Octaviae) 220
 - Dosio, Giovannantonio (?), *Modena, Album*, 120 v. (“Sant’ Agniolo in Pescheria in Roma” – façade) 221
 - Heemskerck, *Album I*, 32 r. (Porticus Octaviae, right half) 243
 - Palladio, *Vicenza, Museo Civico*, no. 26 r. (plan, façade, entablature, Porticus Octaviae); *R. I. B. A., Vol. XI*, folios 17 r., 17 v., 18 r. (non-sited; plan, façade, entablature, Porticus Octaviae) 260
 - Sambin, H., *Album Destailleur, Berlin Hdz 4151*, 64 r. (“Pianta del portigo che si dimanda Pescherio” – plan; “Imposte del arco” – pier-capital with three rosettes at side-entrance; non-sited façade); 64 v. (“Profillo de fore in Pescheria;” “profillo de drinte” – side elevation; non-sited, capital, cornice) 265
 - *Albertina, Anonimo Italiano G*, AH 144 r. (“di Pescheria ed altre” – entablature; “Pendio frontone di Pescheria” – pediment, capitals, architrave) 286
 - Anonymous French K.d.A.D., *Albertina*, AH 142 r. (“Il portigo che si dimanda Pisqueria” – plan); AH 142 v. (non-sited; façade, side arches, Porticus Octaviae); AH 143 r. (capital, entablature) 294
 - Anonymous North Italian ca. 1530s, *Codex CCA-Montréal*, 12 r. (“A Pescharia a Roma” – entablature) 299
 - *Destailleur Album, Berlin OZ 109*, 27 v. (non-sited; plan, corner and side elevation, Porticus Octaviae); 28 r. (“La pianta di Sto Agnolo di Pescheria di Roma ...” – façade, plan) 301
 - Anonymus ca. 1540s, *Windsor Album, Vol. A 17*, no. 10804 r. (façade with inscription, plan, Porticus Octaviae) 317
- (10) 6 v. 1. Base, left-half: “a Santa Maria in Trestevro.”
2. Base, left-half: “in [C]hasa Ursina.”
3. Base, left-half: “a San Basilio.”
4. Base, left-half: “a preso a Santo Iano.”
5. Base, left-half: “In la via apresso a Sa[n]to Agnolo in Pes[c]haria.”
1. *Other drawings relating to the Base “in Sta. Maria in Trastevere”* Also see folio (11) 7 v. Drawings discussed in Chapter 6.
- Anonymous Lombard ca. 1520, *Berlin Kunstbibliothek, Hdz 3820*, 6 v. (non-sited; base, similar to Addenda’s) 61
 - Peruzzi, Sallustio, *Uffizi 662 A recto* (“a S. Maria in Trastevere” – base, different than Addenda’s) 106
 - *Leningrad, Album B Destailleur*, 89 v. (“Roma a Santa Maria in Trestevere” – base); 91 r. (“Roma Trastevere murata in una casa tutta ruinate” – base); 93 r. (“Apresso la porta di Trestevere” – Composite capital) 166
 - *Codex Coner*, no. 132 (non-sited; base, identical) 185
 - Dosio, Giovannantonio, *Uffizi 2011 A verso* (“La basa segnata E e in sulla piazza di S. Maria in Trastevere” – base) 220
 - Anonymus not Antonio Lari, *Codex S II 4*, 64 v. (“In Santa Maria in Trastevere” – base, identical) 284
 - *Album Kassel*, 18 v. (“a Santa Maria in Trastevere” – base, variant) 298
- Literature:
Cecchelli, C., *Santa Maria in Trastevere*, Roma (1933).
Armellini [403], II, 783–795 (Sta. Maria in Trastevere).
Krautheimer [434], (Sta. Maria in Trastevere).
Krautheimer [435], 163–165, *passim* (Sta. Maria in Trastevere).
2. *Other drawings relating to the Base “in Casa Orsini,”* located on Monte Giordano in Campus Martius. Drawings discussed in Chapter 6.
- Falconetto, *Codex in Vicenza*, 24 r. (“Questa basa sie apresso a S. Agustino in casa di un lenchueli” – base, identical) 91
 - Peruzzi, Baldassarre, *Uffizi 634 A recto* (“Basa di colonna di pal. 5 grossa in casa de le herede di Messer Melchior Baldasino in Roma” – base, identical to Addenda’s) 103
 - Sangallo, Giovanfrancesco da, *Uffizi 1398 A verso* (“Lacunarie di San Pietro disegnata in chasa lo chardinale Orsino per disopra alle cholone demicrici” – cornice?); *Uffizi 1852 A recto* (“In chasa el presidente a Montechavallo serviva a Santo Basilio” – base, identical to Addenda’s “in Casa Orsini”) 145
 - *Codex Coner*, no. 132 (non-sited; base, identical) 185
 - Serlio, Sebastiano, Engraving of the base formerly in Casa Orsini; here it is non-sited, dated 1544. none
 - Master P.S. Engraving of a base (“Haec est Romae in domo Marchionii de Baldassinis. 1537”. none

- Master G.A. Engraving of base as in that of Casa Orsini. Non-sited. none
 - Anonymous Artists, *Windsor, Albums*, no.10754 (“Questa basa e in Roma a casa del Baldascino ...” – base; identical); no.10755 (“In casa del Baldasini” – base, identical) 317
- Literature:
 Gnoli [424], 194 (Orsini), 177 (Monte Giordano).
 Krautheimer [435], 253, 306 (Monte Giordano; Cardinal Giordano Orsini).
 Lanciani [436], I, 113–114, 174–176 (Collection Orsini).
3. *Other drawings of the Base “in San Basilio”*. Also see folio (9) 5 v. Drawings discussed in Chapter 6.
- Francesco di Giorgio, *Monumenti antichi*, 100 v. (non-sited; base) 8
 - Sangallo, Giuliano da, *Libro*, 63 r. (“Basa de le cholone di Santo Basilio” – base) 36
 - Anonymus 1 not Cronaca, *Uffizi 1879 A recto* (non-sited; base, identical to Addenda’s; “Questo ene un parapetto che ne a santo Basilio” – entablature, socle, podium of the *Cinta*) 40
 - *Codex Escorialensis*, 49 v. (non-sited; base, identical); 51 r. (non-sited; base, identical) 57
 - Anonymous Paduan, *Album Holkham*, 1 r. (non-sited; base, identical); 21 r. (non-sited; base, identical) 66
 - Anonymous Artists, *The Larger Talman Album*, 33-a v. (non-sited; base, identical) 67
 - Anonymus ca.1515, *Bambaja Sketchbook*, *Berlin Kdz 1524 verso* (non-sited; base, identical) 77
 - Falconetto, *Codex in Vicenza*, 24 r. (“Questa basa e in un palazzo di S.Marco in Roma” – base, identical) 91
 - Peruzzi, Baldassarre, *Uffizi 633 A recto* (“a San Marco” – base, identical) 103
 - Sangallo, Aristotile da (?), *Codex Uffizi 1746 A r.* (“La base che nel palazzo di Santo Marcho in Roma antica” – base) 140
 - Sangallo, Giovanbattista da, *Uffizi 1658 A recto* (“Basa nel orto di Sancto Basilio” – base) 144
 - *Leningrad, Album B Destailleur*, 85 r. (“a San Marco Roma” – base, identical) 166
 - Anonymus 3 not Jacopo Sansovino, *Uffizi 4337 A recto* (non-sited; base, identical) 174
 - Anonymous Artist ca.1514, *Harvard, Sketchbook*, 17 v. (“Nel chortile a Sa Marcho” – base, identical) 182
 - Anonymous Artists XVI c., *Uffizi 1733 A recto* (“Questa basa e presso a S.Marco” – base) 184
 - *Codex Coner*, no.124 (“in Santo Baxilio” – base); no.130 (“In San Marco” – base) 185
 - *Codex Mellon*, 36 v. (27 v.) (“La basa di S.Marco” – base) 188
 - Anonymus in 1530s, *München, Album Codex Icon. 209-e 26 r.* (non-sited; base, identical) 196
 - Anonymus in 1520s, *Louvre, no.11104* (non-sited; base, identical) 197
 - Albertini, Alessandro, *Uffizi 1969 A verso* (non-sited; base, S. Basilio) 200
 - Cataneo, Pietro, *Album Uffizi 3286 A r., 3290 A r.* (two of 14 bases, non-sited, like the Addenda’s) 207
 - Anonymus not Antonio Lari, *Codex S II IV*, 55 r. (“a San Marco” – base, identical) 284
 - *Album Kassel*, 38 r. (non-sited; base, identical) 298
 - *Destailleur Album, Berlin OZ 109*, 55 v. (non-sited; base, identical) 301
 - Anonymous Artist, *Chatsworth, Album 35*, 53 v. (non-sited; base, identical) 307
 - Anonymus ca.1540, *Firenze, Album II I 429*, 5 r. (“Basa antica misurata col palmo romano partita in 60 m[inuti]” – base, identical) 311
 - Anonymus ca.1540–50, *Kopenhagen, Album, Collection Lambert van Haven*, no.5 r. (“In Roma a San Marco” – base, identical) 316
 - Anonymous Artists, *Windsor, Albums*, no.10754 (non-sited; base, identical) 317
- Literature:
 Cited at folio (9) 5 v. in part II
 Buddensieg, T. “Raffaels Grab”. *Minuscula discipulorum*. *Festschrift Hans Kaufmann*. Berlin (1968), regarding the antique base in Raphael’s *Madonna della Quercia*.
 Storz, Sebastian. “Zur Schmuckbasis der Innenordnung des Mars-Ultor Tempels in Rom. Renaissancezeichnungen als archäologisches Quellenmaterial”. *Koldewey-Gesellschaft. Bericht über die 31. Tagung für Ausgrabungswissenschaft und Bauforschung. 14.–18. Mai 1980 in Osnabrück*, pp.50–56.
 Storz, Sebastian. “Fragmente der Innenordnung des Mars-Ultor Tempels und ihre Renaissance-Darstellung”. *Kaiser Augustus und die verlorene Republik. Eine Ausstellung im Martin-Gropius-*

Bau, Berlin. 7.Juni–14. August 1988. Berlin (1988): 172–184 (nos. 72–76).

4. *Other drawings* relating to the Base “apreso a Santo Iano” (San Giovanni in Laterano). Also see folio (1) 2r. where the Literature is listed. Drawings discussed in Chapter 6.

– Francesco di Giorgio, *Monumenti antichi*, 99r. (non-sited; base, identical to Addenda’s) 8

– *Codex Escorialensis*, 49v. (non-sited; base, identical) 57

– Anonymous Paduan, *Album, Holkham* 21r. (“Apreso a Santo Iano” – base) 66

– Anonymus 1 not Fra Giocondo, *Uffizi 1534–A verso* (“S. Iovanne Laterano” – base) 155

– *Codex Coner*, no. 131 (non-sited; base, identical); no. 134 (“Columnae metalli in S. Iovanne in Laterano” – base); no. 137 (“In S. Ioanne in Fonte” – base) 185

– *Codex Mellon*, 26v. (“a Santi Iani in Fonte” – base) 188

– *Album Kassel*, 38r. (non-sited; base, identical) 298

5. *Other drawings* related to the Base “in Via apresso a Sant Angelo in Pescheria”. Also see folio (10) 6r. where the Literature is listed in part II. Drawings discussed in Chapter 6.

– *Codex Coner*, no. 131 (non-sited; base, identical) 185

(11) 7r. Façade of a building or else a Scene-painting from an ancient tomb: Two-storeyed design with panelled pilasters and *grotteschi*. A note at the bottom edge cut off after “fazata”: “Questa fazata ...”

Other drawings relating to this Architectural Ornament with *grotteschi*. Drawing discussed in Chapter 5.

– Heemskerck, *Album II*, 58v. (non-sited; design of an ancient tomb painting by the Follower of Giulio Romano) 243

– Vasari, Giorgio il Giovane, *Chatsworth, Album* 36, 28-b (“Questo tempio e in Pezoli” [painting on an ancient tomb in Pozzuoli] – scene almost identical to the Addenda’s drawing) 308

– Pauli, Paolo. Engraving in *Antichità di Pozzuoli*, 1768 (“Sotteraneo sepolcro a Campano dirimpetto a San Vito” [Pozzuoli] – wall-painting like that in Heemskerck’s *Album*).

Literature on *grotteschi*:

Bober [409], figs. 132, 133, 134, 135.

Dacos [414], a study on the formation of *grotteschi*.

Bober and Rubinstein [410], 31–42.

- (11) 7v. 1. Composite capital, measured: “Capitello dori[c]ho in una vigna verso Termine”.
2. Ionic capital in three-quarter view: “a Santa Maria in Trastevere”.
3. Cornice, measured: “Intorno a Sa[n] Lorenzo de Spziale tenpio de Faustina”.
4. Cippus with rams’ heads, garland, genii; boars’ heads are beneath the genii, and a nude woman holds a vine branch: “in Roma” ([inscription]: D.M. VIRIAE ARISTOCLIAE LVIRIRIVS SIVPIP HEERME CO LIBERTAE BME).

1. *Other drawings* relating to the Composite Capital in “Vigna verso Termine” (Thermae Dicoletiani) on the Viminale. Drawings discussed in Chapter 6.

– Francesco di Giorgio, *Monumenti antichi*, 73r. (“Fondo et circumferentie de Terme Dehocetiano in Roma presso a Porta Maggiore” – plan); 84r. (“Drento duno hedifitio apresso a termes Dihocetiano” – interior room) 8

– Alberto, Giovanbattista, in *Album Ashburnham*, drwg 88 (“Termes in Roma” – plan) 9

– Sangallo, Giuliano da, *Taccuino*, 15v. (“a Termine” – entablature) 35

– Anonymus 1 not Cronaca, *Uffizi 165 A recto Santavelli* (“Termin” – architectural fantasy) 41

– Anonymous Artist ca. 1490, *Uffizi 1861 A recto* (non-sited; interior, Thermae Diocletiani); *Uffizi 1862 A recto* (non-sited; interior); *Uffizi 1863 A recto* (non-sited; exterior) 55

– Peruzzi, Baldassarre, *Uffizi 406 A recto* (“Presso a terme Dioclitiane verso lacqua Virgine” – reservoir, base); *Uffizi 476 A verso* – 634 A verso (“Parte di therme Dioclitiane” – plan, thermae); *Uffizi 528 A recto* (“Terme”; “Di Terme” – plan, details); *Uffizi 574 A recto* (non-sited; plan, in parts); *Uffizi 622 A recto* (non-sited; plan, in parts) 103

– Peruzzi, Sallustio, *Uffizi 654 A recto* (“Balneum apud Santa Pudentiana via ad Termini Dioclitiani” – plan); *Uffizi 675 A recto* (“Terme Dioclitiano” – plan) 106

– Peruzzi, Sallustio, and others, *Album Codex S IV* 7, 18v. (“La chornicia del dentro di Termine che tiene la cholona grande” – entablature, capital); 19r. (“Nel bagno di Termine” – narrative scene); 26r. (“a Termine in uno nichio in chapo de la ghaleria” – narrative scene) 108

– *Albertina, Anonimo Italiano C*, AH 13v., AH 14v., AH 15v., AH 16r., AH 16v. (plans, interior elevations, Thermae Diocletiani) 116

– Sangallo, Aristotile da (?), *Codex, Uffizi 1743 A v.* (“Del palazzo di Termine” – Doric capital); *Uffizi 1749 A recto* (“La basa di Termini” – base) 140

- Sangallo, Francesco da, *Uffizi 284 A recto* (“... entrata principale di questa terma la quale io Francesco di Maestro Giuliano da Sangallo feci in Roma lanno 1518” – plan) 143
- Sangallo, Giovanfrancesco da, *Uffizi 2054 A recto* (“Questa chornicie doricha si truovo in una vingnia dirieto a termine in Roma” – entablature; “Questa basa si truovo chon questa chornicie Doricha apresso a termine di Diocritiano” – base); *Uffizi 2163 A recto* (“... termine Deuchriziano” – plan) 145
- Anonymus 1 not Fra Giocondo, *Uffizi 1541 A verso* (“Chapitello doricho serviva a la pricipali entrata de termis et a termini lo misurai” – capital); *Uffizi 1535 A recto* (“bassa di termini di Chosttattiniani” – base) 155
- *Leningrad, Album B Destailleur*, 81 r. (“Diocletiane in Roma” – cornice); 82 r. (“Diocletiano in Roma” – cornice); 96 r. (non-sited; capital, almost identical to Addenda’s) 166
- Anonymus 1 not Jacopo Sansovino, *Uffizi 1962 A verso* (“Chornicio de Termini” – entablature, capital, Colonnacee) 172
- *Albertina, Anonimo Italiano A*, AH 177 r. (“El di drento di Termine” – plan) 176
- *Codex Coner*, no.8 (“Hicnographia termarum media pars Deocritium” – plan) 185
- *Albertina, Anonymous Italian ca.1520s*, AH 178 r. (“E tuta pintura anticha ... e di stucho” – stucco decoration, Thermae Diocletiani) 191
- Dosio, Giovannantonio, *Uffizi 2545 A recto* (“Delle Therme Diocletiane” – interior elevation); *Uffizi 2546 A recto* (non-sited; interior, Thermae Diocletiani); *Uffizi 2547 A recto* (“Therme Diocletiane” – outer walls); *Uffizi 2548 A recto* (“Una parte delle therme Diocletiane oggi detta Santa Maria degli Angioli” – outer walls); *Uffizi 2549 A recto* (“Delle medesime therme” – interior); *Uffizi 2573 A recto* (“Parte delle therme Diocletiane” – outer walls); *Uffizi 2579 A recto* (“Una parte delle therme Deucletiane” – interior) 220
- Sambin, H., *Album Destailleur, Berlin Hdz 4151*, 40 r.–52 r. (Thermae Diocletiani: plans, elevation, “stufa,” halls, columns; notes on some drawings) 265
- Serlio, Sebastiano, *Terzo libro*, 1540, pp.XCVI, XCVII (Thermae Diocletiani: plans) 269
- *Album Kassel*, 26 r. (non-sited; capital); 26 v. (“a le terme Diocletiane” – entablature) 298
- Anonymous North Italian ca.1530s, *Codex CCA-Montréal*, 10 r. (“Del termine Deochlitiano” – base) 299
- *Destailleur Album, Berlin OZ 109*, 42 r. (non-sited; Thermae Diocletiani, entablature, capital, base, arcade) 301
- 2. *Other drawings* relating to the Ionic Capital “in Sta. Maria in Trastevere.” Also see folio (10) 6 v. where the Literature is listed. Drawings discussed in Chapter 6.
 - Francesco di Giorgio, *Monumenti antichi*, 84 v. (“Hediftii apresso Sancta Maria in Trastevere” – interior); *Trattato II* in Codex Magl. II I 141, 33 r. (capital; identical to Addenda’s) 8
 - Anonymus 1 not Antonio da Sangallo il Vecchio, *Codex Strozzi Uffizi 1600 A recto* (“Questo chapitello e a Santa Maria in Trastevere in terra” – Ionic capital) 50
 - Anonymus 3 not Antonio da Sangallo il Vecchio, *Uffizi 1620 A recto* (“in Santta Maria in Tresteveri” – Ionic capital) 52
 - *Codex Escorialensis*, 44 v. (“in Santa Maria in Trestevere” – cippus or sarcophagus) 57
 - Anonymous Paduan, *Album Holkham*, 1 r. (“anticho” – capital, identical) 66
 - Anonymus 1 not Jacopo Sansovino, *Uffizi 1965 A recto* (non-sited; capital, identical) 172
 - *Codex Coner*, no.132 (non-sited; base, identical to Addenda’s (10) 6 v.); no.138 (“in Sta Croce in Ierusalem” – capital; identical) [mistaken note?] 185
 - Dosio, Giovannantonio, *Uffizi 2011 A recto* (“La basa segnata C e in sulla piazza di S.Maria in Trastevere ...” – base) 220
 - *Albertina, Anonimo Italiano E*, AH 76 (“in Sta.Maria in Trastever in Roma” – Ionic capital); AH 77 (“a Santa Maria in Trastevere” – Ionic capital) 285
 - *Destailleur Album, Berlin OZ 109*, 58 r. (“in S.Maria in Tresteveri” – Ionic capitals; identical); 13 r. (non-sited; Ionic capital) 301
 - *Codex Chlumczansky*, 85 r. (non-sited; capital, identical) 313
- 3. *Other drawings* of the Cornice of the socle of “Tempio di Divo Antonino et Diva Faustina;” “San Lorenzo di Spicali” (Templum Antonini et Faustina). Also see folio (3) 4 r. where the Literature is listed in part II. Drawings discussed in Chapter 6.
 - Sangallo, Giuliano da, *Libro*, 70 r. (“Antonio Pio et Faustina” – entablature) 36
 - Anonymus 1 not Antonio da Sangallo il Vecchio, *Codex Strozzi Uffizi 1600 A bis r.* (“Questa e la cimasa d Antonio Pio ...” – cornice, identical to Addenda’s) 50

- *Codex Escorialensis*, 29v. (“Antonino e Faustina” – exterior) 57
- Sangallo, Aristotile da (?), *Codex, Uffizi 1749A recto* (“al tenpio di Faustina” – cornice, identical) 140
- Sangallo, Aristotile da (?), *Lille, Sketchbook*, Inv. 860–862 (“di Faustina” – cornice, identical) 141
- Anonymus 1 not Fra Giocondo, *Uffizi 1535A verso* (“Divo Antonio Diva Faustina” – entablature; “Divo Antonino Diva Faustina” – pedestal, column); *Uffizi 1539A recto* (“a San Lorenzo di Spiciali” – cornice); *Uffizi 1540A recto* (“Questa basa sie di quelle di San Lorenzo di Spiciali del tenpio de divo Antonino et diva Faustina mixurata” – base) 155
- Anonymus 4 not Fra Giocondo, *Uffizi 202A recto* (“alla cava de S. Lorenzo de Spiciali” – cornice; “Spiciali” – base); *Uffizi 202A verso* (“alla cava da S. Lorenzo de Spiciali” – entablature; “all mio Giovan Domenicho romano”) 158
- *Leningrad, Album B Destailleur*, 83v. (“Roma de Antonino Pio e Faustina” – cornice) 166
- *Codex Mellon*, 30v. (39) (“Fu trovata a San Lorenzolo preso a Campidoglio” – cornice) 188
- *München, Album Cod. Icon.* 209-e, 57 verso (“Cimassa de lo basamento de lo tenpio di divo Antonino augusto et Faustina” – cornice, identical) 196
- Dosio, Giovannantonio, *Uffizi 2008A verso* (“El tutto della cornice ... tenpio di Faustina ...” – cornice) 220
- Sambin, H., *Album Destailleur, Berlin Hdz 4151*, 1 r. (“Templum de divo Anthonino et Faustina” – cornice identical); 2 r. (“Chapitello de tenpio de divo Antonino et divo Faustina” – capital) 265
- *Destailleur Album, Berlin OZ 109*, 17 r. (non-sited, but marked “D” of Templum Antonini et Faustinae; cornice, identical; elevation of temple; frieze) 301
- Anonymous Artists, *Windsor, Albums*, no. 10426 (“la cornice de santo Loriezo de Spicial” – entablature) 317
- 4. *Other drawings of the Cippus with Inscription Tablet “in Roma.”* Also see other two cippi on folios (12) 8v., (15) 11v., but the Literature for them is listed in Part II. All cippi are discussed in Chapter 7.
- Francesco di Giorgio, *Taccuino Uffizi 330A verso* (“a chapo di Bo” – cippus with inscription “Epaphrodito ...”); *Uffizi 334A recto* (“a chapo di Bo” – inscription “Ipaphrodito ...” – cippi, variants) 7
- *Codex Escorialensis*, 36r. (“in chasa la Valle” – cippus, variant); 51 r. (“Iani Ciampolini” – cippus, variant) 57
- Brunelleschi, Giovanbattista, *Marucelliana, Codex A. 78. 1*, 35 v., 36 v. (cippi; variants) 81
- Ripanda, Jacopo, Follower of, *Oxford, Codex 668*, 19 v. or no. 4 (cippus, variant) 119
- Sangallo, Aristotile da (?), *Uffizi 1895A verso* (cippus, variant) 139
- Colonna, Giovanni, *Vatican, Colonna Sketchbook*, 5 v. (cippus, variant) 212
- Dosio, Giovannantonio, *Album-Sketchbook Berlin*, 51 v., 77 v. (cippi, variants) 216
- Heemskerck, *Album II*, 62 r., 73 v. (cippi, variants) 243
- Cippus in Palazzo Farnese: variant.
- Cippus in Palazzo Mattei: variant.
- Cippi in Museo del Vaticano: variants.
- (12) 8r. Window frame with additional cornice, and a detail of cornice, all parts measured: “a Pillistrina e questa finestra anticha; palme 5 el vano.”
- Other drawings of the Window frame in Tivoli (Templum Vestae),* which is a correction of the Addenda Architect’s wrong location in **Palestrina**. Drawings discussed in Chapter 6.
- Sangallo, Giuliano da, *Libro*, 42 r. (“Questa e la finestra di dentro del tenpio di Tigoli di Sibila” – window frame, identical to Addenda’s; “La porta del tenpio de Sibila a Tigoli” – door frame); 42 v. (“Tenpio di Sibila ...” – plan, restored, exterior); 43 r. (“La finestra ...”) 36
- Peruzzi, Sallustio, *Uffizi 666A recto* (“a Tivoli ... finestra di dentro e di fuora; finestra di drentro” – window frame, identical); *Uffizi 686A recto* (“inn el tenpio di Vesta ...” – inscription); *Uffizi 689A recto* (“a Palestrina” – plans of buildings); *Uffizi 689A verso* (“de la finestra di fuore del tenpio di Veste in Roma” – cornice) 106
- Sangallo, Antonio da, il Giovane, *Uffizi 1069A verso* (“Finestra de dentro del tenpio; finestra di fuora” – window frame; “Cornice della finestra di dentro; cornice della finestra di fuora” – cornices, like the Addenda’s); *Uffizi 1216A recto* (“Finestra di dentro; finestra di fora” – window frame) 134
- Sangallo, Giovanfrancesco da, *Uffizi 1631A recto* (“Extra porta da piedi quanto la si discosta” – non-sited; column, soffit, Templum Vestae; “La finestra” – window frame) 145

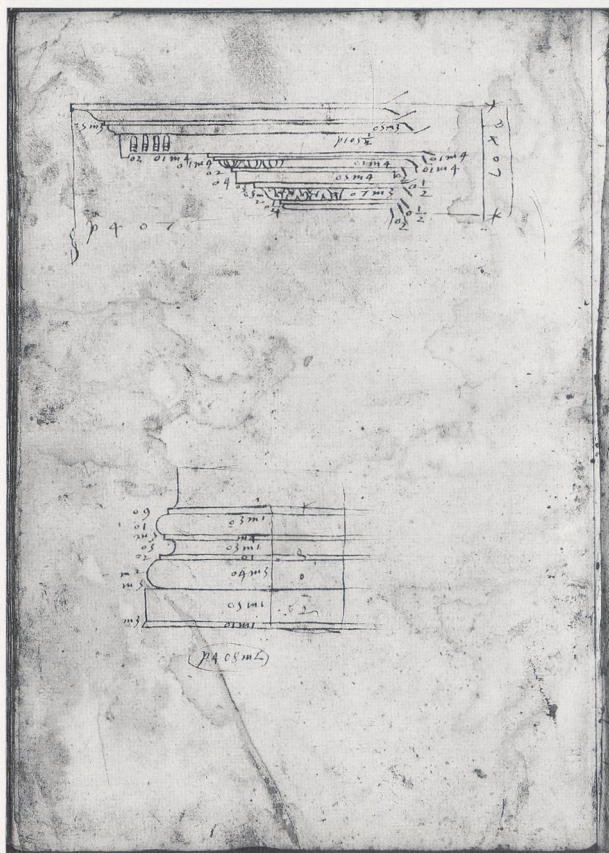
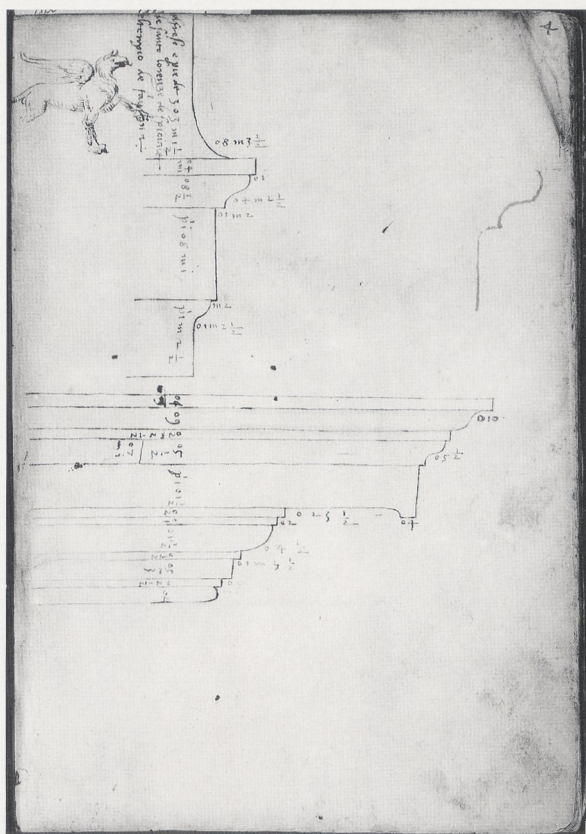
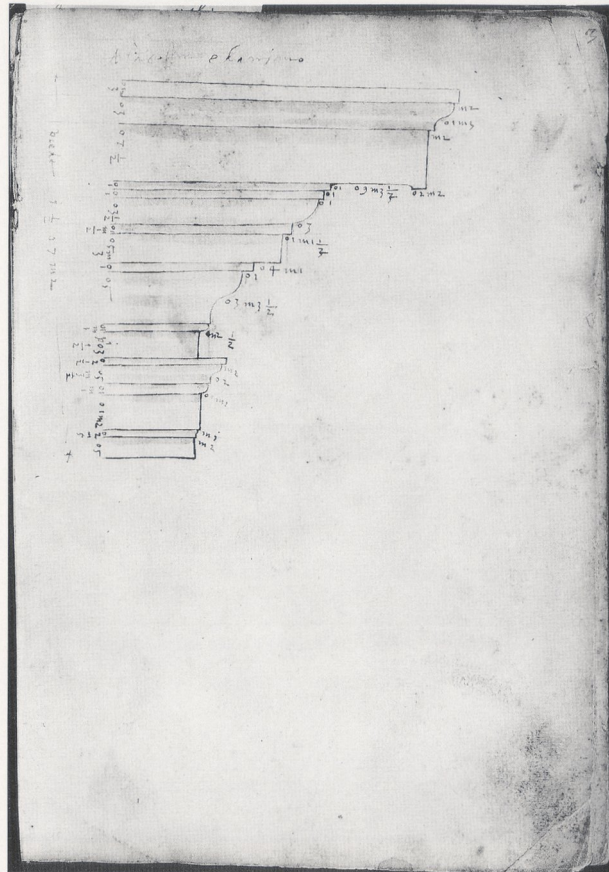
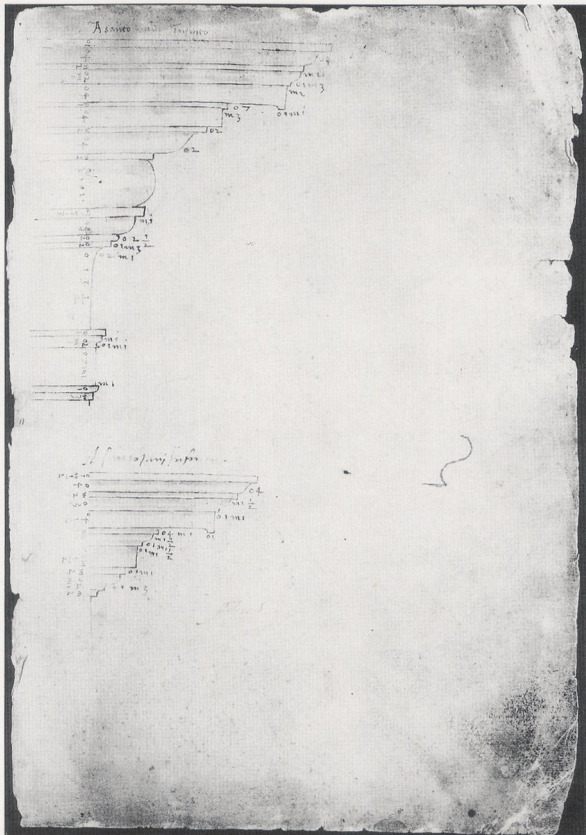
- Anonymus 1 not Jacopo Sansovino, *Uffizi 1952A recto* (“Pilastro del tempio di Tigoli; Stipito della porta di Tigoli” – pedestal, column, soffit); *Uffizi 1959A verso* (“Finestra della banda di dentro nel tempio di Tigoli” – window frame; “Finestra medesima dalla banda di fuori del tempio di Tigoli” – window frame) 172
- Anonymus in 1530s, *Berlin Kunstbibliothek, Hdz 3831 verso* (non-sited; window frame like Addenda’s) 179
- *Codex Coner*, no.32 (“Finestra intus .T. Tiburie” – window frame, identical; “Porta tenpli di Tibur” – door frame with additional cornice like that on the Addenda Architect’s window frame) 185
- Dosio, Giovannantonio, *Uffizi 2004A recto* (non-sited; plan, elevation, window, Templum Vestae, Tivoli); *Uffizi 2004A verso* (“Finestra per di dentro” – window frame, Templum Vestae); *Uffizi 2040A recto and verso* (“del tempio di Veste a Tivoli” – capital, entablature; “Vano della porta” – door frame) 220
- Anonymus XVI c., *Vicenza, Museo Civico*, no.4v. (“Finestra di dentro del tempio et vano al tondo; finestra” – window frame; “Finestra di fora del tempio et vano” – window frames, identical) 260
- Sambin, H., *Album Destailleur, Berlin Hdz 4151*, 70r., 70v., 71r., 71v. (details, including window frame: “Tempio de la dea Veste in Tivoli”) 265
- Serlio, Sebastiano, *Terzo libro*, 1540, pp.XXVII, XXIX (Tivoli, Tempio di Vesta: plan, interior, column; window frame with cornice, identical to Addenda’s) 269
- Anonymus K.d.A.D., *Albertina, Anonymous French*, AH 285r. (“La finestra della banda de fuori” – window frame); AH 285v. (window in the masonry); AH 286r. (“Insinno al pavimento alla parte di dentro” – window frame); other artists’ drawings of Templum Vestae, Tivoli: AH 280; AH 281r., AH 282r., AH 282v., AH 283r., AH 284r., AH 284v., AH 286v., AH 287r., AH 287v., AH 288r., AH 289r., AH 290r. 294
- Anonymous North Italian ca.1530s, *Codex CCA Montréal* 13r. (“Tempio de la dea Vestae sopra al fiume Aniene in Tivoli” – elevation cross-section); 13v. (“a la finestra di dentro A” – window frame; “a la porta” – entablature; “a la finestra di fora A” – Corinthian column); 14r. (“A” – plan, non-sited; “sumo scapo” – column fluting plan); 15r. (“Tempio de la dea Vesta over de la Fortuna in Roma, B” – elevation cross-section); 15v. (“De la finestra di fora” – window frame; “die la porta” – doorway); 17r. (non-sited; plan of tholos B [Temple in Tivoli? or is it in Rome?]) 299
- *Destailleur Album, Berlin OZ 109*, 11r., 11v. (non-sited; window frame of Templum Vestae, Tivoli) 301
- Anonymus in 1530s, *Padova, Codex 764*, 20r. (“La finestra e piana di fuori di dentro tonda” – window frame, identical to Addenda’s) 303
- Anonymus in 1530s, *Marciana, Codex Ital. IV 149 (5105)*, 3v. (“Dirito del tempio della Sibilla in Tigoli; Profile per fianco del tempio della Sibilla in Tigoli” – window frame); 12r. (“Della cornice della finestra di dentro del tempio della Sibilla in Tigoli” – cornice of window frame); 15r. (“Cornice della finestra di fuori del tempio della Sibilla” – cornice); 22r., 22v. (plan, colonnade, and ceiling coffers) 305
- Anonymous Artists, *Windsor Albums*, no.10355r. and v. (“Profile del tempio di Tivoli ...” – columns, cella wall; “A. Questo tempio e a Tivoli apresso al fiume dove la cascata” – exterior of temple, window frame) 317
- (12) 8v. 1. Rotunda, plan of lower level, measured, open at back, and two areas under the front staircase: “For di Porta Maioro; porti[c]halo intrata; lumi di po[r]ti[c]halo.”
2. Cippus (?) with griffon, his paw touching a candelabrum surmounted by a swan, and a vase on a shield: “in Trestevaro.”
3. Cippus, left-side, with ornamented column, sphinx, garland, genii touching a paneled door with two portrait busts: “IN ROMA;” “a Santa Maria in Trestevaro.”
- 1. *Other drawings of the Mausoleum Gordiani on Via Prenestina outside Porta Maggiore, and drawings of Sepulcrum Romuli in Villa Maxentius on Via Appia.* The Literature for both tomb-temples is listed in Part II. Drawings are discussed in Chapter 6.
- Francesco di Giorgio, *Taccuino Uffizi 330A verso* (“Apreso a Santo Bastiano; a San Bastiano” – plans, Sepulcrum Romuli); *Uffizi 334A recto* (“Agone in Champagna” – Circus Maxentius) 7
- Donati, Lorenzo, *Uffizi 1982A recto* (non-sited; plan, Mausoleum Gordiani) 15
- Sangallo, Giuliano da, *Taccuino*, 16r. (“fuora di Roma 1° miglio” – plan, Sepulcrum Romuli?) 35
- Sangallo, Giuliano da, *Libro*, 8r. (“Fuora di Roma 1 miglio” – plan); 43v. (“Bisogna andare con torce acese in Roma a S. Bastiano” – plan, Sepulcrum Romuli?; “Tucta questa opera e sopraterra si dice antiquamente con sacello” – plan, upper level [notes by Francesco da Sangallo] 36
- *Codex Escorialensis*, 72r. (“Fuora di Roma un milio” – plan, Sepulcrum Romuli?) 57
- Peruzzi, Baldassarre, *Uffizi 488A recto* (plan; Circus Maxentius); *Uffizi 488A verso* (“El vano tucto canne 11 p.2” – plan, Sepulcrum Romuli) 103

- Peruzzi, Sallustio, *Uffizi 663 A recto* (non-sited; rotunda plan, exterior, and details); *Uffizi 664 A recto* ("Fuor di porta Maggiore in via Labiccana" – rotunda plan, elevation, Mausoleum Gordiani); *Uffizi 664 A verso* (tomb variant on Via Appia); *Uffizi 665 A recto* ("... Via Latina" – tomb); *Uffizi 665 A verso* ("Fuor di Porta Maggiore in loco dominum Marii de Sclavo" – elevation, section, plan, identical to Addenda's; Mausoleum Gordiani); *Uffizi 668 A recto* ("laterizia fuor di Porta Maggiore" – plan, elevation, Mausoleum Gordiani); *Uffizi 669 A recto* ("Fuor di porta Maggiore discosto dalle forme circa il miglio in Campagna" – plan, Mausoleum Gordiani); *Uffizi 670 A recto* (non-sited; plan); *Uffizi 679 A recto* ("Sepulcrum lateritium in Via Prenestina" – plan, Mausoleum Gordiani); [by Anonymus not Sallustio Peruzzi], *Uffizi 687 A verso* ("Presso a Roma" – plan, Sepulcrum Romuli) 106
 - Sangallo, Giovanbattista da, *Uffizi 1270 A verso* ("Fuor di porta Maiore 2 milgia" – plan; "Fuor di porta Magiore canto a quest altro" – plan; non-sited elevations, façades, Mausoleum Gordiani); *Uffizi 1636 A recto* ("Ad Sancto Sebastianum extra portam Capenam" – plan, precinct wall, Sepulcrum Romuli); *Uffizi 1654 A recto 3972 A verso* [sheets now separated], ("Fuora di porta Maiore 2 milgia" – two plans, two façades, Mausoleum Gordiani) 144
 - *Leningrad, Album B Destailleur*, 112 r. ("Questa sepoltura sta per la strada che va in Pelistrino" – plan, side-elevation, porch, Mausoleum Gordiani) 166
 - Anonymus not Antonio da Sangallo il Giovane, *Uffizi 1627 A recto* ("Pianta di sopra; Pianta di sotto" – plans, Mausoleum Gordiani or Sepulcrum Romuli) 171
 - *Albertina, Anonimo Italiano A*, AH 195 (Sepulcrum Romuli, plan, precinct); AH 196 (plan; Sepulcrum Romuli); AH 197 (plan; Sepulcrum Romuli); AH 198 (plan; Sepulcrum Romuli); AH 213 r. ("Fori di Porta Maiore" – plan, upper level, Mausoleum Gordiani); AH 214 ("Questo e per di soto di questo monumento ... fori di porta Maiore; Ispiracholi sono a tuti esodi" – plan, ground-level, and notes about light and air-vents, Mausoleum Gordiani); AH 216 r. (non-sited; plan, Mausoleum Gordiani?) 176
 - *Codex Coner*, no. 9 ("Pianta dun tempio vicino a S. Bastiano" – plan, underground, Sepulcrum Romuli?; identical to Addenda's); no. 6 ("Pianta dun tempio del Dio Colo" – plan, upper level, Sepulcrum Romuli?) 185
 - Dosio, Giovannantonio, *Uffizi 4346 A recto* (non-sited; plan, elevation, Mausoleum Gordiani?) 220
 - Ligorio, Pirro, *Codex Bodleian*, 33 r., 33 v. ("E per la via Gabinia e Prenestina un tempio assai integro ..." – plans, upper and lower levels, the latter identical to Addenda's, and restored exterior, Mausoleum Gordiani) 249
 - Montano, Giovanbattista, *Soane Sketchbook III*, 27 r., 27 v. ("apresso era bastano detto le giostre il cerchio di Characalla sepultura" – plan, restored elevation, Sepulcrum Romuli); *Soane Sketchbook II*, 53 r., 53 v. ("Tenpio antico fuori di porta Maggiore detto Torre di Schiavi" – Mausoleum Gordiani); *II*, 54 r., 54 v. (non-sited plan, elevation, Mausoleum Gordiani); 55 r., 55 v. ("a presso a tore pignatera tempietto" – Sepulcrum Romuli) 256
 - Panvinio, O. (?), *Vatican, Album Vat. lat. 3439*, 29 r. ("prope S. Sebastiano ..." plan, Mausoleum Gordiani?) 261
 - Serlio, Sebastiano, *Terzo libro*, 1540, p. XLV: Sepulcrum Romuli: plan, lower-level and precinct) 269
 - Vasari, Giorgio, il Giovane (?), *Chatsworth, Album 36*, 4 r. ("Fuori de porta Magiore pianta prima" – plan, identical to Addenda's); 14-G (non-sited; plan, identical) 275
 - *Albertina, Anonymous French, Anonymous K. d. A. D.*, AH 215 r. (interior; Mausoleum Gordiani) 294
 - *Destailleur Album, Berlin OZ 109*, 48 v. ("Qui non si vede altro ma pensso sia il medesimo; 5 cholone a la schala per dar lume; chortile lungo persino alle schale quanto e llungo il tenpio" – plan, section, porch and rotunda, Sepulcrum Romuli (?)) 301
 - Anonymus in 1530s, *Padova, Codex 764*, 68 r. ("Questa pianta apresso a S. Bastiano in su la via Appia lontano poco di Roma" – plan of whole precinct, Mausoleum Romuli) 303
 - Anonymus in 1530s, *Marciana, Codex Ital. IV 149 (5105)*, 2 v. ("Pianta appresso a San Bastiano nella via Appia ..." – plan, Sepulcrum Romuli); 3 r. ("Fronte di questo tempio che e appresso a Penestrina tre miglia verso Roma sopra la via di Penestrina" – interior, Mausoleum Gordiani); 3 r. ("La fronte e murata et ha una porta di matoni crostita come appare nel disegno fato drieto ... notata di lettera C" – plan, Mausoleum Gordiani); 3 v. ("La faciata del tempio ante scritto notata C" – façade) 305
 - Anonymous Artists, ca. 1540–1570, *Windsor, Albums*, no. 10356 ("Questa tempietto ... fora di porta Magiore 4 milie e e di terracota di fora e dentro di stuquo" – plan, almost identical to Addenda's); no. 10358 ("Questo tempietto sta fora di porta Maior su la strada antica andava a Vila Adriana" – plan, variant); no. 10375 (plan; Sepulcrum Romuli); no. 19253 ("Questo e un tempio anticho ... posto in Via Tiburtina ..." – plan, section in two levels, Mausoleum Gordiani) 317
2. Other drawings relating to a Cippus (?) "in Trastevere"
- *Codex Escorialensis*, 59 r. (non-sited; griffon and candelabrum, without a swan; variant) 57

- Cataneo, Pietro, *Uffizi Album Disegni* 3277 A recto (non-sited; griffon and candelabrum, without swan; variant) 207
- 3. *Other drawings* relating to the **Cippus in Sta. Maria in Trastevere**. Also see folio (10) 6v., and the Literature for cippi on folio (11) 7v. Drawings discussed in Chapter 7.
 - Francesco di Giorgio, *Monumenti antichi*, 84v. (“Hedifitii apresso sancta Maria in Trastevere” – church interior) 8
 - Sangallo, Giuliano da, *Taccuino*, 43r. (non-sited; cippus, variant of Addenda’s) 35
 - Ripanda, Jacopo, Follower of, *Oxford, Codex* 668, 19v. or no. 4 (non-sited; cippus with sphinxes, variant) 119
 - Anonymus 4 not Jacopo Sansovino, *Uffizi* 4333 A verso (non-sited; cippus, variant) 175
 - Dosio, Giovannantonio, *Album-Sketchbook Berlin*, 51v., 77v., 149–153, and others (cippi; all variants) 216
 - Heemskerck, *Album I*, 47r. (cippus; variant) 243
 - Sarcophagi with pedimented doorway: all variants in Museo Capitolino; Palazzo Barberini; Giardino Colonna; Palazzo Taverna, Rome. none
- (13) 9r. 1. Entablature and capital, measured: “a santo Iano Paulo” [note partly cut off at upper edge].
2. *Grotteschi* detail: confronted sphinxes with a human head facing front on cornucopias that rest on acanthus leaves.
 - 1. *Other drawings* relating to the **Substructure of the Templum Divi Claudii** near SS. Giovanni e Paolo. Drawings discussed in Chapter 5.
 - Francesco di Giorgio, *Taccuino*, *Uffizi* 327 A recto (“a santo Iani e Paulo” – arcade with ramps to the terrace) 7
 - Francesco di Giorgio, *Monumenti antichi*, 75v. (“Hedifitio in Roma apresso a Sancto Ianni e Pahulo” – plan of a palace); 78v. (“Hedifitio in Roma alato a Sancto Ihanni e Paulo” – arcade of substructure) 8
 - Sangallo, Giuliano da, *Libro*, 3v. (“Questa antichaglia e a santo Iani e Paulo ...” – arcade of substructure) 36
 - Peruzzi, Sallustio, *Uffizi* 661 A recto (non-sited; entablature and capital “A, B, C, D.” – entablature, identical to Addenda’s); *Uffizi* 661 A verso (“a San Giovanni e Paolo” – great arcade); *Uffizi* 689 A recto (“Per fortezza del monte” – arcade, entablature) 106
 - Anonymus 1 not Fra Giocondo, *Uffizi* 1540 A verso (“Tute queste chornise sono quel dificio che sostiene el monistero di San Iane Paulo opera doricha mixurato che fu un
 - chamimar intorno a quel edificio che schore li” – entablatures, capital of the arcade; identical) 155
 - Anonymus 3 not Fra Giocondo, *Uffizi* 7998 A recto (“a santo Zuane Paulo opera doricha” – entablature, capital; identical) 157
 - *Codex Coner*, no. 109 (“Super portam ecclesiae quatuor sanctorum coronatis” – entablature, SS. Quattri Coronati) 185
 - Dosio, Giovannantonio, *Uffizi* 2011 A verso (“... basa ... fu trovata in sul Monte Celio dove oggi la chiesa di S. Io. e Paulo ...” – base); *Uffizi* 2030 A recto (“El presente edefitio e rustico composito con dorico ... in sul Monte Celio dove e la chiesa di S. Io. e Paulo ...” – arcades); *Uffizi* 2030 A verso (“Capitello del edefitio passato; Architrave fregio e cornice ... nel Monte Celio dove e la chiesa di S. Io. e Paulo” – capital; entablature); *Uffizi* 2518 A recto (“Portico al Monte Celio dove la chiesa di S. Gio. e Paulo” – substructure arcade, entablature, capitals); *Uffizi* 2556 A recto (“Una veduta del Monte Celio” – substructure arcade in its setting) 220
 - Falconetto, *Vicenza, Museo Civico*, 1v. (“Questa opera sta a Santo Ioanni e Paulo in Celimonte in Roma ...” – great arcade Templum Claudii; 3r. (entablature); Palladio, *R. I. B. A. Vol. VIII*, 12v. (arcade, detail) 260
 - Sambin, Hugues, *Album Destailleur, Berlin Hdz* 4151, 65v., 66r., 66v. (“a Santi Iovane e Paulo in Roma” – entablature, capital; identical; plan of arcade; frontal view of arcade) 265
 - Anonymous North Italian 1530s, *Codex CCA-Montréal*, 4r. (“De lo Ospitio di Constantino in Roma” – one arcade of substructure) 299
 - Anonymous Artists, *Windsor, Albums*, no. 10838v. (“Quest hordine ... he attaccato con la chiesa di San Giovanni e Paulo ...” – arcade) 317
 - 2. *Other drawings* of **Grotteschi** with **Sphinxes** on **Cornucopias**. See the Literature at folio (11) 7r in part II. Drawings discussed in Chapter 7.
 - Sangallo, Giuliano da, *Taccuino*, 43r. (non-sited; confronted sphinxes without cornucopias; variant) 35
 - Anonymus North Italian 1490s, *Berlin Kunstbibliothek OZ* 111, 76r. (confronted sphinxes, no cornucopias; acanthus leaves between the animal-bodies); 54r., 58r., 60r. (other sphinxes) 65
 - Cataneo, Pietro, *Album Uffizi* 3283 A recto (sphinxes like Addenda’s; without cornucopias; variant) 207
- (13) 9v. 1. Entablature, measured: “al ar[c]ho di [C]hamilliano.”
2. Turreted wall: “muro d’un porti[c]halo.”

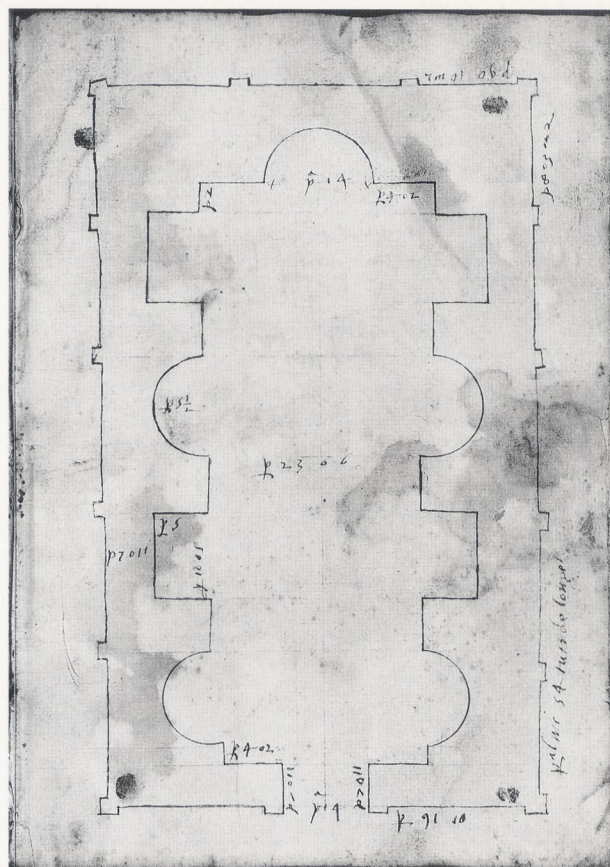
1. *Other drawings of the Arco di Camigliano (Arcus ad Isis), formerly built on the Via Pié di Marmo near Piazza del Collegio Romano. Drawings discussed in Chapter 5.*
 - Anonymus 5 not Antonio da Sangallo il Vecchio, *Uffizi 1634 A recto* (“Dall olmo di Chamigliano” – cornice) 54
 - Anonymous Paduan, *Album Holkham*, 16r.? (“Questa chorniche enterla dello archio di Chamigliano cavata di marmo” – cornice) 66
 - Peruzzi, Baldassarre, *Taccuino Uffizi 386 A recto* (“Cornice & colonna a lo arco di Camillo in Roma in loco dicto Camigliano” – entablature, column); *Uffizi 486 A verso* (“in Camigliano” – cornice); *Uffizi 539 A verso* (“Arco Camilliano” – cornice) 103
 - Sangallo, Antonio da, il Giovane, *Uffizi 1152 A recto* (“Porte de metallo; Archo di Chamigliano; Un giano achanto alla Minerva dove la chonpagnia della Nuntiatà” – plans of piers, measured) 134
 - Sangallo, Giovanfrancesco da, *Uffizi 1703 A recto* (“Questa chornicie e in terra dall archio di Chamigliano chavata di nuovo” – cornice, identical to Addenda’s) 145
 - Anonymus 1 not Fra Giocondo, *Uffizi 1538 A verso* (“Sta questa chornice da bass in sulla piazza di Chamigliano” – entablature, identical); *Uffizi 1541 A recto* (“Questa chornice fu trovata all archio di Chamigliano et io la mixurai a San Pietro et io e Giudominicho me[n]tre si faceva la chasa in piazza di San Pietro cho li tori” – entablature, variant); *Uffizi 1881 A verso* (“a Chamigliano” – cornice; “Basamento del archio di Chamigliano” – base); *Uffizi 1882 A verso* (“Isendo fori de la chiesa di Santo Stefano del Chacho di drieto in quella piazeta quella chornicia intalgata” – cornice) 155
 - *Codex Mellon*, 31 r. (40), (Trovata in Camigliano e freso e architravo capitelo e basa” – cornice, variant) 188
 - Dosio, Giovannantonio, *Uffizi 2039 A verso* (“Questa cornice fu trovata vicino al arco di Camigliano ancora oggi si vede ...” – cornice, variant) 220
2. *Other drawings of the Turreted Structure of a Roman Villa (?) in Maremma, perhaps the enceinte of the Villa di Sette Finestre near Ansedonia. Drawings discussed in Chapter 4.*
 - Alberto, Giovanbattista, in *Album Ashburnham*, folio 97, drwg 143 (“Sopra de giardino sono in Marema” – elevations with towers in two drawings) 9
 - Donati, Lorenzo, *Libretto Uffizi 1999–2003 A*, 18v. (“Mura intorno a uno barcho nella Marema di Siena” – elevation, identical to Addenda’s); folio 18v. (“inela Marema di Siena presso al Ansedonia” – detail of three towers and elevation of the wall like the first) 14
- (14) 10r. 1. Cornice, measured: “Chornison del Tre [C]holonne” [the note originally written]: “di Nerva Traiana”; [measurements originally calculated in “piede”, the word changed to “palmo”, but the numerals unchanged]: “grossa tuta questo [c]hornize palmo 7¹/₂ o[nce] 2.”
2. Architrave and frieze, measured: “Freso e architravo di Nerva Troiana in Tor de [C]honto.” [Cancelled note, and a new one written]: “Ar[c]hitravo a[n]ti[c]ho; el freso palmo [“piede” cancelled] 4¹/₂ m[inuti] 8 o[nce] 2.”
1. *Other drawings relating to the Cornice “del Tre Colonne” (Aedes Castori). Also see folios (8) 4v., (21) 21 r., and the Literature for the Tre Colonne (Aedes Castori) listed at the former. In regard to Forum Nervae, see folio (9) 5 v. Drawings are discussed in Chapter 6.*
 - Peruzzi, Baldassarre, *Uffizi 631 A recto* – 478 A recto (“Questa e la piu bella a meglio lavorata opera a Roma” – entablature, identical to Addenda’s, and shown near a column “di tre colone”) 103
 - Sangallo, Antonio il Giovane da, *Uffizi 1181 A recto* (“Tre cholonne ...” – entablature); *Uffizi 1181 A verso* (“Le tre colonne ...” – entablature) 134; 144
 - Sangallo, Aristotile da (?), *Lille, Sketchbook*, Inv. 848–845 (“Cornice delle tre chollonne” – entablature, identical) 141
 - Sangallo, Giovanbattista da, *Uffizi 1658 A recto* (“Tre colonne” – entablature) 144
 - Sangallo, Giovanfrancesco da, *Lisbon, Inv. no. 1713* (non-sited; three Corinthian columns with entablature: Tre Colonne) 146
 - Anonymus 3 not Fra Giocondo, *Uffizi 7997 A recto* (“Cornice de le 3 collone per mezo Santo Lorenzo delli Speciali ...” – entablature, identical); *Uffizi 7998 A recto* (“Questa cornice e de le 3 collone per mezo Santo Lorenzo delli Speciali” – entablature; “La collona alta palmi 55¹/₂ piu il chapitello alto palmi sette 7 once 3” – capital and its measurements identical to Addenda’s folio (8) 4v.) 157
 - *Leningrad, Album A? Destailleur*, 97 r. (“De Roma. Questo cimatio e in Roma sotto Can[p]itolio et se dice de Tre Colonne ...” – entablature. [It is identical to the Tre Colonne-Aedes Castori, not Tre Colonne-Templum Divi Vespasiani, which the Addenda Architect illustrated on folio (21) 21 r.] 165
 - Anonymus 1 not Jacopo Sansovino, *Uffizi 1961 A recto* (“a Tre cholone” – entablature); *Uffizi 1762 A verso* (non-sited; entablature, Tre Colonne-Aedes Castori) 172
 - Anonymous Artists XVI c., *Dresden, Kupferstichkabinett, C 130v.* – entablature; non-sited) 183

- *Codex Coner*, no.85 (“Triarum columnarum” – entablature, like the Addenda’s) 185
 - *Albertina*, *Anonymous Italian ca.1520s*, AH 151 r. (“La presente cornice corintia e di quelle tre colonne che sono in Campo Vacine ...” – entablature, Tre Colonne-Aedes Castori) 191
 - Anonymus in 1520s, *Parma*, *Album II. IV 4*, 1535, p.74 (“In Roma a le Tre Cholone” – entablature) 198
 - Dosio, Giovannantonio, *Uffizi 2572 A recto* (non-sited; Tre Colonne in setting); *Uffizi 2508 A recto* (“Tre colonne sotto Campidoglio” – the Tre Colonne in their setting) 220
 - *Destailleur Album*, *Berlin OZ 109*, 20 r. (“Questa e la cornice delle tre colonne cavata in Roma” – entablature, capital, column, ornaments under the architrave) 301
 - Anonymous Artists, *Windsor*, *Album*, A 12, no.10425 (“a 3 colonne” – entablature, variant) 317
2. *Other drawings of the Architrave of the Tre Colonne (Aedes Castori)*. Also see folios (8) 4v., (21) 21 r., and Literature for the Tre Colonne listed at the former. Drawings discussed in Chapter 6.
- (14) 10v. 1. Rotunda (*Turlo*) with four entrances, plan-view: “Turlo; intrata; pilastri; largo braccia 10; alto braccia 20; sfonda braccia 5; nichì.”
2. Descriptive note: “Questo tenpio si chiama Turlo e di fora di Roma in sul Tevaro. A quatro nichì e quatre porte. Li nichì sonno alto braza 20 e largo braza 10 e sfonda di dentro brasa 5. Le dite [c]hapelle sonno di marmo e ni[c]hi tutti dun pezo. De intorno a le ditte ni[c]hi va uno ar[c]hitrauo [c]he alto sette otavo di brazo el frizo e la [c]hornize sonno di quella medesima misura [c]he sonno in tuto braza 2 e 7 otavo. El dito tenpio e tanto alto quanto e largo e la tribuna sie di 9 poste e di 4 troni. E fra luna [c]hapela el atro e uno pillastro e sporta di dentro uno $\frac{1}{4}$ di brazo. E dintorno al dito tenpio va uno bazamento alto braza 2 e la [c]holonna larga brazo uno e uno $\frac{1}{4}$.”
3. Vase with slender pedestal.
1. and 2. *Other drawings and a descriptive note for the Turlo in Campagna Romana* at Porta Portuense near the Tiber River. Drawing and descriptive note discussed in Chapter 4.
- Alberto, Giovanbattista, in *Album Ashburnham*, folio 325 drwg 222 (non-sited; plan); folio 200, drwg 132 (“Questo pilastro del turlo e braccia 2 alto e la cholona braccia $12\frac{1}{3}$ alto senza el chapitello braccia el chapitello alto braccia $1-1\frac{1}{4}$ ” – pedestal) 9
 - Donati, Lorenzo, *Libretto*, *Uffizi 1999 A/5* (“Questo tenpio si chiama el turlo ed e fuore di Roma in sul Tevare ...” [the remainder of the note identical to the Addenda’s]; plan of Turlo; “Sfondo”; “Nichì”; “Intrata”; “Pilastri” [notes on the plan]; “Questo e il pilastro del turlo ed e braccia 2 alto e la colonna e alta braccia $12\frac{1}{2}$ senza il capitello e el capitello e alto braccia $1\frac{1}{4}$ ” – pedestal) 14
 - Ghiberti, Buonaccorso, *Zibaldone*, 53 r. (“El vano braccia $33\frac{3}{4}$ el tutto di fuori braccia $47\frac{3}{4}$ ” – plan; like the Addenda’s) 16
 - Sangallo, Giuliano da, *Taccuino*, 16 r. (“Fuora di Roma 1^o miglio” – plan [of the Turlo]) 35
 - Sangallo, Giuliano da, *Libro*, 8 r. (“Fuora di Roma 1^o miglio” – plan [of the Turlo?]) 36
 - Anonymous Artists XVI c., *Uffizi 1734 A recto* (“Dorico”; non-sited; pedestal and column base [of the Turlo?]) 184
 - Vasari, Giorgio il Giovane (?), *Chatsworth*, *Album 36*, 12-a (non-sited; plan, variant) 275
- Literature:
 Ashby [404], 225–230 (Via Aurelia; Via Portuensis, p.227).
 Gnoli [424], 339–340 (Trullo).
 Lanciani [436], I, 66–67 (Via Campana?).
 Tomassetti [464], VI, 372–375 (Via Portuense).
3. *Other drawings relating to the Vase with Slender Pedestal*. Drawings discussed in Chapter 5.
- Francesco di Giorgio, *Monumenti antichi*, 83 r., 87 r. (non-sited; vases, variants); *Trattato I* in *Codex 148 Saluzzo*, Biblioteca Reale, Turin, 16 r., 17 r. (non-sited; vases, variants) 8
 - Sangallo, Giuliano da, *Libro*, 71 v. (“In Santa Cicilia in su la piazza” – vase; variant); 9 r. (non-sited; vases, variants) 36
 - *Codex Escorialensis*, 3 v., 4 r., 4 v. (non-sited; vases, variants); 25 v. (“In Sant Apostoli” – vase, variant); 68 v. (non-sited; vases, variants) 57

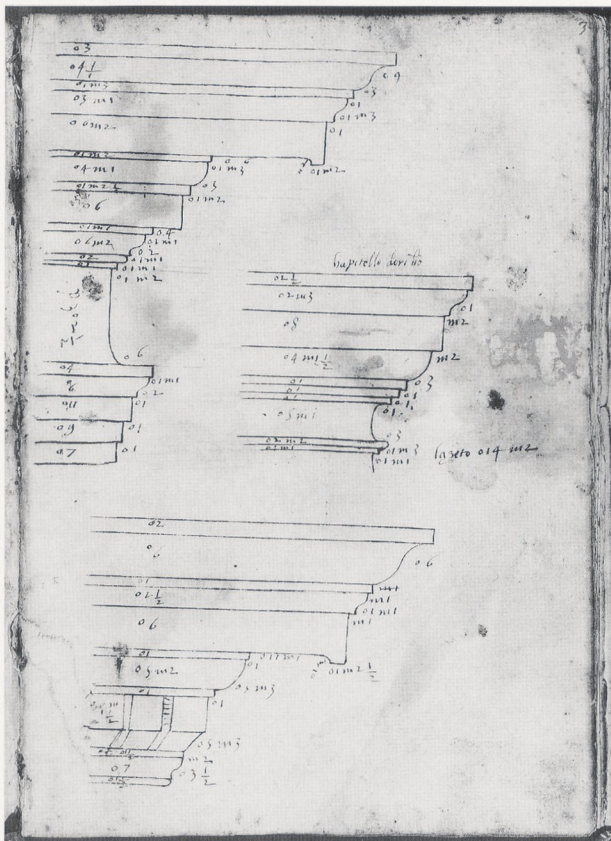




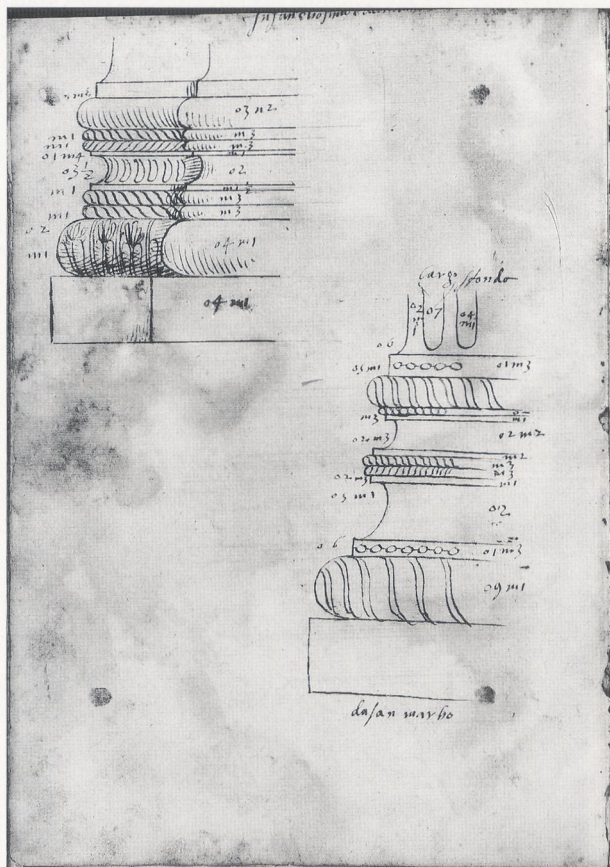
Folio (6) 2 recto. Plan, Sta. Costanza (Templum Bacchi)



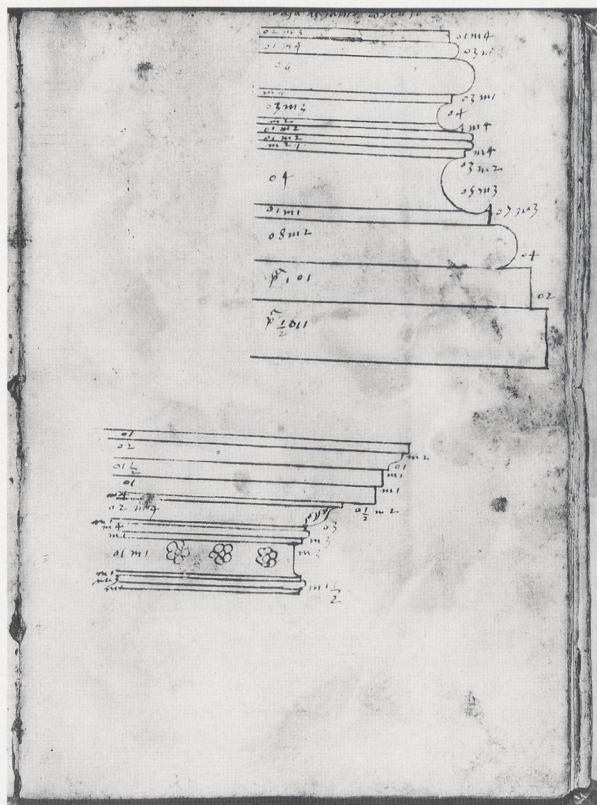
Folio (6) 2 verso. Plan of a tomb, non-sited



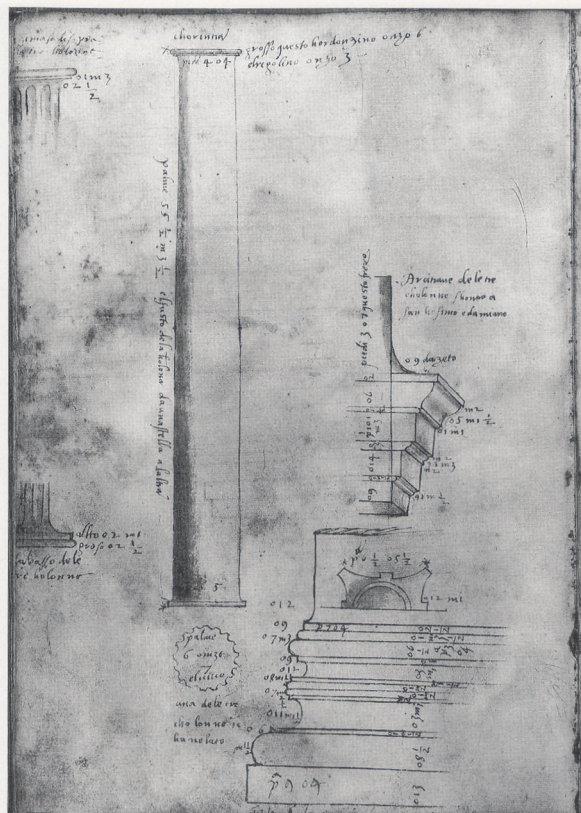
Folio (7) 3 recto. Entablature, non-sited; Doric capital; Cornice, non-sited



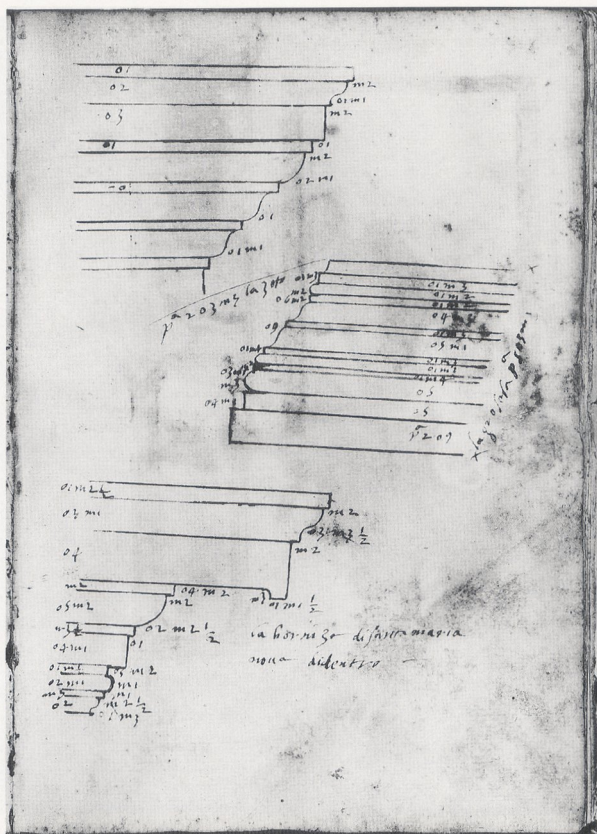
Folio (7) 3 verso. Base, in SS. Cosma e Damiano; Base, in San Marco



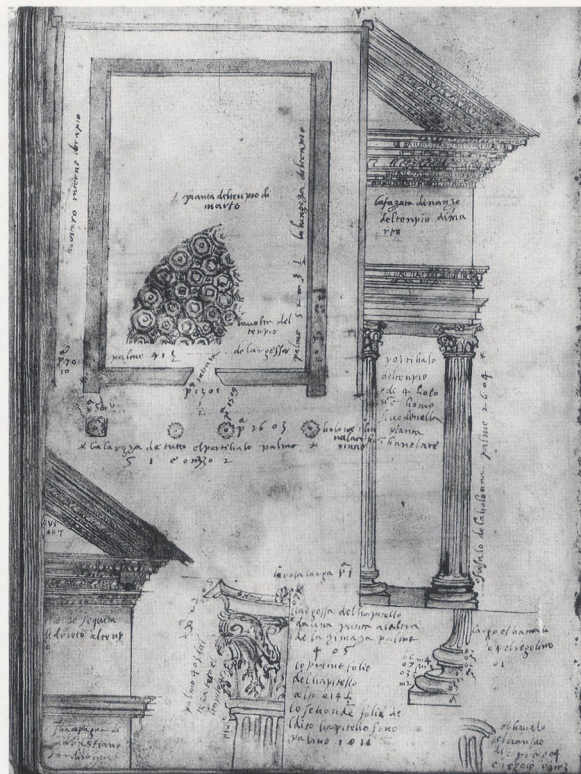
Folio (8) 4 recto. Base, "in San Lorenzo dei Speciali"
(San Lorenzo in Miranda; Templum Antonini et Faustinae);
Capital, non-sited



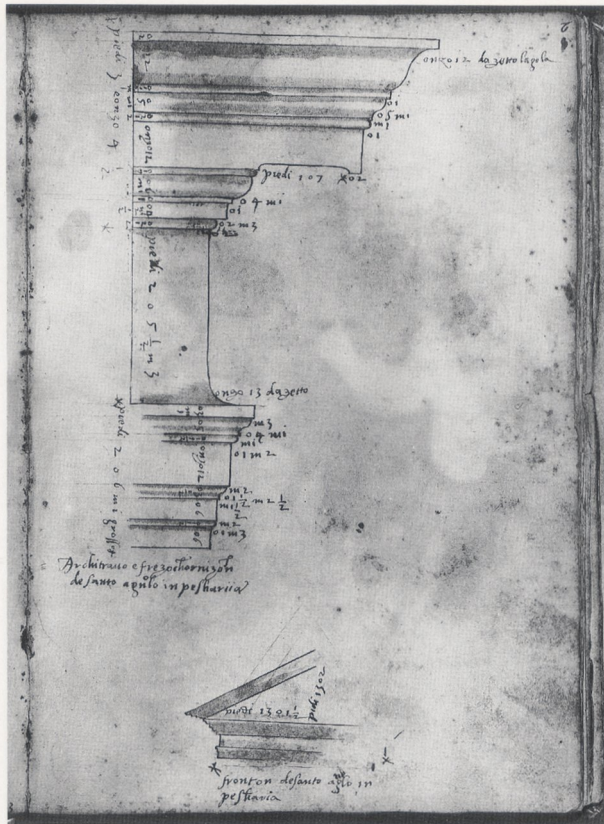
Folio (8) 4 verso. Tre Colonne (Aedes Castori) in the Forum
Romanum



Folio (9) 5 recto. Cornice, non-sited; Base, non-sited; Cornice
"in Sta. Maria Nova" (Templum Veneris et Romae)



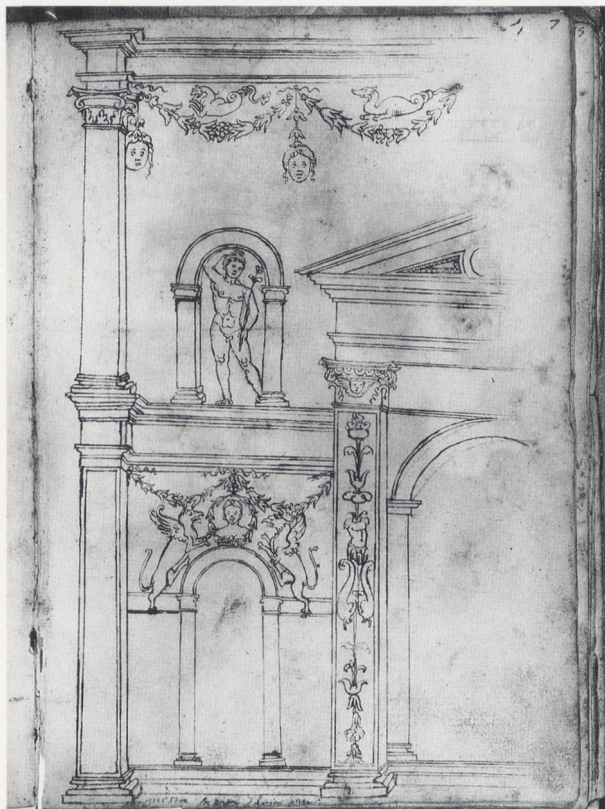
Folio (9) 5 verso. Templum Martis Ultoris in Forum Augustum
or else Templum Minerva in Forum Nerva; Temple in Campagna
Romana at San Sebastiano



Folio (10) 6 recto. Entablature, Porticus Octaviae (Sant'Angelo in Pescheria); Pediment and entablature, Porticus Octaviae



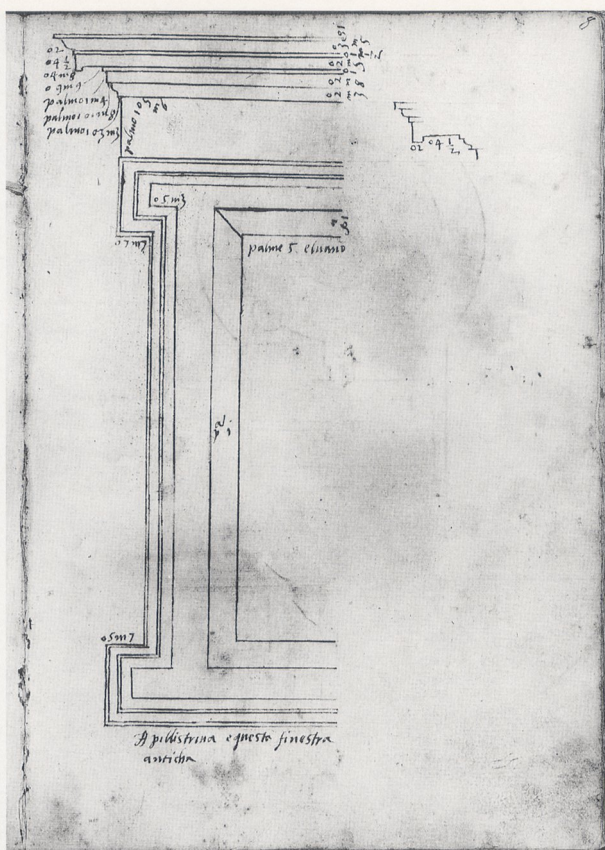
Folio (10) 6 verso. Bases: Sta. Maria in Trastevere; Casa Orsini; San Basilio; near San Giovanni in Laterano; near Porticus Octaviae



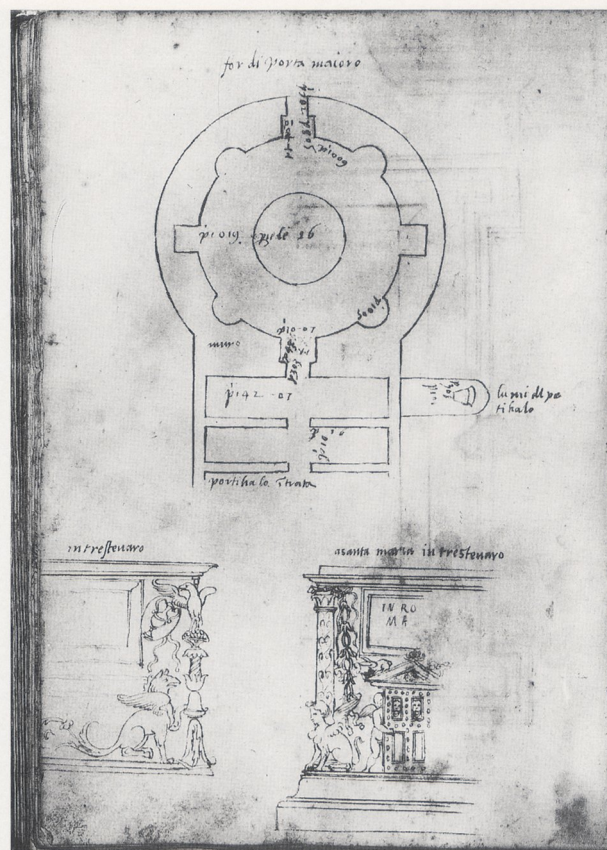
Folio (11) 7 recto. Architectural Ornament with groteschi



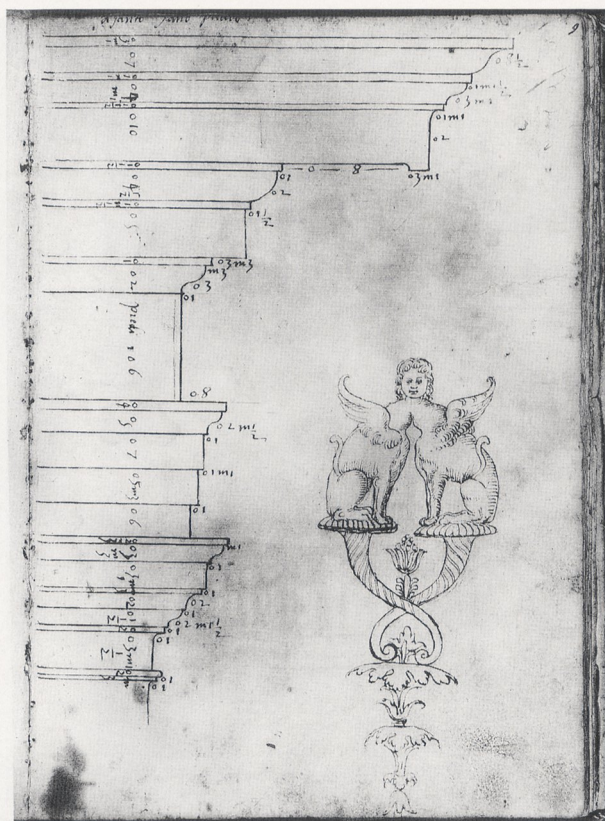
Folio (11) 7 verso. Capital, in "Vigna verso Termine" (Thermae Diocletiani); Capital, in Sta. Maria in Trastevere; Cornice, of the socle of Templum Antonini et Faustinae; Cippus, in Rome



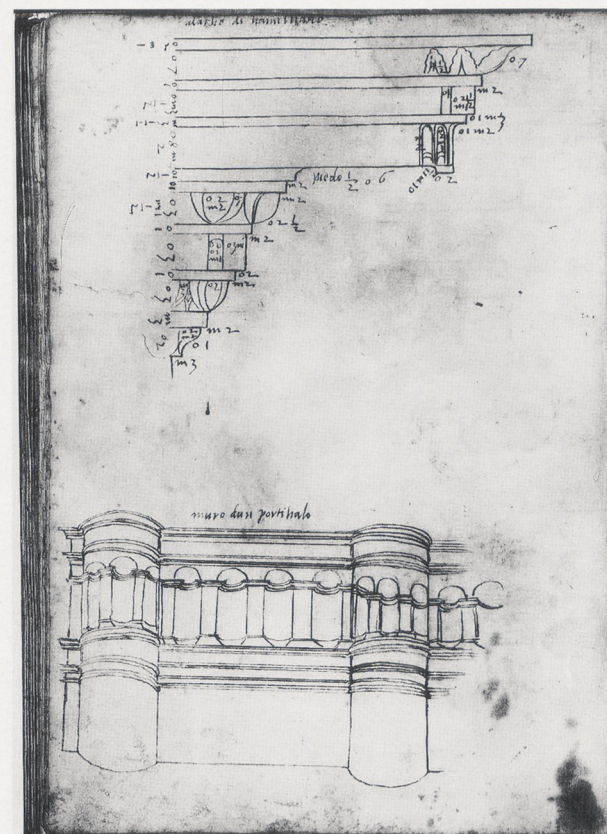
Folio (12) 8 recto. Window frame, Templum Vestae, Tivoli (the location misnamed as Palestrina)



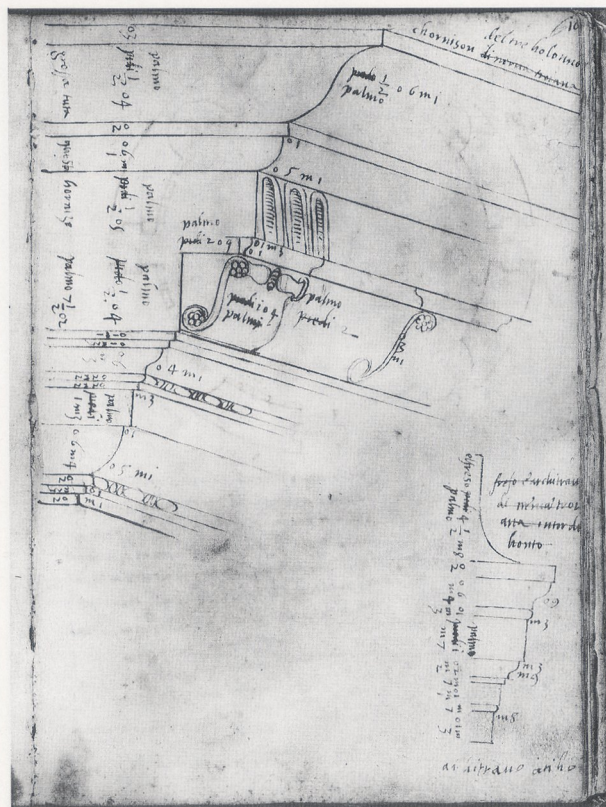
Folio (12) 8 verso. Plan, Mausoleum Gordiani; Cippus, in Trastevere; Cippus, in Sta. Maria in Trastevere



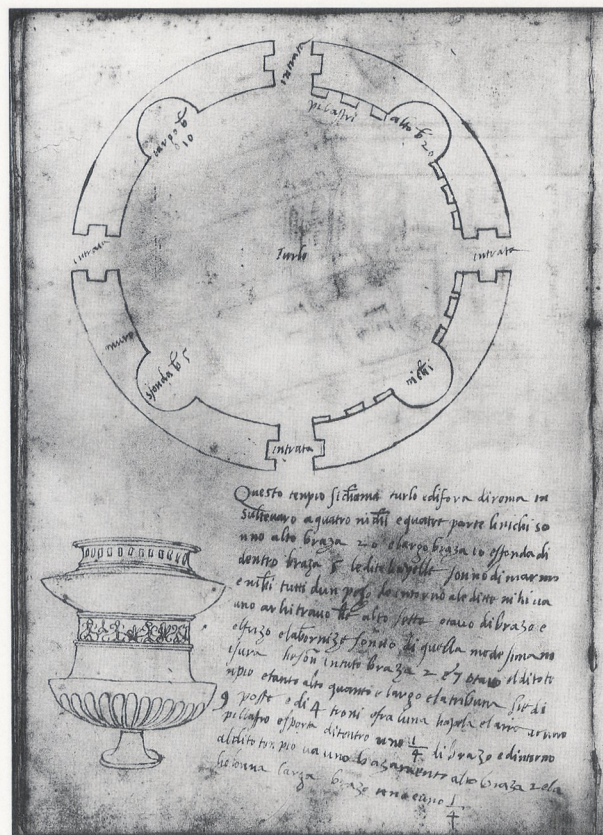
Folio (13) 9 recto. Cornice, near SS. Giovanni e Paolo (Substructure of the Templum Divi Claudii); Grotteschi detail: confronted Sphinxes on cornucopias



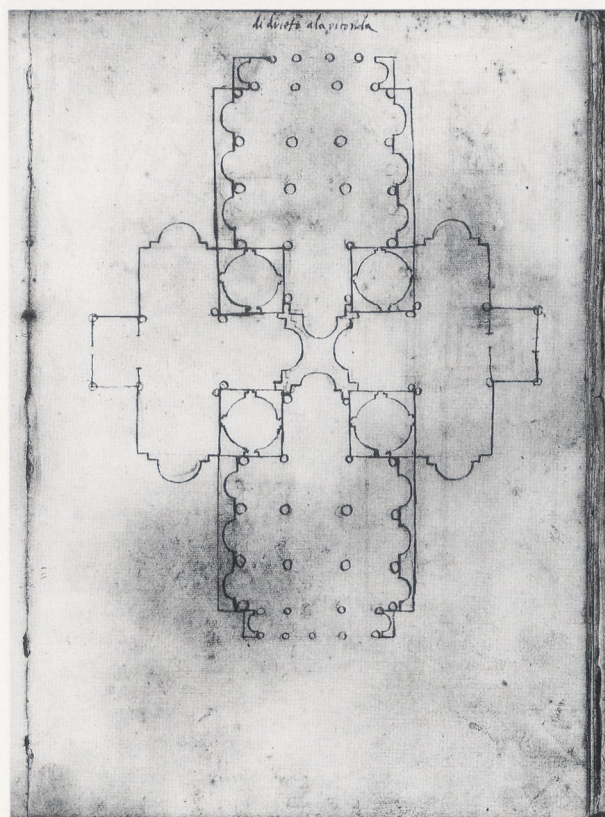
Folio (13) 9 verso. Cornice, of the Arco di Camigliano (Arco ad Isis); Turreted structure of a Roman villa(?) in Maremma



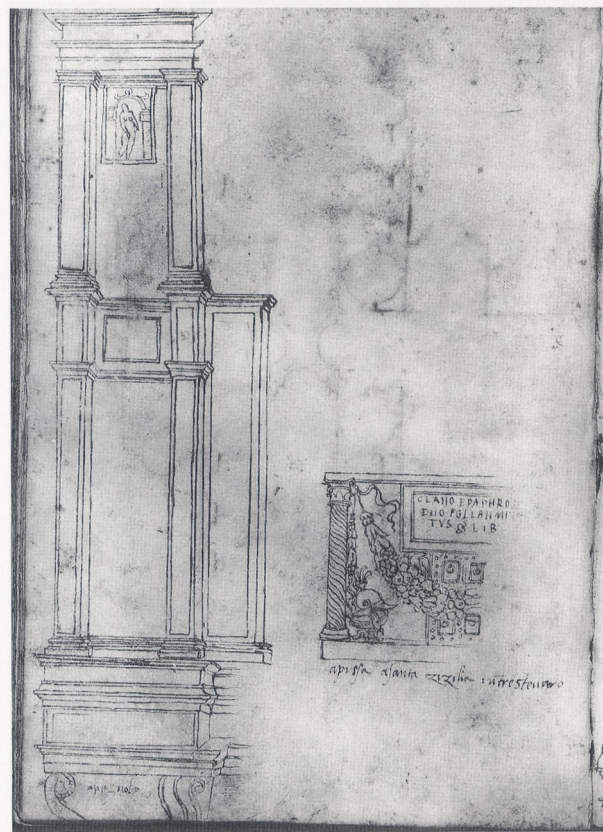
Folio (14) 10 recto. Cornice, of the Tre Colonne (Aedes Castori) in Forum Romanum; Frieze and architrave of the Tre Colonne



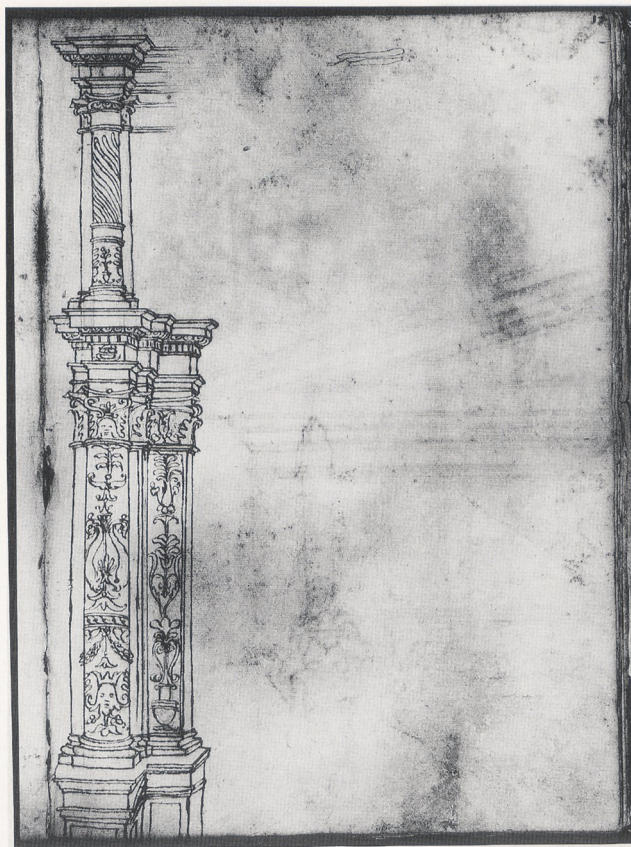
Folio (14) 10 verso. Plan and description of the Turlo in Campagna Romana; Vase



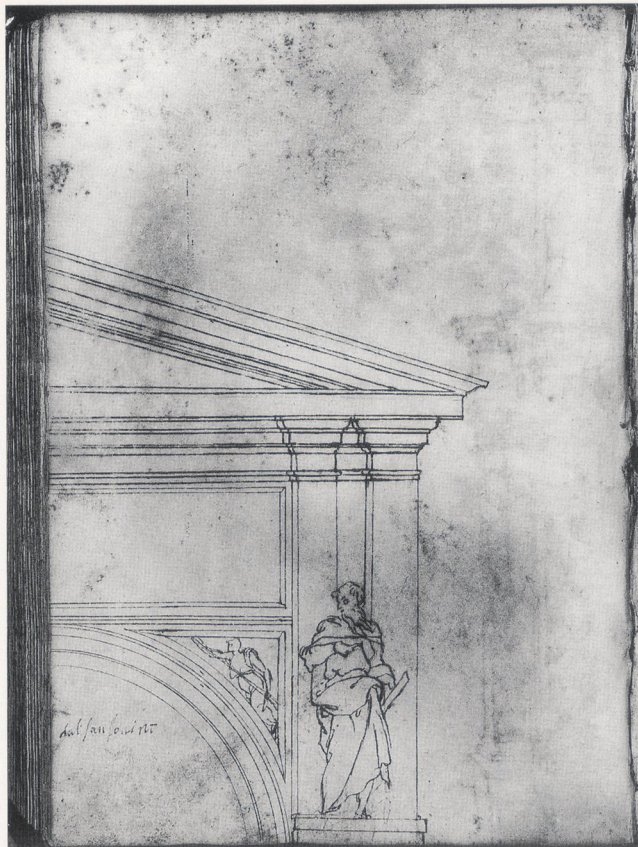
Folio (15) 11 recto. Plan, reconstituted, of Templum Veneris et Romae (Templum Solis et Lunae)



Folio (15) 11 verso. Architectural Ornament, in Pozzuoli; Cippus, in Sta. Cecilia in Trastevere



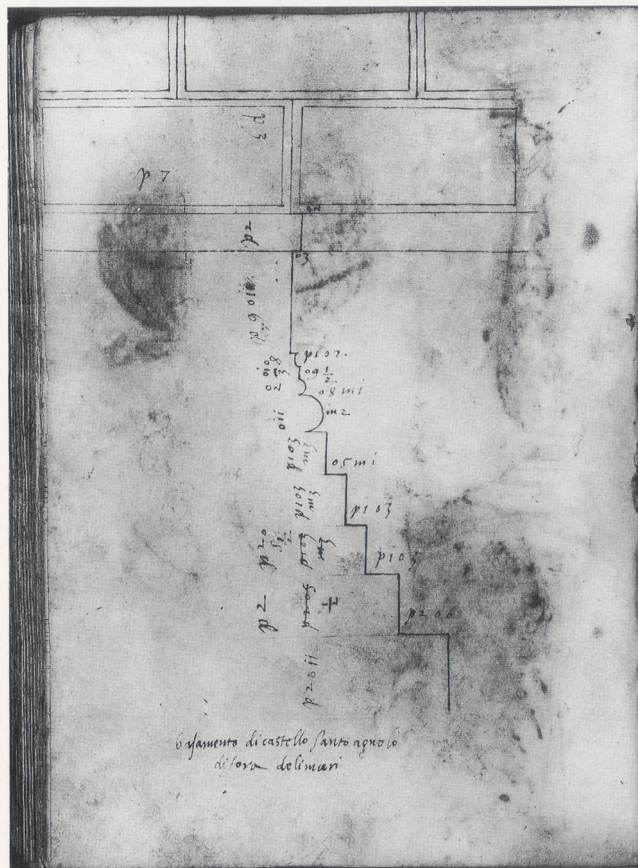
Folio (16) 12 recto. Architectural ornament of clustered pilasters with Grotteschi motifs



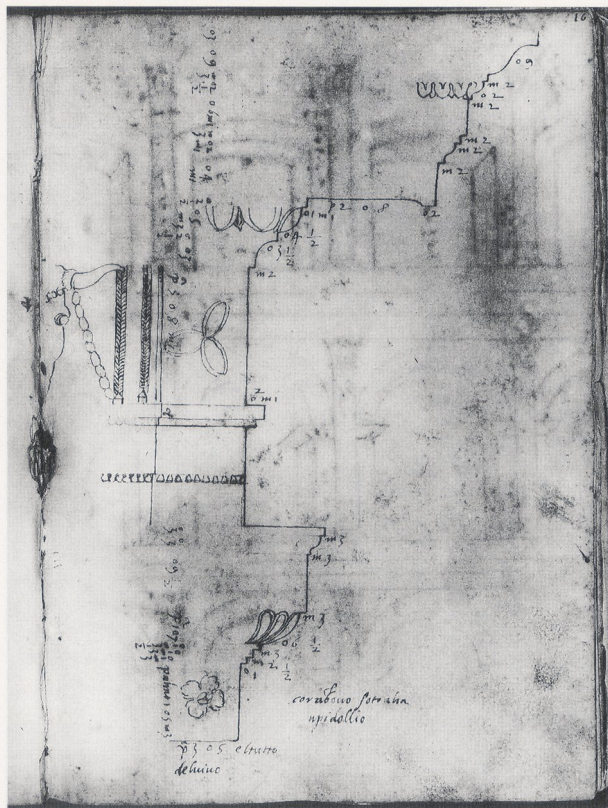
Folio (16) 12 verso. Relief-sculpture "by {Jacopo} Sansovino"



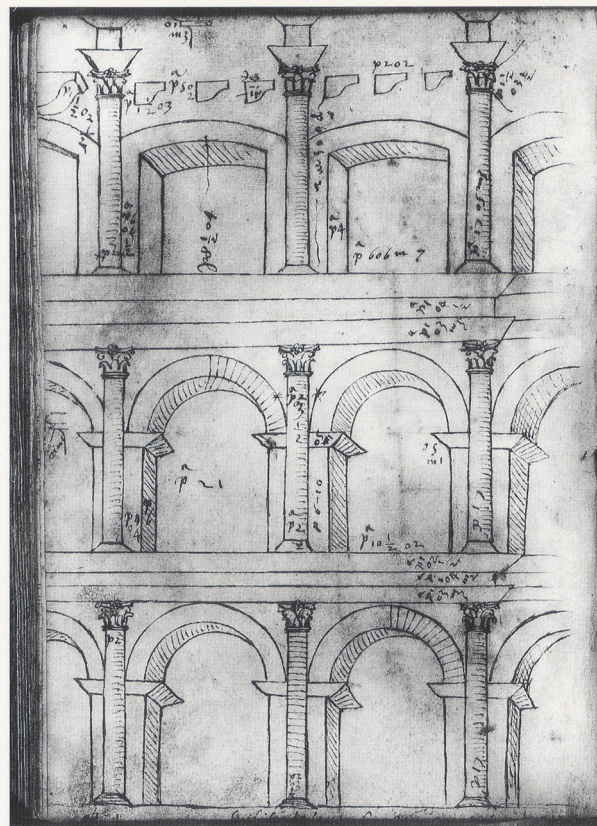
Folio (17) 15 recto. Candelabrum, in Sant'Agnese fuori le mura; Vases, four of them, non-sited



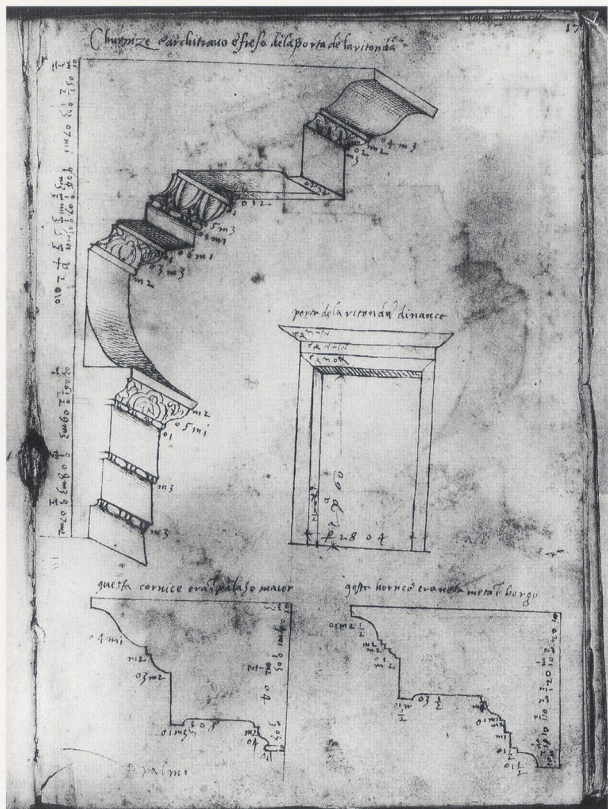
Folio (17) 15 verso. Basamento Quadrato of the Mausoleum Hadriani (Castel Sant'Angelo)



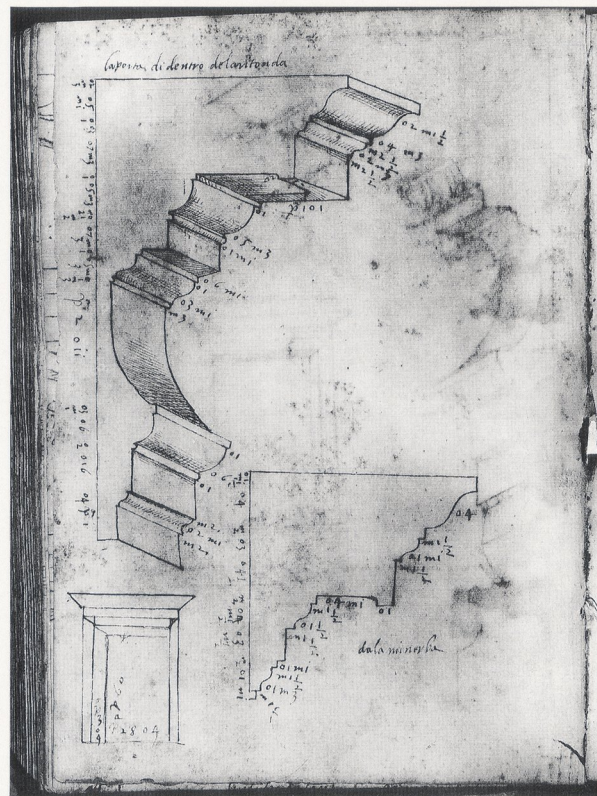
Folio (18) 16 recto. Entablature and Capital of Basilica Aemilia (= "Forumboarum")



Folio (18) 16 verso. Arcades in elevation; Amphitheatrum Castrense



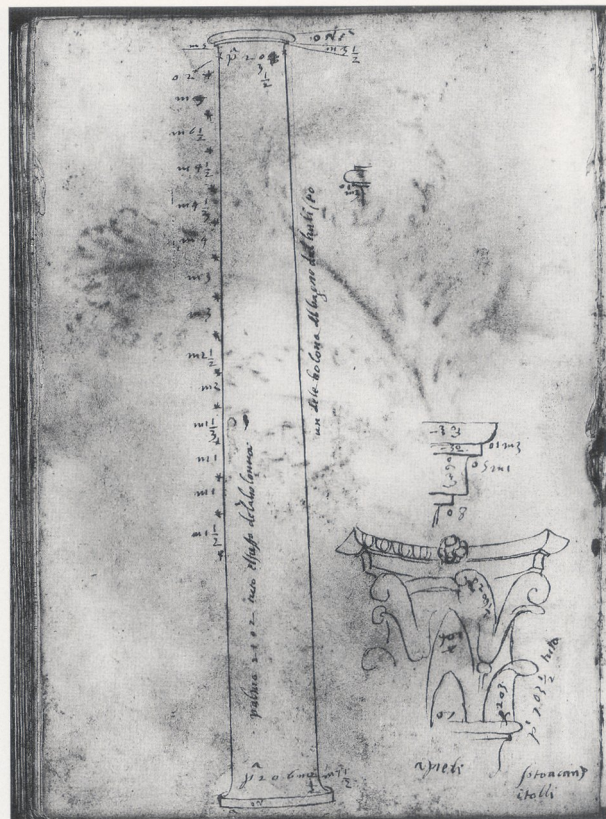
Folio (19) 17 recto. Entablature, of the Doorframe, outside, of the Pantheon; Doorframe, outside, of the Pantheon; Cornice, of Palazzo Maggiore (Palatine); Cornice, of the Meta Romuli (Pyramid in the Borgo)



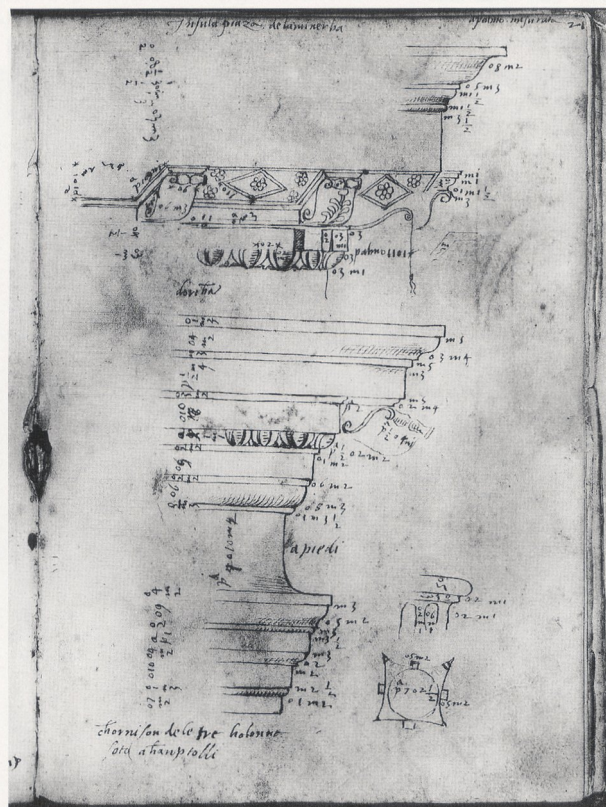
Folio (19) 17 verso. Entablature, of the Doorframe, inside, of the Pantheon; Doorway, inside, of the Pantheon; Cornice, of Templum Iside e Serapeus (near Sta. Maria sopra Minerva)



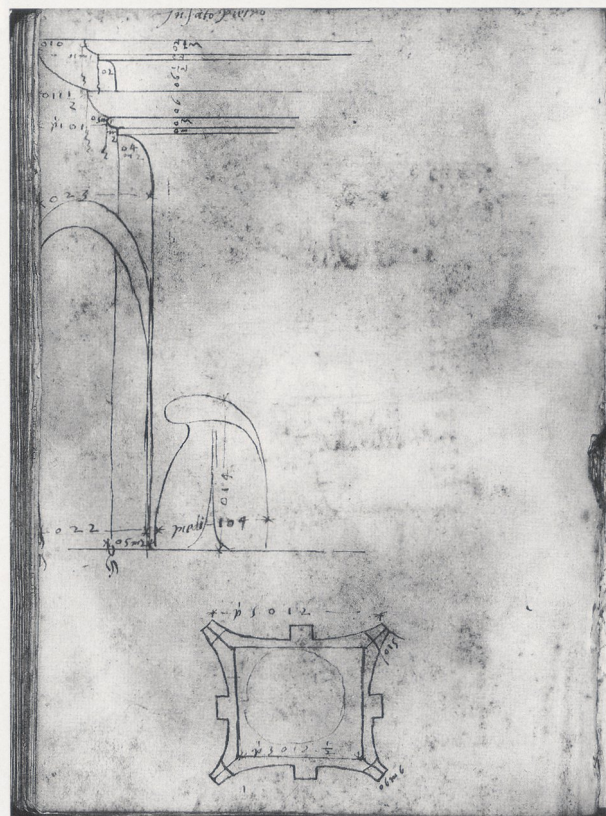
Folio (20) 20 recto. Acanthus Stalk-leaves "in the Pantano"
(Monastery of San Basilio)



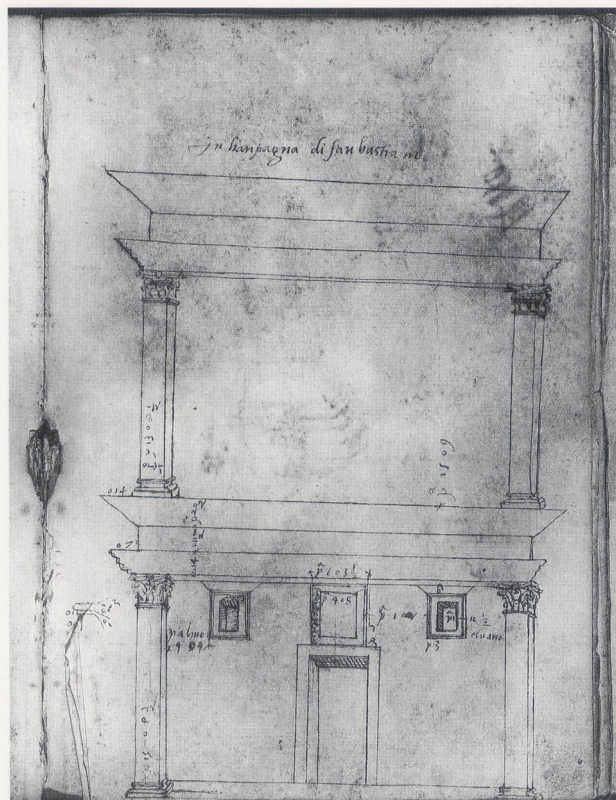
Folio (20) 20 verso. Column, in *Thermae Titianae* or *Thermae Traiani*; Capital, on the Capitoline slope (*Templum Divi Vespasiani* or the *Sepulcrum Bibuli*)



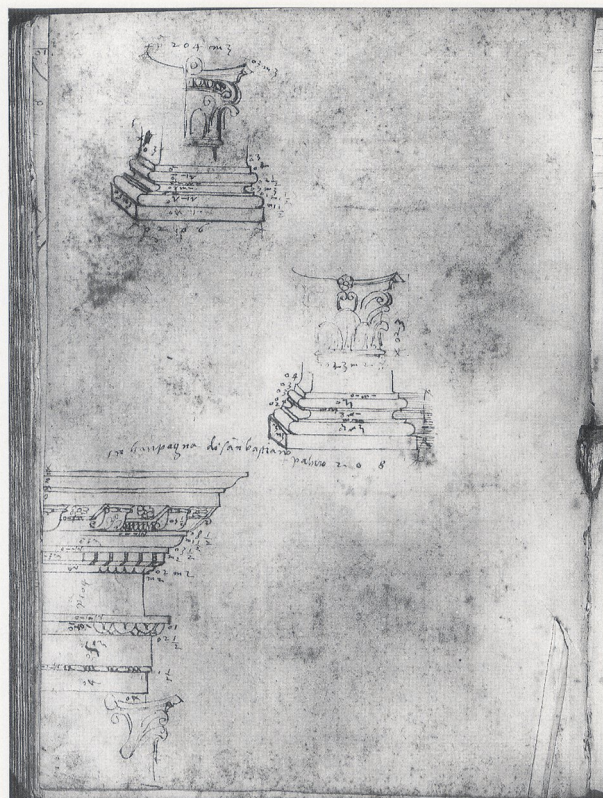
Folio (21) 21 recto. Cornice, "on the Piazza of the Minerva" (*Templum Iside e Serapeum*); Entablature, of the Tre Colonne "sotto Campidoglio" (*Templum Divi Vespasiani*); Apophyge, detail; Capital, in plan-view



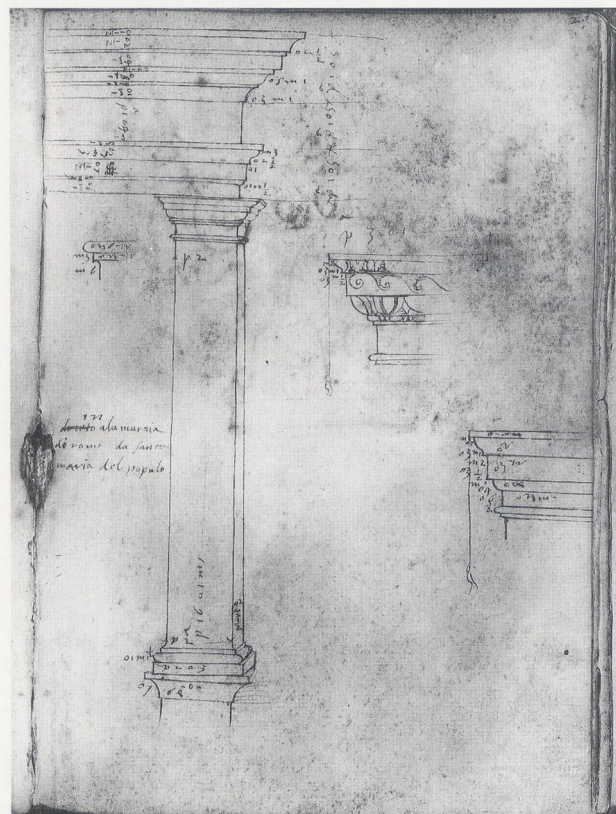
Folio (21) 21 verso. Capital, in San Pietro; Capital, in plan-view, non-sited



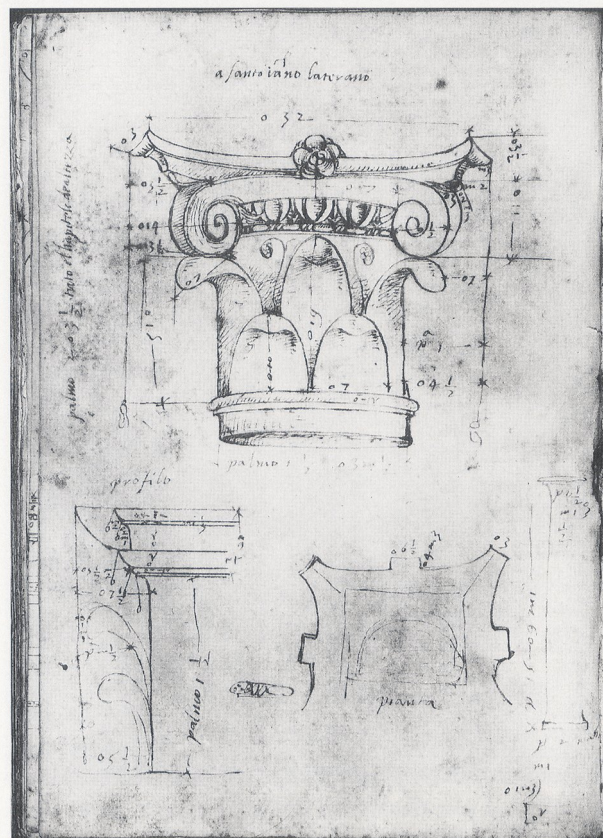
Folio (22) 22 recto. Tomb façade, in Campagna Romana near San Sebastiano



Folio (22) 22 verso. Capital and Base, non-sited; Capital and Base, non-sited; Entablature and capital, in Campagna Romana near San Sebastiano



Folio (23) 23 recto. Entablature and Doric pilaster "in the Aurelian Wall near Sta. Maria del Popolo" (Sepolcro Dorico, destroyed after 1681); Cornice or capital, non-sited; Cornice or capital, non-sited



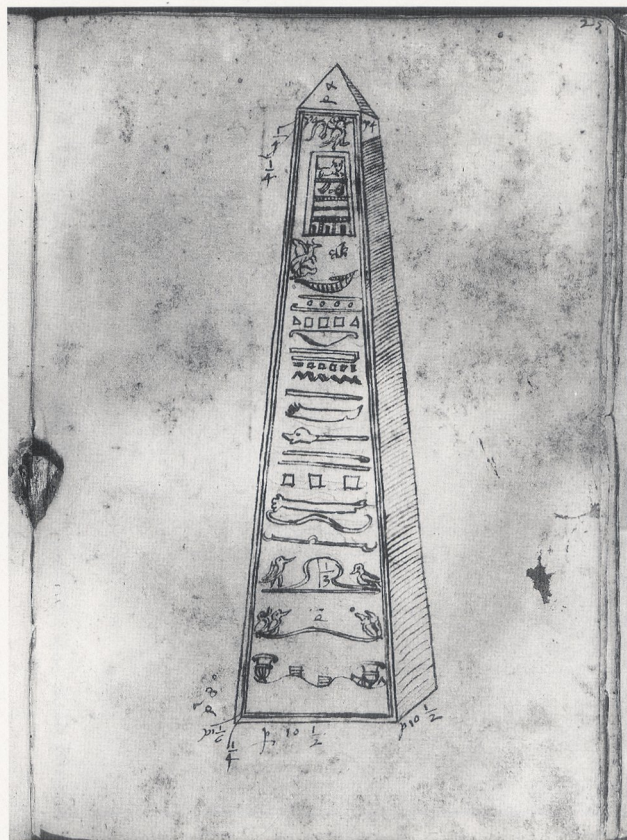
Folio (23) 23 verso. Capital, in S. Giovanni in Laterano; Capital, in rotated profile; Capital, in plan-view



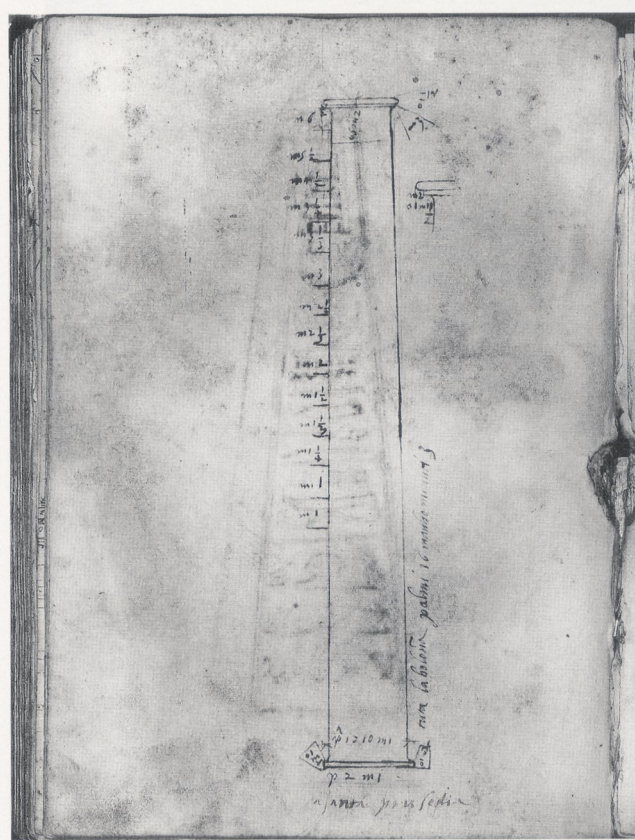
Folio (24) 24 recto. Plan, of Mercati Traianei, Via Biberatica, and the Great Hall



Folio (24) 24 verso. Base, "in Casa Santacrose on Piazza Giudea;" Marble Chair, in Cloister, San Giovanni in Laterano; Marble Chair with headless Sphinxes, in Sta. Croce in Gerusalemme



Folio (25) 25 recto. Obelisk with Hieroglyphs, non-sited



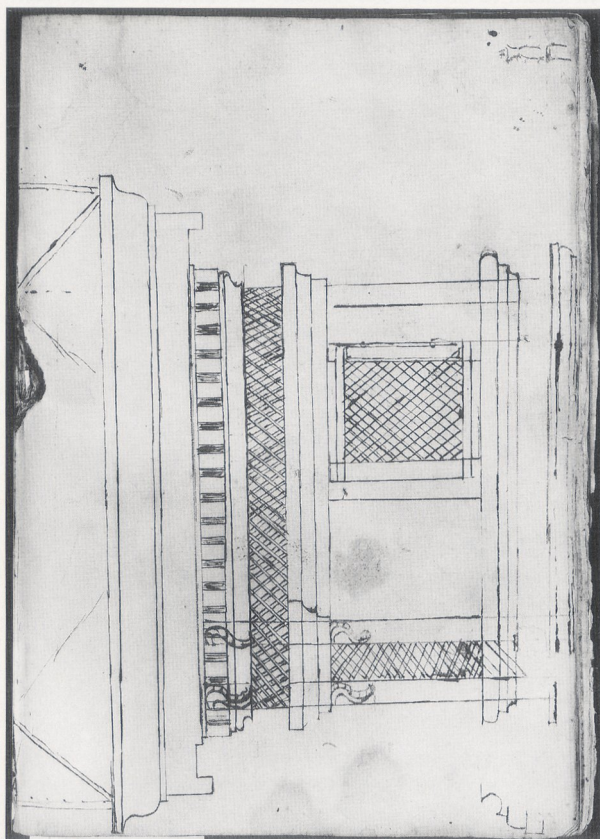
Folio (25) 25 verso. Column, in Sta. Prassede



Folio (26) 26 recto or 33 recto. Capital, in a Villa near the Colosseum



Folio (26) 26 verso or 33 verso. Capital, in San Lorenzo fuori le mura: profile, face-view and plan; Base, non-sited; Base, non-sited



Folio (31) 38 verso. Anonymous Artist ca. 1550. Aedicula with grillwork on the frieze, on a window opening, and between pilasters adorned with consoles



Folio (35) 42 verso. Anonymous Artist ca. 1550. Acanthus Stalkleaves