

INDEX OF ARCHITECTURAL DRAWINGS, SKETCHBOOKS,  
COPYBOOKS, AND ALBUMS  
BY RENAISSANCE ARTISTS AND IRMANANTS

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

PART III

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INDEX OF ARCHITECTURAL DRAWINGS, SKETCHBOOKS,  
COPYBOOKS, AND ALBUMS  
BY RENAISSANCE ARTISTS AND HUMANISTS

I. The Period ca. 1450–1500

1. Ciriaco d'Ancona (1391–ca. 1455). See no. 3: Feliciano, Felice.

Bibliography on Ciriaco d'Ancona and the illustrated codices by or copied after those attributed to Ciriaco d'Ancona in three examples (*Codex A 55 inf.*, Biblioteca Ambrosiana, Milano; *Codex Hamilton 254*, Staatsbibliothek, Berlin; *Codex Lat. Misc. d 85*, Bodleian Library, Oxford) have been discussed and some folios reproduced by H. Günther [426]; 16–20, and figs. 1–8. A most valuable reprinting of a book on the humanists, including Ciriaco d'Ancona, Leon Battista Alberti, Flavio Biondo, and many others: Roberto Weiss. *The Renaissance Discovery of Classical Antiquity* [468].

2. *Escurialensis, Codex*. See no. 57: Anonymous Florentine ca. 1490–1508.

3. Feliciano, Felice, of Verona (1433–1479). *Codex Marcanova* (*Codex Lat. 992*; formerly *Codex a L. 5. 15* (XI G.2), ca. 1465 [including fantasy architecture]).

Biblioteca Estense

Modena

Christian Hülsen. *La Roma antica di Ciriaco d'Ancona. Disegni inediti del secolo XV*. Roma (1907). Drawings of fantasy architecture on eighteen of two hundred thirty folios are in Giovanni Marcanova's manuscript of epigraphies in Modena (*Codex Lat. 992*, formerly *a L. 5. 15*), dated in 1465: OPUS PATAVII INCOEPTUM BONOAE ABSOLUTUM IN HANC FORMAM REDIGERE FEC. IO. MARCHANOVA AR ET ME DOC. PAT. ANNO GRATIAE MCCCCLXV. KL. OCTOBRIS. Biographic information about Felice Feliciano of Verona has been published by Charles Mitchell. "Felice Feliciano 'antiquarius'." *Proceedings of the British Academy* 47. (1961): 197–221, and pls. XXVI–XLI. Among the topics discussed are Feliciano's relationship with Andrea Mantegna, his patron, the wealthy Paduan physician, philosopher and bibliophile, Giovanni Marcanova, his work in Bologna in Marcanova's library, travels to Perugia, Venice, Naples and Rome, names of other scribes and persons in Feliciano's circle, and classification of the Felicean manuscripts as epigraphical, literary, transcriptions, and with embellishments. Mitchell listed about forty Felicean manuscripts in these categories, and illustrated selected folios from eleven of them. A newly rediscovered epigraphic one with one hundred sixty six folios (*Codex Nuovo acquisto 1174*, Biblioteca Nazionale, Firenze) is catalogued "Giovanni Marcanova. Antichità di Roma iscrizioni diversi del XV secolo," the patron being Malatesta Novello in 1465. The library's handwritten inventory (*Repertorio topografico dei manoscritti di nuovo acquisti*: p. 114) describes it: "Giovanni Marcanova. Antichità di Roma. Iscrizioni di diverse. Cod. cart. del XV secolo. ff. 166. Acq. La Bibliofila."

Mitchell did not reproduce any fantasy architecture illustrations of the forty codices he listed. Two codices with such illustrations appeared in an exhibition without catalogue in Museo Capitolino, Rome, in June, 1988, entitled "Da Pisanello al fondamento del Museo Capitolino". These codices are: *Epigrammata liber: Codex 137*, Biblioteca Capitolare, Verona; *Quaedam antiquitatem fragmenta: Codex Lat. 992*, Biblioteca Estense, Modena. Other two like these with illustrations are: *Codex Parisinus Lat. 5825 F*, Bibliothèque Nationale, Paris (attributed to the Paduan School, ca. 1465), and *Codex Garrett* (below, no. 5). A manuscript without such illustrations (*Codex Bern B 42*, Staatsbibliothek, Bern) is entitled on its folio 1 almost like that of *Codex lat. 992* in Modena: "Soli deo hono laus et gloria. Opus Patavii incoeptum Bonone absolutum in hanc formam redigere fac. Io. Marchanova ar. et me. doc. Pat. anno gratiae MCCCCLXV. Kl. Octobris." Begun at Padua (1457), it was finished in Cesena, and completed in Bologna (1460), which is somewhat irregular for the date of the title in 1465. One folio from the codex in Modena, reproduced by A. Nesselrath [447]: 101, and fig. 52.

Pseudo-antique architectural details and other North Italian ornaments in these Felicean manuscripts were adopted for drawings of fantasy architecture by Angelo dal Cortivo, Venetian artist-engineer, in his *Codex Zichy* (nos. 11, 12), and by other North Italians for their architectural drawings (nos. 123, 125). Feliciano gave his *Codex Lat. 992* to the Monastery of St. John in Verdara. In 1752 it was in the possession of Lorenzo Pataral; then it was in the library of Marchese Tommaso Obizi d'Este (1751–1803) who bequeathed it (1803) to the Biblioteca Estense. Incidentally, the Marquis owned a copy of Francesco di Giorgio's *Trattato I*, which is now in Beinecke Library, Yale University, New Haven, Conn.

4. Feliciano, Felice. *Codex Antiquitatum sive speculum antiquitatis* (*Codex Spencer 54*), 1483; 1501.  
New York Public Library                      New York City

The title of this codex formerly in the collection of Sir Thomas Philipps refers to its collection of epigraphies and cippi with human busts and figures in relief-panels on some of three hundred ninety folios; it has no fantasy architecture drawings: *The New York Public Library. Dictionary Catalog and Shelf-list of the Spencer Collection of Illustrated Books and Manuscripts and Fine Bindings* 2. Boston, G. K. Hall (1971): 907: "Codex Antiquitatum sive speculum antiquitatis. Codex 54." Charles Mitchell (no. 3, above; p. 215) first mentioned it in 1961, and illustrated four folios, then authenticated it in a letter, which is preserved with the codex, noting that its date is after 1501. On folio 169 v: "Monumentum cum supradictu epitaphio inventum fuit in agro Bon. de anno 1501 de mense novembris in fundo Bartolomei de Saviis in vico S. Benedicti prope Bononiam XXX. M. P."; folio 238 r: "In saxo reperto ad naumachia 1483." This codex deserves special mention here for its copies of late Antique drawings (IX–Xth centuries) identical to those in Buonaccorso Ghiberti's *Zibaldone* (no. 16). *Codex Spencer 54*'s drawings were actually copied from the Vitruvius translation executed in 1453 in Naples (*De architectura: Codex Magl. XVII, 5.*, Biblioteca Nazionale, Firenze), which depended upon



those IX-Xth century examples in *Codex 17*, folios 35 v., 36 r., Bibliothèque et Archives Municipales, Sélestat. See: Gustina Scaglia. "A Translation of Vitruvius and Copies of Late Antique Drawings in Buonaccorso Ghiberti's Zibaldone." *Transactions of the American Philosophical Society* 69, part 1. (1979): 3–30, figs. 8, 9, 11). In *Codex Spencer 54*, the entablature is annotated; "in templis Romae; fronticula; sima; frons; cimatiu[m]; ovatum frons; cimatiu[m]; denticuli; zoforus; frons, cimatiu[m]; corsa; cimatiu[m]; corso; cimatiu[m]; corsa"; two bases are identified; "unda ionica quae est totius basis pars nona; unda corinthia qua est totus totis basis pars XII"; two capitals are "ionicum; dorica."

5. Feliciano, Felice (Paduan School). *Codex Garrett 158*, 1465 [including fantasy architecture].

Princeton University,

The Library

Princeton, New Jersey

Holmes Van Mater Dennis, III. "The Garrett Manuscript of Marcanova." *Memoirs of the American Academy in Rome* 6. (1927): 113–126; Elizabeth Baily Lawrence. "Illustrations of the Garrett and Modena Manuscripts of Marcanova". *Ibid.*, (1927): 127–131, and pls. 23–48. Her stylistic comparison (pls. 31–42) of seven drawings of fantasy architecture in the *Codex Garrett* with eight drawings of fantasy architecture in Codex in Modena (no. 3) and of figures in a Paduan Sketchbook in British Museum suggested that artists miniaturist in the Paduan School executed illustrations in *Codex Garrett*. Dennis discussed other manuscripts analyzed later by C. Mitchell (nos. 3, 4), and traced the *Codex Garrett's* prior existence in the Collegio Romano library in Rome until 1870.

After knowing those fundamental studies, I learned about others from Jean F. Preston, Curator of Manuscripts, especially one by Seymour De Ricci. *Census of Medieval and Renaissance Manuscripts in the United States and Canada* 1. (with the assistance of W. J. Wilson). New York, H. W. Wilson (1935): 897. Elsewhere (pp. 862–864), there is a description of the library of John and Alice Garrett [he was United States Ambassador to Rome, and his residence was Evergreen House, Baltimore, Maryland], and pp. 865–899, regarding one hundred sixty seven manuscripts, including religious subjects, Latin treatises on science, classical authors, and medical treatises, in the library of Robert Garrett, Garrett Building, Baltimore. On the Garrett deposit at Princeton, see C. R. Morey. *Special Exhibits in the Princeton University Library, II, 1916: History of the Art of Illumination*. Princeton (1916): pp. iii–7; W. W. Heckscher. *Sixtus III Aeneas insignes statuas romano populo restituendas censent*. S-Gravengate, Martinus Nijhoff (1955): 1–47; Rosalie B. Green. "Mirrors of the Medieval World. Illuminated Manuscripts from the Princeton Collections. Check List of Miniatures Shown in 'Mirrors of the Medieval World' Exhibition." *The Princeton University Library Chronicle* 27, no. 3. (1966): 186–190, especially no. 59, p. 189: "Pagan and Christian Rome. Marcanova. Antiquitates. Italy, c. 1465. Garrett 158, fol. 6 vo."

6. Feliciano, Felice. [See fantasy buildings developed by (Robetto) Nicoletto da Modena].

7. Francesco di Giorgio (1439–1501). (*Archaeological Sketchbook*) *Taccuino*, Uffizi 318 A–337 A, ca. 1469–1490s. [dismembered]

Gabinetto Disegni e Stampe

Firenze

Sketches reproduced by R. Papini. *Francesco di Giorgio architetto*. Firenze (1946): Uffizi 318 A r. and v.; 319 A r. and v.; 320 A r. and v.; 321 A r. and v.; 322 A r. and v.; 324 A r.; 325 A r. and v.; 326 A r. and v.; 327 A r.; 328 A r. and v.; 329 A r. and v.; 330 A r. and v.; 331 A r. and v.; 332 A r. and v.; 333 A r. and v.; 334 A r. and v.; 335 A r. and v.; 337 A r. Other sketches (323 A r. and v.; 336 A r. and v.) are not, in my opinion, from Francesco's hand, excepting he wrote a note on 336 A v. Also see: A. Bartoli [406]: figs. 15–19. The date ca. 1470 for Francesco's sketches is suggested by a note written by a copyist in Francesco's *Monumenti antichi* (no. 8), where Francesco refers to antiquities destroyed in Rome in the time of Paul II (1464–1471). All documents for the history of Francesco's life and work and the full range of his art: Allen S. Weller, *Francesco di Giorgio, 1439–1501*. Chicago, University of Chicago (1943): 338–397. Francesco sketched on the sites of the buildings he identified in his notes. Later he let a copyist who worked ca. 1490 for the scriptorium that transcribed his *Trattato I* and the *Monumenti antichi* revise them as finished drawings, suitable for a gift manuscript. There Francesco added a preface in which he wrote that he had made no little effort to study ancient Rome and other places, the ruined condition of its buildings, his great desire to see them as they were ["innovare"] before they disappear altogether, because they are old and demolitioners are continually destroying them. He expressed his passion for antiquity with other words more emotional and also rational in his *Trattato II* (no. 8). Also see: C. H. Ericsson. "Roman Architecture Expressed in Sketches by Francesco di Giorgio Martini." *Commentationes Humanarum Litterarum* 66. Helsinki (1980); Hubertus Günther [426]: 29–37, including reproductions of some sketches and a copyist's drawings in the *Monumenti antichi*; Gustina Scaglia. *Checklist and History of Francesco di Giorgio's Manuscripts and Drawings*. Bethlehem, Penn., 1992.

8. Francesco di Giorgio. *Monumenti antichi* [drawings and notes by Anonymous Siense copyists] (*Codex 148 Saluzzo*), ca. 1490s.

Biblioteca Reale

Torino

Francesco di Giorgio Martini. *Trattati di architettura ingegneria e arte militare* I, II. ed. C. Maltese and L. Maltese Degrassi. Milano, Il Polifilo (1967): I, pls. 129–186 (*Monumenti antichi*), and pp. 275–289, preface and notes on the drawings. *Trattato II* is contained in volume II.

Francesco's authentic manuscript (lost) of *Trattato I* is likely to have been inaugurated ca. 1480 after he had given his set of engine drawings, *Opusculum de architectura* (*Codex 197 b 21*, British Museum, London), to the Duke of Urbino ca. 1477. Two copies of *Trattato I* on vellum were probably written in the scriptorium of Monte Oliveto Maggiore and illustrated with structural and graphic refinements entirely by Siense artists in 1490s. [See, my *Check List* cited in no. 7, above]. Francesco's handwriting is discernible on two drawings by copyists of the *Monumenti antichi* (Maltese, I: pls. 167, 186), added when he personally edited a scribe's transcription of *Trattato I* in *Codex 148 Saluzzo*, Biblioteca Reale, Torino. Drawings of helmets (Maltese, I: pls. 178, 179) and column bases (pls. 183, 185, 186) are also illustrated in *Codex Coner* (no. 185), indicating that both artists drew from a common copybook existing ca. 1490. Several Siense artists, including Giovanbattista Alberto and Lorenzo Donati copied Francesco's authentic sketches as well as the copied drawings of the *Monumenti antichi*, on which an anonymous Siense artist had developed some details and also perfected and revised outlines of Francesco's sketches.



9. Alberto, Giovanbattista, of Siena (ca. 1466–ca. 1532). *Asbburnham Album Drawings (Codex Album Asbburnham App. 1828)*, ca. 1490s [including fantasy architecture].

Biblioteca Medicea Laurenziana **Firenze**

Giovanbattista Alberto's drawings of ancient and fantasy buildings are reproduced or else listed in G. Scaglia. "Architectural Drawings by Giovanbattista Alberti in the Circle of Francesco di Giorgio." *Architectura* 8, 2. (1978): 104–124, and figs. 3–26. *Album Asbburnham* contains more than one hundred of Alberto's annotated drawings, which he executed in 1490s from a copyist's illustrations in Francesco's *Trattato I* and *Trattato II*. (no. 8). He may be the person named on a drawing of the plan of San Sebastiano in Mantua (*Lille, Sketchbook*; no. 141: "questa e a Mantova di mano di Meser Giovanbattista Alberti"), which Oreste Biringuccio copied from the *Lille, Sketchbook* into his own *Sketchbook* (no. 204). Whoever first wrote the note, if he was Siense he may have miswritten Giovanbattista for Leon Battista.

Giovanbattista Alberto's drawings of ancient buildings in Rome, Spoleto, Ferento, and Baia are the following: Drawing 49 (Ferento), 54 (Ferento), 60 (plan, Oratorio of the Lateran), 74 (apse, Clitumnus sanctuary, Spoleto), 88 (Thermae Diocletiani), 114 (Ferento), 127 (Spoleto church), 139 (Stadium of Domitian), 155 (apse, Templum Veneris et Romae; façade, Clitumnus sanctuary, Spoleto), 159, 160 (Roman stucco vaults), 169 (Oratorio of the Lateran, interior), 269 (plans, Baiae).

Giovanbattista Alberto's other drawings, none identified with a title, are fanciful, and they were copied (no. 156); the first five are revised forms of two by the Anonymus 1 not Cronaca (*Uffizi 162 Sv., 164 Sr.*; no. 41): Drawings 145, 147, 148, 149, 150. Their forms include the "Lombard" cupola, revised over examples by the Anonymus 1 not Cronaca. The same cupolas appear on the next set of Giovanbattista's fantasy buildings, which Alberto revised with classical columns and entablatures, very similar to, and sometimes copied after, those by the copyist of Francesco di Giorgio's *Monumenti antichi* (no. 8). See my study in *Annali . . . Palladio* (in press).

Cupolas and apsidal chapels are characteristics of Giovanbattista's round or centralized buildings, some of them with scroll buttresses and others designated with a symbol on the door, which was meant to refer to a groundplan of which only one is preserved: Drawings 110 (tholos), 120 (with scroll buttresses), 121 (with scroll buttresses); notes by Giovanbattista, 136 (centralized building "V" with chapel), 141 (tholos), 146 (with scroll buttresses), 161 (centralized building "Q" with chapel), 164 (round building), 165 (round building "X" with chapels), 167 (two round buildings with chapels), 317 (plan of round building; note by Giovanbattista), 318 (plan with symbol "X", as shown on Drawing 165). Other three "temples" and possibly four by Giovanbattista Alberto have exact counterparts among nine drawings by another Siense, Sallustio Peruzzi (no. 106; *Codex Album S. IV 1*, folios 74 v., 75 v., 76 r., 77 v., 78 v.): Drawings 115, 116, 117, 136. In regard to scroll buttresses, the fantasy temple with such buttresses shown in the background of Francesco di Giorgio's *Nativity* in San Domenico, Siena (see Allen S. Weller, in no. 7, University of Chicago Press above: (fig. 95) appears in an exact drawing of it by an anonymous artist in *Codex Album S IV 1*, folio 67 r., Biblioteca Comunale, Siena.

Scroll buttresses, round buildings and classicizing elements, are characteristic of a series of fantasy buildings by the Anonymous Lombard ca. 1520 in the Circle of Giuliano da Sangallo (no. 61); Lombard cupolas and apsidal chapels are features of fantasy temples by the Anonymus 2, Lombard not Jacopo San-

sovino (no. 173), and buildings on plazas depicted by Nicoletto da Modena in *Album Rothschild* (no. 125). These forms are also on drawings by the Anonymous Siense not Fra Giocondo (no. 156). In addition to twenty-four illustrations by Giovanbattista included in my study cited above, other examples are illustrated by: Francesco Gurrieri. *Disegni nei manoscritti Laurenziana, sec. X–XVIII* (Biblioteca Medicea Laurenziana). Firenze, L. S. Olschki (1979): 214–218, and figs. 155-a, 155-b, 155-c.

10. Chinnery, Margaret, *Album*, London. See no. 58: Anonymous Florentine ca. 1500.

11. Cortivo, Angelo dal, of Venice (1462–1536). *Codex Inv. 09/2690 (Codex Zichy)*, ca. 1490s–1535. Bibliothèque Municipale Ervin Szabo **Budapest**

Recent literature about the *Codex Zichy* with previous bibliography, some of which is in Hungarian periodicals: Rózsa Feuer Tóth. "Un traité italien du XV<sup>e</sup> siècle dans le Codex Zichy de Budapest." *Les traités d'architecture de la Renaissance*. Paris, Picard (1988): 99–107, and figs. 1–20; Margherita Azzi Visentini. "Riflessioni su un inedito trattato di architettura: Il Codice Zichy della Biblioteca Comunale di Budapest." *Arte Veneta* 29. (1975): 139–145; Carolyn Kolb. "The Francesco di Giorgio Material in the Zichy Codex." *Journal, Society of Architectural Historians* 47. (1988): 139–159. V. Juřen's list of architectural sketchbooks (nos. 313, 314; p. 199) describes the contents of the *Codex Zichy* by an Anonymous Venetian and another artist's hand. *Codex Zichy's* folios 150 r., 157 r., 155 r., 158 r., 156 r. are Juřen's figs. 16, 18, 20, 24, 27, discussed on pp. 133, 136, 138, 142, 149, 150, 154, 156, 157, 159. Also see my *Checklist* (in note 7, above). A characteristic of Angelo dal Cortivo's style in Venice is the choice of enlarged ornaments on entablatures, cornices and bases, which follow a North Italian artistic tradition of the Felicean manuscripts (nos. 3, 5). It is prevalent in Veronese drawings collected in Rotterdam (no. 59) attributed, mistakenly, to the workshop of Benozzo Gozzoli, drawings by an Anonymous Tuscan in Siena (no. 69), an Anonymous Paduan Artist's drawings in Oxford (no. 67), drawings in London attributed to Nicoletto (Robetto) da Modena (no. 123), and drawings in Berlin attributed to Bambaia (no. 77).

12. Cortivo, Angelo dal. Fantasy architecture in *Codex Zichy*, folios 39 r., 52 r., 54 v., or 64 v., 60 r., 135 r. Bibliothèque Municipale Ervin Szabo **Budapest**

These fantasy architecture drawings have equivalents, and their origins may be, in Buonaccorso Ghiberti's selection (no. 17), or else in those of the Anonymus 1 not Cronaca (no. 41); there are other copies by the Anonymus 2 not Cronaca (no. 45), the Anonymus 3 – not Cronaca (no. 46), the Anonymus 4 not Cronaca (no. 47), the Anonymus 5 not Cronaca (no. 48), the Anonymous French (no. 60), the Anonymous Colleague of Giulio Romano ca. 1540 (no. 314), and Jacques Androuet Du Cerceau and artists in his circle ca. 1550 (nos. 225–232; 292; 303; 314).

13. Cronaca. See nos. 26–31: Pollaiuolo, Simone del.

14. Donati, Lorenzo, of Siena (ca. 1470–ca. 1530s). *Libretto di Lorenzo Donati (Uffizi 1999 A–2003 A)*, ca. 1500–1520s.

Gabinetto Disegni e Stampe **Firenze**



Lorenzo Donati's *Libretto* includes antiquities and pseudo-antiquities, mostly adapted from drawings in Francesco di Giorgio's *Monumenti antichi* (no. 8) and *Archaeological Sketchbook* (no. 7). Donati's birth date being unknown, I cannot decide whether to date his drawings in 1490s or only after 1500. That the *Libretto* drawings are Donati's work has been proved recently by the discovery of his signature (Baldassarre Peruzzi. *Trattato di architettura militare*. ed. A. Parronchi. Documenti inediti di cultura Toscana V). Firenze, ed. Gonnelli (1982). Two folios of the *Libretto* are reproduced in O. Vasori [467]: 184–186, and figs. 139, 140. The *Libretto*'s sequence of foliations for thirty-six folio-sides is a mysterious method, as the following: 2002 A/1–8; 2003 A bis 1, 2; 2003 A/1–2; 2000 A/1–4; 2001 A/1–4; 2000 A/5–8; 2003 A/3–6; 1999 A/1–8. Someday, perhaps, a rational numeration will replace it, as promised.

15. Donati, Lorenzo. *Uffizi drawings*.

Gabinetto Disegni e Stampe Firenze

Lorenzo Donati's calligraphy appears on other drawings: *Uffizi* 208 Ar.; 209 Ar. and v.; 1842 Ar. and v.; 1982 Ar.; 1983 Ar.; 1988 Ar.; 1989 Ar.; 1997 Ar. Bartoli [406]: figs. 595–600.

16. Ghiberti, Buonaccorso (1451–1510). *Codex Banco rari* 228, (*Zibaldone*), 1480s.

Biblioteca Nazionale Firenze

The history of Buonaccorso's *Zibaldone* began (1815) when it was in Biblioteca Magliabechiana as *Codex Magl. XVII D 2*; *Codex Magl. Cl. XVII 7, Cod. 2*; then it was classified as *Banco rari* 5. 1. 13; now it is *Codex Banco rari* 228. Four antique cornices (folios 52 r., 53 v., 58 r., 59 r.) were copied again as late as ca. 1540 in the *Codex Chlumczansky*. V. Juřen (no. 313; figs. 19, 22, 26, 29, analysis on pp. 131, 133, 141, 154, 159, and Ghiberti's *Zibaldone* in Juřen's list (p. 200) of architectural sketchbooks. Buonaccorso also copied drawings of late-Antique entablatures, capitals and bases that appear in the translation of Vitruvius, *De architectura*, executed in 1453 (*Codex Magl. XVII, 5*, Biblioteca Nazionale, Firenze), which another copyist utilized ca. 1501 for his designs in a Felicean manuscript (no. 4).

17. Ghiberti, Buonaccorso, *Zibaldone* [Fantasy architecture], folios 31 v., 32 v., 33 v., 35 v., 37 r., 39 r., 40 r., 40 v., 63 v., 66 r.

Firenze

Buonaccorso's fantasy buildings are almost contemporary with those by the Anonymus 1 not Cronaca (no. 41), rather than the earlier date ca. 1460s–1470s that I first suggested ("Fantasy Architecture of Roma antica." *Arte Lombarda* 15. (1970): 9–24). Since then, I have realized that the attribution to Cronaca for the Uffizi set of drawings was due to my indiscriminate acceptance of Bartoli's attribution [406]: figs. 21–42. A better grasp of calligraphies on those sheets has suggested the artist may be known as the Anonymus 1 not Cronaca. Even as I was formulating a new opinion, V. Juřen (nos. 313, 314) coined the name "Pseudo-Cronaca," changing it later to the "Anonymous Italian." The first of these is a misnomer, because Cronaca had nothing to do with the drawings that Bartoli attributed to him more than fifty years ago without close analysis of the calligraphy. Doubt about the attribution to Cronaca was expressed in the text of an exhibition catalogue: *Gabinetto Disegni e Stampe degli Uffizi* 25. *Disegni Italiani della Collezione Santarelli*. ed.

Maria Fossi Todorow. Firenze, L.S. Olschki (1967): 30–33, and figs. 11, 12.

18. Ghirlandaio, Domenico (1449–1494). For the attribution of *Codex Escurialensis* see no. 57: Anonymous Florentine ca. 1499–1508.

19. Giocondo, Fra Giovanni (1433–1515). See nos. 155, 156: Anonymus North Italian 1 not Fra Giocondo; Anonymus Siense 2 not Fra Giocondo; see others nos. 157–167: Anonymus 3 to Anonymus 13.

20. Gozzoli, Benozzo. See no. 59: Anonymous Florentine ca. 1460s.

21. *Holkham, Album*. See no. 66: Anonymous Paduan 1490s.

22. Houthakker, Lodewyk, Collection, Amsterdam. See no. 48: Anonymus 5 not Cronaca.

23. *Kaufman, Sketchbook*, London. See no. 230: Du Cerceau, Circle of. Anonymous French or Flemish Artist, ca. 1550.

24. *Mantegna, Sketchbook*, Berlin. See no. 65: Anonymus North Italian in 1490s (*Hdz* 2438, folios 1–93).

25. Marcanova, Giovanni. See no. 3: Feliciano, Felice.

26. Pollaiuolo, Simone, del, detto Cronaca (1457–1508). [His signature on document of 1501]: *Carte Stroziane, VII, var. 3, Cod. 7 b*  
Biblioteca Nazionale Firenze

Simone del Pollaiuolo's letter of 1501, first published by C. Pini and G. Milanese [449]: no. 81, has been reproduced recently as documentation in a chapter on Cronaca's work and presumed influence (H. Günther [426]: fig. 2, in a chapter entitled "Simone del Pollaiuolo, gen. il Cronaca:" 66–103).

27. Pollaiuolo, Simone del. *Berlin-Dahlem, Kupferstichkabinett, Kdz* [5713 r.], 5714 r., 5714 v., 5624 r., 5624 v., ca. 1490s.  
Staatliche Museen der Stiftung  
Preussischer Kulturbesitz Berlin

I know these three sheets of drawings as photographs in Fototeca, Bibliotheca Hertziana, Rome. Cronaca's script appears on only two of them; someone else's hand on *Hdz* 5713 r. ("imbassamento del arco di Vespasiano"). All drawings are reproduced by H. Günther [426]: pls. 8, 9, 10. These architectural drawings by Cronaca were executed in his studio, not sketched on the site. His sketch of the Basamento Quadrato of Castel Sant' Angelo is *Uffizi* 4330 Av. (no. 28). Further about his drawings of the Piccolomini Altar (*Hdz* 5714 r., 5624) later on (nos. 29, 30).



28. Pollaiuolo, Simone del. *Uffizi drawings: 1877 Ar. and v.; 4330 Ar. and v.*, ca. 1490s.

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*Uffizi 1877 Ar. and v.* has been reproduced by H. Günther [426]: pl. 11, who transcribed all of Cronaca's notes in Appendix I: 331–333, for the "Castellino group" (now *Codex Lambert*; no. 29), drawings in Berlin (no. 27), in the Uffizi (no. 28), and in Pierpont Morgan Library (no. 30). His reading of notes for this quadrifrons arch is "in Scrimio," while mine is "in Se Rimio." Both readings are problematic for different reasons: "Scrimio" is not in the Italian language; "Se Rimio" would situate the structure in France at St. Remy in Provence. There is no record that Cronaca ever went there, although Giuliano da Sangallo with whom Cronaca worked (1503) did so in 1490s when Cronaca executed his drawing. There is no vestige of, or evidence for, a quadrifrons in St. Remy, of which Cronaca made a drawing with a note "Se Rimio". While the saint's Italian name is San Remigio, a town of San Remigio does not exist. I have not published an old study on these drawings by Cronaca, which included the sheets of the present *Codex Lambert* (no. 29) and the cornice for Palazzo Strozzi, of which I will summarize some of the main points (no. 29). Cronaca's drawing *Uffizi 4330 Ar. and v.* is reproduced by Bartoli [406]: figs. 620, 621, with a misattribution to Jacopo Sansovino.

29. Pollaiuolo, Simone del. *Inv. DR 1985: 0674–0680 (Codex Lambert in CCA-Montréal)*, ca. 1490s.

Canadian Centre for Architecture

Montréal

*Codex Lambert* comprising seven sheets is a key item. Cronaca is the central personality of a chapter by H. Günther [426]: 66–103, where he refers to the "Castellino group of drawings." They were acquired for the CCA Montréal from Sotheby's in London, on 5 July 1985 (A. Nesselrath's authentication, in *Sotheby's Old Master Drawings*. London, 5 July, 1985, no. 94); further details about these drawings by A. Nesselrath [447]: 122, and fig. 90.

Luigi Grassi first published them when the owner was Prof. Niccolò Castellino in Rome (Luigi Grassi. "Disegni inediti di Simone del Pollaiuolo detto il Cronaca." *Palladio* 7, fasc. 1. (1943): 14–22). Grassi documented his attribution to Cronaca by reproducing a signature (no. 26). He stated (p. 22, note 2) that the drawings came from the Archivio Mediceo di Firenze as the property of the Hapsburg family in Austria. He did not explain how Prof. Castellino could acquire the codex from that princely collection. When I asked him about the citation, he said that Castellino had told him so. Until the presumed source is validated with a document, it seems safe to disregard the statement. After Castellino's death, the codex entered the book market (E. Rauch, *Livres précieux et autographes des XV<sup>e</sup> et XVI<sup>e</sup> siècles*. Mies (Vaud), (1949): 179, no. 172); Heinrich Eisemann Coll.; Herbert Bier Coll.; *Sotheby's* (1985), as cited, above. W. Lotz, in 1953–56, published folio 4v. of the later *Codex Lambert* when the drawings were "in a private collection" (reprint of Lotz's article in his: *Studies in Italian Renaissance Architecture*. MIT Press, Cambridge, Mass. and London (1977): 47, fig. 6). Nesselrath, in *Sotheby's* (1985) said he learned from Ruth Rubinstein that a folio previously in the Collection Morrison in England (1918) and originally perhaps part of Cronaca's codex, was acquired (1964) for the Pierpont Morgan Library (no. 30). He mentioned a binding, but today the sheets are loose, unfolded at the inner edge, the single sheets having been stitched together one above the other.

Regarding the date ca. 1490s of the *Codex Lambert*, I may recall Vasari's words that Simone del Pollaiuolo went to Rome

when Antonio del Pollaiuolo was working on two bronze tombs in St. Peter's (1493); his passion for Roman antiquities led to his pseudonym "chronicler." We cannot infer from that name or his presumed travels to Rome in 1475–80 that the *Codex Lambert* and the drawing in the Morgan Library date to the earlier years. More plausibly the drawings were executed ten years later when Antonio worked on the papal tombs. See the chronology of his work described by Cornelius von Fabriczy. "Simone del Pollaiuolo, il Cronaca." *Jahrbuch der Königlich Preussischen Kunstsammlungen. Beiheft zum Vol. 28.* (1906); 45–69; Gustina Scaglia, "The 'Colonnacce' of Forum Nervae as Cronaca's Inspiration for the 'Cornicione' of Palazzo Strozzi". *Mitteilungen des Kunsthistorischen Institutes in Florenz* (1991).

Cronaca worked on major projects in Florence after 1486. His note in *Codex Lambert*, folio 2r., mentions that a cornice found at the Catacomb of Santa Domitilla on Via Appia in 1483 was reused for other work; the time of its reuse not being specified, we cannot cite it to date his travel to Rome, but the drawings were draughted after that year. Clearly his note is a memorandum of something reported to him probably in Rome in 1493. By 1496 he was capomaestro of Palazzo Strozzi, having worked there before 1491, the second-floor windows were completed in 1498, and the cornice completed afterward. If its design is Cronaca's, he derived it from his own (lost) or someone else's drawing of the entablature of the Colonnacce in Forum Nervae, which was known as "Spoglia Christo" [see, above, chapter 5, Item 9], and Vasari so named it. It is most improbable that Cronaca would use a drawing he made in 1475–80; if he executed one then, it is now lost. He might have utilized one of a great many drawings of the Colonnacce's entablature dating in 1490s and thereafter; no drawing of it can be dated as early as 1475–80.

Günther has called attention to an important note written by an artist whom I call the Anonymus ca. 1520, author of *Codex Strozzi Uffizi 1584 A–1605 A* (no. 50). A note on his drawing of a cornice (*Uffizi 1602 A v.*) stated that Simone gave him a drawing of the cornice of the Theatrum Marcelli ("questa e la sichonda chornice de Savegli auta da Simone"), which occurred in 1490s and before Cronaca's death in 1508. Cronaca is the Simone named in the note that the Anonymus wrote saying he had received measurements from him ("...avemo da Simone del Polaiuolo" – 1602 A bis verso). The Anonymus of *Codex Strozzi* illustrated (*Uffizi 1589 Ar., 1599 Ar.*) the full elevation of the left half of the Piccolomini Altar in Siena Cathedral, and seven details with measurements of bases, cornices located at different levels of the Altar.

Cronaca went to Siena in 1501, his reason for the trip is unknown; he was then closely associated with Giuliano da Sangallo on various projects in Florence (1503). Cronaca's drawings of cornices and pedestal of the Piccolomini Altar (*Hdz 5624 r., 5714 r.*; no. 27) were executed in 1501, at which time he was possibly with Cronaca. Giuliano da Sangallo entered in his *Taccuino* (no. 35) a drawing of the Piccolomini Altar without Michelangelo's sculptures, which were installed in 1504. *Codex Strozzi's* drawings of the Piccolomini Altar are copies of Sangallo's drawing of the Altar's left half in elevation and its seven details of cornices are from Cronaca's more complete series of profiles.

30. Pollaiuolo, Simone del. *Morgan Library, Inv. M. A. 2337*. [A folio separated before 1911 probably from the codex that became the present *Codex Lambert*].

Pierpont Morgan Library

New York City



Reproduced by H. Günther [426]: pl. 12, its notes transcribed in Appendix: 332–333. The Morgan Library acquired the sheet among six “letters” from Goodspeed’s in Boston on 11 August, 1964. Ruth Rubinstein reported this to A. Nesselrath (no. 29). Presumably the sheet formed part of the *Codex Castellino* (now *Codex Lambert*; no. 29). Its dimensions (22 × 14.5 cm.) and the drawings are like folios 1r. and v. of *Codex Lambert* (folios 1–6; 22 × 14.5 cm.; fol. 7: 22 × 20.1 cm.). Other two sheets in Berlin (no. 27) with drawings of entablatures (*Kdz 5624*; *Kdz 5714*; see Günther [426]: pls. 8, 9, 10), which are like those on *Codex Lambert*, folio 7r. but their dimensions (20.5 × 14.5) are slightly different, may have been separated from Cronaca’s copybook.

On file with the *Morgan drawing* is a sale-catalogue record (undated): “no. 239. Pollaiuolo, Simone del. Célèbre architecte florentin . . . Dessins d’architecture accompagnés de notes . . . (Coll. Morrison).” Günther reports that the Collection Alfred Morrison sold at Sotheby’s (1918) was listed in “Autograph Prices Current IV, London (1919): 171,” described as “Details, etc., of columns and capitals, with auto. description, for the church of San Giovanni, Florence.” That location explains why it was unknown to L. Grassi (no. 29); if the legend about the *Codex Lambert*’s origin in the Archivio Mediceo were true, the codex would have been there before 1918. It is not known in which year two sheets by Cronaca with similar dimensions and subjects were acquired for the Kupferstichkabinett, Berlin, but they are likely to have been part of Cronaca’s sketchbook dispersed from the so-called Archivio Mediceo wherever it was located.

31. Pollaiuolo, Simone del. Also see nos. 39–45: Anonymus 1 not Cronaca; Anonymus 2 not Cronaca.

32. Sangallo, Antonio da, il Vecchio (1455–1534). [His calligraphy on *Uffizi 1610 Ar. and v.*: drawings of the Campanile della Madonna di Montepulciano, which he built], ca. 1518.

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There is a sample of Antonio da Sangallo il Vecchio’s script in C. Pini and G. Milanese [449]. It differs from the script on many Uffizi drawings attributed to him, and on the annotated drawings of structures he built and where he identified himself “io facessi”. His drawings of S. Biagio, Montepulciano were reproduced by Adolfo Venturi. *Storia dell’arte Italiana. XI, Architettura del Cinquecento*. Milano, U. Hoepli (1938): 469–515, and figs. 467, 468, 470–3. For Antonio il Vecchio’s ancestry and familial relation to Antonio da Sangallo il Giovane, see (no. 133). Also see: Georg Satzinger. *Antonio da Sangallo der Ältere und die Madonna di San Biagio bei Montepulciano*. Tübingen, Wasmuth (1990).

33. Sangallo, Antonio da, il Vecchio. *Uffizi drawings: 1608 Ar., 1610 Ar. and v., 1611 Ar. and v.*

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According to tests of calligraphy (no. 32) and excepting three sheets listed, Antonio il Vecchio was not the artist of thirty-nine drawings that A. Bartoli [406]: figs. 140–180, attributed to him. Other misattributions include the *Codex Strozzi Uffizi 1584 A–1605 A* (no. 50), which I have ascribed to the Anonymus 1 not Antonio da Sangallo il Vecchio. Other names of artists are: Anonymus 2 not Antonio il Vecchio (no. 51); Anonymus 3 not Antonio il Vecchio (no. 52); Anonymus 4 not Antonio il Vecchio (no. 53); Anonymus 5 not Antonio il Vecchio (no. 54). H. von Geymüller’s attribution to Antonio il Vecchio

of the *Album Uffizi 7792 A–7907 A* (no. 142) has been deleted on the album, leaving the name of his son, Francesco da Sangallo.

34. Sangallo, Antonio da, il Vecchio. See nos. 50–54: Anonymus not Antonio il Vecchio; see nos. 142, 143: Sangallo, Francesco da.

35. Sangallo, Giuliano da (1445–1516). *Taccuino (Codex SIV 8)*, ca. 1483–1513.

Biblioteca Comunale

Siena

All folios of *Codex SIV 8* reproduced by Rodolfo Falb. *Il Taccuino senese di Giuliano da Sangallo*. Siena (1902; reprint, 1979). It was utilized by architect-antiquarians, including Antonio da Sangallo il Giovane, Giovanbattista da Sangallo, and Giorgio Vasari il Giovane (Christian Hülsen, *Il Libro di Giuliano da Sangallo. Codice Vaticano Barberiniano latino 4424*. Torino–Leipzig (1910; reprint, 1984: pp. XXXVI–XVII). Cronaca’s visit to Siena in 1501 (no. 29), his affiliations with Giuliano in that year and in 1503, help to explain Cronaca’s and Giuliano’s drawings of the Piccolomini Altar (no. 29) and copies in *Codex Strozzi* (no. 29). Also see: Cornel von Fabriczy. *Die Handzeichnungen Giuliano’s da Sangallo*. Stuttgart, O. Gerschel (1902).

36. Sangallo, Giuliano da. *Libro (Codex Barberini Lat. 4424)*, ca. 1485–1514.

Biblioteca Apostolica

Vatican

Christian Hülsen. *Il Libro di Giuliano da Sangallo. Codice Vaticano Barberiniano latino 4424*. Torino–Leipzig (1910; reprint, 1984). Hülsen showed how various persons utilized the *Libro*; he discussed the later history of copied drawings now among the *Windsor Albums* (no. 317). Hülsen reproduced many folios of *Berlin, Album OZ 109* (no. 301) by an artist whom I identify as the Anonymus ca. 1530s. Whether Francesco da Sangallo or another relative added drawings and annotated them on Giuliano’s *Libro*, I have not differentiated his name when citing his drawings in the Catalogue of Addenda Drawings, but the calligraphic evidence favors Francesco as the artist. H. Günther [426]: 104–138, has discussed Giuliano’s archaeological drawings and their influence on the antiquarians of his time.

37. Sangallo, Giuliano da, Circle of. See no. 61: Anonymus Lombard ca. 1520. Berlin

38. *Zichy, Codex*, Budapest. See no. 11: Cortivo, Angelo dal.

39. Anonymus 1 not Cronaca ca. 1500. *Bayonne, Inv. 1342 r. and v.*

Musée Bonnat

Bayonne

This sheet of drawings in *Bayonne* with the Anonymus 1 not Cronaca’s script on the verso-side is one of many that entered various collections probably in the late-nineteenth century when sketchbooks were dismembered. It is unfortunate that we cannot know this antiquarian-artist’s name, his calligraphy appearing on drawings in four different collections (nos. 40, 41, 42, 43, 44). The present folio, formerly owned by Baron de Tri-



queti, is reproduced in *Inventaire Général. Dessins des Musées de Province. Bayonne, Dessins Italiens. Collection Bonnat*, ed Jacob Bean. Paris (1960).

Roman obelisks are illustrated and annotated on the verso-side, while the recto shows a suovetaurilla procession and three candelabra, of which two are variants, one identical to that of the Addenda Architect on folio (17) 15 r. The Anonymus 1 not Cronaca drew the procession from a Roman relief in Rome, which is now in the Louvre; his candelabra drawings are based on two in the Vatican Museum, Galleria dei Candelabri. Discussing the recto-side of the sheet, the artist was named "Anonymous Florentine ca. 1500" by T. Buddensieg and G. Schweikhart. "Falconetto als Zeichner." *Zeitschrift für Kunstgeschichte* 33, Heft 1. (1970): 21–40, and fig. 17. The artist is "Pseudo-Cronaca" in A. Nesselrath's discussion of the candelabra: *Raffaello in Vaticano. Città del Vaticano. 1984–1985*. Roma, Electa, n. d.: pp. 97–99, and figs. 59–60.

40. Anonymus 1 not Cronaca ca. 1500. *Uffizi drawings*.

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Bartoli [406]: figs. 21–42, attributed to Cronaca drawings that do not show Cronaca's handwriting, as indicated above (no. 17). Juřen's list of architectural sketchbooks and fantasy architecture (nos. 313, 314; p. 199) includes a "Codex Santarelli" by an Anonymous Italian, which is the present set of dismembered folios, and he lists bibliography. The Anonymus 1 not Cronaca's calligraphy appears on a drawing of the Rape of the Leucippids (*Uffizi 160 v. Santarelli*) from a sarcophagus, which is now in the Vatican. His note says the sarcophagus was then owned by Messer Fazio who lived near Santa Maria in Via Lata. Drawings of this subject from the Uffizi sarcophagus are reproduced by P. P. Bober and R. O. Rubinstein [410]: fig. 126. The Anonymus 1 not Cronaca's drawing is the only one of the Vatican sarcophagus (Georg Lippold, in Walther Amelung. *Die Sculpturen des Vaticanischen Museum*. Kaiserlich Deutsches Archäologisches Institut. Römische Abteilung, III, 2. Berlin (1956): 430–443, and no. 35/269). It is a singular record of the Anonymus's extremely fine style of human figures, useful for distinguishing his artistic personality and perhaps to identify him by name. Other examples of his sketches are figures in Roman historical reliefs, the Deeds of Herakles, and statues on his drawings of fantasy architecture (no. 41). Antonio Pollaiuolo seems to have studied the Uffizi sarcophagus for his figures on the bronze tomb of Sixtus IV, completed in 1493 (L. Fusco. "Antonio Pollaiuolo's Use of the Antique." *Journal, Warburg & Courtauld Institutes* 52. (1979): 257–263).

Antiquities in Rome and some early churches among the Anonymus 1 not Cronaca's drawings (Bartoli [406]: figs. 21–32) are the following, his notes transcribed in Chapter 9 (Catalogue of Drawings): *Uffizi 157 r. and v. Santarelli; 158 r. and v. Santarelli; 160 r. and v. Santarelli; 161 r. and v. Santarelli; 166 r. and v. Santarelli; 437 A r. and v.; 438 A r. and v.; 1879 A r. and v.; 2059 A r. [Bartoli [406]: fig. 616, misattributed to Jacopo Sansovino]; 8026 r.* Two calligraphies one by the Anonymus 1 not Cronaca, another by the Anonymus not Sallustio Peruzzi, are on *Uffizi 437 A r. and Uffizi 438 A r.* [Bartoli [406]: figs. 191, 193], and the question of "twin authorship" explained later (no. 49).

41. Anonymus 1 not Cronaca ca. 1500. *Uffizi drawings* [Fantasy architecture]

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Drawings of twenty fantasy architecture and the Pantheon by the Anonymus 1 not Cronaca (all reproduced by A. Bartoli [406]: figs. 27, 33–42) are on the following sheets: *Uffizi 159 r. and v. Santarelli; 160 r. Santarelli* [scene from the Vatican sarcophagus on 160 v.]; *162 r. and v. Santarelli; 163 r. and v. Santarelli; 164 r. and v. Santarelli; 165 r. and v. Santarelli*. These sheets and others (no. 40) once formed the Anonymus's sketchbook, conserved in a *scriptoio* of his workshop, a place where Buonaccorso Ghiberti kept his *Zibaldone* (no. 17; with details like those by the Anonymus 1 not Cronaca). *Uffizi 162 r.*, showing pavilions on a plaza, seems to have been a prototype for a similar structure illustrated in *Copybook Soane*, folio 18 (no. 123), attributed to Nicoletto da Modena. Ten exact copies of the twenty fantasy buildings, and five revised versions of some of them, are among drawings attributed to Jacques Du Cerceau (no. 232), collected in the album formerly owned by M. Lesoufaché (*Inu. 20 496*, École des Beaux Arts, Paris). Du Cerceau's work is being studied by Myra Nan Rosenfeld of the CCA Montréal, who kindly gave me photocopies of *Inu. 20 496*.

42. Anonymus 1 not Cronaca [Bartoli's "Ignoto I"]. *Uffizi drawings: 437 A r. and v., 438 A r. and v.*

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By a test of calligraphy, the Anonymus 1 not Cronaca executed these drawings of the Lateran Baptistery and Oratorio that Bartoli [406]: figs. 191–194, ascribed to the "Ignoto I". Notes written by a second hand are by the Anonymus not Sallustio Peruzzi, as previously explained (no. 40). *Uffizi 438 A r.* shows the Oratorio's interior like *Uffizi 1864 A v.* (no. 55).

43. Anonymus 1 not Cronaca ca. 1500. *Firenze, Album II I 429, folios 50 r., 50 v.*

Biblioteca Nazionale

Firenze

The Anonymus 1 not Cronaca's calligraphy identifies his two drawings in *Album II I 429, folios 50 r., 50 v.* ("Spoglia Cristo"; "Palazzo di Nerva"), one of which illustrates the Colonnacce of Forum Nervae, also known as Spoglia Christi, and his viewpoint is unique. A later artist added a nude youth climbing the stone blocks, a bit of humor about the ruined state of antiquities. This Album comprises Cinquecento and Seicento drawings on fifty-two folios, none foliated. Not described in the Library's handwritten catalogues, it is only in G. Mazzatinti, *Inventari dei manoscritti delle Biblioteche d'Italia* 8. Forli (1898): 126. Another artist's drawings in the Album are believed to be copies after drawings by Gian Cristoforo Romano (no. 311). Rosaria d'Alfonso, librarian at the Bibl. Nazionale, has told me that the Album was one of one-hundred thirty-four manuscripts, mostly of literature, that Luigi Poirot gave to the Biblioteca Magliabechiana on 2 December, 1825. The Album was first mentioned by Alfonso Bartoli. "La recinzione meridionale del Foro Romano." *Atti, Pontificia Accademia Romana di Archeologia. Memorie* ser. 3, vol. 1, part 2. Roma (1924): 177–191.

44. Anonymus 1 not Cronaca ca. 1500. *Christ Church, Inv. 0814 recto.*

Christ Church, Oxford University

Oxford

Published by James Byam Shaw. *Drawings by Old Masters at Christ Church, Oxford* I, II. Oxford (1972): 44, no. 41, and pls. 49, 50. He questioned an attribution to Cronaca. The calligraphy is that of the Anonymus 1 not Cronaca.



45. Anonymus 2 not Cronaca, ca. 1503. *Vol. Collezione Disegni I: 109 032, 109 033, 109 035, 109 036* [Fantasy architecture].

Biblioteca, Istituto Nazionale di Archeologia e Storia dell'Arte, Sala Lanciani, Palazzo Venezia

Roma

As long as Bartoli's attributions of fantasy architecture to Cronaca (nos. 16, 40) made his name synonymous with that subject, drawings in various collections were attributed to him, sometimes tentatively (nos. 44, 46). While the subject of the present ones on four sheets in the Istituto Nazionale di Archeologia e Storia dell'Arte in Rome are like those in the Uffizi (no. 41) another artist's script identified these so-called temples: hence he is Anonymus 2 not Cronaca. In 1956 when the sheets were exhibited as the work of Cronaca (V. Cianfarani. *Mostra di disegni della Biblioteca dell' Istituto Nazionale d'Archeologia e Storia dell' Arte*, Palazzo Braschi. Roma (1956): nos. 5–8, pl. 1), he mistranscribed two notes. One is, correctly, "El palato di Gulio Cezar in Argentina;" another is "el tenpio di Traiano." I located these drawings through the kindness of Dr. Luciano Arcadipane, Keeper of the Sala Lanciani. The exhibition catalogue does not show an inventory number, and no catalogue of the collection is in print. I had the rare privilege of documenting my source by transcribing the old and new numbers from the librarian's handwritten inventory (*Inventario topografico generale della Biblioteca dell' Istituto Nazionale di Archeologia e Storia dell'Arte*: p. 2): *Inv. Roma XI. 159. 8* [10.9032]: "El palato di Gulio Cezar in Argentina;" *159.9* [10.9033]: "El tempio di Traiano;" *159.6* [10.9035]; *159.7* [10.9036]: "Il tempio di Orazio."

The first two and the last drawings show titles for three new buildings of fantasy, accrued to the set conceived by the Anonymus 1 not Cronaca (no. 41) who did not name a "Temple of Trajan". *Inv. 10.9032* illustrates a new structure; *Inv. 10.9033* is reversed and slightly modified over its version by the Anonymus 1 not Cronaca, but the reversed version is one of nine fantasy buildings on a sheet in Berlin (*Hdz 3918*; no. 47). Copies of *Inv. 10.9032* appear as "Palatium Cesaris Argentine" in *Album S. Kaufmann*, London (no. 230), and (without title) in the former *Album Lesoufaché, Inv. 20 496*, École des Beaux Arts (no. 232). I am able to connect these several graphic sources thanks to Myra Rosenfeld's gift of photocopies (no. 41). Related drawings are discussed elsewhere (nos. 46, 47, 60, 314).

I may explain "Argentina" for the presumed location of the palace of Julius Caesar (*Inv. 10.932*), a name that dates the set of fantasy architecture sometime after 1503. Umberto Gnoli [424]: 25, 230, refers to Domenico Gnoli (*La Torre Argentina*, Roma, 1908) for a monograph on the Torre Argentina located on Via del Sudario near the presentday Largo Argentina, where there are temples, excavated in 1930s, known as the Area Sacra del Largo di Torre Argentina. Giovanni Burckhardt of Strassburg (his city's Latin name was "Argentoratum"), bishop and papal master of ceremonies, built a residence here in 1503. Documents mention "Argentina" in the first decades of the Cinquecento, and many houses were built subsequently on the site, according to Nolli's plan of Rome (1748), showing "Strada Argentina" at no. 767: A. M. Frutaz [421]: pl. 418. The temples of the Area Sacra as well as the remains of the Theatrum Pompei in the immediate vicinity could be seen. Francesco di Giorgio's *Monumenti antichi in Trattato I, Codex 148* (no. 8), illustrated the round one. This district of the church of Sant' Andrea della Valle included the houses of the Della Valle family of Siena. Thus, temples and antiquities of this district Argentina inspired the Anonymus 2 not Cronaca's fantasy buildings. Caesar's

house was actually built on the Subura on the Esquiline above the site of the later Imperial Forums. See the archaeological material: Filippo Coarelli, et al. *L'Area sacra di Largo Argentina. Topografia e storia. Le iscrizioni. I bolli laterizi*. (Studi e materiali dei Musei e Monumenti Comunale di Roma. X. Ripartizione antichità, Belle Arti e Problemi di cultura). Roma (1981).

46. Anonymus 3 not Cronaca, ca. 1500. *Berlin, Kupferstichkabinett, Kdz 25 012, Kdz 25 015* [Fantasy architecture].

Staatliche Museen der Stiftung  
Preussischer Kulturbesitz

Berlin

Two sheets in Berlin (*Kdz 25 012; Kdz 25 015*) were exhibited with a question mark after Cronaca's name in the catalogue by Matthias Winner [469]: 13–14, and fig. 1; 89–90, and fig. 33. The copyist worked directly with drawings of the same buildings (no. 41) by the Anonymus 1 not Cronaca (*Uffizi 162 r. Santarelli; 165 r. Santarelli*). Other versions of these are in the former *Album Lesoufaché, Inv. 20 496* (no. 232), but their additional details indicate they did not serve the artist of these Berlin sheets.

47. Anonymus 4 not Cronaca: Anonymous French ca. 1500. *Hdz 3918, folios 1 r. and v.* [Fantasy buildings].

Kunstabibliothek

Berlin

Cronaca was once considered the artist of nine fantasy buildings on two sides of *Hdz 3918*, Kunstabibliothek, Berlin. They are annotated in French ("fecit a plaisir; a plaisir; templ. ordia ardon; palasinus casitini hic est ecclesie sti antoni"), as transcribed by Sabine Jacob. *Italienische Zeichnungen der Kunstbibliothek, Berlin, Staatliche Museen Preussischer Kulturbesitz*. Berlin (1975): 15, and pl. 1. The verso-side of *Hdz 3918* is reproduced with greater detail of six fantasy temples in *Architekturzeichnungen 1479–1979 von Europäischen und Amerikanischen Architekten aus dem Bestand der Kunstbibliothek Berlin*. Berlin (1979); p. 10, Fig. 4 (no. 3). There one may see how closely the prototypes were copied and also see precise modifications of ornaments over those by Buonaccorso Ghiberti (no. 17), the Anonymus 1 not Cronaca (no. 41), Anonymus 2 not Cronaca (no. 45), Anonymus 3 not Cronaca (no. 46), Anonymus 5 not Cronaca (no. 48), and Angelo Dal Cortivo (no. 12). I wish to add here a drawing in a private collection in Verona, showing two fantasy temples with slight change of ornament over those by the Anonymus 1 not Cronaca (*Uffizi 164 v., 165 v. Santarelli*). The sheet is reproduced and attributed to Alvisé Lamberti (about whom I am unable to learn any information) by Lionello Puppi. "Filarete in gondola". *Arte Lombarda* 18, nos. 38/39. (1973): 75–84, and fig. 2. Oddly, the latter building is named "schola greca," which is unfounded on the archetype, and the first one bears an unintelligible inscription, which I have not read elsewhere. Simply for its conspicuous additional ornament, this artist's style resembles that of the Anonymous French who copied nine temples on *Hdz 3918* (no. 47).

A word may be added about one fantasy temple by the Anonymous French artist of *Hdz 3918*, which is not among the archetypes provided by the Anonymus 1 not Cronaca. The central one in the bottom row was known to the artist who is sometimes thought to be Jacques Du Cerceau who illustrated it in the former *Album Lesoufaché, Inv. 20 496*, École des Beaux Arts, Paris (no. 232).



48. Anonymus 5 not Cronaca ca. 1500. Drawing of a fantasy building.

Collection, Lodewijk Houthakker **Amsterdam**

This drawing, and perhaps others in a series, were in the Art Gallery of Helene C. Seiferheld, 158 East 64 Street, New York City (ca. 1957), and I received a photograph. Two years ago I learned the drawing was acquired by Lodewijk Houthakker, Amsterdam, when I was in correspondence with scholars who are cataloguing his collection: Genevieve Monnier, Cabinet des Dessins, Louvre; Peter Fuhring, scholar residing in Paris. See: Peter Fuhring. *Design into Art. Drawings for Architecture and Ornament. The Lodewijk Houthakker Collection*. London. P. Wilson (1989): P.462, Cat.739. Also reproduced here, as figs. 35–37, drawings of fantasy architecture in *Uffizi 164 r. Santarelli* (no. 41), *Codex Bodleian*, fol. 3 r. (no. 228), and *Codex Kaufman*, fol. 101 (no. 230).

49. Anonymus 1 not Cronaca, and Anonymus – not Sallustio Peruzzi, ca. 1500. *Uffizi drawings*.

Gabinetto Disegni e Stampe **Firenze**

C. Pini and G. Milanese [449]: no. 185, reproduced a composite photo of several Uffizi sheets (671 Ar., 669 Ar., 676 Av.) with two handwritings, both identified as Sallustio Peruzzi's script. I consider Sallustio's to be two notes in the reproduction, one of which is 676 Av. where he mentions Baldassarre by name and refers to him as "our father." It has been reproduced by H. Günther [426]; 252, fig. 11. Sallustio's signature is unknown. However, the drawings that I attribute to him always show the script of 676 Av.

Among the drawings that Bartoli [406]: figs. 652–720, attributed to Baldassarre Peruzzi, and others ascribed to Sallustio, their writings are distinct from that of the Anonymus not Sallustio Peruzzi. The scripts on two drawings (*Uffizi 437 Ar.*, 438 Ar.; Bartoli [406]: figs. 191, 193) are those of the Anonymus 1 not Cronaca and the Anonymus not Sallustio Peruzzi.

Other drawings with notes by the Anonymus not Sallustio Peruzzi are the following: *Uffizi 439 Ar.* (Bartoli, fig. 268); 442 Ar. (fig. 265); 444 Av.; 479 Ar.; 527 Ar. (fig. 266); 539 Ar. (fig. 275); 543 Ar. (fig. 261); 559 Av. (fig. 258); 564 Ar. (fig. 304); 648 Ar. (fig. 707); 656 Ar. (fig. 703); 657 Ar. (fig. 711); 671 Ar. and v. (figs. 691, 692); 687 Ar. and v. and notes by Sallustio Peruzzi (figs. 652, 653); 689 Ar. and v. (figs. 654, 655).

50. Anonymus 1 not Antonio da Sangallo il Vecchio. *Codex Strozzi, Sketchbook Uffizi 1584 A–1605 A.*, ca. 1520s.

Gabinetto Disegni e Stampe **Firenze**

A. Bartoli [406]: figs. 101–139, reproduced thirty-seven foliosides of the *Codex Strozzi* as Antonio da Sangallo il Vecchio's drawings, probably due to H. de Geymüller or S. Ferri's attributions, which prevail in Bartoli's captions even as he sometimes expressed his different opinion in the catalogue section. As stated previously (no. 32), Antonio il Vecchio's script is not that written on drawings of buildings he designed and constructed. The *Codex Strozzi* does not show that writing or the artistic qualities of those autograph drawings. Figurative elements of Florentine Mannerism of the 1520s are structural parts in *Codex Strozzi*. Most of the folios, which total twenty-eight, and there are nine blank ones, have been reproduced and analyzed by H. Günther [426]: 73–83, and figs. 5–23. The *Codex*'s nineteenth-century binding bears a title in leather-relief: ANT.

DA SANGALLO IL VECCHIO CODICE STROZZI. The Anonymus' terminology is interesting where he calls the Colonnacce the "lavoro di rimpetto alla loggia di Nerva" (*Uffizi 1598 Ar.*; 1588 Ar.; 1593 Ar.), and the columns of Templum Minervae are "loggia di Nerva".

Günther's illustrations show the author's notes legibly, although he did not transcribe them all. By omitting a name for the author, Günther's "silence" expresses his disagreement with the traditional attribution. I cannot match this writing with an artist's signature. The author states (1602 Ar.) that measurements for his drawing of the cornice of the *Theatrum Marcelli* were received from Simone del Pollaiuolo, as quoted above (no. 29), so he may have been Cronaca's companion. Another companion named in the note, Bernardo della Golpaia (no. 153), gave him measurements of the *Theatrum Marcelli*'s arcades in elevation, which he applied to his drawing. Cronaca's death in 1508, and the longer lifetime of Bernardo della Golpaia (d. 1521/22) are points of reference that must be taken into account for the date of the *Codex Strozzi*. The Anonymus' notes about his source recalls the practice of Antonio da Sangallo il Giovane (no. 136), written perhaps after 1522, a date that would suit the Anonymus' drawing style.

51. Anonymus 2 not Antonio da Sangallo il Vecchio. *Libro di pergamena (Uffizi 2043 A–2047 A)* [dis-membered copybook], ca. 1500.

Gabinetto Disegni e Stampe **Firenze**

Calligraphies on six vellum sheets (*Uffizi 2043 A–2047 A*) that Bartoli [406]: figs. 145–152, named "Libro di pergamena" may be ascribed to various artists, one of whom is the Anonymus 2 not Antonio da Sangallo il Vecchio. I will show Antonio il Vecchio as part of the new name in order to reflect Bartoli's attribution, although Bartoli's text states that he disagreed with C. Fabriczy whose attribution he quoted in captions. Not only the vellum surface but also the script differs from other three that Bartoli assigned to the hand of Antonio il Vecchio. At the Uffizi, the attributions have been changed: Antonio il Giovane (2043 A; 2046 A); Giuliano da Sangallo (2044 A; 2045 A); Antonio il Vecchio (2047 A). However, I think three artists drafted them: (Artist 1): 2043 Ar. and v.; 2044 Ar. and v.; 2045 Ar. and v.; (Artist 2): 2046 Ar. and v.; (Anonymus 2): 2047 A.

52. Anonymus 3 not Antonio da Sangallo il Vecchio. *Uffizi 829 A bis r.*, 1154 Ar. (and Antonio il Giovane), 1305 Ar., 1321 Ar. (and Anonymus 1 not Fra Giocondo), 1612 Ar., 1613 Ar., 1614 Ar., 1615 Ar., 1616 Ar., 1617 Ar., 1618 Ar., 1619 Ar., 1620 Ar., 1621 Ar., 1622 Ar., 1624 Ar., 1625 Ar., 1626 Ar., 2036 Ar., 2051 Ar., 2052 Ar., 2053 Ar., ca. 1500.

Gabinetto Disegni e Stampe **Firenze**

My comparison of the script on this set of drawings Bartoli's [406]: figs. 157–175 and figs. 481, 482 with Antonio il Vecchio's autographic note (no. 32) indicates a third artist executed them. At the Uffizi, some, not all, of the set with a third artist's calligraphy, have been attributed, mistakenly, to Pietro Rosselli. The scripts of the Anonymus 1 not Fra Giocondo on two sheets (1305 Ar.; 1321 Ar.) and of Antonio il Giovane on another (1154 Ar. – "in piazza Chapranicha"; "in piazza Chapranicha" written by the Anonymus 3) on these drawings by the Anonymus 3 indicate a close relationship of four artists (no. 54).



53. Anonymus 4 not Antonio da Sangallo il Vecchio.  
*Uffizi 2049 A verso.*

Gabinetto Disegni e Stampe

Firenze

This drawing (*Uffizi 2049 Av.*) of the new palace identified "porta del cardinale Ciesarino" may be attributed to a fourth artist, not Antonio il Vecchio (no. 32). At the Uffizi, it is ascribed, mistakenly, to Pietro Rosselli.

54. Anonymus 5 not Antonio da Sangallo il Vecchio.  
*Uffizi 1634 Ar.* (Bartoli's fig. 340 misattributed to Pietro Rosselli), 1671 *Ar.*

Gabinetto Disegni e Stampe

Firenze

Two Uffizi sheets listed here for the fifth artist have been attributed previously to Antonio il Vecchio or Pietro Rosselli (*Uffizi 1634 Ar.*).

55. Anonymous Artists ca. 1490. *Uffizi drawings: 1783 Ar., 1784 Ar., 1861 Ar., 1862 Ar., 1863 Ar., 1864 Ar. and v.*

Gabinetto Disegni e Stampe

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*Uffizi 1861 Ar., 1862 Ar., 1863 Ar., 1864 Ar. and v.* (Thermae Diocletiani, Santa Maria Maggiore, the Lateran Baptistery and Oratorio in plans, exterior and interior views) that Bartoli [406]: figs. 1–4, attributed to the Ignoto A in late fifteenth century. The same form of the Oratorio's interior is illustrated by the Anonymus 1 not Cronaca and the Anonymus not Sallustio Peruzzi on *Uffizi 438 Ar.* (no. 49).

56. Anonymous Artist ca. 1490s. *München, drawings: Inv. 36909 r. and v.*

Staatliche Graphische Sammlung

München

I know these drawings as photographs in Fototeca, Bibliotheca Hertziana: the calligraphy suggests a date ca. 1490s.

57. Anonymous Florentine ca. 1490–1508 [formerly attributed, D. Ghirlandaio]. *Codex 28. II. 12 (Codex Escorialensis)*

Biblioteca

El Escorial

The *Codex Escorialensis* was first studied by Hermann Egger. *Codex Escorialensis. Skizzenbuch aus der Werkstatt Domenico Ghirlandaio*. (H. Egger assisted by C. Hülsen and A. Michaelis). (Sonderschriften des Österreichischen Archäologischen Instituts in Wien 4). Wien (1906); C. Hülsen. "Codex Escorialensis und Sangallo." *Jahreshefte des Österreichischen Archäologischen Instituts* 13. (1910: 210–30; H. W. Kruff. "Concerning the Date of the 'Codex Escorialensis'." *The Burlington Magazine* 112. (1970): 44–47; John Shearman. "Raphael, Rome and the 'Codex Escorialensis'." *Master Drawings* 15, 2. (1977): 107–146; Arnold Nesselrath. "I Libri di disegni di antichità" [447]: 87–147, especially 129–134. He identified the "Anonymus Sangallensis" as the artist of some drawings (figs. 111, 113); other drawings on folios 72 r. and 74 r. (figs. 105, 107) are attributed, tentatively, to Baccio d'Agnolo. Nesselrath's discussion (pp. 130–131) centers on faulty copy-work rather than on calligraphic evidence. I see differences of script on a drawing of the Pantheon's vestibule in *Album Chinnery* (fig. 108), which he attributed to Baccio d'Agnolo. Other opinions are by J. Shearman and by A. Nesselrath, in *Raffaello architetto* [457]: 418, 419, respectively. After Don Rodrigo de

Mendoza seems to have acquired the *Codex Escorialensis* when he was in Rome (1506–1508), it circulated in Spain (1509), and it has been there ever since. Its departure from Italy should be reconsidered in light of Giovanbattista Brunelleschi's copying (no. 80) from it in May, 1509, copies were also drafted by the Anonymus 1, Lombard in Bramante's Circle not Jacopo Sansovino (no. 172). From *Codex Escorialensis* (34 r.), another artist copied two scenes with putti, one of them a Cippus with putti holding a garland, and a Nereid and Triton above it; the second scene shows a putto with Nereid and Triton.

About the other cippus, the Lombard artist who illustrated it (*Inv. 1971.513.27*, Metropolitan Museum of Art, Department of Prints and Photographs) shows extremely fine, carefully executed Cippi with garlands and putti, and a relief from the podium in Trajan's Forum showing a Foliated Eroses giving drink from a patera to a Griffon. Excepting an early-sixteenth century drawing of this theme in the Louvre (no. 197), this scene is shown as a sketchy detail (*Codex Escorialensis*, 46 r.) misplaced on the frieze of the Colonnacce, identified as "a Spoglia Christo." The Cippus illustrated on *Inv. 1971.513.27* might derive from one in the *Codex Escorialensis*, but the Triton's gesture on the *Codex Escorialensis* Cippus is vague by comparison with the same scene on *Uffizi 4329 Av.* About the other Cippus, the Lombard artist of *Inv. 1971.513.27* shows the right-side putto of the Cippus separately drawn, not directly holding the garland. He worked directly before the Cippus; he did so also for the Cippus with putti, garland, and a putto riding dolphins, which is not illustrated in the *Codex Escorialensis*. Thus, his drawing of the Foliated Eroses with a Griffon (*Inv. 1971.513.27*) which he shows beside two Cippi, served as a model for the artist of *Codex Escorialensis* who arbitrarily added the Foliated Eroses and Griffon on the Colonnacce. Who is the artist of the drawings (*Inv. 1971.513.29*)? Someone wrote "Udine" as an attribution on the verso-side of the sheet. However, none of the faces of numerous putti on drawings attributed to Giovanni da Udine or Perino del Vaga or Giulio Romano or Raphael resemble these, which look like the Lombard ones of Vincenzo Foppa, A. Bergognone, and Bernardo Bembo.

58. Anonymous Florentine ca. 1500 [others in the Album, ca. 1550]. *Album Margaret Chinnery (Vol. AL 7 B), folio 6 r. and v.*

Sir John Soane's Museum

London

"Anonymous Florentine ca. 1500" is a new name for the artist whom other scholars have identified variously as Raphael or Raphael's associate when discussing drawings of the Pantheon's interior and its vestibule (in *Codex Escorialensis* and in the *Album Margaret Chinnery*, folio 6 r.). The latter, which comprises seventy-five numbered drawings, was first mentioned by A. Bartoli [406]: p. 24, where he also cites *Uffizi 1948 Av.* and *1949 Ar.* (this one mistaken for *1950 Ar.*), as indicated later (no. 172). A. Nesselrath [447]: fig. 108 attributed the vestibule drawing in *Album Chinnery* to Baccio d'Agnolo on calligraphic evidence. Another sheet (*Uffizi 164 r. and v.*; Bartoli's figs. 99, 100), showing the same subjects in remarkably identical forms, is attributed to Raphael. For these drawings and others, see: J. Shearman's essay in *Raffaello architetto* [457]: 418, where he theorizes that an archetype (lost) was available to several copyists. While Baccio's handwriting (C. Pini and G. Milanese [449]: no. 134) resembles notes written near the cornices situated at random on the pavement of the Pantheon's vestibule as drawn in the *Album Chinnery*, I see quite a few differences in letter forms. The riddle of authorship, archetype and precedence for these drawings prevails, because a fourth copy (*Uffizi 1948 Av.*), which has been mistakenly attributed to Jacopo Sansovino



- (no. 172), is identical to that of the *Album Chinnery* drawing. The only differences between them are the shapes of cornices and a relief panel in the foreground. Another aspect of copy-work of these two views of the Pantheon was discovered recently by A. Nesselrath, who found other drawings (*Inv. H 193/1; Inv. H. 193/2*, Universitätsbibliothek, Salzburg), publishing them in *Raffaello architetto* [457]: 419, and reproductions of four folio-sides on pp. 418, 419. These are identical copies, line for line, of drawings on *Uffizi 164 Ar. and v.*, usually attributed to Raphael (no. 112). Nesselrath comments that the "Anonimo Italiano del '500" of the Salzburg drawings copied them and the details directly from *Uffizi 164 Ar. and v.*, but that hypothesis must be reviewed. The Anonimo also copied other drawings from *Codex Escorialensis*, placing them on the verso-sides of sheets whose recto-side drawings he is said to have derived from *Uffizi 164 Ar. and v.* My study of these drawings is cited at no. 112, below.
- Thus the Anonimo Italiano utilized two graphic sources before 1509 when the *Codex Escorialensis* presumably was taken to Spain. Nesselrath's view that the Anonimo Italiano's method of representation is affiliated with that of Antonio da Sangallo il Vecchio needs to be reconsidered on noting that Antonio's authentic drawings (no. 32) show a different form of orthogonal projection. It is interesting to recall Wolfgang Lotz's observation that folio 6 of the *Album Chinnery* was first owned by Giorgio Vasari (*Studies in Italian Renaissance Architecture*. The MIT Press, Cambridge, Mass., and London (1977): 37 n. 64); he said so in the context of *Uffizi 164 Ar. and v.* To name the contemporaneous drawings: the Salzburg drawings; those by the Anonymous Florentine ca. 1490–1508 (no. 57); by the Anonymous Florentine ca. 1500 (no. 58); by Raphael (no. 112).
59. Anonymous Florentine ca. 1460s (School of Benozzo Gozzoli?). *Sketchbook Inv. I. 562, 1 r. and v., 4 r. and v.*  
Museum Boymans-van Beuningen      Rotterdam  
H. Günther [426]: 27, figs. 10, 11, reproduced some sheets of the codex of thirty-six folios with various designs acquired from Don Carlo Trivulzio (*Album Codex 2145* in the former library), showing five capitals and two bases (folio 1 v.), three entablatures, cornices and a horse seen from the rear (folios 4 r., 4 v.). Description and provenance: Bernard Degenhart & Annegrit Schmitt. *Corpus der Italienischen Zeichnungen 1300–1450. Teil I. Süd- und Mittelitalien. 4. Band – Tafel 196–443; 2. Band. Katalog 168–635*. Berlin, G. Mann Verlag (1968): 478–81, and pl. 327 a–d, attributed to the School of Benozzo Gozzoli. Degenhart and Schmitt do not discuss the horse seen from the rear, which is a reverse view of one of Pisanello's medal of Novello Malatesta, ca. 1445 (Licisco Magagnato. *Dal Altichiero a Pisanello*. Venezia, Neri Pozza (1958): pl. CXXIII). The architectural forms recall those of Bambaia (no. 77) and the Anonymous Paduan (no. 66), while Degenhart-Schmitt cited the *Talman Album* (no. 67) and the *Codex SIV 6* (no. 69). V. Jüren's list of architectural sketchbooks (nos. 313, 314; p. 198) noted that the drawings in Rotterdam may be associated with others in the Albertina in Wien and other collections, unspecified.
60. Anonymous French ca. 1500. *Berlin Kunstbibliothek Hdz 3918, folio 1 r. and v.* [formerly *Codex Destailleur* no. 101]. [Nine examples of fantasy architecture like those of no. 41].  
Kunstbibliothek      Berlin  
Discussed at no. 47, above.
61. Anonymous Lombard ca. 1520 (Circle of Giuliano da Sangallo). *Berlin Codex Hdz 3812–3815, 3818–3824* [formerly Destailleur Collection].  
Kunstbibliothek      Berlin  
Sabine Jacob (title in no. 47, above: 15–17, and figs. 1–4) described each drawing, quoted notes by an artist in Rome in the Circle of Giuliano da Sangallo. Cornices, entablatures, capitals and bases are illustrated, and vases composed beside several of them. Six fantasy temples (*Hdz 3818, 3819; 3820; 3821; 3823; 3824*) show Lombard elements. Indeed, S. Jacob cited C. -Frommel's suggestion of a Lombard in Giuliano's circle. The "temple" on *Hdz 3821* has an equivalent form in a drawing attributed at some time to Bramante (*Uffizi 1554 Ar.*). I see its stylistic relationship with drawings considered as the work of an Anonymous Lombard or else he is Nicoletto (Robetto) da Modena, and buildings by a Lombard artist (*Uffizi 4332 Ar.*) misattributed to Jacopo Sansovino (no. 173). *Hdz 3821* with fantasy architecture is also reproduced and the set is discussed in: *Architektenzeichnungen 1479–1979 von 400 Europäischen und Amerikanischen Architekten aus dem Bestand der Kunstbibliothek Berlin* (Staatliche Museen Preussischer Kulturbesitz Kunstbibliothek Berlin mit Museum für Architektur, Modebild und Grafik-Design). Berlin (1979): 10, 12, and fig. 5 (no. 4).
62. Anonymous Lombard ca. 1490. *Salzburg, Codex Album Ital. M. III 40*.  
Universitätsbibliothek      Salzburg  
Two drawings in *Salzburg, Codex Album Ital. MIII 40* reproduced by A. Nesselrath [447]: figs. 61, 62 (Septizonium, folio 21 r.; Thermae Diocletiani, folio 27 v.). His description of the Album (pp. 105–106) notes that it includes an illustrated description of antiquities in Verona and in Rome. The text has a North Italian idiom, its calligraphy is quasi-humanistic; it refers to Galeazzo Maria Sforza's assassination (1476), which year is useful for dating the drawings.
63. Anonymous Lombard ca. 1515. See (no. 172): Anonymus 1, Lombard in Bramante's Circle not Jacopo Sansovino, ca. 1515.
64. Anonymous Artist ca. 1500. See no. 124: (Robetto) Nicoletto da Modena (?).
65. Anonymous North Italian in 1490s. *Berlin Album OZ 111 (Hdz 2438, folios 1–93)*. [so-called *Sketchbook Mantegna* or *Codex Destailleur* no. 2715, formerly Berlin Kunstgewerbe Museum].  
Kunstbibliothek      Berlin  
I saw *Codex OZ 111*, comprising ninety folios, with drawings in uniform style, in Kunstbibliothek (1980), after studying photographs in the Census of Antique Works of Art, Institute of Fine Arts, New York University. A classification by subject prevails to a certain extent, and no drawing bears a note by the artist, only his figurative style and themes of the decorative arts suggest possibly a Paduan artist or else the School of Mantegna, as stated by P. P. Bober and R. Rubinstein [410]: 462. See: M. Horster [430]: 403–432; A. Nesselrath [447]: 126, and fig. 98. V. Jüren's list (nos. 313, 314; p. 200) attributes *Codex OZ 111* to an Anonymous Paduan or Venetian.



On folios 1–7, thirty-seven cornices, entablatures and bases; folios 9–12, twenty-one capitals, entablatures and ornaments; folios 13–29, ninety-one designs of rinceau, arabesque, candelabra, horizontal-panel ornaments; folios 30–51, one hundred thirty-seven vessels and cornucopias; folios 52–66, fifty-eight candelabra, vertical-panel *groteschi*; folios 68–69, twenty-two picks and spoons; folios 70–84, fifteen candlesticks, sixty-nine *groteschi* rinceau, helmets, cippi, ornaments, and coffers; folios 85–90, satyrs, sphinxes, figures in action. Helmets and shields are like those in Francesco di Giorgio's *Monumenti antichi* (no. 8), Giuliano da Sangallo's *Taccuino* (no. 35) and in *Codex Coner* (no. 185). Hence, a plausible date for *Codex OZ 111* would be ca. 1490s. I have indicated a possible relationship of this artist with the Addenda Architect of North Italy by his *groteschi* motifs, sphinxes, and candelabra pedestals with lions' feet and acanthus leaves (see: Chapter 5, items 37, 38).

66. Anonymous Paduan ca. 1490s. *Holkham, Copybook-Album (Codex 701)*. [Other drawings by several hands].

Earl of Leicester Holkham Hall, Norfolk

The *Album Holkham* of thirty-five folios was first described by J. D. Passavant. *Rafael von Urbino und sein Vater* 2. Leipzig (1839): 586–593, as no. 458, each folio's subject described. Passavant noted that the *Album Holkham* was first owned by Carlo Maratta. Also see: Seymour De Ricci. *A Handlist of Manuscripts in the Library of the Earl of Leicester as Abstracted from the Catalogues of William Roscoe and Frederic Madden*. (Supplement, Bibliographical Society's Transactions. no. 7). Oxford University Press (1932): 1–64. In the Category of Arts & Sciences (p. 60): "No. 701. Raffaella Sanzio. An Album of 35 drawings, mainly of buildings, antique statues. Belonged to Carlo Maratta; bought by Thomas Coke at Rome, 29 August, 1716. Holkham Ms 733." P. P. Bober and R. O. Rubinstein [410]: 459, suggest the date ca. 1490s for the earliest drawings, and North Italians and Florentines among the different hands. Also see: A. Nesselrath [447]: 110, 126, and figs. 67, 94.

Illustrated on folios 1–15, 18–19 (drawings thereafter until 35 are figurative, such as sculptures, helmets, birds, sea creatures); folios 16 and 17 show entablatures and cornices by a second artist whose writing is on folio 16 (cornice of the Arco di Camigliano). Approximately one-hundred twenty-five drawings illustrate capitals, bases, cornices, entablatures, soffit ornament and ceiling coffers, sometimes as many as twenty-three items on a folio. The artist is Paduan; his notes often locate many structures in Padua. His drawing style and calligraphy reappear on one or more sheets in the *Larger Talman Album* (no. 67). M. Horster's list of architectural sketchbooks [430]: 428, associates *Holkham Codex 701* with drawings in other two collections, either to attribute them to the same artist or else for the same subjects: *Inu. 36909*, Staatliche Graphische Sammlung, München; *Inu. 17602*, Berlin Kupferstichkabinett. Photos: Census of Antique Works of Art, Institute of Fine Arts; Conway Library, Courtauld Institute.

67. Anonymous Paduan ca. 1490. *The Larger Talman Album*, folio 55 A verso, and other folios without exact number.

Ashmolean Museum, Oxford University Oxford

Photos of *The Larger Talman Album*: Conway Library, Courtauld Institute; Fototeca, Bibliotheca Hertziana. While the subjects of drawings, the pen-techniques and scripts are varied, I have suggested the date ca. 1490 for some sheets. One artist is

the Anonymous Paduan (folio 55-a v.) whose North Italian idiom is his note for a drawing of a candelabrum in St. Peter's ("chandeluzo in San Piero"). His script appears on another folio (its number unknown), showing fifteen capitals, bases and arabesque reliefs located in Rome, Padua, and Tivoli. This folio was once part of the Paduan artist's copybook (*Album Holkham Hall*; no. 66), as indicated by many folios with his calligraphy and drawing style. Drawings on eight folios of the *Larger Talman Album* (33 A v., 36 A r., 42 A v., 63 c, 64, 65, 66, 73 b) relate to the Addenda Architect's examples.

K. T. Parker's *Catalogue* [full title at no. 119] lists and describes *The Larger Talman Album*'s twenty-four drawings by Giovambattista Montana (no. 257), which are intermixed at intervals with other material in the Album. Its folios amounting to two-hundred six, a good deal of sorting out is yet to be done to decide the provenance of other drawings. I doubt the accuracy of most numerals that I have cited, because photographs often do not show recent foliations. Also see (no. 186).

68. Anonymous Sieneese Artists. See (no. 8): copyists of Francesco di Giorgio, *Monumenti antichi (Codex 148)*

69. Anonymous Tuscan ca. 1470s–1480s. *Siena, Codex S IV 6*.

Biblioteca Comunale Siena

*Album Codex S IV 6* is probably a Sieneese compilation of architectural drawings, many of its folios lost; renumbering has occurred at various times, leaving a total of fifty-three sheets. Many of them after folio 34 were illustrated and annotated by Bartolommeo Neroni detto il Riccio in 1530s in Siena, for example, mills, hoist of Brunelleschi, pulverizer, pumps and texts on geometry in relation to vases (G. Scaglia. *Checklist* [in no. 7, above]. His folios accrued to two fascicles with late-fifteenth century scripts. Neroni may have collected them or else G. Ciaccheri did so in Siena when he acquired the codex (ca. 1790). V. Juřen (no. 313; p. 199) listed *Codex S IV 6* with bibliography, corrected the misattribution to Francesco di Giorgio, and identified the artists as Anonymous Italian and/or Bartolomeo Neroni.

Briefly, the pattern-book designs, like other examples (no. 11), include eighty-nine antique entablatures, capitals, bases and ornaments on the first twenty-two folios, three of which (folios 13 v., 16 r., 21 r.) are annotated. Another artist's calligraphy appears on his drawing of a palace façade (34 r.). An unannotated set are copies of Francesco di Giorgio's engine drawings (31 r–33 v.).

70. Anonymous Umbrian ca. 1500.  
Art Market. Formerly in Collection  
Loriano Bertini Calenzano

The *Umbrian Sketchbook* of ten folios has been sold since it was published by Annegrit Schmitt. "Römische Antikensammlungen im Spiegel eines Musterbuchs der Renaissance." *Münchener Jahrbuch der bildenden Kunst* 21. (1970): 99–128. Also see P. P. Bober and R. O. Rubinstein [410]: 468. The drawings are mostly figurative, excepting folios 1 v., 2 v., 3 v. illustrate cornices, capitals, bases, and a marble vase.

- 70.\* Anonymous Italian, ca. 1490s, *Albertina*, Wien. See (no. 191).

The category "Anonymous Italian ca. 1490s" has been created to call attention to the script of one person on three sheets: *AH*



22 r; 282 r and v.; 298 r. H. Egger had identified the artist of AH 298 as the Anonymous Italian A ca. 1490s (no. 176), and he called the artist of the first two sheets "Anonymous Italian XVI century." AH 298 shows two calligraphies, one of which is the Anonymous Italian A. Antiquities on these drawings by the Anonymous Italian ca. 1490s are the following: AH 22 r. (plan of Colosseum); AH 282 r. (plan of Temple of the Sibyl, Tivoli; and by a later artist, plants in blossom on a formerly blank folio); AH 282 v. (podium, Corinthian column, capital and entablature of the temple in Tivoli; doorframe of the temple in Tivoli); AH 298 (plan of a round temple with internal niches in Tivoli: "tepio fori di Tigoli a pie de la porta cho ttavernacholi di fora"). This artist's script bears some similarity with that of Baccio d'Agnolo (1462–1543) but it is not identical (Pini-Milanesi [449]: no. 134).

## II. The Period ca. 1500–1530

71. Abaco, Antonio dell' [Antonio Labacco], of Vercelli (1495–1534). His signature on a letter: *Uffizi 1793 Av*.

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Antonio dell'Abaco's signature "Antonio alias Abacho in Roma ... 1528" (*Uffizi 1793 Av*) is on his letter to Baldassarre Peruzzi, sending him drawings of ancient doors (1793 Ar.); Bartoli, fig. 615). The letter was published by G. Bottari. *Raccolta di lettere* ... Roma, N. e M. Pagliarini (1757): Vol. 2, 377. He said the sheets were on the *Libro di Giorgio Vasari*. Abaco's authentic writing serves to distinguish his drawings (no. 72) from those misattributed to him (no. 154). He sometimes made models of architectural projects designed by Antonio da Sangallo il Giovane; some of his drawings listed below (no. 72) include addenda by Antonio il Giovane and Giovanbattista da Sangallo. Abaco's script of his letter proves that a drawing attributed to him as Antonio Labacco is by someone else: folio 27 v. (not 24 v. as cited) and folio 27 r. in *Album Codex Rossianae 618*, Biblioteca Vaticana, reproduced by Tilmann Buddensieg. "Bernardo della Volpaia und Giovanni Francesco da Sangallo." *Römisches Jahrbuch für Kunstgeschichte* 15. (1975): 89–107, and fig. 9.

72. Abaco, Antonio dell'. *Uffizi drawings*, ca. 1520s.

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Fourteen drawings were attributed to Antonio Abaco by Bartoli [406]: figs. 602–615, two of them with Antonio da Sangallo il Giovane's notes (*Uffizi 1190 Ar.*; 1338 Ar.). Abaco's authentic drawings are the following: *Uffizi 626 Ar. and v.* (Bartoli, figs. 529, 530); 906 Ar.; 1190 Ar. (Bartoli, fig. 606; Basilica Aemilia, with Antonio il Giovane's note "... del Abacho misurata ...", which has suggested that the drawing is by Abaco); 1338 Ar. (Bartoli, fig. 607); 1664 Ar. (Bartoli, fig. 608); 1793 Ar. (ancient doors; Bartoli, fig. 615) and v.; 1794 Ar. and v.; 1795 Ar.; 4037 Ar. *Uffizi* sheets not by Antonio Abaco are listed at no. 154, including machine drawings. H. Günther [426]: 260, fig. 19, ascribed *Uffizi 626 A* to Giovanbattista da Sangallo, whose script is easily confused with the other.

73. Abaco, Antonio dell'. *Libro di Antonio Labacco appartenente a l'architettura nel quale si figurano alcuni notabili antichità di Roma ...*, Roma, 1552.

I list this edition in the Index, but do not cite any of its illustrations in the Catalogue of the Addenda Drawings.

74. Abaco, Antonio dell'. See no. 154: Anonymus not Antonio dell'Abaco.

75. Antonio di Filippo del Tanghero, of Florence. [In Michelangelo Buonarroti's circle in Rome, in 1518]. Also see no. 169: Anonymus 1 not Pietro Rosselli. Casa Buonarroti.

Biblioteca Medicea Laurenziana

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The name of Antonio di Filippo del Tanghero as the artist who executed drawings of antiquities in Rome is a recent discovery, after I identified him as the Anonymus 1 not Pietro Rosselli while studying Bartoli's attributions [406]: figs. 331–340 to Pietro Rosselli himself. Rosselli was, in fact, working in Rome; his correspondence with Michelangelo Buonarroti about a commissioned work, the altar for the head of St. John the Baptist in the church of San Silvestro in Capite, mentions his son Domenico and his companion, Antonio di Filippo del Tanghero (Karl Frey, ed. *Sammlung ausgewählter Briefe an Michelagnolo Buonarroti, nach den Originalen des Archivio Buonarroti*. Berlin, K. Sigismund (1899): 101–103; *Il Carteggio di Michelangelo I, II*, ed. Postuma di Giovanni Poggi, a cura di Paola Barocchi e Renzo Ristori. Firenze, Sansoni Ed. (1965): II, 15, 17, 29, 113, 309).

Between these two publications, a specimen of Antonio di Filippo del Tanghero's calligraphy, which is identical to one that I had previously rejected as Pietro Rosselli's writing, appears on a groundplan of San Silvestro in Capite published by Anny E. Popp. "Unbeachtete Projekte Michelangelos". *Münchener Jahrbuch der bildenden Kunst*, N. F. 4. (1927): 389–477, especially p. 456 and figs. 37, 38. Antonio del Tanghero's letter of 26 Novembre, 1518 with the same calligraphy as that on the groundplan and signed "Antonio di Fillipo de Tagero in Roma" is in Archivio Buonarroti, VII, no. 193, Biblioteca Medicea Laurenziana, Florence. Pietro Rosselli's letters are in the same library and classified Archivio Buonarroti X, no. 654; AB. X, no. 655; AB. X, no. 656; AB. X, no. 658. However, I am leaving the authorship of Antonio del Tanghero's drawings as the Anonymus 1 not Pietro Rosselli (no. 169) to conform the item with the *Uffizi*'s classification. I wish to thank Dr. Giuseppina Ragionieri, Director of Casa Buonarroti, for her gift of photographs of the plan of San Silvestro in Capite (in Casa Buonarroti), and her especially quick response to my question about the pertinent letters, which are in Biblioteca Medicea Laurenziana.

76. Baccio d'Agnolo (Bartolommeo Baglioni), (1462–1543). See no. 58: Anonymous Florentine ca. 1500. *Album Margaret Chinnery*, London.

77. Bambaia, Agostino Busti, detto (1483–1548). [also known as the Master of 1515]: *Bambaia, Sketchbook*, ca. 1514: *Berlin, Kupferstichkabinett, 1500–1514 r. and v.; 1516 r. and v.; 1518 r. and v.*



1521–1524 r. and v.; 1560 r. and v.; 15 611 r. and v.;  
15 612 r. and v.; 20 006 r. and v.; 20 007 r. and v.

Staatliche Museen der Stiftung  
Preussischer Kulturbesitz

Berlin

Peter Dreyer and Matthias Winner. "Der Meister von 1515 und das Bambaja-Skizzenbuch in Berlin. Katalog des sog. Bambaja-Skizzenbuches und anderer Zeichnungen der gleichen Hand im Berliner Kupferstichkabinett." *Jahrbuch der Berliner Museen* 6. (1964): 52–94. The *Bambaja Sketchbook* of twenty-nine folios illustrates entablatures, capitals, pilaster bases, candelabras, grotteschi designs, and narrative scenes, of which twenty are reproduced in G. Nicodemi. *Agostino Busti detto il Bambaja*. Milano (1945): figs. 52–71. Engravings of twelve entablatures almost identical to those drawings and called "Architectural Prints" by the Master of 1515 are reproduced in *The Illustrated Bartsch* 25 (formerly Vol. 13, part 2). *Early Italian Masters*. ed. Mark Zucker, New York. Abaris Books (1980): pls. 321–332. Photos: Fototeca, Bibliotheca Hertziana.

78. Bernardo della Volpaia. See no. 153; Volpaia, Bernardo della. [for *Codex Coner*, London, see: Anonymous Artists ca. 1520, no. 185].
79. Bramante, Circle of. See nos. 172, 173: Anonymus 1, Lombard in Bramante's Circle; Anonymus 2, Lombard in Bramante's Circle.

80. Brunelleschi, Giovanbattista di Pietro [active in Rome, 1509–1513]. *Codex Lat. Fol. 61 a, d. (Epitaphia urbis)*.

Staatsbibliothek

Berlin

A. Giuliano. "La Roma di Battista Brunelleschi." *Rendiconti. Accademia di Archeologia Lettere e Belle Arti di Napoli* 46. (1971): 43–50. *Codex Lat. Fol. 61 a, d. (Epitaphia Urbis)* comprises two-hundred folios with inscriptions found in Italy, Spain and other countries. Brunelleschi's manuscripts record the years 1509, 1511, 1512, and 1514. He became a priest in 1518. Giuliano's study illustrates twenty-six folios, a list of drawings copied from *Codex Escorialensis* (no. 57), and material from the edition dedicated to Leo X in 1519, preserved in the Vatican (Vat. lat. 8492; *Epigrammata Antiquae Urbis*. Roma, G. Mazzochio (1521). It is supplemented with notes signed by Brunelleschi's colleagues, the learned antiquarian, Angelo Colocci (1474–1549) and Antonio Lelio Podager. Brunelleschi's copies of *Codex Escorialensis* drawings are cited elsewhere (no. 57), as also the person of Angelo Colocci (no. 155).

81. Brunelleschi, Giovanbattista. *Marucelliana, Codex A 78. 1.*, ca. 1509–1513.

Biblioteca Marucelliana

Firenze

*Codex A 78. 1*, Biblioteca Marucelliana, is entitled: *Brunelleschi Baptistae. Inscriptiones ac monumenta romana ab eodem collecta, ac figuris expressa*. Drawings of Roman monuments, capitals, bases, cornices, cippi, sarcophagi, and inscriptions are on ninety-nine folios. See: A. Giuliano (title at no. 80). On folio 2 is the note: "Questo libro e scripto e dipinto in Firenze et in Roma de Brunelleschi fiorentino della cipta di Fiorenza fatto e cominciato oggi questo di XX di maggio 1509." Brunelleschi's drawings copied from *Codex Escorialensis* (no. 57) help to fix the ultimate date of the *Codex Escorialensis* before 1509. See

reproduction: A. Nesselrath [447]: 139, and fig. 136. V. Juřen's list of architectural sketchbooks (nos. 313, 314) names it "Epitaphia Urbis", and cites bibliography by De Nicola and De Marinis.

82. Brunelleschi, Giovanbattista. *Codex Vat. lat. 6041*  
Biblioteca Apostolica

Vatican

*Codex Vat. lat. 6041* contains epigrams, epitaphs, and verses on one hundred twenty-four folios. In 1551 it belonged to Rinaldo di Raffaello Rinaldi who wrote his name on a flyleaf. Its title is: *Epitaphi moderni urbis reperta per me dominus Baptistae Petri [cancelled; in Roma] de Brunelleschi de Florentia diem decima Septembre 1514. Incipit foeliciter in Roma in ecclesia Sancte maria de Minerva pro Lucretiae Maffei*. Inscriptions mostly on monuments in Rome appear on its first ninety-seven folios.

83. Brunelleschi, Giovanbattista. *Epigrammata Antiquae Urbis*. Roma, G. Mazzochi (1521): *Vat. lat. 8492*

Biblioteca Apostolica

Vatican

See, above (no. 80).

84. Busti, Agostino, detto Bambaja. See no. 77: Bambaja (Agostino Busti) as the Master of 1515.

85. Calvo, Marco Fabio. [in Rome, 1514]. *Antique urbis Romae cum regionibus simulachrum*, Romae, 1527.

Pier N. Pagliara. "La Roma antica di Fabio Calvo. Note sulla cultura antiquarie e architettonica." *PSICON* 8–9. (La città Italiana nel Cinquecento). (1976): 65–87, with previous bibliography. Calvo translated Vitruvius ca. 1514; his text is published in *Vitruvio e Raffaello. Il "De Architectura" di Vitruvio nella traduzione inedita di Fabio Calvo ravennate*. ed. V. Fontana and P. Morachiello. Roma Officina Ed. (1975): 44–532. Woodcut illustrations as plans or maps of Rome at various periods of its presumed development, as Latinists conceived it, were made by Tolomeo Egnazio da Fossombrone, according to Pagliara's acute analysis of the whole book. Sites and monuments identified in captions and legends are critical records of Calvi's designations, which he conceived by reading the Roman historians; such nomenclature recurs on artists' drawings and sketches.

86. *Chatsworth, Albums*. See: nos. 115, 275, 306, 307, 308, 309, 310.

87. Cesare da Sesto (1477–1523). [in Rome, 1507–1510]. *Morgan Library Album, Inv. II. 26–67*. [also called a *Lombard Sketchbook*].

Pierpont Morgan Library

New York City

The Album that comprised Cesare da Sesto's sketchbook has been dismembered, the sheets matted and kept in a box; the drawings, almost exclusively figurative, excepting folios 31 and 33, show the entablature of the Templum Antonini et Faustinae, details of arabesque, and interlace patterns. These were not reproduced in the publication (1910) of the codex-album when it was acquired; numerals chosen for the reproductions of that edition rather than the foliations preserved at random on some



- folios are used now for thirty-two sheets as the inventory number, II, 26–67: *Collection J. Pierpont Morgan. Drawings by the Old Masters Formed by C. Fairfax Murray. Two Lombard Sketchbooks in the Collection of C. Fairfax Murray*. Privately printed, London (1910). Since then many drawings of *Album II*, 26–67 have been reproduced by Annalisa Perissa Torrini. “Considerazioni su Cesare da Sesto nel periodo romano.” *Bollettino d’Arte* 22. (1983): 75–96. She related the figure drawings and grotteschi to Aspertini’s drawings (no. 203) and studied drawings in Cabinet des Dessins, Louvre (*Inv. 6782 r. and v.*). Grotteschi sketches in *Album II*, 26–67, folios 26, 27 that are annotated (“Roma in Palatio;” “Romae”) show the Third Style stuccowork or wall-paintings of houses on the Palatine. Other drawings are annotated “Genova” and “Barcinonae”. See: *Drawings from New York Collections I. The Italian Renaissance*. ed. Jacob Bean, Felice Stampfle. The Metropolitan Museum of Art, The Pierpont Morgan Library, Greenwich, Conn. (1965): 36–37 (no. 39).
88. Chiarellis, Domenico Antonio de, detto Menicantonio. See no. 188: *Mellon, Codex*, New York City.
89. Coner, Andreas. *Coner, Codex*, London. See no. 185: Anonymous Artists ca. 1520.
90. *Destailleur, Albums*. See nos. 165, 166, 167: Anonymus 11 not Fra Giocondo; Anonymus 12 not Fra Giocondo; Anonymus 13 not Fra Giocondo. See no. 230: Anonymous French ca. 1550. See no. 294: Anonymous French K. d. a. D., ca. 1550. See no. 301: Anonymus in 1530s. See no. 265: Sambin, Hugues.
91. Falconetto, Giovanni Maria (1468–1535) of Verona. [in Rome ca. 1500]. Drawings in Museo Civico, Vicenza; others in Royal Institute of British Architects (R. I. B. A.)
- London**
- Giangiorgio Zorzi. *I Disegni delle antichità di Andrea Palladio*. Venezia, Neri Pozza (1959): 33–38 (a chapter, “Come si riconosce alcuni disegni di antichità provenienti dal Falconetto”) and drawings by Falconetto in R. I. B. A., London, and in Museo Civico, Vicenza reproduced as: Figs. 14–16, 20–22, 29–30, 32, 34, 36, 39–43, 45–47, 49, 51, 63, 65, 69, 70, 74–75, 147, 151–152, 157, 162–163, 166, 167, 169, 171–172, 187, 189, 214–215, 234, 236–237, 252, 253, 259–260, 261–262. Four years prior to this publication, Zorzi published an article in which he corrected his previous attribution to Palladio of certain drawings in *Codices Burlington* 5, 8, 11, 12, 15, London, and in *Codex Inv. 1950*, Museo Civico, Vicenza: “Alcuni disegni di Gio. Maria Falconetto riguardanti monumenti antichi nelle raccolte Palladiane di Londra e di Vicenza.” *Palladio* I–II. (1955): 29–55. His attributions are based on the calligraphy he assigned to Falconetto; he found documents to show how Palladio acquired Falconetto’s drawings after his death (1534). Falconetto was in Rome ca. 1520, travelled to Verona, Mantua Trento, Padua, and Pola.
- His drawings in Rome illustrate: Templum Veneris et Romae; Forum Nervae; Pantheon; Thermae Diocletiani; Basilica Maxentius; Arcus Titi; Arcus Septimii Severi; Arcus Constantini; Porta Maggiore; Templum divi Claudii; sarcophagi standing before the Pantheon. Also see: T. Buddensieg and G. Schweikhart. “Falconetto als Zeichner.” *Zeitschrift für Kunstgeschichte* 33, Heft 1. (1970): 21–40; G. Schweikhart. “Un artista Veronese di fronte all’antico. Gli affreschi zodiacali del Falconetto a Mantova.” *Roma e l’antico nell’ arte* [459]: 461–488. Fantasy architecture and ruined buildings in the settings painted in the Salone del Zodiaco, Palazzo di Bagno, Mantua, resemble those of Aspertini, painted later (no. 203).
92. *Fossombrone, Sketchbook*. See no. 113: Raphael Workshop, Anonymus in the.
93. Gian Cristoforo Romano (ca. 1460–1512). See no. 135: Sangallo, Antonio da, il Giovane, “after” Gian Cristoforo Romano, no. 94.
- See a biographical sketch of Gian Cristoforo Romano, son of Isaia da Pisa (Gian Cristoforo’s date of birth may be ca. 1460; he died in 1512), his works as sculptor for the d’Este family, his arrival in Rome (1505), and drawings of antiquities by other artists whose notes mention that Gian Cristoforo measured them: H. Günther [426]: 43–46; 139–164, and pls. 13–22 (drawings in *Codex Album Magl. II I 429*). Günther believes that Gian Cristoforo executed drawings that these other artists copied. I discuss this question later (no. 311).
94. Gian Cristoforo Romano [His name cited for copied drawings in *Codex-Album Magl. II I 429*, Firenze]. See no. 311.
95. Giulio Romano (ca. 1499–1546). See no. 121: Ripanda, Jacopo da. See nos. 313, 314: Anonymous Colleague of Giulio Romano ca. 1541. See no. 113: *Sketchbook Fossombrone*.
96. Labacco, Antonio. See nos. 71, 74: Abaco, Antonio dell’.
97. *Lille, Sketchbook*. See no. 141: Sangallo, Aristotile da. [as an attribution].
98. *Mellon, Codex*, New York City. See no. 188: Anonymous Bolognese or Venetian ca. 1513–20.
99. *Menicantonio, Sketchbook*, New York City. See no. 188.
100. Nicoletto da Modena. See nos. 123–125: (Robetto) Nicoletto da Modena.
101. *Peruzzi, Sketchbook-Album*. See no. 108: Peruzzi, Sallustio.
102. Peruzzi, Baldassarre (1481–1536). *Ferrara, Codex album Classe I, no. 217*, ca. 1531–35.
- Biblioteca Comunale Ariostea **Ferrara**
- Howard Burns. “A Peruzzi Drawing in Ferrara.” *Mitteilungen des Kunsthistorischen Institutes in Florenz* 12, 3–4. (1966):



247–270. He cites a catalogue for an Album in Ferrara (*Classe I, no. 217*), which I am unable to locate: Giuseppe Antonelli. *Indice dei manoscritti della civica Biblioteca di Ferrara* 1. (1884): 126–127. *Album Classe I, no. 763* is a collection of one hundred eighty-seven drawings, most of which are by the Ferrarese architect Giovan Battista Aleotti, called L'Argenta. Burns noted that Aleotti's ownership of *Album Classe I, no. 217* is his statement at the foot of the title page: "con molti altri fragmenti di ciascun ordine ch'vagavano per le stampe, et altrove, raccolte dal Argenta architetto". Many of Aleotti's own drawings collected in this album have been published by David R. Coffin ("Some Architectural Drawings of Giovan Battista Aleotti." *Journal, Society of Architectural Historians* 21, 3. (1962): 116–128). Coffin discovered that Aleotti's drawings are bound with Pirro Ligorio's *Codex Canonici Ital.* 138, Bodleian Library, Oxford (no. 249). According to Burns, *Album, Classe I, 217* contains fourteen sheets by Ligorio, which are mainly pages from his antiquarian writings in progress before May, 1543. Among these materials, there is a sheet of drawings by Baldassarre Peruzzi and ten other drawings, of which Peruzzi's is the seventh in the group. This drawing of the Pantheon and its parts belong with Peruzzi's studies of ancient buildings, now preserved in the Uffizi (no. 103), the group dating between 1531 and 1535. Burns postulated the theory that because the whole of Ligorio's codex in Oxford (no. 249) is known to have belonged to Aleotti, Ligorio probably brought Peruzzi's drawing with him when he moved from Rome to Ferrara in 1569. Burns demonstrated that Peruzzi's drawing in the Album in Ferrara was copied by Ligorio when he was in Ferrara; this copy is in Vol. 13, Archivio di Stato, Torino (no. 251), one of eighteen or more volumes forming Ligorio's encyclopedia of classical antiquities compiled in Ferrara. In Appendix. Burns tabulated "The Sources of the Illustrations to Ligorio's Article on the Pantheon", in Vol. 13 (folios 47 v., 48 v. – 49 r., 49 v., 50 r., 50 v., 51 r., 51 v., 52 r., 52 v., 53 r., 53 v.) with references to Giovannantonio Dosio's Uffizi drawings.

103. Peruzzi, Baldassarre. *Uffizi drawings (Sketchbook-Taccuino)*, ca. 1515–1536. [dismembered sheets].  
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Heinrich Wurm. *Baldassarre Peruzzi. Architekturzeichnungen. Tafelband*. Tübingen–Göttingen, E. Wasmuth (1984). The text-volume of this corpus of Peruzzi's architectural drawings is in progress. His drawings of antiquities are too numerous to be listed herein; the reader is asked to consult this corpus for monuments cited in the Catalogue of the Addenda Drawings. Also see: H. Günther [426]: 243–327 ("Antonio da Sangallo and Baldassarre Peruzzi"), and a typological list of Peruzzi's drawings (pp. 377–378: Appendix VIII: Die Vorlagen für die Darstellungen antiker und moderner Architektur im dritten und vierten Buch des Sebastiano Serlio). See: A. Bartoli [406]: figs. 195–327.

Special emphasis should be given to four drawings with fantasy architecture as settings for narrative that some scholars have attributed to Jacopo Ripanda (no. 118), and to Peruzzi: Christoph Frommel. *Baldassarre Peruzzi als Maler und Zeichner*. Wien–München, A. Schroll (1967/68): pls. II-a; IV-a; V-a, b; VI-a; VII-a. The architectural forms are distinctly North Italian, not Siennese; the same may be said about other drawings: pls. XXXIII-d; XXXIV-a (Cabinet des Dessins, Louvre). Peruzzi's painted architecture in fresco decorations is "classical" in proportion and form. Examples like these are the antiquities included in Luca Signorelli's paintings such as the *Martyrdom of St. Sebastian* (ca. 1498) in Pinacoteca Comunale, Città di Castello, the refined architectural forms in the setting of the

*Annunciation* (1491), Gallerie Comunale, Volterra, and a reconstituted temple like the examples copied in 1490s in Francesco di Giorgio's *Monumenti antichi* (no. 8) included in Signorelli's fresco, *Preaching and Fall of the Anti-Christ* completed in 1500 in the Cathedral, Orvieto.

104. Peruzzi, Baldassarre, Studio of. *Christ Church, Inv. 0807 r. and v.; 0808 r. and v.*  
Christ Church, Oxford University Oxford

James Byam Shaw. *Drawings by Old Masters at Christ Church, Oxford* I, II. Oxford, Clarendon Press (1976): 118 (Text fol. for no. 360); plates vol. 252, 253, 254, 255 (Pantheon in plan, facade, section, details), attributed to the Studio of Peruzzi.

105. Peruzzi, Sallustio (Salvestro Peruzzi detto Sallustio), (ca. 1500–1573). [His calligraphy on Uffizi sketches (no. 49) has been reproduced as one part of a composite set with another script by the Anonymus not Sallustio Peruzzi].

106. Peruzzi, Sallustio. *Uffizi drawings*, ca. 1520s.  
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Sallustio's drawings are the following: *Uffizi 106 Ar., 443 Ar. and v.; 642 Ar.; 643 Ar. and v.; 664 Ar. and v.; 645 Ar. and v.; 646 Ar. and v.; 648 Ar.; 649 Ar.; 652 Ar.; 653 Ar.; 654 Ar.; 655 Ar. and v.; 656 Ar. and v.; 657 Ar.; 658 Ar.; 659 Ar. and v.; 660 Ar. and v.; 661 Ar. and v.; 662 Ar. and v.; 663 Ar. and v.; 664 Ar. and v.; 665 Ar. and v.; 666 Ar. and v.; 667 Ar. and v.; 668 Ar.; 669 Ar.; 670 Ar.; 673 Ar.; 674 A.; 675 Ar.; 676 Ar. and v.; 677 Ar.; 678 Ar.; 679 Ar.; 680 Ar.; 681 Ar.; 686 Ar.; 687 Ar. and v.; 689 Ar. and v.; 690 Ar. and v.; 691 Ar. and v.; 692 Ar.; 701 Ar. and v.; 2077 Ar. (Latin inscription); 2079 Ar. and v.; (Latin inscription and date "1565"). Almost all of these are illustrated in A. Bartoli [406]: figs. 652–720; some of them in O. Vasori [467]: figs. 154–167. Sallustio's method of collecting on one sheet drawings of ancient monuments in cities remote from each other indicates he copied them from his own or another set. A few of his drawings also show the script of the Anonymus not Sallustio Peruzzi (no. 49).*

107. Peruzzi, Sallustio. *Codex Album S IV 1 (Oreste Biringuccio's Sketchbook)*. [Fantasy or reconstituted temples and antiquities].  
Biblioteca Comunale Siena

Sallustio's annotated drawings and sketches found their way into an album known as *Oreste Biringuccio's Sketchbook*, which includes hundreds of machine sketches by various copyists (folios 87 v.–89 r.), copies of Francesco di Giorgio's measured youths (55 r.–55 v.), sarcophagi (55 r.), a door designed by Baldassarre (80 r., the entablature of the "Templum Pacis" in Rome (80 v.), and reconstituted ancient temples (74 v., 75 r., 75 v., 76 r., 76 v., 77 r., 77 v., 78 r., 78 v.). The latter set includes the same buildings copied (no. 156) by Giovanbattista Alberti in *Codex Ashburnham App. 1828 (drawings 115, 116, 117, 136, 161, 165, 167)*. NB The foliations quoted from the Sketchbook are sometimes different than those written by a second or third renumbering of the folios. See: G. Scaglia. "Drawings of Forts and Engines by Lorenzo Donati, Giovanbattista Alberti, Sallustio Peruzzi, the Machine Complexes Artist, and Oreste Biringuccio." *Architectura* 18, 2. (1988): 169–197.



108. Peruzzi, Sallustio (?), and other artists. *Siena, Album Codex S IV 7 (Sketchbook Peruzzi)*, ca. 1520s. Biblioteca Comunale **Siena**

A facsimile edition of this album of assorted subjects mainly figurative on sixty folios including possibly Sallustio Peruzzi's calligraphy (folios 8 v., 9 v., 25 r., 35 r.) and that of each of several other artists: *Taccuino S IV 7 detto di Baldassare Peruzzi della Biblioteca Comunale di Siena* (V Centenario della nascita di Baldassare Peruzzi). Sovicile, Siena (1981). An anonymous writer noted (35 r. or 42 r.): "Su di me Baldasare Perucio el donas a Messer Jacomo Melighino et a Messer Pierantonio Salimbeni;" another wrote (36 r. or 42 r.): "tuti schiti di Baldassare da Siena." Melighino was in the Fabbrica di San Pietro with Antonio da Sangallo il Giovane in Rome ca. 1530. Giuseppe Ciaccheri, Siense bibliophile, whose signature is on the first and last folios, bought the volume for the library ca. 1780: "P. Ciaccheri. Fogli separati." Also see: M. Roça. "Osservazioni sul cosiddetto Taccuino senese di Baldassarre Peruzzi." *Annali di Pisa* I, 3. (1971): 161-179. Photos: Census, Institute of Fine Arts, New York University.

109. Peruzzi, Sallustio. See no. 49: Anonymus not Sallustio Peruzzi.

110. Peruzzi, Sallustio. See no. 49: Anonymus 1 not Cronaca and Anonymus not Sallustio Peruzzi. *Uffizi drawings*, ca. 1500. Firenze.

111. Prospettivo Milanese [active in Rome, 1500-1508]. *Antiquarie prospettiche Romane (Codex S. P. 10/33)*.

Biblioteca Ambrosiana **Milano**

G. Mongeri. *Le rovine di Roma al principio del secolo XVI. Studi del Bramantino (Bartolomeo Suardi)*. Milano (1875): all drawings reproduced. About the artist's name, see: Gilberto Govi. "Intorno a un opuscolo rarissimo della fine del secolo XV, intitolato: Antiquarie Prospettiche romane composte per Prospettivo Milanese dipintore." *Atti, R. Accademia dei Lincei. Memorie, Classe di scienza morali, storiche e filologiche*. ser. 2, Vol. III, part 3. Roma (1876): 39-65. Also see: Maria Granieri Phillips. "Nuove ricerche sul codice Ambrosiano sulle rovine di Roma." *Arte Lombarda* 65, 1. (1983): 5-14; A. Nesselrath [447]: 135, and fig. 115. *Codex S. P. 10/33* appears on V. Juřen's list of architectural sketchbooks (nos. 313, 314; p. 198) with an attribution to an Anonymous Lombard, instead of Bramantino.

112. Raphael [Raffaello Sanzio], (1483-1520). *Uffizi 164 A r. and v.* See nos. 58, 189.

**Firenze**

The Uffizi drawings attributed to Raphael (*Uffizi 164 A r. and v.* "Panteon;" "della Ritonda" - Bartoli [406]: figs. 99, 100) and another sheet in the Royal Institute of British Architects (*R. I. B. A., Vol. XIII, 1 r. and v.*) have been reproduced in *Vitruvio e Raffaello* [full title, in no. 85, above]: pls. 31-34. Raphael's script is on all three drawings, according to my study "Eleven facsimile Drawings of the Pantheon and the Codex Escurialensis" (in typescript).

Recent discussions about the date ca. 1506-1508 for the Uffizi drawings, the attribution and the relationship of these drawings with others in *Codex Escurialensis*, and about other copies, are the studies by John Shearman and by A. Nesselrath, in *Raffaello*

*architetto* [457]. Shearman stated that the attribution to Raphael is still disputed; none of the drawings preserved is the original one on which Raphael executed his copy. Nesselrath discovered identical copies of *Uffizi 164 A r. and v.* on two sheets from a dismembered copybook in Salzburg (no. 58).

About the question of "original" drawings, creative originality was the hallmark of the Renaissance artist, but exact copywork was inherent in his training and practice, a matter of professional pride and artistic development so as to compete for important commissions. Perhaps by chance or else by a failure to search for them, copied examples are rare, excepting five identical sets of two views of the Pantheon's vestibule-portal and its interior at the lower level, three of these with details of cornices added arbitrarily in the foreground (nos. 57, 58). My study mentioned above investigates the foreground details and abbreviated fluting of columns and pilasters as elements that lead to the prototype.

113. Raphael Workshop, Anonymus in. *Codex Sketchbook Fossombrone (Vol. no. 3, Codex C. 5. VI)*, ca. 1520s.

Biblioteca Civica Passionei **Fossombrone**

Various names indicate the artist of the *Sketchbook Fossombrone*: "Anonimo di Forum Sempronii" (A. Nesselrath [447]: 116, and figs. 75-76, 148; G. Morolli [445]: 110, 170, 182, 226); "Anonimo di Forum Sempronii in the Circle of Raphael" (A. Nesselrath [447]: 143); "Sketchbook of Giulio Romano" (H. Günther, "Porticus Pompeii." *Zeitschrift für Kunstgeschichte* 44. (1981): 358-398). The sketchbook of ninety-one folios was acquired for the collection of Gherardo Cibo, probably in 1533. A. Nesselrath will publish a facsimile edition; his dissertation "Das Fossombrone Skizzenbuch". Bonn (1981). Photographs: Census of Antique Works, Institute of Fine Arts, New York University; Fototeca, Bibliotheca Hertziana.

114. Raphael, R. I. B. A. *Vol. XIII, folio 1 r. and v.* Royal Institute of British Architects **London**

For its clarity of drawing and calligraphies, see reproductions in Giangiorgio Zorzi. *I Disegni delle antichità di Andrea Palladio*. Venezia, Neri Pozza (1959): pls. 264, 265. Also reproduced in *Vitruvio e Raffaello*. [full title at no. 85]: pls. 31, 32.

115. Riniero Neruccio da Pisa (ca. 1480-1555): [= Anonimo Italiano C of 1519, in Wien]. *Chatsworth drawings: Vol. 32, folios 1 r. and v. to 12 r. and v.*

Trustees of the Chatsworth Settlement, Derbyshire **Chatsworth**

The name of Riniero Neruccio da Pisa has been introduced into the literature about drawings of antiquities by H. Günther [426]: 203-241 ("Riniero Neruccio da Pisa und der Kreis von Bauaufnahmen um den 'Italiener C'" und Sebastiano Serlio"). The "Italiener C" is the artist whom H. Egger designated for the Albertina drawings in Wien; I refer to him as the "Anonimo Italiano C" in the present Index (no. 178). Günther has demonstrated that Riniero da Pisa and the Anonimo Italiano C are the same person ("Appendix IV. Die Zeichnungen des 'Italiener C'", Riniero Neruccio da Pisa": 339-343; "Das ehemalige Skizzenbuch in Wien, Albertina, Egger Nr. 1-19": pls. 23-41; "Das Skizzenbuch in Chatsworth, Vol. XXXII": pls. 42-53. Also see: Susanna Valori [466]: 75-131 (drawings by Anonimo Italiano C).



Ancient monuments illustrated in *Chatsworth Vol. 32* are: entablatures, including one found near *Thermae Diocletiani*; others at *SS. Cosma e Damiano*, *Templum Vestae*; bases, of *Columna Traiani*, of unidentifiable monuments, and of *Porticus Octavia*, *Arco di Camigliano*, *Templum Veneris Genetricis*, *Colonnacce in Forum Nervae*; honorary arches: *Arcus Constantini*, including details; *Arcus Titi*, including details; *Arcus Septimii Severi*, including details; *Arcus Traiani*, *Ancona*, and details.

116. Riniero Neruccio da Pisa: [= Anonimo Italiano C of 1519]. *Albertina drawings: AH 1r. and v. to 19r. and v.*

Graphische Sammlung Albertina

Wien

The fundamental study, which precedes recent ones (no. 115), is that of Hermann Egger. *Kritisches Verzeichnis der Stadt-römischen Architektur – Zeichnungen der Albertina Sammlung architektonischer Handzeichnungen der K. K. Hof-Bibliothek. I. Aufnahmen antiker Baudenkmäler aus dem 15.–18. Jahrhundert.* (Graz Universität. Kunsthistorisches Seminar und Institut. Römische Forschungen). Wien (1903): Italiener C, Unbekannter Autor des Skizzenbuchs C von 1519, no. 11, 1–19. Egger's list of drawings by number and the artist's name or other designation has not changed, only the letters "AH" [Architektonische Handzeichnungen] now precede the numeral. Also unchanged is Egger's identification of each monument. See also: S. Valori [446].

The *Albertina drawings* illustrate: *Arcus Constantini*, including details; *Arcus Titi*, including details; *Arcus Septimii Severi*, and details; *Arcus Traiani*, *Ancona*, and details; *Pantheon*; and details; entablatures of the *Arco di Camigliano*, *Basilica Aemilia*, *Thermae Diocletiani*, *Theatrum Marcelli*; plans of *Basilica Constantiniana*, *Santa Costanza*, *Thermae Caracallae*, *Thermae Diocletiani*, *Arcus Sergii in Pola*, and details. I studied the drawings at the *Albertina* (1980). Photographs are in *Census of Antique Works of Art, Institute of Fine Arts, New York University*; *Warburg Institute, University of London*; *Fototeca, Bibliotheca Hertziana*.

117. Riniero Neruccio da Pisa: [= Anonimo Italiano C of 1519, in Wien]. See no. 136; Antonio da Sangallo il Giovane after Riniero da Pisa.

118. Ripanda, Jacopo, of Bologna (active 1490–1530). *Inv. 379–392 [261–274]*, [*Quadernetto*] narrative scenes fourteen folios, one with his signature and year, 1516.

Musée Wicar, Musée des Beaux-Arts

Lille

Jacopo Ripanda's *Lille, Quadernetto* (G. Fiocco called it "Quadernetto di Lilla") was once attributed to Giacomo Francia (Louis Gonse. "Musée de Lille. Le Musée Wicar. Les dessins. Écoles d'Italie." *Gazette de Beaux Arts* 15. (1877): 386–401, especially p. 395, with a list of the *Quadernetto's* scenes with personalities of Roman history acting amid architectural settings, Greek deities and heroes, and some Christian themes: H. Pluchart. *Ville de Lille. Notice des dessins. Musée Wicar.* Lille, A. Massart (1889): 84–87, for drawings nos. 379–392 [261–274] with a description and the subject of each drawing. However, G. Fiocco ("Jacopo Ripanda". *L'Arte* 23. (1920): 27–48) attributed the *Quadernetto* to Ripanda, and transcribed Ripanda's notes that identify the subject of each drawing (nos. 379–392, on p. 46). Persons and deities identified are:

Caesar; Manlius Torquatus; Apollo and Marsyas; Adonis; Marcus Curtius; Meleager and the Calydonian Boar; Proserpina; Deucalion and Pyrrha; Midas; Apollo and Daphne; Daedalus and Icarus; Diana and Acteon; Andromeda; Orpheus; Amor; Horatius Cocles; Attilio Regulus; Ganymede; Mucius Scaevola. Gonse thought the drawings might have been intended for an illustrated *Valerius Maximus* or *Titus Livius*, while the deities and heroes are those of Ovid's *Metamorphoses*. Gonse and Fiocco both noticed and transcribed Ripanda's signature that includes "de manno mia" on drawing no. 391, showing marine creatures, Tritons and Nymphs, and includes the place of work in Sulmona (near Aquila in Abruzzo, not, as Gonse thought it was, Sermonetta near Frosinone): "Queste sono inventione de mostri marini de manno mia Jac. pictor de [Antonio?] da Bologna [povaro?] pelegrino de la mia infelice adolecentia facte nel an[n]o 1516 in Sulmone." Ripanda went there enroute to Naples or on his return. Therefore the *Lille, Quadernetto* is Ripanda's sketchbook, and the attribution to Ripanda of the *Oxford, Codex* (no. 119) must be debated on the standard of the *Quadernetto*.

Other four drawings that Fiocco and F. Wickhoff reproduced ("Beiträge zur Geschichte der Reproduirenden Künste. Marcanton's Eintritt in den Kreis Römischer Künstler.") *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses* 20. (1899): 181–194 are compositionally richer in architecture as a setting than the scenes in *Quadernetto*, while the events depicted are from Roman history. Wickhoff attributed the drawings to Baldassarre Peruzzi, to whom he ascribed also a series of frescoes on Roman history in the *Stanza delle Guerre Puniche* and in the *Sala della Lupa*, in *Palazzo dei Conservatori*, Rome. Fiocco attributed them, instead, to Ripanda, noting that he was a pupil in the *School of Francia* with Raimondi ("Relazioni con Marcantonio Raimonde"). The four drawings with architectural settings are: "Death of Cleopatra"; "Triumph of Scipio" – *Inv. 1610; Inv. 8257*, *Cabinet des Dessins, Louvre*; "Antonius und Furnius" – *Inv. 1933.11.13.1*, *British Museum* [formerly in the Heubel Collection, Berlin]; a fifth drawing is "Roman Battle Scene" – *Uffizi 8946 Santarelli* – which takes place before a city-gate.

A new consideration of the *Palazzo dei Conservatori* frescoes and the four drawings is the study by Sybille Ebert-Schifferer. "Ripandas Kapitolinischer Freskenzyklus und die Selbstdarstellung der Konservatoren um 1500." *Römisches Jahrbuch für Kunstgeschichte* 23/24. (1988): 75–218, especially pp. 123–177, concerning the frescoes and the four drawings, and p. 183. n. 330, various opinions about artists to whom the drawings have been attributed. Following Wickhoff's attribution of the four drawings to Baldassarre Peruzzi, as noted above, there is the same opinion by Christoph Frommel. *Baldassare Peruzzi als Maler und Zeichner.* Wien–München, A. Schroll (1967/68): 53–55, and pls. IV-a; V-a, b; VI-a; VII-a (drawings in Uffizi, Louvre, and British Museum), but the more persuasive attribution to Ripanda is Ebert-Schifferer's. Further and convincing arguments for Ripanda's monochrome scenes in relation to the *Lille, Quadernetto* scenes of 1516 are by L. Grassi. "Considerazioni e novità su Amico Aspertini e Jacopo Ripanda". *Arte antica e moderna* 25. (1964): 47–65, concerning Ripanda's monochrome scenes beneath Pinturicchio's scenes in the Chapel of *Girolamo Basso Della Rovere* in *Sta. Maria del Popolo*, Rome, dating 1500–1503, and the ceiling decoration with putti in the *Castello* at *Civita Castellana*. Fantasy architecture of ancient Rome with North Italian forms dominates the immediate background or setting for Ripanda's five drawings, and in a few scenes of his *Quadernetto*, but his frescoes show modern architecture. Ripanda's contemporaries working in cities near Bologna and also in Rome include similar imaginary buildings in



their drawings, for example, (Robetto) Nicoletto da Modena (nos. 123, 125). Other North Italian precedents for fantasy architecture are many examples on the predella of the Griffoni altarpiece, with scenes of the Miracles of St. Vincent Ferrer (Vatican, Pinacoteca), which is said to have been completed in 1477 by Francesco del Cossa or his pupil Ercole de Roberti in Ferrara. Photos: Frick Art Reference Library, New York.

Ripanda's drawings in the *Lille, Quadernetto*, numbered 384, 390, were influential on ceramic designs, as shown by J. Byam Shaw. "Jacopo Ripanda and Early Italian Maiolica." *Burlington Magazine* 61. (1932): 18–25; *idem*. "Una composizione de Jacopo Ripanda e tre piatti Faentini". *Faenza* 21. (1933): 3–9; Bertrand Jesatz. "Les modèles de la majolique historiée. Bilan d'un enquête." *Gazette de Beaux Arts* 79, year 114. (Avril, 1972): 215–240. Photos of the *Quadernetto*: Census of Works of Art, Institute of Fine Arts, New York University; Witt Library, Courtauld Institute.

119. Ripanda, Jacopo, Follower of. *Oxford, Codex 668* (*Sketchbook*), (attrib.), ca. 1516–20 (?). [including Fantasy architecture].

Ashmolean Museum, Oxford University    **Oxford**

*Codex 668, Oxford*, described by K. T. Parker. *Catalogue of the Collection of Drawings in the Ashmolean Museum II: The Italian Schools*. Oxford (1956): 357–360. He identified it tentatively as the "So-called Ripanda Sketchbook" in 4°, with a modern vellum binding, around sixty-three mostly double-sided drawings from a dismembered and now incomplete work, acquired in the trade (1935), and the attribution no more than conjectural. Indeed, the style and content of the drawings are distinctly different than the *Lille, Quadernetto*, which has Ripanda's signature (no. 118).

The *Oxford Codex*, which has no notes that might help to identify the artist, begins with approximately eighty drawings of capitals, of which the main motifs are Foliated Erotes, Foliated Sphinxes, Playful Putti, and Bearded Masks. Sometimes these capitals alternate with designs or plaquettes for pavement or ceiling ornaments or else designs for ceramics or tapestries. These are followed by drawings of structures like the Colosseum, Pantheon, Septizonium, Sta. Costanza, Arcus Constantini, honorary arches in Rome as refined and reconstituted forms but recognizable by details; there are imaginary structures based perhaps on the honorary arches, others inspired by the Basilica Aemilia, the Colonnacce. There are many cippi and altars (folios 19 v., 20 r.) and about twenty-four entablatures (20 v.–23 v.). Other drawings are all figurative scenes on Roman sarcophagi, historical reliefs and sculptures. Interestingly, the imaginary structures (7 r.–9 r.; 14 v., 17 r., 18 r., 18 v., 25 r.) are imaginary plans of recognizable honorary arches. Drawings in the Louvre, Cabinet des Dessins (*Inv. 11 100–11 112*) have been identified by Hugh MacAndrew as related to the *Oxford, Codex* whose opinion has been quoted by A. Nesselrath [447]: 126. This relationship (also see, below, no. 197) may be expressed as follows: *Oxford*, folio 21 r. (five entablatures and two details) are identical to versions on *Louvre 11 103*; other sets of entablature, rinceau ornament, and other details (*Louvre 11 101*) have no equivalent form today in the *Oxford, Codex*; the *Oxford, Codex* entablatures (20 v.; 21 r.; 21 v.; 22 r.; 23 r.) are not now among the *Louvre drawings*. Seven cippi and altars with motifs of Playful Putti, Sphinxes and addorsed male figures (*Oxford*, 19 v.) are identically illustrated on *Louvre 11 101*, both sheets reproduced by A. Nesselrath [447]: figs. 95, 96.

Other correlations between the *Oxford* and the *Louvre* sheets may be summarized: *Louvre* (*Inv. 11 104*, 11 105, 11 108,

11 109) show one capital of six on *Oxford* (1 v.); two of seven capitals (2 v.); one of five capitals (4 r.); five of six (6 r.); five of five (6 v.). The plaquette designs of the *Oxford* sheets are not reproduced in the *Louvre* set. On the *Oxford* sheet (2 r.) its six panels for plaquettes are blank, so the artist's method of work added designs from time to time. One might believe that the *Louvre* set was copied from the precise delineation of the *Oxford* set, but another copyist executed three drawings in *Chatsworth, Album 35*: folios 21 r. (capital with Playful Putti, Bearded Masks, and a column base), 24 r. (entablatures with rinceau frieze and with Foliated Erotes), 24 v. (complete entablature on three Corinthian columns, and the soffit designs shown between the columns are the motifs that the Follower of Ripanda shows plaquette designs on the *Oxford, Codex*).

This copywork and the figurative motifs named above for the capitals of the *Oxford, Codex* raise questions whether Ripanda should be considered its author; that is only conjectural, as stated by K. T. Parker. The Raphaelesque face of the Foliated Erote (*Louvre, Inv. 11 103*) suggests an artist in the Roman School, ca. 1508–1520s. Playful putti and other hybrid creatures, as named above, resemble Raphael's cherubs, like those in the Stanza della Segnatura (1508–1511), although they are preceded by Pinturicchio's decorations of the Borgia Apartments, Della Rovere palaces, and the Baglioni Chapel in Spello. Ripanda's *Lille, Quadernetto* (no. 118) with eighteen designs for rectangular panels on one sheet (Pluchart no. 380) include the same motifs that recur on the *Oxford, Codex* and the *Louvre* drawings: addorsed putti, confronted youths, addorsed youths, winged female deities, dancing youths, and sphinxes. Putti like the ones on a reliquary and an Etruscan urn (*Oxford*, 25 v.) and on capitals (*Oxford*, lr., 2-a r., 5 r., 6 r., 6 v., 23 v.) are in each scene of Ripanda's drawings of Roman history in the Louvre and in the British Museum (inventory numbers cited at no. 118). His Colosseum-like setting for "Antonius and Furnius" (British Museum, *Inv. 1933.11.13.1*) has an equivalent form in *Oxford* (7 r.). These figurative examples and the formal similarities of others testify to the copywork by three artists, including Jacopo Ripanda, who knew each other in Rome.

A distinguishing motif of the *Oxford, Codex* (and it is also seen on *Chatsworth Album 35*, 21 r.) is the coiffeur of a half-ring-of-petals for the Foliated Erotes (1 r., 1 v., 2 r., 2 v., 4 r., 5 r., 5 v., 6 r., 6 v., 21 r., 21 v., 22 r.) Ripanda did not show this in his *Lille, Quadernetto* or his four drawings in Paris and London, but it does appear occasionally on Pinturicchio's figures on frescoes in Sta. Maria del Popolo, on the Borgia Apartments, in the Libreria Piccolomini in Siena, Cathedral, on a drawing (*Uffizi 1637 E Orn.*) attributed to Filippino, and on drawings of grotteschi in Parma (no. 198). Pinturicchio's decorations in these chapels and palaces include ornamental designs like the plaquettes between the capitals of the *Oxford, Codex*, a similar one being shown by Pinturicchio on the Madonna's throne in the Chapel of Girolamo Basso della Rovere in Sta. Maria del Popolo. Ripanda completed that decoration with monochrome scenes of the lives of saints and bench rendered as if it were marble with a book resting on it.

L. Grassi's attribution to Ripanda (no. 118) of the frescoes in Sta. Maria del Popolo and their stylistic similarity with Ripanda's *Lille, Quadernetto* are the essential factors that identify the artist of the *Oxford, Codex* as a Follower of Ripanda in Rome who was closely related, artistically, with Pinturicchio and the young Raphael in 1503–1516. Other companions were the Roman artists of drawings in the Louvre and in Chatsworth. Photos: of Pinturicchio's work in Rome and Siena, and Signorelli's work in Orvieto, in Nicole Dacos [414]: pls. 80–90, 93–96, 98–100, 112–113. Photos of the *Oxford Codex*: Census, Institute of Fine Arts, New York University; Witt Library, Courtauld Institute; Kunsthistorisches Institut, Florence.



120. Ripanda, Jacopo da. *Roma, Codex 254 (Sketchbook)*. (attrib.), ca. 1510.

Biblioteca, Istituto Nazionale di Archeologia e Storia dell'Arte, Sala Lanciani, Palazzo Venezia  
Roma

*Codex 254*, known as Ripanda's *Roma Sketchbook*, has been dated ca. 1506. Drawings on fifty-five vellum folios (pages 1 to 106) illustrate reliefs of the Column of Trajan, annotated in North Italian idiom, and the script is very similar to, if not identical with, that of the *Lille, Quadernetto* (no. 118). See: R. Paribeni. "La Colonna Traiana in un codice del Rinascimento." *Rivista dell' R. Istituto di Archeologia e Storia dell'Arte*. 1. (1929): 9–28; M. G. Pasqualitti. "La Colonna Traiana e i disegni rinascimentali della Biblioteca dell' Istituto d'Archeologia e Storia dell'Arte." *Accademie e Biblioteche d'Italia* 26. (1978): 157–201.

Other six drawings in Chatsworth that once formed part of one of two albums (no. 119) have been studied, and there is biographical data about Giacomo Ripanda in: E. Strong. "Six Drawings from the Column of Trajan with the date 1467, and a Note on the Date of Giacomo Ripanda." *Papers of the British School at Rome* 6, no. 4. (1931): 174–183, and illustrations. G. Fiocco (no. 118) compiled other biographic data about Ripanda. Also see: *Memorie dell'antico* [444]: Giovanni Agosti and Vincenzo Farinella. "Nouve ricerche sulla Colonna Traiana nel Rinascimento."

121. Ripanda, Jacopo da. *Roma, Codex-Scroll 320*, ca. 1510. (attrib.). [Also attributed to Giulio Romano]. Biblioteca Istituto Nazionale di Archeologia e Storia dell'Arte, Sala Lanciani, Palazzo Venezia

Roma

P. P. Bober and R. O. Rubinstein [410]: 467, with reference to a study in *Enciclopedia dell'arte antica. Atlante* (1973): pls. 75–107. Photos: Census, Warburg Institute, University of London.

122. Ripanda, Jacopo da. *Albertina drawings (Inv. 2583)*. (attrib.), ca. 1510.

Graphische Sammlung Albertina  
Wien

123. (Robetto), Nicoletto da Modena (active 1485–1512; in Rome in 1507). (attrib.) *Soane Copybook (Codex in Case 10, no. 43)*.

Sir John Soane's Museum  
London

The *Soane, Copybook* comprises thirty-four vellum folios with sixty-eight drawings, numbered as continuous paginations. Fantasy architecture is a primary subject, its forms resembling those of Marcanova/Feliciano codices (nos. 3, 5). Its illustrations also include bases, cornices, entablatures, capitals, honorary arches, processional cars, vases, candelabra, and helmets, all of which show a North Italian style of ornament and fanciful structures. See: M. Röthlisberger. "Un libro inedito del rinascimento Lombardo con disegni architettonici." *Palladio* 7. (1957). 95–100; Marjorie M. Licht. "A Book of Drawings by Nicoletto da Modena." *Master Drawings* 8, no. 4. (1970): 379–387, and pls. 13–21. She noted that the *Soane, Copybook* once contained forty-four pages now in *Album Rothschild*, Louvre (no. 125), and the drawings are by several hands. Further on the *Soane, Copybook*: M. M. Licht, "L'Influsso dei dis-

egni del Filarete sui progetti architettonici per teatro e festa (1486–1513)." *Arte Lombarda* 38/39. (1973): 91–102, and figs. 1–4, 12, 18, 20, 22–24. The artist developed his scene of a plaza on folio 18 from one by the Anonymus 1 not Cronaca, *Uffizi 162 r. Santarelli* (no. 41), copied later by an artist in Du Cerceau's circle (*Album Inv. 20496*; no. 232). Photos: Census, Warburg Institute; Fototeca, Bibliotheca Hertziana.

124. (Robetto), Nicoletto da Modena. *Cooper-Hewitt, no. 1956.41.1*, ca. 1500. (attrib.).

Cooper-Hewitt Museum, Smithsonian Institutions  
National Museum of Design  
New York City

Nicoletto da Modena's engravings illustrated in the following: P. P. Bober and R. O. Rubinstein [410]: 463; *The Illustrated Bartsch 25 (formerly Vol. 13, part 2)*. *Early Italian Masters*. ed. Mark Zucker. New York, Abaris Books (1980): 76–139 (Nicoletto da Modena); Arthur M. Hind. *Early Italian Engravings. A Critical Catalogue* 5, part 2; 6, Plates. London (1948): 107–140, plates 637–698 (Nicoletto Rosex da Modena; Nicoletto da Modena Ferrara 1507).

*Cooper-Hewitt drawing no. 1956.41.1* combines on one sheet, badly cut at the left edge, one-half of the candelabrum from Sant'Agnesè fouri le Mura, as named on the Addenda drawing (17) 15 r. and on many other drawings of it. Grotteschi motifs for relief designs or engravings are a separate drawing, showing Satyrs, Tritons riding a ram, winged female sphinxes like the subjects of Nicoletto's engravings (A. Hind; Bartsch).

This latter drawing is remarkably like drawings of grotteschi on six sheets, all by one artist; *Inv. 58.525.2*; *Inv. 59.508.98.1–5*, Metropolitan Museum of Art, Department of Prints and Photographs. He has been called "a member of the Decio family [of Milan]. Italian, ca. 1500," although P. Pouncey thinks he was close to Aspertini of Bologna, but in any case North Italian ca. 1520. His pen-technique is extremely fine, different than that of another artist who executed the *Cooper-Hewitt drawing*.

125. (Robetto), Nicoletto da Modena. *Album Rothschild (inv. 841–861 DR)*, ca. 1500–1510. (attrib.).

Cabinet des Dessins, Louvre  
Paris

The *Album Rothschild*, which includes some drawings by Nicoletto da Modena that became separated from the *Copybook Soane*, is discussed later with the work of the Anonymous North Italian (no. 193). Nicoletto's engravings [full title of the *Illustrated Bartsch* at no. 124] show architectural forms and settings exactly like some examples in the *Sketchbook Rothschild* (no. 194), but the drawing style and human-figure concept indicate another artist ca. 1510, contemporary of Nicoletto. Nicoletto's buildings in a partial state of ruin as background for narrative scenes in the foreground were adopted later ca. 1530 as compositional form by Amico Aspertini of Bologna for his drawings in *London II* (no. 203).

126. Rocchi, Bartolomeo dei, da Brianza (active in Rome in 1550s). His signature on *Uffizi 4171 Ar.; 4125 Av.*

Gabinetto Disegni e Stampe  
Firenze

Bartolomeo dei Rocchi's signature on *Uffizi 4171 Ar.* is: "per la parte fo solo io Maestro Bartolomeo de Rocchi da Brianza haveve ricevuto da Maestro Guerino de Novara fornaciaio ..." The same writing occurs on *Uffizi 4125 Av.* ("piante di chiese a mia fantasia"). His drawings and the date of his activity ca. 1550 on Michelangelo's projects, on new churches in Rome, in-



cluding the Church of the Gesù, are discussed by Anny E. Popp. [full title in no. 75]: 389–477, and figs. 23, 33, 34, 35, with a chapter entitled “Bartolommeo de’ Rocchi”: 439–446. Otherwise, see: Thieme-Becker. *Künstler Lexikon* 28. Leipzig (1934): 444–445. I speculate that his plans of the Aurelian Walls mentioned hereafter (no. 127) might have been executed in 1520s or soon thereafter. See also: O. Vasori [467]: 186–188, and fig. 141 (map of the Ostia territory).

127. Rocchi, Bartolomeo dei. *Uffizi drawings*, ca. 1520s (?). (attrib.).

Gabinetto Disegni e Stampe Firenze

Uffizi drawings by or attributed to Bartolomeo de’ Rocchi are: *Uffizi* 285 Ar.; 286 Ar.; 288 Ar.; 289 Ar.; 4125 Ar. and v.; 4174 Ar.; 4174 Av.; 4201 Ar.; 4212 Ar. His plans of the Aurelian Wall at Santa Maria del Popolo extending to the Tiber River (285 Ar.; 286 Ar.; 288 Ar.; 289 Ar.) are the most significant documents for the existence of a Roman tomb that I designate the Sepolcro Dorico, of which there is a new drawing among the Addenda. Other drawings by Sallustio Peruzzi and Antonio da Sangallo il Giovane have induced me to list Bartolomeo dei Rocchi’s name in this section of the Index rather than later on. See my study: “The ‘Sepolcro Dorico’” and Bartolomeo de’ Rocchi da Brianza’s Drawing of the Aurelian Wall between Porta Flaminia and the Tiber.” *Arte Lombarda* (1991).

128. Romano, Gian Cristoforo. See nos. 93, 94: Gian Cristoforo Romano.

129. Romano, Giulio. See nos. 313, 314: Anonymous Colleague of Giulio Romano, ca. 1541. *Codex Chlumczansky*, Prague.

130. Rosselli, Pietro (1474–ca. 1531). [active in Rome, 1518–1531]. *Uffizi drawings* (attrib.).

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Pietro Rosselli’s autograph letters, signed “Pitro Roselli in Roma” and dated in 1518 and 1526, are in Archivio Buonarroti X, no. 656 and other numbers, Biblioteca Medicea Laurenziana, Florence (*Il Carteggio di Michelangelo II*. [full title in no. 75]: 15, 17, 29, 205). His calligraphy in those letters to Michelangelo who was then in Florence is evidence for rejecting as Rosselli’s work all of many drawings of antiquities attributed to him by A. Bartoli [406]: figs. 331–340, 481, 482. Some of them also show Antonio da Sangallo il Giovane’s script as addenda. What Bartoli [406] presumed was Rosselli’s calligraphy is sometimes that of Antonio di Filippo del Tanghero (nos. 75, 169). Rosselli became “Capomaestro” of the Fabbrica di San Pietro (1528–31). His work as stone-mason, sculptor and architect are briefly discussed in: Thieme-Becker. *Künstler Lexikon* 29. (1935): 39–40; Gustavo Giovannoni. *Antonio da Sangallo il Giovane*. Roma, Tip. Regionale (1959): 101–102. Rosselli’s script does not appear on the following, among Bartoli’s first attribution to Antonio il Vecchio: *Uffizi* 829 A bis r.; 932 Ar. and v.; 1150 Ar.; 1154 Ar.; 1296 Ar. and v.; 1335 Ar.; 1428 Ar.; 1578 Ar.; 1579 Ar.; 1634 Ar.; 1635 Ar. I have attributed others as follows to the Anonymous 3 not Antonio da Sangallo il Vecchio on stylistic and calligraphic evidence (no. 52): *Uffizi* 1151 Ar.; 1321 Ar.; 1612 Ar.; 1613 Ar.; 1614 Ar.; 1615 Ar.; 1616 Ar.; 1617 Ar.; 1618 Ar.; 1619 Ar.; 1620 Ar.; 1621 Ar.; 1622 Ar.; 1624 Ar.; 1625 Ar.; 1626 Ar.; 1634 Ar.; 1635 Ar.;

2052 Ar. As recent changes of attribution, he may be identified also as the Anonymous not Pietro Rosselli. Rosselli’s drawings with his script are: *Uffizi* 1060 Ar.; 1287 Ar.

131. Rosselli, Pietro. See no. 169: Anonymus not Pietro Rosselli [= Antonio del Tanghero].

132. *Rothschild, Album*. See nos. 125, 193: (Robetto) Nicoletto da Modena. *Rothschild, Sketchbook*. See no. 194: Anonymous North Italian ca. 1510.

133. Sangallo, Antonio da, il Giovane (1484–1546). [His signature on a letter of 1538]: *Uffizi* 307 Ar.

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C. Pini and G. Milanesi [449]: no. 137; H. Günther [426]: 322, fig. 86. The genealogy of two families whom we call after the Porta Sangallo in Florence where the families lived, is explained by G. Giovannoni. *Antonio da Sangallo il Giovane*. Roma, Tipografia Regionale (1959): 84–91. Also see: P.N. Pagliara, in *Dizionario biografico degli Italiani* 29. Roma, Società Grafica Romana (1983): 3–28, s. v. Cordini (family). Gianfrancesco da Sangallo (c. 1480–1530) and his brother Aristotile da Sangallo (known as Bastiano; 1481–1551) were the sons of Giuliano da Sangallo’s sister, Maddalena, thus his nephews. Giuliano’s (1443–1516) ancestry began with Stefano Giamberti; his brother was Antonio da Sangallo il Vecchio (c. 1453–1534), and his son was Francesco da Sangallo (c. 1505–c. 1576). Antonio il Giovane (1484–1546) was the son of Bartolomeo Cordini, and his brother was Giovanbattista (1486–1548). A Corpus of the Drawings by Antonio il Giovane and some colleagues is being organized by Christoph Frommel, Bibliotheca Hertziana, Vol. 1 published in 1994.

134. Sangallo, Antonio da, il Giovane. *Uffizi drawings*, ca. 1515–1530s.

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A. Bartoli [406]: figs. 341–491, reproduced Antonio il Giovane’s drawings of ancient structures in Rome, amounting to one hundred fifty-one folio-sides, the majority of them folded sheets of sketchbooks now spread out flat, and too numerous to be listed by Uffizi number in the present context. Only a few of them do not show Antonio’s script; the handwritings of other persons, including Giovanbattista and Giovanfrancesco da Sangallo appear on a few of them: *Uffiz* 1172 Ar. [Bartoli, fig. 412]; 1287 Ar. [fig. 480]; 1576 Ar. and v. [figs. 393, 394]; 1627 Ar. and v. [figs. 401, 402]. Sometimes I make this distinction in the Catalogue of the Addenda Drawings.

135. Sangallo, Antonio da, il Giovane. His drawings after (?) Gian Cristoforo Romano’s: *Uffizi* 2055 Ar. and v.

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H. Günther [426]: 142–145, and figs. 2, 3 (*Uffizi* 2055 Ar. and v.). Also see, above (no. 93) and, below (no. 311). Antonio il Giovane’s notes on his measured drawings of the Arcus Constantini and Arcus Septimii Severi include one that names Gian Cristoforo Romano as the person who measured the first arch. Its measurements on Antonio’s drawing are presumably Giancristoforo’s, but there is no note to that effect for the second arch. Also see: Bartoli [406]: figs. 487, 488.



136. Sangallo, Antonio da, il Giovane. His drawings after (?) Riniero da Pisa's: *Uffizi 1069 Ar. and v.*  
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H. Günther [426]: 206, 209, and figs. 2, 3. Regarding Riniero da Pisa, see, above and below (nos. 115, 116, 311). Antonio's note on his measured drawings identified the building as the temple in Tivoli, of which he had received drawings (lost) from Rinieri on 6th October, 1535. These drawings, notes and numerals are Antonio il Giovane's hand.

137. Sangallo, Antonio da, il Giovane, and the Anonymus not Pietro Rosselli [= Antonio del Tanghero; see no. 75]: *Uffizi 1428 Ar.*, Firenze.

Firenze

I designate the artist, Antonio di Filippo del Tanghero, as the Anonymus 1 not Pietro Rosselli, as previously explained (no. 75). Antonio da Sangallo il Giovane's notes on *Uffizi 1428 Ar.*, an annotated drawing by Antonio del Tanghero, are evidence of their collaboration, perhaps ca. 1518–20 when Antonio del Tanghero worked with Pietro Rosselli and his son, Domenico, on the Altar of the Baptist in San Silvestro in Capite, Rome (no. 75). In those years, Rosselli's letters of recommendation for work to Michelangelo refer to Antonio as his son's companion, both young men born perhaps ca. 1490. Antonio del Tanghero executed other drawings of antiquities (no. 169).

138. Sangallo, Antonio da, il Giovane. See no. 171: Anonymus 1 not Antonio da Sangallo il Giovane: *Uffizi 1576 Ar. and v.*, Firenze.

139. Sangallo, Aristotile (also, Bastiano), da. (1481–1551). *Uffizi drawings*, ca. 1530s.

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A few biographical facts about Aristotile da Sangallo have been stated (no. 133). His drawings may be included in the Corpus of the Drawings of Antonio il Giovane. In preparation for a study of the machine drawings to be included in the Corpus, I was greatly helped by Christoph Jobst who kindly sent me photographs of drawings (*Uffizi 1888 Ar. and v.*; *1891 Ar. and v.*) showing Aristotile's presumed script, his signature being unknown in a document. Bartoli's attributions [406]: figs. 575–594, show two calligraphies, one illustrated also by O. Vasori [467]: 179–183, and figs. 136–138. V. Juřen corrected one of Bartoli's misattributions [406]: fig. 594 (*Uffizi 6709 Ar.*: reconstituted hemicycle of Trajan's Forum, and a fantasy building) in his study of the *Codex Chlumczansky* (no. 313; fig. 32), ascribing it, instead, to an Anonymous Italian artist. What is presumed to be Aristotile's script on drawings for new palaces is identified as his hand by C. Frommel. *Der Römische Palastbau der Hochrenaissance* I, II. Tübingen, E. Wasmuth (1973): figs. 27, 103, 124 (*Uffizi 1143 Ar.*; *1903 Ar.*; *1905 Av.*; *4305 Ar.*). That script, which is the same on the sheets that C. Jobst sent me, is my standard for Aristotile's hand on drawings of antiquities: Bartoli [406]: figs. 586–591: *Uffizi 1720 Ar. and v.*; *1894 Ar.*; *1895 Ar. and v.*; *4313 Ar.*; *4317 Ar. and v.* However, the third of these also shows a second artist's note as well as Aristotile's. Neither script appears on the so-called *Codice di Aristotile da Sangallo*, *Uffizi 1739 A–1749 A* (no. 140), but the

second hand is among several scripts on the *Sketchbook Lille*, which is sometimes attributed to Aristotile (no. 141), although its authorship is undecided. Therefore, Aristotile's notes and drawings are not among Bartoli's selection from the *Codice*: figs. 575–584.

140. Sangallo, Aristotile, da. (attrib.) *Codice di Aristotile da Sangallo (Codex Uffizi 1739 A–1749 A)*, ca. 1530s.

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Some comments on the present state of study on Aristotile's calligraphy (no. 139) apply to the *Codice*, first published by Bartoli [406]: figs. 575–584. None of its scripts compares satisfactorily with examples of Aristotile's hand [Bartoli's figs. 586–592], and selections by Frommel and Jobst (no. 139). However, I have not changed the attribution in the Catalogue of Addenda Drawings. Many details of antiquities and new buildings are illustrated, but the Anonymus' notes concern measurements, seldom the monument's name. As Bartoli noted, the *Codice* comprises finished drawings copied from another set. A second person wrote an addendum "San Suvino" beside the primary artist's drawing of a cornice "al Popolo" (*Uffizi 1748 Av.*; Bartoli's fig. 380), referring the drawing to Andrea Sansovino's tombs in Sta. Maria del Popolo. The Anonymus or primary artist identified many details from Sta. Maria di Loreto, in Rome, and one (*Uffizi 1741 Ar.*) represents the marble frame for Michelangelo's Tomb of Julius II in San Pietro in Vincoli (1544). Antiquities illustrated in the *Codice* are structural parts of the following: Basilica Aemilia, Theatrum Marcelli, Columna Traiana, "Palazzo di Chatellina", "Archo di Marforio", Arcus Constantini, Templum Antonini et Faustinae, Arcus Titi, Septizonium, Colosseum, Ponte Sta. Maria, Pantheon, Porta del Popolo, and "Palazzo di San Marco."

On stylistic and calligraphic evidence, I may add other sheets showing ancient and modern architecture in this anonymous artist's sketchbook: *Uffizi 508 Ar.* (Doric temple porch "alto questo i zocholo quanto e il vano dell frontone ..."); on its verso-side (*508 A. v.*) annotated drawings by Giovanbattista da Sangallo ("arco di Pola ischiavia; arco di Benevento"), indicating that Giovanbattista and the Anonymus not Aristotile were companions at some time. *Uffizi 3913 Ar.* ("Schizo della lanterna della cupola di Firenze"); *Uffizi 4307 Ar. and v.* illustrates the courtyard of the papal apartment in the Borgia fort at Civita Castellana (1494–1507): "cortile a Civita Castellana; profile della rocca come ista".

Other four sheets that formerly belonged to this artist's sketchbook, as shown by calligraphy and style are in München, Staatliche Graphische Sammlung, Kupferstichkabinett: *Inu. 32256* (Michelangelo's façade of San Lorenzo in Florence); *Inu. 33258* (another façade possibly for San Lorenzo); *Inu. 33257* (façade "... facta a discretione facciata di Sancta Maria de Lloreto ..."; interior of vaulted tomb "misurata; distuchi; anticha in Roma"); *Inu. 33263*, various architectural studies. For the attribution to Aristotile of the drawings in Munich, see: Bernhard Degenhart. "Dante-Illustrationen Giuliano da Sangallos an ihrem Verhältnis zu Leonardo da Vinci und zu Figurenzeichnungen der Sangallo." *Römisches Jahrbuch für Kunstgeschichte* 7. (1955): 101–292, especially about Aristotile on pp. 278–279, and fig. 260 (*Inu. 33257*; his words "facta a discretione" may be translated as a "free interpretation of the façade"), and fig. 377 (*Inu. 33263*). I wish to thank Dr. Annegrit Schmitt for calling my attention to Dr. Degenhart's study. Also see photos: Fototeca, Bibliotheca Hertziana.



141. Sangallo, Aristotile da. (attrib.). *Lille, Sketchbook* (Pluchart nos. 721–905), ca. 1530–1540.

Collection Wicar, Musée des Beaux-Arts Lille

The *Sketchbook Lille* includes ninety-two folios or one hundred eighty-four folio-sides of antique and modern architecture, numbered by H. Pluchart from no. 721 to 905 (*Ville de Lille. Musée Wicar. Notice des dessins, cartons, pastels, miniatures et grisailles.*) Lille (1889): 161–197. Previously, illustrated with facsimiles of various scripts in the *Sketchbook Lille*: M. Benvignat. *Recherches sur l'authenticité d'un livre de croquis.* Lille (1866). See my comments (nos. 139, 140) about the attribution to Aristotile. Its notes about how to cast artillery names Michelangelo, hence the pseudonym “Michelangelo’s sketchbook.” Drawings of the Laurentian Library foyer determine the earliest date for the *Sketchbook Lille* not before ca. 1530. Also see: A. Nesselrath. “Das Liller ‘Michelangelo-Skizzenbuch,’” *Kunstchronik* 36. (1983): 46–47; H. Günther [426]: 85, 86, 89–93, 211–214, and figs. 31–44, 8, 9, 13, 17 (on pages 210, 212–214). Günther disregarded the question of authorship. Another artist of the Laurentian Library foyer is discussed, below (no. 290).

Nesselrath remarked on some calligraphic similarity between drawings he attributed to Aristotile da Sangalla and others he ascribed to Raffaello da Montelupo, but he offered no sample of Raffaello’s calligraphy. I do not see any similarity between the calligraphy on the Lille drawings and Raffaello da Montelupo’s signature (C. Pini and G. Milanese [449]: no. 174). Subsequently, A. Nesselrath [447]: 129, and figs. 102, 117, and figs. 101, 118, compared two annotated drawings in the *Sketchbook Lille* with two in the *Scrapbook Rugby* (no. 264), suggesting that both sets are by Raffaello da Montelupo. In my opinion, Raffaello’s script with his signature does not match those on the *Sketchbook Lille* and the drawings in *Rugby*. Nesselrath also showed that Giovannantonio Dosio (fig. 103) copied from the *Sketchbook Lille* (fig. 102) drawings of a tripod and ornament in his *Sketchbook Modena* (no. 221).

To comment on another aspect, Oreste Biringuccio (no. 204) copied approximately thirty-four architectural drawings from the *Sketchbook Lille* when it was probably in an artist’s workshop in Rome (ca. 1580), which is otherwise discussed by H. Günther [426]: 211, and figs. 11, 12. James Ackerman’s study of Oreste’s *Sketchbook* (no. 204) tentatively attributed the *Sketchbook Lille* to Antonio da Sangallo il Giovane and Giovanbattista da Sangallo (1536–40). I have commented (nos. 139, 140) on the attribution to Aristotile da Sangallo. A similar writing is on *Berlin Album Destailleur OZ 109* (no. 301).

Oreste’s copywork from the *Sketchbook Lille* includes sixteen Etruscan/Italic vases, previously illustrated by Cosimo Bartoli ca. 1547–1552 (*Codex Palat. 1417*, folios 130 r., 130 v., Biblioteca Nazionale, Firenze), which I have discussed in *Checklist* (in note 7, above). Oreste’s copy of the Artemis-Natura figure from the *Sketchbook Lille* is identical to the original drawing’s pen-technique and cross-hatching method; the copyist’s personal style is revealed by other nuances of the drawing. The Etruscan/Italic vessels were also copied in the so-called “Pontormo Sketchbook”, Louvre, Cabinet des Dessins (*Inu. 954–1012*). It is now attributed to the Florentine painter, Jacopo Zucchi (1541–1589/91). See: Catherine Monbeig-Goguel. *Inventaire général des dessins italiens. I. Maître toscans. Vasari et son temps. Musée du Louvre. Cabinet des Dessins.* Paris, Éditions des Musées Nationaux (1972): 224–237. Cat. no. 409, on p. 234, illustrates vases, not the Etruscan/Italic ones. Photos: Census of Antique Works of Art, Institute of Fine Arts, New York University.

142. Sangallo, Francesco da (1494–1576). *Sketchbook-Album Uffizi 7792 A–7907 A*, ca. 1530s–1540s. [formerly attrib. to Antonio il Vecchio and Francesco].

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Francesco da Sangallo’s ancestry has been explained (no. 133). He added drawings to Giuliano da Sangallo’s *Libro* (no. 36). His signature “Francesco da Sangallo” terminates his text on the design for a river-dam (*Uffizi 7955 A r.*), published by Nicholas Adams. “Architecture for Fish: The Siense Dam on the Bruna River – Structures and Designs, 1468–ca. 1530.” *Technology and Culture* 25. (1984): 768–97. It is one of two samples with which to decide the authorship of his drawings, since C. Pini and G. Milanese [449] do not provide one.

*Album Uffizi 7792 A–7907 A*, its cover a heavy leather cowhide wrapper with straps and buckles, is inscribed by Henry de Geymüller when it was in his collection: “Libro con disegni di Antonio da Sangallo il Vecchio e di Francesco suo nipote.” On its back cover he wrote: “Questa mattina esaminai il presente mio codice di Antonio e di Francesco da Sangallo nella Madonna di Montepulciano e vi scrissi questa memoria. H. von Geymüller. Madonna di S. Biagio. Giovedì 7 giugno, 1888.” On the original vellum cover which is now inside the cowhide wrapper, there is a note as follows: “a piano civile prestato a Sre Mindagnio in Castello addi 4 maggio 1591;” (on the inside, back cover): “A Don luigi di Certosa prestei il trionfo della Croce addi 3 di maggio 1540.” Geymüller’s note on the front cover has been cancelled on Antonio’s name, leaving only Francesco’s. A. Bartoli [406]: figs. 140–144, reproduced five folios of the album (*Uffizi 7800 A r.*, *7835 A r.*, *7842 A r.*, *7880 A v.*, *7881 A r.*) as Antonio il Vecchio’s works (see, above, nos. 32, 33), these being among its one hundred forty-eight folios with one hundred seventeen drawings. These illustrate the Basilica Constantiana, Sta. Costanza, columns of the Templum Martis Ultoris, and the Septizonium. The attribution to Francesco is conjectural, since the drawings are not annotated. Two notes written on the inside front and back covers of vellum include the dates 1540 and 1541. Bartoli named the successive owners of the *Codice Gaddi-Campello-Geymüller* as Giorgio Vasari il Giovane, the family Gaddi, Rosso Antonio Martini, the abbot Vincenzo Parigi, Prince Cosimo Conti, Count Bernardino Campello, and Henry de Geymüller, whose widow gave it to the Uffizi. Geymüller said he received it as a gift from Count Campello (“Documents inédits sur les manuscrits et les oeuvres d’architecture de la famille des Sangallo.” *Mémoires de la Société Nationale des Antiquaires de France*. 5 ser. tome 5, Tome 45 (1884): 222–252).

143. Sangallo, Francesco da. *Uffizi drawings*, ca. 1530s. Gabinetto Disegni e Stampe Firenze

Five sheets that include Francesco da Sangallo’s name in their notes are not all authentic specimens of his script: *Uffizi 284 A r.*; *1681 A r.*; *7955 A r.*; *7956 A r.*; *8017 A r.* When the first one and another (*1547 A r.*) were illustrated by Bartoli [406]: figs. 97, 721–722, he doubted that Francesco had executed the latter. On *284 A r.*, a very large plan of Thermae Diocletiani dated in 1518, Francesco refers to himself as part of his signature: “Questa era lentrata principale di questa terme la quale io Francesco di Maestro Giuliano da Sangallo feci in Roma l’anno 1518.” He was working in Rome three years after his father’s death. *Uffizi 1681 A r.* (Bartoli’s fig. 97, with attribution to Giuliano da Sangallo) was copied from Giuliano’s *Libro* (no. 36), but the statement on this plan of the so-called Tempio del Sole



on the Quirinal is addressed to Francesco, so it cannot be his work: “Francesco Sangallo . . . giudicho mandandolo a voi . . . sul disegni di Giuliano si vede . . .” Its script differs from Francesco’s presumed addenda on Giuliano’s *Libro*; it is Giovanbattista’s writing. The script of notes with Francesco’s name on 7956 *Ar. and v.* and on 8017 *Ar.* is the same as the note for a water dam on 7955 *Ar.*, which ends with the signature “Francesco da Sangallo,” all three being the same as Francesco’s script on the addenda he applied to Giuliano’s *Libro*.

144. Sangallo, Giovanbattista da (1486–1548). *Uffizi drawings*, ca. 1530s.

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Giovanbattista da Sangallo’s calligraphy is reproduced by C. Pini and G. Milanesi [449]: no. 140. His ancestry has been explained (no. 133); he was baptized Francesco and is sometimes called Francesco detto Battista, Giovanbattista being an assumed name. He named himself in the title of his illustrated Vitruvius manuscript with reconstituted antiquities (*Codex Corsiniana 1846*, formerly Codex 43 G 1, Biblioteca dei Lincei e Corsiniana, Rome): “Marco Lucio Vitruvio Pollione a Cesare Augusto De architectura tradotta di latino in lingua Toscana per Ione Baptista da Sangallo.” Other two of his illustrated Vitruvius texts with reconstituted antiquities are in a manuscript (*Codex Corsiniana 2093*, formerly Codex 43 G 8), and on a printed edition of Giovanni Sulpizio (*Corsiniana, Incunabulo 50 F. 1*). Also see: Pier N. Pagliara. “Alcune minute autografe di Giovan Battista da Sangallo.” *Architettura Archivi 1*. (1982): 25–50; *idem*. in *Dizionario biografico degli Italiani* 29. [full title in no. 133]; *idem*. “Lo studio di Vitruvio e dei testi antichi”, in *Raffaello architetto* [457]: 426; *idem*. “Vitruvio da testo a canone.” *Memoria dell’antico* [444]: 5–85, and figs. 25, 26. A. Bartoli [406]: figs. 98, 379–385, 433–438, 465–466, 492–574, shows drawings all ascribed to Giovanbattista, although many of them show Giovanfrancesco da Sangallo’s calligraphy, recently identified (no. 145). Giovanbattista’s writing on drawings of antiquities where Antonio il Giovane added notes on five of them are the following: *Uffizi 184 Ar.*; 185 *Ar.*; 626 *Ar. and v.*; 1112 *Ar.*; 1122 *Ar. and v.*; 1126 *Ar.*; 1204 *Ar. and v.*; 1270 *Ar. and v.*; 1381 *Ar. and v.*; 1402 *Ar. and v.*; 1637 *Ar.*; 1638 *Ar.*; 1654 A–3972 *Ar.*; 1654 A–3972 *Av.*; 1657 *Ar. and v.*; 1658 *Ar. and v.*; 1662 *Ar. and v.*; 1665 *Ar. and v.*; 1883 *Ar. and v.*; 2143 *Ar.*; 3969 *Ar. and v.*; 3974 *Ar.*; 4118 *Ar.* A note addressed to Francesco da Sangallo is on 1681 *Ar.*; an anonymous artist of two drawings annotated 1057 *Ar. and v.*; 1373 *Ar. and v.* Antonio il Giovane wrote “Batista” on his own drawing (1181 *Av.*); someone else wrote “Bernardo” on Antonio’s drawing (1181 *Ar.*).

145. Sangallo, Giovanfrancesco [Gianfrancesco] da. (ca. 1480–1530). *Uffizi drawings*, ca. 1520s.

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Giovanfrancesco da Sangallo’s ancestry has been explained (no. 133). His script has been recognized recently, so A. Bartoli’s attribution (no. 144) to Giovanbattista da Sangallo is obsolete. The Catalogue of the Addenda Drawings will show Giovanfrancesco’s name for three drawings that include Antonio il Giovane’s additional notes. Giovanfrancesco’s drawings are: *Uffizi 930 Ar. and v.*; 989 *Ar.*; 1079 *Ar.*; 1080 *Ar. and v.*; 1081 *Ar. and v.*; 1082 *Ar.*; 1083 *Ar. and v.*; 1084 *Ar.*; 1153 *Ar. and v.*; 1324 *Ar.*; 1325 *Ar.*; 1326 *Ar.*; 1327 *Ar.*; 1328 *Ar.*; 1329 *Ar. and v.*; 1374 *Ar. and v.*; 1375 *Ar. and v.*; 1376 *Ar.*; 1377

*Ar. and v.*; 1382 *Ar.*; 1383 *Ar. and v.*; 1384 *Ar.*; 1385 *Ar.*; 1386 *Ar. and v.*; 1387 *Ar.*; 1388 *Ar.*; 1393 *Ar.*; 1398 *Ar. and v.*; 1413 *Ar. and v.*; 1427 *Ar. and v.*; 1430 *Ar.*; 1528 *Ar. (mills)*; 1631 *Ar.*; 1650 *Ar. and v.*; 1652 *Ar. and v.*; 1701 *Ar.*; 1702 *Ar. and v.*; 1703 *Ar. and v.*; 1704 *Ar.*; 1705 *Ar.*; 1706 *Ar.*; 1716 *Ar. and v.*; 1804 *Ar. and v.*; 1852 *Ar.*; 2054 *Ar. and v.*; 2057 *Ar. and v.*; 2163 *Ar.*; 3973 *Ar.*; 6803 *Ar. and v.*

The question of Giovanfrancesco’s drawings was first studied by T. Buddensieg. “Bernardo della Volpaia and Giovan Francesco da Sangallo.” *Römisches Jahrbuch für Kunstgeschichte* 15. (1975): 89–107, and figs. 17, 18 (*Uffizi 1329 Ar.*; 1163 *Ar.*), which he attributed to Giovanfrancesco, although two notes on 1163 *Ar.* may be Giovanfrancesco’s, while other two, and perhaps the drawing, are by Antonio il Giovane. Also see my comments, above (no. 144) about “Batista” and “Bernardo” written on 1181 *Ar. and v.*

I have discussed Giovanfrancesco’s machine drawings for the Corpus of the Drawings of Antonio da Sangallo il Giovane. In preparation for that study, Christoph Jobst kindly sent me photographs of drawings with Giovanfrancesco’s calligraphy, which I did not know until then, because Bartoli had not attributed any drawings to him. Howard Burns had noticed a difference of script over that of Giovanbattista da Sangallo’s but did not reproduce a sample of it from a list of twenty-seven Uffizi numbers as the drawings of an unidentified associate or collaborator of Antonio da Sangallo il Giovane (“A Peruzzi Drawing in Ferrara.” *Mitteilungen des Kunsthistorischen Institutes in Florenz* 12, 3–4. (1966): 254 n. 28). Eight of those Uffizi numbers on Burns’ list are the same ones I attribute here to Giovanfrancesco da Sangallo, thus clarifying Antonio il Giovane’s associate or collaborator.

146. Sangallo, Giovanfrancesco da. *Lisbon, Inv. 1713; Inv. 1713 C.*, ca. 1520s.

Museu Nacional de Arte Antiga Lisbon

Identified as Giovanfrancesco’s script on his drawing: Tilman Buddensieg. “Bernardo della Volpaia and Giovan Francesco da Sangallo.” *Römisches Jahrbuch für Kunstgeschichte* 15. (1975): 89–107, and fig. 4 (*Inv. 1713*). Another sheet (*Inv. 1713-A*; old folio no. 62 r.) illustrated the Basilica Aemilia’s order; another (*Inv. 1713-C*) by another artist is inscribed “Questa cornice fu trovata ne fondamenti di San Pietro et Bramante architetto la soterrato alo stesso luogo.” Photos: Fototeca, Bibliotheca Hertziana.

147. Sansovino, Jacopo da (1486–1570). [His signature on a letter dated in 1516]: *Carteggio di Michelangelo*.

Casa Buonarrotti Firenze

C. Pini and G. Milanesi [449]: no. 180, the letter dated “16 febbraio 1516” and signed “Jachopo d Antonio ischultore.” A. Bartoli [406] when discussing drawings he reproduced as figs. 616–629 said he did not believe Jacopo Sansovino executed them, although that name appears in captions, because P. Nerino Ferri preferred the attribution as printed. Sansovino’s calligraphy is on only one drawing (*Uffizi 1760 Ar.*; Bartoli [406]: fig. 617) with the note “questo el capitello di Santo Lorenzo fuore delle mura ed e misurato col piede anticho . . .”. Other thirteen drawings reproduced by Bartoli are by artists whom I identify as the Anonymus 1, Lombard in Bramante’s Circle not Jacopo Sansovino (no. 172), the Anonymus 2, Lombard not Jacopo Sansovino (no. 173), the Anonymus 3 not Jacopo Sansovino (no. 174), and the Anonymus 4 not Jacopo San-



sovino (no. 175). Bartoli believed that the twenty-one folios which are loose today were once in codex form, but the sheets vary in size and characteristics of script. He thought "the codex" was datable after 1549, due to information about the death of Pope Paul III. in that year, as cited in a long note about the Vatican obelisk (*Uffizi 4335 Ar.*). However, the script is that of the Anonymus 3 not Jacopo Sansovino.

Bartoli's attributions to Sansovino include drawings with Cronaca's script (*Uffizi 4330 Ar. and v.*; no. 28), and drawings with the script of the Anonymus 1 not Cronaca (*Uffizi 2059 Ar.*; no. 40; Bartoli [406]: fig. 616). Bartoli did not recognize the script of the Anonymus 4 – not Jacopo Sansovino (*Uffizi 1648 Ar.*; no. 175), which he attributed to Giovanbattista da Sangallo (Bartoli's fig. 519). Six drawings reproduced by O. Vasori [467]: 189–196, and figs. 143–148, follow Bartoli's attribution [406]: 616–629, of which only the first four are by the Anonymus 1, Lombard not Jacopo Sansovino, other three by the Anonymus 4 (*Uffizi 4338 Ar. and v.*; 4339 *Ar.*), as shown at no. 175. Also see doubts about Sansovino's authorship of drawings expressed by other scholars who disregard an attribution: A. Nesselrath [447]: 133.

148. Sansovino, Jacopo. *Uffizi 1760 Ar.*, ca. 1520.  
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149. Sansovino, Jacopo da. See no. 172): Anonymus 1, Lombard in Bramante's Circle – not Jacopo Sansovino. See no. 173: Anonymus 2 not Jacopo Sansovino. See no. 174: Anonymus 3 not Jacopo Sansovino.  
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150. *Soane, Copybook*, London. See no. 123: (Robetto) Nicoletto da Modena.

151. *Umbrian Sketchbook*, Calenzano. See no. 70: Anonymous Umbrian ca. 1500. Formerly, Loriano Bertini Collection, Calenzano.

152. Varignana, Domenico da. See no. 188: *Mellon, Codex*. New York City.

153. Volpaia, Bernardo, della. See no. 185: Anonymous Artists ca. 1520, *Coner, Codex*, London.

154. Anonymus not Antonio Abaco [Labacco], *Uffizi drawings*, ca. 1520s.  
Gabinetto Disegni e Stampe Firenze

Among the drawings that Bartoli [406]: figs. 602–615, attributed to Antonio dell'Abaco, but these and others do not show Abaco's script, they are the following: *Uffizi 1093 Ar.*; 1193 *Ar.*; 1202 *Ar.*; 1404 *Ar.*; 1544 *Ar.*; 1545 *Ar. and v.*; 1564 *Ar.*; 1664 *Ar.*; 1665 *Ar.*; 1779 *Ar.*; 1794 *Ar. and v.*; 1795 *Ar. and v.*; 1847 *Ar.*; 1850 *Ar.*; 1903 *Ar.*; 3956 *Ar.*; 3965 *Ar. and v.*; 3966 *Ar.*; 4082 *Ar. and v.* (machines); 4083 *Ar. and v.* (machines); 4084 *Ar. and v.* (machines); 4086 *Ar. and v.* (machine); 4087 *Ar. and v.* (woodbeam joints); 4094 *Ar. and v.* (mills); 4095 *Ar. and v.* (mills). T. Buddensieg [see title at no. 145; fig. 8] revised the old attribution to Abaco for 3956 *Ar.*, giving it to Bernardo della Volpaia.

155. Anonymous North Italian 1 not Fra Giocondo.  
*Uffizi drawings*, ca. 1520.

Gabinetto Disegni e Stampe

Firenze

The autograph letter of Fra Giocondo, dated 2 Agosto 1514 (Raffaello Brenzoni. *Frà Giovanni Giocondo veronese. Verona 1435–Roma 1515*. Firenze, L. S. Olschki (1960): plate on p. 60) is graphic evidence that Fra Giocondo's hand did not execute any of many Uffizi drawings with different scripts attributed to him by H. von Geymüller (*Cento disegni di architettura, d'ornato e di figure di Frà Giovanni Giocondo* [Nozze Geymüller-Sereyi, Vienna, 20 aprile 1882]. Firenze-Paris-Vienna (1882). Thus we disregard the attributions adopted by A. Bartoli [406]: figs. 52–94; O. Vasori [467]: 23–28, and figs. 10–13 ("Giovanni Monsignori detto Frà Giocondo"); Vincenzo Fontana and Paolo Morachiello. *Vitruvio e Raffaello. Il "De architettura" di Vitruvio nella traduzione inedita di Fabio Calvo Ravennate*. Roma, Officina Ed. (1975); Vincenzo Fontana. *Frà Giovanni Giocondo architetto 1433 c. 1515*. Vicenza, Neri Pozzi (1988).

Geymüller ascribed to Fra Giocondo three albums presently in Leningrad (nos. 165–167), which he purchased at the sale (1896) of the Destailleur Collection, as indicated in notes he wrote directly on each album; by 1903, the albums were in the Polofzoff Collection in Leningrad (St. Petersburg). The scripts of the albums vary, few persons have seen them, and there is no complete photographic archive of them at the Institute of Fine Arts, New York University, the Conway Library, Courtauld Institute, and the Bibliotheca Hertziana. Thus my numerals for thirteen artists variously named the Anonymus not Fra Giocondo are intended to distinguish their calligraphies; the North Italian origins of three persons can be identified by their orthography (writing "x" instead of "s"; "z" instead of "gi" and "ci"). V. Juřen (no. 313) corrected Bartoli's misattributions by naming the artist "Pseudo-Fra Giocondo", which is a misnomer when Fra Giocondo's name was wrong as a first attribution.

The Anonymous North Italian 1 not Fra Giocondo (his drawings are among those reproduced by Bartoli [406]: figs. 52–94) may have been associated with Giovanfrancesco da Sangallo whose writing seems to be the second hand for notes on some of the Anonymus's drawings: for example, on *Uffizi 125 Av.*, where the second hand wrote "Questa cornice stava a chassa de Gismondo Chisse [Chigi] in Transtiberis." On *Uffizi 1540 Av.*, the Anonymus himself wrote: "... de la stala d Agostin Chixi ..." Another anonymous artist (no. 158) noted (*Uffizi 202 Av.*) "all mio Giovan Domenico romano." He is named also in other documents by the Anonymous 1 not Fra Giocondo (*Uffizi 1882 Av.*; "io la mixurai in Monte Giordano opera dorchica"), but the person who refers to himself here as "io" and, again, on *Uffizi 1541 Ar.*, cannot be identified by name: "questa chornice fu trovata all arco di Chamilgiano et io la mixurai a San Pietro io e Giu Dominicho mene si faceva la chaza in piazza di San Pietro cho li tori;" "questo opera qui di sopra stava et sta ine girdino di Miser Agnolo Chollocio in Trevi." He names "Mastro Gironimo scharpellino" (*Uffizi 1542 Av.*). Regarding Angelo Colocci (1474–1549), see, above (no. 80).

The house with towers was either that of Cardinal Domenico Della Rovere (Palazzo Della Rovere a Scossacavalli; Palazzo dei Penitenzieri, ca. 1484, 1490) or else the Palazzo del Cardinale Adriano da Corneto (begun 1499; left incomplete in 1517; now Palazzo Torlonia). The cardinal's contract of 1513 with two stone masons who were to bring travertine from a site near Porta Maggiore names Giovanbattista Celito romano, Damiano Bartolomei genovese, and Franceschino da Monserrato. Thus the Anonymus 1 not Fra Giocondo gives some circum-



stantial evidence for palaces under construction in Rome ca. 1500.

The Anonymous North Italian 1 not Fra Giocondo's calligraphy indicates he executed the following drawings: *Uffizi 125 Ar. and v.* [notes by other persons on 125 v., possibly Giovanfrancesco da Sangallo's], *1534 Ar. and v.*; *1535 Ar. and v.*; *1536 Ar. and v.*; *1537 Ar. and v.*; *1538 Ar. and v.*; *1539 Ar. and v.*; *1540 Ar. and v.*; *1541 Ar. and v.*; *1542 Ar. and v.*; *1543 Ar. and v.* [with notes by other persons]; *1632 Ar.* [with notes by others]; *1689 Ar. and v.*; *1881 Ar. and v.*; *1882 Ar. and v.*; *2050 Ar. and v.* The Anonymus 1 not Fra Giocondo's writing is also on *Uffizi 1321 Ar.* (Bartoli [406]: fig. 173), a drawing that Bartoli considered the work of Antonio da Sangallo il Vecchio (no. 52).

156. Anonymous Siense 2 not Fra Giocondo. *Uffizi 1686 Ar.*; *1687 Ar.*; *1688 Ar. and v.*; *1695 Ar.*; *1696 Ar.*; *1697 Ar.*; *1698 Ar.*; *1863 Ar.*; *1864 Ar. and v.*

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When a part of *Uffizi 1697 Ar.*, showing two plans and exterior views of fantasy buildings with apsidal chapels, was reproduced with an attribution to Fra Giocondo (C. Pedretti, *Leonardo architetto*. Roma, Electa Ed. (1978): fig. 123), Pedretti connected it with Bramante's designs in Milan, and perhaps, as I see it, with the cupola of Sta. Maria delle Grazie. Indeed, the present series of drawings, which is a stylistic unit, includes centralized buildings as fantasy temples and amphitheaters, the temples with broad, high domes with a ball at the summit, recalling that of Sta. Maria Grazie. Despite the "Lombard" cupola, a Siense origin for the set of drawings is suggested on finding that seven buildings are copies or slight variants of Francesco di Giorgio's examples of *Monumenti antichi* (folios 71 v., 72 r., 84 r., 89 r., 89 v., 94 v., in *Codex 148*, Biblioteca Reale, Torino; no. 8), others are centralized buildings similar to or developed from plans in Francesco di Giorgio's *Trattato I*, folios 11 r., 12., 13 r., 13 v., 14 r., *Codex 148*).

Another Siense artist, Giovanbattista Alberto, executed copies of Francesco di Giorgio's designs and fantasy buildings in *Album Ashburnham App. 1828*, Biblioteca Medicea Laurenziana, Firenze. There, his drawings 90, 110, 139, 141, 146, 161, 164, 165, 175, and 269 are identical to examples by the Anonymous Siense on *Uffizi 1686 Ar.*, *1687 Ar.*, *1688 Ar. and v.*, *1695 Ar.* Additionally, Giovanbattista Alberto's drawings 135, 169 in *Album Ashburnham App. 1828* – plan, exterior and interior views of the Lateran's Oratorio – are illustrated again on *Uffizi 1864 Av.*, and Alberto's drawing 167 shows other two rotundas with protruding apses, which are featured in four buildings of the *Uffizi* series by the Anonymous Siense ca. 1520.

Still another Siense factor is that Sallustio Peruzzi drafted the same fantasy buildings (no. 107) as those of Giovanbattista Alberto (drawings 99, 111, 115, 116, 117) and additional ones on *Album Codex S IV 1*, Biblioteca Comunale, Siena (folios 74 v., 75 r., 75 v., 76 r., 76 v., 77 r., 77 v., 78 r.). Many of Alberto's drawings are reproduced in: G. Scaglia. "Architectural Drawings by Giovanbattista Alberto in the Circle of Francesco di Giorgio Martini." *Architectura* 8. (1978): 104–124.

157. Anonymous North Italian 3 not Fra Giocondo, *Uffizi 7997 Ar.*, *7998 Ar.*, ca. 1520.

Gabinetto Disegni e Stampe Firenze

Calligraphy on *Uffizi 7997 Ar.* and *7998 Ar.*, illustrating various antiquities in Rome, sets this North Italian artist clearly apart from the first one. See: Bartoli [406]: figs. 81, 82. The North Italian orthography has been explained (no. 155).

158. Anonymus 4 not Fra Giocondo, *Uffizi 202 Ar. and v.*, ca. 1520.

Gabinetto Disegni e Stampe Firenze

Calligraphy on *Uffizi 202 Ar. and v.* – all drawings identified as parts of San Lorenzo de Speciali – determines a fourth anonymous artist, not Fra Giocondo (Bartoli [406]: figs. 83, 84). The writing resembles that of the second person who wrote on *Uffizi 1543 Ar.*, *1632 Ar.*, as stated above (no. 155). On *Uffizi 202 Av.* a second person wrote "all mio Giovan Dominicho romano" who is named on various drawings (no. 155).

159. Anonymus 5 (North Italian) not Fra Giocondo. *Uffizi 1692 Ar.*, ca. 1520.

Gabinetto Disegni e Stampe Firenze

North Italian orthography (as explained, no. 155) and the calligraphy of a fifth anonymous artist are on *Uffizi 1692 Ar.* ("chornixe trovata in S. Pietro zoe soto li pilastri;" "chornixe trovata soto terra in Roma"). Bartoli [406]: fig. 85.

160. Anonymus 6 not Fra Giocondo. *Uffizi 1869 Ar.*, ca. 1520.

Gabinetto Disegni e Stampe Firenze

The calligraphy of a sixth anonymous artist on *Uffizi 1869 Ar.* ("la basa di Tre Cholone"). Bartoli [406]: fig. 86.

161. Anonymus 7 not Fra Giocondo. *Uffizi 2058 Ar. and v.* [and other] *2058 Ar.*

Gabinetto Disegni e Stampe Firenze

Three sheets with the same number, *Uffizi 2058 Ar.*, show the script of a seventh anonymous artist who wrote "De lo arco di Lutio Septimio;" "arcus Theodori;" "De lo arco di Theodoro." Bartoli [406]: figs. 87–89.

162. Anonymus 8 not Fra Giocondo. *Uffizi 4121 Ar.*

Gabinetto Disegni e Stampe Firenze

An eighth anonymous artist, for *Uffizi 4121 Ar.* (plan, Basilica Constantiniana). Bartoli [406]: fig. 91.

163. Anonymus 9 not Fra Giocondo. *Uffizi 7952 Ar. and v.*

Gabinetto Disegni e Stampe Firenze

Another script by the ninth anonymous artist on *Uffizi 7952 Ar.* ("Setensolla a Santo Grigorio"). Bartoli [406]: fig. 90.

164. Anonymus 10 not Fra Giocondo. *Uffizi 3929 Ar.*–*3935 Ar.*

Gabinetto Disegni e Stampe Firenze

Seven sheets, *Uffizi 3929 Ar.*, *3930 Ar.*, *3931 Ar.*, *3932 Ar.*, *3933 Ar.*, *3934 Ar.*, *3935 Ar.*, with the calligraphy of the tenth anonymous artist. His notes do not identify the monuments. Bartoli [406]: figs. 92–94.

165. Anonymus 11 not Fra Giocondo. *Leningrad, Album A Destailleur (Inv. 14.742)*, ca. 1520s.

Hermitage, Library Leningrad



Henry de Geymüller attributed to Fra Giocondo three albums in the Collection Destailleur in Paris, now in *Leningrad, Album A, Album B, and Album C* ("Trois albums de dessins de Fra Giocondo." *Mélanges d'archéologie et d'histoire de l'École de Rome* 2. (1891): 133–158 (without illustration). In 1882, he had attributed to Fra Giocondo the Uffizi drawings (no. 155). Something of the history of the Album is stated on each volume, which may be restated hereafter, and his numerical reference is to the sale number used at auction (1896) in: *Catalogue de dessins et tableaux provenant de la Collection de feu M. H. Destailleur. La vente aura lieu le marché 19 mai 1896 ... Hotel Drouot. Dessins originaux provenant de la collection de M. H. Destailleur.* Paris, D. Morgand (1896): nos. 393, 394, 395.

On *Album A* are three notes on the flyleaf: "A. Leclere, 1830. Le volume vient de la Maison professe des Jesuites. Il a été acheté par moi le 26 mai 1854 à la vente de M. Achille Leclere membre de l'Institut et professeur d'architecture à l'École des Beaux Arts. H. D[estailleur]. Ceci est le recueil que j'ai désigné comme Album A dans l'étude qui a paru dans les Mélanges d'archéologie et d'histoire publiés par l'École française de Rome, t. XI, 1891. Depuis lors j'ai pu rendre visibles près de trente dessins ou notices sur le verso des dessins contre-collés en plein. Il semble résulter de ces nouveaux renseignements que nous sommes en présence de la copie ancienne (XVI<sup>e</sup> siècle) d'un original de Fra Giocondo que nous ne connaissons plus. H. de Geymüller." "No. 393 de la vente de M. Hippolyte Destailleur du 22 Mai 1896."

Geymüller's notes on *Album B* are: "Ceci est le recueil que j'ai désigné comme Album B dans l'étude qui a paru dans les Mélanges d'archéologie et d'histoire, publiés par l'École française de Rome, t. XI. 1891 sous le titre de Trois Albums de dessins de Fra Giocondo. A la vente de M. Hippolyte Destailleur du 22 Mai 1896 il figurait sous le No. 394. H. de Geymüller. Ho pagato questo libro 10 lire ..."

On photographs designated as *Album C*, Geymüller's note is the following: "Recueil de dessins d'après l'antique architecture l'auteurs. Ceci est le recueil que j'ai désigné comme Album C dans l'étude qui a paru dans les Mélanges d'Archeologie et d'histoire, publiés par l'École française de Rome. t. XI. 1891 sous le titre de Trois Albums de dessins de Fra Giocondo. La plupart des notes et numeros au crayon sont de M. Hippolyte Destailleur. A sa vente le 22 Mai 1896 ce volume portait le No. 395. La parole del Capoa fol. 61 pourrait être de Raphael. H. de Geymüller."

Recently, *Albums A, B, and C* were rediscovered in Leningrad: Matteo Alexandrovio Gukovsky. "Ritrovamento dei tre volumi di disegni attribuiti a Fra Giocondo." *Italia medioevale e umanistica* 6. (1963): 263–269. He explained that the albums have been there since 1906, in the Polofzoff Collection in 1910, then transferred to the Art School founded by Baron von Stieglitz, and now (1963) in the library of the Hermitage. Gukovsky did not realize that *Album B* was owned (1903) by MME Polofzoff; in that year one of its drawings illustrating the Sepolcro Dorico at Porta Flaminia, which is illustrated in the Addenda folio (23) 23 r., was reproduced by H. Egger. *Kritisches Verzeichnis der Architektur-Zeichnungen der Albertina*. [full title in no. 116]: 47, and fig. 16. Some drawings have been studied by Marie Michaelova. "Mausolei romani dei disegni di un architetto Italiano del Rinascimento all'Ermitage di Leningrado." *Palladio* 19. (1969): 3–13; *idem*. "Bridges of Ancient Rome: Drawings in the Hermitage Ascribed to Fra Giocondo." *Art Bulletin* 52. (1970): 250–264. A full study of the albums has been promised since many years, but none is yet in print.

Three photographic archives (Institute of Fine Arts, New York University; Warburg Institute, University of London; Fototeca, Bibliotheca Hertziana, Rome) do not have complete reproduc-

tions of all folios, and the foliations show discrepancies when I compared the sets. Those of the Fototeca have been compared with a recently produced microfilm at the Germanisches Archäologisches Institute in Rome, but so far as I was able to see, only the latter is a complete reproduction, and only some photographs collected are in the Fototeca. *Album A* comprises 103 folios.

166. Anonymus 12 not Fra Giocondo. *Leningrad, Album B Destailleur (Inv. 14.742)*, ca. 1520s. [many fantasy buildings].  
Hermitage, Library Leningrad

*Album B*, which has been described (no. 165), comprises 130 folios; it was utilized for copies by the Anonymus French K. d. A. D. (no. 294). Its drawings of fantasy architecture, a few of which are named, can be traced to exact prototypes in *Album Kaufman* (no. 230), although a temple (folio 117) with colonnade in the upper level, a dome, and windows in the drum, is first illustrated in this exact form (*Uffizi 4331 A r.*) by the Anonymus 2 Lombard in Bramante's Circle not Jacopo Sansovino (no. 173). Perhaps an equivalent of the Anonymus 2's *Uffizi 4332 A r.* may also be found in *Album B*. Geymüller first called attention to the graphic parallels in *Album B* with those in the *Album Destailleur*, which is the present *Album Kaufman* (no. 230). Nineteen cornices and entablatures illustrated on eight folio-sides in Amsterdam (no. 288) are exact versions of those in *Album B*, folios 21 v., 22 r., 86 r., 83 v., 84 v., and perhaps other counterparts may yet be found.

Fantasy temples of *Album B* that compare with those in *Album Kaufman* are on the following folios: 36 r., 37 r., 38 r., 39 r., 40 r., 41 r., 44 r., 45 r., 50 r., 115 r., 116 r., 117 r., 118 r. ["sipolitura di Adriano"], 119 r., 126 r., 128 r., 129 r. Parallels of another kind are on folios 10 v., 42 r., 43 r., 47 r., 48 r., 49 r., 122 r., 123 r.

I wish to emphasize a drawing of the Mercati Traianei and hemicycle, published in a recent study by Philip Jacks, who identified the codex as *Album C*, folio 8 r., while I know that sheet as a photograph classified as *Album B*, folio 102 r., a discrepancy that has been explained (no. 165): "Balneum Paulli": A Question of Classical Topography in Renaissance Rome." *Rome: Tradition, Renewal, Innovation. Essays in Honor of Richard Krautheimer and Leonard Boyle. Centre for Canadian Studies, Rome, Italy, 1987. Vol. II, The Renaissance*, ed. Clifford Brown. Florence, Italy. Unfortunately the essays could not be published as planned. Jacks illustrated another plan of this site by Ottaviano Mascarino as a project for building Santa Caterina da Siena, in the Accademia di San Luca, Rome. Notes on folio 102 r. (or 8 r.) of the *Album B* or *Album C* in Leningrad are the following: "Questo nicchio e nel foro Traiano; porta senza scale; sepolto; per andare sopra larchi da camminare sopra archi; dico loggia sopra le prime stanze; portico; piazza". The Mercati Traianei plan is a variant of one (*Uffizi 5 A v.*) by the Anonymus 1 not Jacopo Sansovino (no. 172) and of another by the Anonimo Italiano A (*AH 93, Albertina*; no. 176), but its form is very close to the latter, which is not annotated at all. Apart from information about a "door without a staircase," and the area which is "buried," as indications of investigation here by "archeologists," the name "Foro Traiano" was not generally in use ca. 1520, which is the date suggested by the calligraphy on this drawing. Antiquarians of a later period, including Pirro Ligorio, cited that term. The earliest nomenclature for the site is quoted in notes on various artists' drawings in the Catalogue for the Addenda folio (24) 24 r., which reproduces a ground-plan of the Mercati Traianei very similar to that in *Album C* or *Album B*.



167. Anonymus 13 not Fra Giocondo. *Leningrad, Album C Destailleur (Inv. 14.742)*, ca. 1540?  
Hermitage, Library Leningrad  
*Album C* has been described (no. 165).
168. Anonymus not Sallustio Peruzzi. See no. 109: Peruzzi, Sallustio. See no. 49: Anonymus not Cronaca and the Anonymus not Sallustio Peruzzi.
169. Anonymus 1 not Pietro Rosselli; = Antonio del Tanghero no. 75. *Uffizi drawings* [with additional notes by Antonio da Sangallo il Giovane and other persons]: 932 *Ar.*; 1335 *Ar.*; 1428 *Ar.*; 1578 *Ar.*; 1579 *Ar.*  
Gabinetto Disegni e Stampe Firenze  
Reproduced by Bartoli [406]: figs. 331–338. Antonio del Tanghero's writing on his letter to Michelangelo (no. 75) is critical proof that these drawings with that script are his work. His script in a letter of 1518 compares with that on drawings that A. Bartoli [406]: figs. 331–340, attributed to Pietro Rosselli. The following are all Antonio del Tanghero's drawings and notes, most of them with additional notes by Antonio da Sangallo il Giovane: *Uffizi* 932 *Ar. and v.*; 1335 *Ar.*; 1428 *Ar.*; 1578 *Ar.*; 1579 *Ar.* A hand not presently identifiable illustrated *Uffizi* 1634 *Ar.*  
Antonio del Tanghero's script is on two measured plans (*Uffizi* 1606 *Ar.*; 1607 *Ar.*) recently attributed to Giuliano da Majano, and considered as projects for Sta. Maria delle Carceri in Prato. I have discussed them as Antonio del Tanghero's drawings in a study entitled: "Antonio del Tanghero's Work in Rome in 1518 with Pietro Rosselli, Michelangelo Buonarroti, and Antonio da Sangallo il Giovane" [in typescript]. They are plans for a shrine in Rome.
170. Anonymus 2 not Pietro Rosselli. *Uffizi* 1150 *Ar.*, 1613 *Ar.*, 1620 *Ar.*, 1634 *Ar.*  
Gabinetto Disegni e Stampe Firenze  
*Uffizi* 1150 *Ar.*, reproduced by Bartoli [406]: fig. 339.
171. Anonymus 1 and others not Antonio da Sangallo il Giovane. *Uffizi* 930 *Au.*; 1576 *Ar. and v.*; 1627 *Ar. and v.*  
Gabinetto Disegni e Stampe Firenze  
*Uffizi* 930 *Au.*; 1576 *Ar. and v.*; 1627 *Ar. and v.* The calligraphies are different than Antonio il Giovane's (Bartoli [406]: figs. 393, 394, 401, 402).
172. Anonymous 1, Lombard in Bramante's Circle not Jacopo Sansovino. *Uffizi* 4 *Ar. and v.*, 5 *Ar. and v.*, 1558 *Ar.*; 1762 *Ar. and v.*, 1948 *Ar. and v.*, 1949 *Ar. and v.*, 1950 *Ar. and v.*, 1951 *Ar. and v.*, 1952 *Ar. and v.*, 1953 *Ar. and v.*, 1954 *Ar. and v.*, 1955 *Ar. and v.*, 1956 *Ar. and v.*, 1958 *Ar. and v.*, 1959 *Ar. and v.*, 1960 *Ar. and v.*, 1961 *Ar. and v.*, 1962 *Ar. and v.*, 1963 *Ar. and v.*, 1964 *Ar. and v.*, 1965 *Ar. and v.* ca. 1515.  
Gabinetto Disegni e Stampe Firenze

The Uffizi folios as listed show the script of the Anonymus 1, Lombard in Bramante's Circle. Three drawings are reproduced by Bartoli [406]: figs. 627, 628, 629 (*Uffizi* 1958 *Ar.*, 1965 *Au.*, 1948 *Ar.*), who misattributed them to Jacopo Sansovino.

In 1980, I saw photographs of many Uffizi drawings that someone had collected as the work of Jacopo Sansovino, in the archives of the Conway Library, Courtauld Institute, including those that I attribute to the Anonymus 2 and the Anonymus 3 not Jacopo Sansovino. I then studied drawings in the Uffizi, and found other drawings with the Anonymus 1's script. Ornamental details of this artist's drawings indicate he was a Lombard in Bramante's Circle: round openings in the vaults of two buildings (4 *Au.*; 5 *Ar.*), which reflect those of Sta. Maria presso San Satiro, Milan, and the enlarged shell designs in niches of that church are features in the vault (5 *Ar.*). The Anonymus's drawings illustrate antiquities in Rome and also a new building, which is Bramante's Tempietto, seen from the exterior (4 *Ar.*), interior cross-section with six separate details ("finestra di chapo") of the membering (1963 *Au.*), and the Tempietto's doorway with detail of its cornice and volute-consols ("porta di San Pietro a Montorio" – 1963 *Ar.*). By the way the Anonymus illustrated the Tempietto's exterior (4 *Ar.*; "Santo Pietro a Montoro"), its cupola and finial show similarity and difference over Serlio's version (*Terzo libro*, p. 122; no. 269). Serlio's schematic finial might be based on this drawing, not that the reverse is true, but there are differences in the triple stylobate as constructed (1502) and steps to the doorway excluded. The Tempietto as shown in *Codex Coner* (no. 185), which is believed to date ca. 1515, has a heavier finial like that actually built, but its interior cross-section (34 r.) includes a finial with round openings and volute-scrolls identical to those of the Anonymus's drawing (4 *Ar.*). Another set of drawings, dating ca. 1520–30, according to calligraphic evidence, of the Tempietto's exterior, interior, plan, and a detail (*Chatsworth, Album 35*, folio 23 r.) show the volute-scrolls and finial identical to those of *Uffizi* 4 *Ar.*, 1963 *Au.* The Anonymus 1's other drawing (5 *Ar.*) illustrates a façade with central dome and towers at the corners, a close equivalent of it being in Serlio's Book V (p. 398 of the 1663 edition).

Drawings by the Anonymus 1, Lombard in Bramante's Circle may be listed and identified as follows: *Uffizi* 4 *Ar.* ("S. Pietro a Montoro"); 4 *Au.* (interior with Bramantesque elements); 5 *Ar.* (interior with Bramantesque elements; basilica façade with central dome and corner towers); 5 *Au.* (base, "preso a chasa di Santacrocie;" Mercati Traianei and hemicyclium, its plan with parts measured and named); 1948 *Ar.* ("Tito e Vespasiano" – Arcus Titi elevation; Bartoli [406]: fig. 629); 1948 *Au.* ("della Ritonda" – Pantheon vestibule); 1949 *Ar.* (plan of Brunelleschi's Sta. Maria degli Angeli, Florence); 1949 *Au.* (vestibule of Pantheon); 1950 *Ar.* ("I Panteon" – interior, Pantheon); 1950 *Au.* ("in Santo Agniolo in Perugia," a base; stone-block hanger of Brunelleschi's invention; two putti chasing butterflies; interlace design; fretwork, detail; screw-lift device); 1951 *Ar.* (shell-niche and vault ornament; four cornices; in details "per la via di Tivoli;" doorframe; city-gate "porta di Santo Bastiano verso Roma; torone sopra a la porta;" console "a Tivoli"); 1951 *Au.* (ceiling design for a vault; base "del Macelo de Chorbi;" tholos elevation "a Tivoli"); 1952 *Ar.* (soffit and column "cornice dello iscondito;" pedestal "pilastro del tempio di Tigoli;" column on pedestal; soffit, column and architrave, detail "stipito della porta in Tigoli"); 1952 *Au.* (base; columns of Templum Martis Ultoris "basilicha Caesaris in foro Troiano;" coffer designs; frieze and architrave); 1953 *Ar.* (cornice "sopra le porte del Popolo in Roma;" cornice "el arco di Trasi;" cornice "fu chavata da fondamenti di Santo Pietro"); 1953 *Au.* (rotunda interior [San Celso]; doorframe; cornice; architrave details "Tre Cholone").



1954 *Ar.* (Baptistery of the Lateran, exterior; its interior in cross-section; its dome in detail, lantern, vaults in details); 1954 *Au.* (colonnade on pedestals and the apse; doorframe “porta del tenpio di Tigoli;” marble chair with double-volute legs “a Santo Giovanni porta Latina;” plan of centralized building with four circular chapels); 1955 *Ar.* (Baptistery of the Lateran “di Ghostantino” as interior cross-section; base “a pie di San Giuliano in Monte;” buttress vaults on columns and piers); 1955 *Au.* (centralized building, exterior; great pier supporting a dome); 1956 *Ar.* (Pantheon, cross-section); 1956 *Au.* (Sta. Costanza, plan “a piedi e misurata” and narthex); 1958 *Ar.* (plan “Tenplum Bacchi extra urbano oggi Santa Gostanza;” capital and impost block, detail; paired columns in plan-view; Bartoli [406]: fig. 627); 1958 *Au.* (bases; “soto a la cholona del portichola”); 1959 *Ar.* (base; base; base “in Santo Lorenzo degli Spangniuoli” [error for S. Lorenzo dei Speciali? or S. Giacomo degli Spagnuoli?]; base “a fianco a San Chosimo e Damiano”; base “delle tre cholone;” interior of vaulted building “a Porto”); 1959 *Au.* (Tomb of Plautus “a Tigoli;” its base with pedestals “a Tigoli;” window frame “finestra della banda di drento nel tenpio di Tigoli;” window frame “finestra medesima della banda di fuori del tenpio di Tigoli”).

1960 *Ar.* (entablature; base “a Marfori;” cornice; entablature “a Santo Laurenzio”); 1960 *Au.* (a measured line “la chana a dieci palmi . . .;” capital “. . . di dretto a Marfori”); 1961 *Ar.* (cornice “a Quatro Santi;” entablature “a Tre Cholone;” Composite capital); 1961 *Au.* (entablature “la chornicie grande di San Basilio” – Colonnacce; capital “questa chornicie . . .” [measured, not identified]); 1962 *Ar.* (capital; capital “chapi-telo de lo Chuliseo;” base; capital; entablature with frieze “istorie” and the upper cornice “al archo di San Basilio di Roma” – Colonnacce in Forum Nervae); 1962 *Au.* (capital; entablature and capital “chornice di termini” – Colonnacce); 1963 *Ar.* (doorframe “porta di San Pietro a Montoro”); 1963 *Au.* (interior section, San Pietro in Montorio, and seven details); 1964 *Ar.* (“Santo Ianni in Fonte” – Oratorio, plan, interior showing vaults and piers; interior elevation); 1964 *Au.* (Lateran Baptistery “el bangnio di Ghonstantino;” plan; side chapel, detail plan; chapel, elevation); 1965 *Ar.* (Arcus Argentariorum, “archo;” its plan, its entablature and capital “pulvineti e fregi; frondi di quercia”); 1965 *Au.* (cornice “apud teatri Marcieli;” interlace pattern; Ionic capital; pedestal “a Tigoli vecchio;” interior, section “istorie di Neturno in musaicho, Templis Bacchi”; measurements (Bartoli [406]: fig. 628). It would be worthwhile to investigate whether two plans of the Oratorio of the Lateran and of Sto. Stefano Rotondo (London, *R.I.B.A. VIII, fol. 3* [Zorzi, *Palladio*, nos. 268, 269]) are by the Anonymus 1 not Jacopo Sansovino whose script seems to be written here.

173. Anonymus 2, Lombard in Bramante’s Circle not Jacopo Sansovino. *Uffizi 4331 Ar.*; 4332 *Ar.* [Fantasy architecture], ca. 1515.

Gabinetto Disegni e Stampe

Firenze

Two fantasy temples (“Templo del Ziterno” – 4331 *Ar.*; “Templo de Pozelo” – 4332 *Ar.*) show the script of a second artist whose orthography identifies him as Lombard or North Italian. His architectural details are Bramantesque, for example the round openings, arcades in the cupola’s drum, and cupolas shaped like that of Sta. Maria delle Grazie. As fantasy architecture, they are unrelated to Buonaccorso Ghiberti’s examples (no. 17) or those of the Anonymus 1 not Cronaca (no. 41), and related examples (nos. 45–48), but rather with the following: a drawing sometimes attributed to Bramante (*Uffizi 1554 Ar.*); one in Berlin by a Lombard in the Circle of Giuliano da Sangallo (no. 61), which is structurally a twin of *Uffizi 1554 Ar.*;

drawings in *Codex Soane* (no. 123); drawings in *Album Rothschild* (no. 193) and in the *Sketchbook Rothschild* (no. 194). *Uffizi 4331 Ar.* was copied in one-half form in *Album B Leninograd*, folio 117 r. (no. 166).

174. Anonymus 3 not Jacopo Sansovino. *Uffizi 4329 Ar. and v.*, 4335 *Ar. and v.*, 4336 *Ar. and v.*, 4337 *Ar. and v.* ca. 1549.

Gabinetto Disegni e Stampe

Firenze

By tests of calligraphy, a third artist executed drawings of ancient monuments on four sheets, as indicated. A note he wrote about the Vatican obelisk (*Uffizi 4335 Ar.*; Bartoli [406]: fig. 625) with reference to Pope Paul III. led Bartoli to date the drawing after 1549, and he attributed it to Jacopo Sansovino. 4329 *Ar.* (fireplace “camino de Gondi” [Palazzo Gondi built by Giuliano da Sangallo, 1490–1501]; capital; interlace details; two-storey arcades “Teatro de Savegli” – Theatrum Marcelli); 4329 *Au.* (Cippus with putti holding a garland, Nereid and Triton; ornament with horizontal plaque “D. M.” and foliate consoles; Nereid and Triton and a putto. These two scenes are situated “in Chavagli” on the illustrations in *Codex Escorialensis*, 34 r., and the second of the two copied the Nereid and Triton in reverse); 4335 *Au.* (cornice and two copies of Taccola’s pincers); 4336 *Ar.* (plan “Santa Petronila”; Bartoli [406]: fig. 626); 4337 *Ar.* (base, base “Ianni Canpolini;” pedestal “de la colona di Nerva;” double-volute leg of chair, detail; cippus); 4337 *Au.* (façade Tomb of Bibulus, “apresso a San Marcho sepultura de un chonsolo Romano;” Pantheon’s tabernacle).

175. Anonymus 4 and others not Jacopo Sansovino. *Uffizi 1648 Ar.*; 1957 *Ar. and v.*, 3957 *Ar.*; 4325 *Ar.*; 4326 *Ar. and v.*, 4327 *Ar. and v.*, 4328 *Ar. and v.*, 4333 *Ar. and v.*, 4334 *Ar. and v.*, 4338 *Ar. and v.*, 4339 *Ar. and v.*, 4364 *Ar.*

Gabinetto Disegni e Stampe

Firenze

*Uffizi 1648 Ar.* (plan “Tenplum Pacis;” Bartoli [406]: fig. 519); 1957 *Ar.* (cornice; sarcophagus at Pantheon “ne regolo dove chomincia el tondo . . . rigoglio”); 1957 *Au.* (plan of capital “ne chorneti a volte . . .”); 3957 *Ar.* (arcade of loggia); 4325 *Ar.* (entablature “. . . in Santto Pietro chavatta di nuovo”); 4326 *Ar.* (entablature of Basilica Aemilia); 4326 *Au.* (two roof-beam joints); 4327 *Ar.* (capitals “. . . in Santo Iani;” “di Santa Maria Consolata;” see Bartoli [406]: Fig. 622; 4327 *Au.* (capital “a Santo Marcho;” see Bartoli, fig. 623); 4328 *Ar.* (tomb and ornament “Capo di bove . . .;” see Bartoli, Fig. 624); 4328 *Au.* (plan “a Capo di bove;” entablature; base), 4333 *Ar.* (Pantheon, interior, incomplete); 4333 *Au.* (sphinx on ram’s head pedestal with table); 4334 *Ar.* (façade “la faccia di San Giovanni” – Baptistery, Florence); 4334 *Au.* (capital in circle); 4338 *Ar.* (archway “Archo d Anchona”); 4338 *Au.* (plan “archo de [A]nchona”); 4339 *Ar.* (pier “zochollo . . . archo d Anchona”); 4364 *Ar.* (capital “del porticho della Ritonda”).

176. Anonimo Italiano A ca. 1490s. *Albertina drawings.* (Cat. Egger, *Römische Antiken*).

Graphische Sammlung Albertina

Wien

Drawings with one artist’s script that H. Egger [title in no. 116] attributed to the Anonimo Italiano A are the following: *AH 20*, 40, 47, 54, 93–95, 97, 101, 107, 117, 162, 164, 167–169, 176, 177, 183, 194–198, 204, 213, 214, 216, 218, 219, 225, 256, 280, 281, 282, 297–300. Their subjects are: Arcus Septimii Se-



veri; Arcus Titi; Basilica Constantiniana; Forum Traiani; Torre de Conti; Santo Stefano Rotondo; Mausoleum Constantiae; Templum Minervae Medicae; Pantheon; Templum Veneris et Romae; Templum Vestae; Thermae Antoniniana; tombs in Campagna Romana; Thermae Constantiniana; Thermae Diocletiani; Mausoleum Gordiani; buildings in Albano; Arcus Traiani, Ancona; buildings at Civita Vecchia; Templum Vestae, Tivoli; Sepulcrum Familiae Tossiae, Tivoli; Villa Hadriana, Tivoli.

177. Anonimo Italiano C of 1519 [= Riniero Neruccio da Pisa]. *Chatsworth, Album Vol. 32*. See (no. 115).

178. Anonimo Italiano C of 1514 [1519] [= Riniero Neruccio da Pisa]. *Albertina drawings, AH 1–19*, ca. 1514 or 1519. [Also known as Master C of 1519]. See (nos. 115, 116).

179. Anonymous Artists ca. 1500–1550. *Kunstbibliothek, Hdz 699, 69 Ar. and v.* [in 1550s?]: *Hdz 3831 r. and v.*

Kunstbibliothek

Berlin

Reproduced by S. Jacob. *Italienische Zeichnungen der Kunstbibliothek Berlin* (Staatliche Museen Preußischer Kulturbesitz). Berlin (1975): 17, 31, and pls. 5, 17, Temple of the Sibyl, Tivoli (*Hdz 3831 r. and v.*, and designs of acanthus leaves (*Hdz 699*). Both have parallels in the Addenda Drawings.

180. Anonymous Artist ca. 1500–1530 (?). *Berlin, Codex O[rnament] Z[eichnungen] 114* (*Hdz 4946, folios 1–36*).

Kunstbibliothek

Berlin

I studied the drawings in *Album OZ 114 Berlin Kunstbibliothek* and more recently photographs of them in *Bibliotheca Hertziana*. These drawings are not reproduced by S. Jacob [title in no. 179, above]. Nine folios, numbered 28 to 36, illustrate Renaissance forms of capitals; while the antiquities are few, there is at least the capital in Santa Prassede. The Addenda Architect illustrated a column he saw there.

181. Anonymous Artist in 1520s. *Harvard, drawing (Inv. 1932.311)*

Harvard University Art Museum Cambridge, Mass.

Two candelabra (*Inv. 1932.311*) are slight variants (at their upper parts) of two from Sant'Agnese fuori le Mura and preserved in Vatican Museum, illustrated by the Anonymus 1 not Cronaca (no. 39) and the Addenda Architect. Photos, in *Census of Antique Works of Art, Institute of Fine Arts, New York University*. Also see: A. Mongan and P. Sachs (no. 182).

182. Anonymous Artists ca. 1514. *Inv. 1932.271. 1B–22 A. Architectural Sketchbook-Album*.

Harvard University Art Museum Cambridge, Mass.

After a brief mention by A. Mongan and P. Sachs (*Catalogue of Drawings in the Fogg Museum of Art*. Cambridge, Mass. (1940): 95, n. 175), the sketchbook-album of twenty-two folios (*Inv. 1932.271.1B–22 A*), which may be the work of one artist, although a final study must be made, has been published by Ho-

ward Burns. "I Marmi antichi," in *Raffaello architetto* [457]: and two illustrations both numbered "fig. 3.1.6" as exhibition items. Burns noticed the non-Florentine aspect of the artist's writing, which I would call North Italian for the writing "goculatoio" whereas a Tuscan would write "gocciolatoio." Burns described each drawing and quoted its inscription. The subjects are Doric capitals, Ionic capitals, Corinthian capitals, bases, cornices, entablatures and architrave; their locations are the *Theatrum Marcelli*, *Arcus Septimii Severi*, *Basilica Aemilia*, doors of *SS Cosma e Damiano*, *Columna Traiani*, *Colonnacce* in *Forum Nervae*, *Basilica Constantiniana*, *Horti di Santa Maria Nova*, *Septizonium*, *Colosseum*, *Pantheon*, *Templum Martis Ultoris*, *Arcus Titi*, a base and a cornice owned by *Gianni Ciampolini*, and ornament in *San Giovanni in Laterano*. Notes on a cornice and a capital show the year "1514;" "a le grote di San Piero in Vinchola in una vigna trovata nuovamente 1514." Burns noticed the Florentine "braccio" as the unit of measure, which the Sangallo workshop sometimes used in Rome.

183. Anonymous Artists, XVI Century. *Drawing No. C.130*.

Kupferstichkabinett, Gemäldegalerie Dresden

Photos of the drawing *Inv. no. C.130 in Dresden*, in *Fototeca, Bibliotheca Hertziana*. The left-half of a cippus, and a detail of a cornice beside a large, finely articulated figure of Herakles seen from the back, and a note "Baldiser di Sena." On the verso, parts of three or more architraves, a cornice, an entablature, and parts of other ornament. The attribution to Baldassarre Peruzzi should be reviewed.

184. Anonymous Artists, XVI Century. *Uffizi drawings. Gabinetto Disegni e Stampe*

Firenze

Bartoli's attributions to anonymous artists [406]. In the Uffizi, the drawings designated "Anonymous XVIc." of interest here are very few, for example: *Uffizi 1732 A* (hemicyclum, *Forum Traiani*); *1733 Ar.* (base in *S. Marco*), *1724 Ar.* (Ionic capital); *1725 Ar.* (Doric entablature); *1738 Ar.* (Corinthian capital); *1761 Ar.* (Corinthian capital); *1731 Ar.* (entablature); *6852 Ar.* (rinceau relief); *6853 Ar.* (rinceau).

185. Anonymous Artists ca. 1520. *Codex Coner (Soane, Vol. 155)*.

Sir John Soane's Museum

London

Drawings in *Codex Coner* have been numbered from one to ninety-seven, all reproduced by Thomas Ashby. "Sixteenth-century Drawings of Roman Buildings Attributed to Andreas Coner." *Papers of the British School at Rome* 2. (1904): 1–65; *idem*. "Addenda and Corrigenda to Sixteenth-century Drawings of Roman Buildings Attributed to Andreas Coner." *Ibid.* 6, no. 5. (1913): 184–210; H. Egger. "Thomas Ashby jun. Sixteenth Century Drawings of Roman Buildings Attributed to Andreas Coner." *Kunstgeschichtliche Anzeigen. Beiblatt der Mitteilungen des Institutes für Österreichische Geschichtsforschung*. (1906, no. 3): 1–6.

Selected examples have been reproduced by Wolfgang Lotz to clarify methods of architectural projections, leading to a better understanding of the date of the *Codex Coner* ("The Rendering of the Interior in Architectural Drawings of the Renaissance." *Studies in Italian Renaissance Architecture*. Cambridge, Mass. – London (1977): 1–65; *idem*. "Three Essays on Palladio." *Ibid.* (1977): 181–208). Authorship of the *Codex Coner* is the question discussed by Tilman Buddensieg. "Bernardo della Vol-



paia und Giovanni Francesco da Sangallo. Der Autor des Codex Coner und seine Stellung im Sangallo-Kreis." *Römisches Jahrbuch für Kunstgeschichte* 15. (1975): 89–107, and figs. 1–5. A facsimile edition is being prepared by T. Buddensieg and H. Günther who identify the artist as Bernardo Della Volpaia. See: H. Günther [426]: 165–202 (Bernardo della Volpaia und der Codex Coner). The *Codex Coner's* drawings of vases and other objects have been related to Du Cerceau's drawings (Janet S. Byrne. "Du Cerceau Drawings." *Master Drawings* 15, no. 2. (1977): 147–161. The *Codex Coner's* drawings of helmets and column bases have exact parallels among examples in Francesco di Giorgio's *Monumenti antichi*, dating in 1490s (no. 8).

186. Anonymous Artist ca. 1520. *The Larger Talman Album*. Folios at random.  
Ashmolean Museum, Oxford University      **Oxford**

The Album of two-hundred six folios, purchased in 1942, includes drawings by Italian, French, and English artists of the sixteenth and seventeenth centuries: K. T. Parker. *Catalogue of the Collection of Drawings in the Ashmolean Museum. The Italian Schools*. Oxford (1956): 199–203. Parker described only a set of twenty-four designs by Giovanbattista Montano. For a late-fifteenth century artist's drawings, see, above (no. 67): Anonymous Paduan ca. 1490. Selected photos of drawings of cornices, entablatures, capitals and bases, in the Album: Conway Library, Courtauld Institute; Fototeca, Bibliotheca Hertziana.

187. Anonymous Artist ca. 1500. *Albertina drawings: AH 22 r.; 282 r. and v.; 298 r.*  
Graphische Sammlung Albertina      **Wien**

H. Egger (*Kritisches Verzeichnis* [full title in no. 116]) attributed AH 298 to the Anonimo Italiano A of the fifteenth century, AH 22 and AH 282 to the Ignoto Italiano of the fifteenth century. I find one calligraphy for drawings on four folio sides: AH 22 (measured plan of the Colosseum in elliptical form, similar to that in *Codex Escorialensis*, 70 r: "la lungeza per di fori chane 61 e p[alm]a 3 ad 10 p[alm]a la chana per latro verso e chane 74 e p[alm]a 3"); AH 282 r. [left-half]: (plan of Temple of Sibyl, Tivoli: "largeza di fori de la cholone 45 1/1; uno tepio rotondo in Tigoli cho cholone chome disegnati qui"); [right-half]: six leafy plants with berries or flowers, perhaps copied from *Codex Escorialensis*, 52 v.); AH 282 v. (measured pedestal: "lo inbasamento del tepio arento a Tigoli cho sua chornicami e sua misura;" measured entablature, capital, column and base: "adornamento del tepio di Tigoli; da luno chorno al attrò; el chapitello . . . ; el fuso de la cholona . . . ; la basa . . . ;" doorframe: "la porta del tepio di Tigoli"); AH 298 (measured plan: "el tepio fori di Tigoli a pie de la porta cho tabernacholi di fora; el vano del diamittro dento p[alm]i 58 1/2, alto drento p[alm]i 75 1/2 . . . ; tabernacoli sopra a quelli di drento per di fora"). The plan of the Colosseum, AH 22, differs from two by Giuliano de Sangallo in his *Libro* (no. 36) and *Taccuino* (no. 35) and from another, *Uffizi 1555 Ar.*, all reproduced by H. Günther [426]: 112, 116, 117, figs. 3, 9, 10. The idiom "arento a" on AH 282 v. seems to be North Italian. A Tuscan would write "apresso a" or "vicino."

188. Anonymous Bolognese or Venetian. *Codex Mellon (Inv. 1978.44)*, ca. 1513–1520.  
Pierpont Morgan Library      **New York City**

Sebastian Storz will publish the *Codex Mellon*, architectural drawings on folios originally numbered to seventy-five, and

first reported by H. Nachod. "A Recently Discovered Architectural Sketchbook." *Rare Books* 8, 1. (1955): 1–11. Subsequently, by Charles Ryskamp. *Nineteenth Report to the Fellows of the Pierpont Morgan Library, 1978–1980*. New York (1981): 27–28. At first the codex was attributed to Domenico Antonio de Chiarellis called Menicantonio or to Bramante's assistant, Domenico da Varignana, whose work is datable ca. 1513; Otto H. Förster. *Bramante*. Wien-München, A. Schroll (1956): 281 (Exkurs IX. Über das New Yorker Skizzenbuch); Christoph Frommel. *Der römische Palastbau der Hochrenaissance II*. Tübingen, E. Wasmuth (1973): 5, with previous bibliography. Also see: P. N. Pagliara. "Vitruvio da testo a canone." *Memorie dell'antico* [444]: 5–85, especially 62 n. 25, regarding the date ca. 1513 and the text about the Tuscan order written on the first sheets. A. Nesselrath [444]: 137, and fig. 122, attributes the album to an anonymous Venetian artist.

189. Anonymous Florentine ca. 1500 [and drawings by others]: *Album Margaret Chinnery*. [Also see: nos. 58, 76].  
Sir John Soane's Museum      **London**

The Album of seventy-five folios bearing the signature "Margaret Chinnery" is entitled "Collection of Exterior and Interior Details of Buildings in Italy." A letter contained in the album, written to Mr. Summerson in 1956, gives a biographical sketch of Margaret, daughter of Leonard Tresilan, married to William Bassell Chinnery, brother of George, the artist, in October 1790. The Chinnerys went to Paris where Margaret died (1840); the fullest account about her is by W. H. Weply in "Notes & Queries," January, 1792, pp. 75–77. The writer of the letter doubts that one can trace where the album was purchased. A note preserved in the album, signed by Metternich (1964), says the first drawing shows the arms of the Del Gambero family whose Villa Gamberino at Viterbo was built by Cardinal del Gambero whose tomb is in San Pietro in Vincoli. Several notes signed "G. B." and dated in January, 1837 on various pages of the album refer to drawings missing thereto, and those sheets are believed to be now in the Victoria & Albert Museum. Approximately twelve drawings in the *Album Chinnery* are by Italian artists of the fifteenth and sixteenth centuries.

190. Anonymous Italian ca. 1503. *Drawing F. R. 24 in Album*.  
Musée Condé      **Chantilly**

*Chantilly, Musée Condé, F. R. 24* illustrates an Augustan altar, a drawing reproduced, described, its notes transcribed, and bibliography listed by P. P. Bober and R. O. Rubinstein [410]: 226–227, and fig. 194-a. The artist whom I call the Anonymus ca. 1503 represented the Sacrifice to the Lares by Augustus, and the Apotheosis of Julius Caesar from two sides of the Altar of the Lares (Vatican, Gabinetto del Apoxyomenos). Bober and Rubinstein found its inscriptions recorded by the epigraphers, Fra Giocondo and Pietrus Sabinus; the owner of the altar named on the present drawing, is believed to be Andrea Bregno (1421–1503), a Lombard sculptor in Rome who died in 1503, and the owner was Giulio Tamarozzi in 1517. Amico Aspertini's drawing noted it in the house of "Andrea scarpellino." The Anonymus ca. 1503's note confirms this ownership on his drawing and mentions another owner: "Un pilastro che a da ogni canto opr[.] sta [i]n casa de maistro Andrea scarpellino . . . ] e chasa Gatte." The latter owner was probably Giovanni Gaddi (no. 305).



191. Anonymous Italian of 1520s. *Albertina drawings: AH 151, 154, 178 recto* (Cat. Egger, Römische Antiken).  
Graphische Sammlung Albertina Wien
192. Anonymous Lombard ca. 1500. See no. 123: (Robetto) Nicoletto da Modena. *Soane, Copybook*, London
193. Anonymous North Italian ca. 1500–1510. *Album Rothschild (Inv. 841–861 DR)*. [also see: no. 125].  
Cabinet des Dessins, Louvre Paris  
*Album Rothschild (Inv. 841 DR–861 DR)* is known to me only in photographs. Two studies of some architectural drawings in the Album by several artists – all North Italians or Lombards – attribute them to Nicoletto da Modena, and state that Philip Foster identified the drawings on twenty-two vellum sheets (forty-four folio sides) as originally forming a part of the *Copybook Soane* (no. 123); M. M. Licht. “A Book of Drawings by Nicoletto da Modena.” *Master Drawings* 8, no. 4. (1970): 379–387; M. M. Licht. “L’Influsso dei disegni architettonici per teatro e festa (1486–1513).” *Arte Lombarda* 38/39. (1973): 91–102. The latter reproduces many *Copybook Soane* drawings, which are fantasy buildings like others here in *Album Rothschild*, thirteen of them attributed to Nicoletto da Modena. Among other insights, Licht notes Nicoletto’s great variety of signatures and personal devices, which he collected as artistic caprice; he also borrowed motifs and whole compositions from works by other artists. Drawings stylistically different than Nicoletto’s but formally North Italian are also in the *Album Rothschild*.
194. Anonymous North Italian ca. 1510. *Sketchbook Rothschild (Inv. 1367–1476)*  
Cabinet des Dessins, Louvre Paris  
*The Sketchbook Rothschild (Inv. 1367–1476)* is known to me in photographs of the whole, some reproduced by M. M. Licht [full title (1973) in no. 193]. She clarified the exact relationship of some *Sketchbook* drawings with illustrations in Filarete’s manuscript-treatise on architecture (before 1467). Those in the *Sketchbook* were copied from manuscript-copies of the treatise, of which the four preserved date in 1480s. One was available in North Italy ca. 1510.  
The primary subjects of one hundred thirty drawings (“Livre de dessins d’architecture Italiennes”) in the *Sketchbook* are fantasy architecture, triumphal arches, cippi, altars, monuments with portrait busts in Roman style. This artist filled the structural membering with relief-ornaments of Lombard style. Licht’s attribution to Baldassarre Peruzzi, which she indicated tentatively with a question mark after Peruzzi’s name, should be reviewed.  
Notes are rare on these drawings, but there is North Italian orthography, writing “z” instead of the Tuscan “g”: “la scala de zerbo palazzo mazoroz” (Palazzo Maggiore on the Palatine). A date in 1510/11 for one drawing (*Inv. 1466*), studied by Norbert Huse. “Ein Bilddokument zu Michelangelos ‘Julius II’ in Bologna.” *Mitteilungen des Kunsthistorischen Institutes in Florenz* 12, Heft 4. (1966): 355–358, is likely to apply to the *Sketchbook*, which is stylistically uniform by one artist. Huse announced a forthcoming study by Peter Oehme, but it has not materialized. Also see: M. Horster [430]: 428 (*Sketchbook Rothschild* cited in the context of Nicoletto da Modena’s *Copybook Soane*, perhaps a mistake for *Album Rothschild*, *Inv. 841–861* (no. 193). Possibly there was some influence of the drawings of triumphal arches in the *Sketchbook Rothschild* on the French artist, Hubert Cailleau, whose festival decorations of 1540–49 form a part of the album *Douai. B. M., MS 1183*, Bibliothèque de Douai, Valenciennes. See reproductions and discussion by Yona Pinson. “L’Evolution du style renaissant, dans les entrées de Charles Quint à Valenciennes (1540–1549).” *Gazette des Beaux Arts* 113. (Mai–Juin 1989): 201–213, and figs. 3–9.
195. Anonymus ca. 1500. *Milano, Album Codex F252 inf., no. D 696 (716)*.  
Biblioteca Ambrosiana Milano  
I have not seen this Album, which I cite from the list of architectural codices by V. Juřen (no. 313; *Codex Chlumczansky*, p. 198); selected photos are in Fototeca, Bibliotheca Hertziana. The Album comprises six hundred ninety-six folios with drawings of the Cathedral and other churches in Milan and elsewhere by various artists. One drawing was attributed to Bramante: Georg Swarzenski. “The Master of the Barberini Panels: Bramante.” *Bulletin of the Museum of Fine Arts, Boston* 230. (December, 1940): fig. 17. *Drawing D 696 (716)* illustrates twenty-five bases, like those in several other copybooks, and may have been separated from one of them. It seems to be the same one that Juřen listed as “folio 696 r.”
196. Anonymous North Italian and the Anonymus in 1520s. *München, Album Codex Icon. 209 e*.  
Bayerische Staatsbibliothek München  
Photos of *München, Album Codex Icon. 209 e*, comprising forty-four folios with some drawings of antiquities by several artists, and other subjects variable, are in Fototeca, Bibliotheca Hertziana. The artists’ calligraphies suggest a date ca. 1530. One artist (folio 26 recto) illustrated but did not name the sites of the bases in San Basilio and San Marco like those by the Addenda Architect on his folios (10) 6 v. and (7) 3 v., respectively. Another artist (folio 59 verso) illustrated the frieze and architrave “questo e in horto a Marforio.” Another artist, using a North Italian orthography, illustrated on three folios: (folio 44 recto), a capital “Capitelo dorico del teatro de Saveli,” which is the same as the Addenda’s folio (7) 3 r.; (folio 56 verso), a base “bassa sotto a le Tre Colonne; el tutto zoe il tutto de la colonna sie palmi 55;” (folio 57 verso), an entablature, “. . . tempio del divo Antonio et Faustina;” the podium’s cornice, “cimassa de lo basamento del tempio di divo Antonino augusto et Faustina.” This latter one is identical to that by the Addenda Architect, folio (11) 7 v. Bases, cornices and entablatures from the traditional repertory of antiquities, none identified by name but seen on various copies, including the Addenda and in Jacques Du Cerceau’s work. See: A. Nesselrath [447]: 140, and fig. 138.
197. Anonymus in Rome in 1520. *Album Louvre (Inv. 11100–11112; 12092)*  
Cabinet des Dessins, Louvre Paris  
Photos: Fototeca, Bibliotheca Hertziana. Exact versions of these drawings are in *Oxford, Codex 668* (no. 119) by a Follower of Jacopo Ripanda. I consider him a Roman artist in the circle of Pinturicchio and Ripanda, a companion of a copyist whose drawings are in Chatsworth (no. 119), and of the Roman follower of Raphael, who executed these drawings in *Album Louvre (Inv. 11100; 11103; 11103 (bis); 11104; 11105;*



11108). A thematic connection between these two sets of drawings was first noted by Hugh MacAndrew (no. 119).

A second artist's drawings are on *Louvre Inv. 12092*: a frieze with griffon from *Templum Antonini et Faustina*; a frieze with Foliated Eroses giving drink to a griffon, of which the source is the reliefs on the podium in Forum Traiani; a frieze formed by a winged lion with human female head and breasts, his hind-quarters supporting a seated putto with cornucopia.

198. Anonymus in 1520s. *Parma, Album II IV 4, 1535*.  
Biblioteca Palatina Parma

*Parma, Album II IV 4, 1535* is paginated to eighty-four pages; its early-sixteenth century drawings show groteschi designs, vases, arabesque designs, candelabra, and a few architectural forms on thirty-five pages. One alone (p. 74) is annotated "in Roma a le Tre Cholone" in majuscule letters. That particular sheet, and many others, were subsequently utilized by an eighteenth-century natural scientist who illustrated various sea-shells, his notes include the year 1772 (p. 22), and his calligraphy appears at random among sheets he acquired. Illustrations of the reliefs of Roman ships and ritual devices from San Lorenzo fuori le Mura now in Museo Capitolino, Rome, have been reproduced by A. Nesselrath [447]: 127, and fig. 97.

The Album's designs of groteschi and engravings (pages 12, 14, 16, 19, 23, 33) show a stylistic relationship with drawings by the Follower of Jacopo Ripanda (*Bodleian, Codex 668*; no. 119). Especially similar to one another are the bearded masks and the coiffeurs of the Foliated Eroses which form petals as a frame around the faces. These two types of physiognomies also appear as ornaments on the pseudo-Roman monuments in the *Sketchbook Rothschild* by a North Italian artist (no. 194), who was a contemporary of the artist of *Album Parma*. Photos: Census of Works of Art, Warburg Institute; Fototeca, Bibliotheca Hertziana.

199. [excluded]

### III. The Period ca. 1530–1600

200. Albertini, Alessandro (active 1560s–1590s). *Uffizi 1968 Ar. and v.; 1969 Ar. and v.; 2064 Ar. and v.*, dated in 1562, 1563.

Gabinetto Disegni e Stampe Firenze

Alessandro Albertini's authentic writing appears on the drawing *Uffizi 2064 Ar.*: "questo piedestallo e del arco di Setimio soto a Campidoglio e tuto soto tera fu scoperto a tempo di Pio quarto e io Alesandro Albertini lo misurai a palmi romani." The sheet is also dated: "opera corintia . . . a di 17 di magio a Spoglia Cristo trovato in uno munisterio di monache. 1562." See: A. Bartoli [406]: figs. 729–735. The Florentine sculptor (Thieme-Becker, *Künstler Lexikon* 1. Leipzig (1907): 215) was advisor to the Congregatio Lapidiorum in Rome (1591). *Uffizi 2151 Ar.* has been attributed to Albertini, but the calligraphy is not his script.

201. Ampthill. *Album Houfe*. See no. 300: Anonymus of Siena, ca. 1530.

202. Arenberg, *Codex Album*, Liège. See no. 254: Lombard Lambert.

203. Aspertini, Amico (ca. 1475–1552) of Bologna. *London I (Inv. 1598.11.23.3) and London II (Inv. 1862.7.12.394 bis 435) Sketchbooks*, ca. 1530s.

British Museum

London

Both sketchbooks of Amico Aspertini have been published by Phyllis P. Bober [409]. *London I* comprises fifty vellum folios; *London II* has forty-two paper folios; both sketchbooks are mostly figurative drawings of ancient sculptures and narrative reliefs in Rome. However, *London II* illustrates some architectural forms, a few of them on two folios (8 v.–9 r.); capitals, entablatures (17 v., 18 r., 18 v., 19 r., 19 v., 25 r., 25 v., 40 v.); Castel Sant'Angelo (31 v.), Pantheon, exterior and interior (38 r., 41 v., 42 v.), Colosseum (39 v., 40 r., 41 v.); Theatrum Marcelli, Porticus Octaviae. Other buildings are in ruin in the landscape, some of them grouped together arbitrarily in one setting, while others (13 r., 13 v., 15 v., 25 r., 28 r., 34 r., 34 v., 35 r., 36 r.) are either the Palatine structure or else imaginary ones based on some part of an existing arch or vaulted section. Nicoletto da Modena's drawings (no. 125) are precedents for these antiquities in ruin. *London I* includes a note with the date 1535. Other documents suggest that Aspertini was in Rome in 1531–1534. Fantasy architecture and some buildings in ruin like Aspertini's are represented in the background of events depicted in the Salone del Zodiaco of Palazzo di Bagno in Mantua, attributed to Falconetto (no. 91). Photos: Census, Institute of Fine Arts, New York University.

204. Biringuccio. Oreste (1558–1583). *Oreste's Sketchbook (Codex S IV 1)*, ca. 1578–80.

Biblioteca Comunale

Siena

Ludwig Heydenreich. "Über Oreste Vannucci Biringucci". *Mitteilungen des Kunsthistorischen Institutes in Florenz* 3, Heft 7. (1931): 434–440. As stated (no. 141), Oreste copied from the *Lille, Sketchbook* when it was available to him in Rome ca. 1578–83. Roman antiquities in Oreste's sketchbook are few (10 v., 27 r., 37 r., 49 v., 59 r.): bases, capitals, the thermae in Viterbo, entablatures, and Italic vases, all copied from old copybooks. As an album, *Oreste's Sketchbook* comprises drawings of engines, including those of Sallustio Peruzzi and the Machine Complexes artist, which originated in the manuscripts of Francesco di Giorgio (nos. 7, 8), Lorenzo Donati (nos. 14, 15), and Giovanbattista Alberto (no. 9). Oreste himself added sketches of pumps by contemporary hydraulic engineers in Rome, Camillo Agrippa and Lorenzo Castellani, whom he mentions in notes, and mentions Palladio's bridges. See my study: "Drawings of Forts and Engines by Lorenzo Donati, Giovanbattista Alberto, Sallustio Peruzzi, the Machine Complexes Artist, and Oreste Biringuccio." *Architectura. Zeitschrift für Baugeschichte*. 18, 2. (1988): 169–197.

205. Blunt, A. E., *Collection*, London. See no. 318: Anonymous Artists, Roman School, ca. 1550–1600.

206. *Cantabrigensis, Codex*, Cambridge University. See no. 242.



207. Cataneo, Pietro, of Siena (ca. 1500–ca. 1572). *Album Uffizi Disegni* 3275 A–3381 A, ca. 1535.

Gabinetto Disegni e Stampe Firenze

Pietro Cataneo's album of drawings is bound as a large book, each drawing numbered consecutively, often as many as six on a folio. Cataneo's family included scribes, lawyers and teachers at the *Studio* of Siena where Taccola had been secretary (1420s), and wrote his treatises on engines. What little biographical data is known about Pietro Cataneo is found in A. Parronchi. "Di un manoscritto attribuito a Francesco di Giorgio Martini." *Accademia Toscana di scienze e lettere, "La Colombaria."* Firenze (1966): 190–191; *Idem*. "Sulla composizione dei 'Trattati'" attribuiti Francesco di Giorgio Martini." *Ibid.* (1971): 213–216. I have suggested that Francesco di Giorgio's *Trattato I* and *Trattato II* were transcribed at Monte Oliveto Maggiore; Pietro Cataneo or members of his family had direct access to Francesco's illustrated material (*Checklist* [in no. 7, above]).

A sample of Cataneo's script: Pini-Milanesi [449]: no. 178.

208. Cavaliere, Giovanbattista de (ca. 1525–1601). See no. 222: Dosio, Giovannantonio, *Urbis Romae aedificiorum*.

209. *Chatsworth, Albums*, Chatsworth. See no. 306: *Chatsworth, Vol. 26 Album*, Anonymous Artists, 1530s (?); See no. 115: *Chatsworth, Vol. 32*, Rignano Neruccio da Pisa; See no. 307: *Chatsworth, Vol. 35 Album*, Anonymous Artists, ca. 1540 (?); See no. 308: *Chatsworth, Album 36*, Anonymous Artists, ca. 1540 (?); See no. 309: *Chatsworth, Vol. 37 Album*, Anonymous Artists, ca. 1540s (?); See no. 310: *Chatsworth, Vol. 40 Album*; Anonymous Artists, ca. 1540s (?).

210. *Chlumczansky, Codex Album*, Prague. See nos. 313, 314: Anonymous Colleague of Giulio Romano.

211. Cock, Hieronymus (1510–1570). *Praecipua Romanae Monumenta*, Antwerp, 1551; *Operum antiquorum reliquiae*, Antwerp, 1562

I do not cite any engravings in Cock's editions, as to do so would greatly extend the List. Cock's editions are a significant source of graphic material for the circumstance and condition of ancient monuments; they reflect ideas published in unillustrated guide-books and tell certain legends about each place. Photos of the engravings in the 1558 edition (Gc. 36 a, Bibliothèque Nationale, Paris) are in the Fototeca, Bibliotheca Hertziana.

212. Colonna, Giovanni, da Tivoli. *Vatican, Colonna Sketchbook (Codex Vat. lat. 7721)*, ca. 1554.

Biblioteca Apostolica Vatican

The *Sketchbook Colonna* of ninety-eight folios has a note on its flyleaf: "Questo codice si ebbe dal Convento del Rosario a Monte Mario. L'autore e Giovanni Colonna da Tivoli che scrive

nel 1554 come ricorda un suo patriotto Tivolesi Stefano Celani orefice . . .". This script has not been confirmed as Giovanni Colonna's signature. Drawings include grotteschi, ceiling decoration, portals, cippi, inscriptions, cornices, tombs, altar, obelisk, marble chair, and the like. On folio 61 r., someone wrote: "Vari carli in Roma per Giovanni Colonna da Tigoli nel 1554 di Ottobre"; on folio 90 r.: "El nome del mio patriotto e Stefano Orefice . . .". See: *Giovanni Colonna da Tivoli: 1554*. ed. Maria Elisa Micheli. (Xenia Quaderni 2). Roma, De Luca (1982); A. Nesselrath [447]: 122, and fig. 88.

213. *Cotel, Album-Codex*, Paris. See no. 304: Anonymus ca. 1530s.

214. *De Hollanda, Francisco, Sketchbook*. See no. 240.

215. Dosio, Giovannantonio (1533–ca. 1610). *Sketchbook Album, Lat. Fol. 61, n.*, ca. 1560s

Staatsbibliothek

Berlin

Giovannantonio Dosio's *Sketchbook Album (Codex Lat. Fol. 61 n.)* comprises forty folios. It is to be distinguished from the epigraphist Stephanus Pighi's *Codex Pighianus (Codex Lat. Fol. 61)* dated in 1573, which has three hundred eighty-eight foliosides that illustrate statues, narrative reliefs, cippi, inscriptions, herms, medals, vases, sarcophagi, city-views, ornament, city-gates, bridges, and the pyramid of Cestius. Dosio's *Sketchbook Album* shows cippi, animals, birds, and city-views, with some dated notes: (8 v.) one note of December, 1563; (11 r.) "la città d'Amelia visto da le monte deto San Salvatore di maggio 1564;" (40 v.) "fatto da Fra Bartolomeo della Porta l'anno 1567;" (40 v.) an inscription tablet for "Torquato Conti morse il de 3 di setembre 1572 al suo castello di Poli . . .". Also see: A. Nesselrath [447]: 140, and figs. 140–43, who notes that the folios have been renumbered. My citations are from forty photos in: Fototeca, Bibliotheca Hertziana; Census of Antique Works of Art, Warburg Institute.

216. Dosio, Giovannantonio. *Album Sketchbook Berlin (Codex Berolinensis; Codex 79 D 1)*, ca. 1560s.

Kupferstichkabinett

Berlin

Since C. Hülsen published the *Codex Berolinensis* ("I Lavori archeologici di Giovannantonio Dosio." *Ausonia. Rivista della Società Italiana di Archeologia e Storia dell'Arte* 7, no. 1 (1912): 1–100), he then republished it: *Das Skizzenbuch des Giovannantonio Dosio im Staatlichen Kupferstichkabinett zu Berlin*. Berlin (1933). Two hundred drawings, almost completely figurative (historical reliefs, sarcophagi scenes, statues, busts, cippi, altars) affixed to its ninety-four folios, many of them by various artists whose drawings Dosio collected probably for a treatise on architecture he intended to write. There are almost no architectural drawings. However, a Table of Contents interrelates the subject of the drawing with its precedent in the Uffizi, including the number as reproduced by Bartoli, other drawings of the same subject or by other artists and by Dosio. It forms a good compendium of the figurative works of art. Also see: K. Cassirer. "Die Handzeichnungensammlung Pacetti." *Jahrbuch der Preussischen Kunstsammlungen* 43. (1922): 63–96; P. G. Hübner. "Der Autor des Berolinensis." *Monatshefte für Kunstwissenschaft* 4. Leipzig (1911): 353–367; P. P. Bober and R. O. Rubinstein [410]: 455–456; A. Nesselrath [447]: 141, and fig. 139.



216.\*Dosio, Giovannantonio. Drawings in *Album Codex OZ 109* Kunstbibliothek, Berlin. See no. 301

217. Dosio, Giovannantonio. *Marucelliana, Album (Disegni grandi formati Vol. C. [= 100], nos. 148–161)*, ca. 1560s.

Biblioteca Marucelliana

Firenze

Dosio's drawings of cippi and inscriptions in the *Marucelliana, Album* were reproduced and discussed by C. Hülsen in *Das Skizzenbuch* (no. 216). These drawings, which had been catalogued with Dosio's engravings, have been removed from their previous location (as noted in *Indice generale degli Incisori delle Stampe*) and reclassified in 1968. Dosio's drawings of statues and inscriptions were published by Pasquale Nerino Ferri. "I Disegni e le stampe della R. Biblioteca Marucelliana di Firenze." *Bollettino d'Arte* 5. (1911): 286–307. Where he mentioned "Vol. B. disegni", the librarians now in office could not trace it for me; perhaps he so designated drawings in "Vol. C", which includes engravings. Also see: G. Tedeschi Grisanti. "Dis manibus, pili, epitaffi, ed altre cose antiche": Un codice inedito di disegni di Giovannantonio Dosio." *Bollettino d'Arte* 18. (1983): 69–102; P. P. Bober and R. O. Rubinstein [410]: 456.

218. Dosio, Giovannantonio. *Album Codex of Cippi, Syllogi and Monuments (Codex Nuovi acquisti 618)*, ca. 1560s

Biblioteca Nazionale

Firenze

*Codex Album Nuovi Acquisti 618*, comprising three hundred forty-six drawings on seventy-three folios, has been fully published by G. Tedeschi Grisanti [title, in no. 217]: figs. 1–10, 12–14. It was originally part of the *Codex Berolinensis* (no. 216) and the *Album Marucelliana* (no. 217). Entitled *Iscrizioni antichi e monumenti*, it shows inscriptions, cippi, busts, statues and reliefs. Some of their locations are "Piazza degli Alteri"; "alla vignia di Madama"; "fu già in Santa Presedia oggi in Casa di Messer Thomaso de Cavalieri"; "in casa di Monsignore Ferratino"; "alla vignia di P. Julio III al Monte"; "alla vignia di Agniolo Biondo speziale four di porta Portese"; "nel palazzo del R.mo Santo Angiolo"; "in casa leridi di Capo di Ferro"; and "in Santo Andrea da corse Savello." See: P. P. Bober and R. O. Rubinstein [410]: 455–456. Also see the handwritten inventory in Bibl. Nazionale (*Inventario Nuovi acquisti e accessione di manoscritti, carteggi libri rari ecc.*, 1905): p. 50: "618. Iscrizioni antiche e monumenti [di Roma]. MS. cart. sec. XVI. Acq. Stettiner, 1885."

219. Dosio, Giovannantonio, Circle of. *Sketchbook of Silloge, Cippi and Sculptures (Codex Nuovi acquisti 1159)*, ca. 1555.

Biblioteca Nazionale

Firenze

*Codex Nuovi Acq. 1159* is to be published by E. Casamassima and R. O. Rubinstein. It was acquired from the antiquarian Sibrum, according to information in the library card-catalogue: *Repertorio topografico di nuovi acquisto*: p. 166. Internal evidence dates it after 1555. Among its drawings (fol. 61 v.: "questo fregiatura e in San Lorenzo fuori delle mura . . .") are reliefs of Roman ships and instruments taken from S. Lorenzo fuori le Mura, now in Museo Capitolino, first represented in Francesco di Giorgio's *Monumenti antichi* (see no. 8).

220. Dosio, Giovannantonio. *Uffizi drawings: 2005 Ar.–2040 A [approximately]; 2502 Ar.–2579 Ar., 2583 Ar. [approximately]; 4316–4353 A [approximately]; 8542 r. Santarelli*, ca. 1560–65.

Gabinetto Disegni e Stampe

Firenze

Dosio's *Uffizi drawings* include architecture in then-existing forms and restored forms called *Vedute*. His treatise on architecture sometimes shows the same structures differently arranged. See: C. Hülsen [title in no. 216, above]. Dosio's script does not appear on every drawing attributed to him and reproduced as one hundred fifteen folio-sides by A. Bartoli [406]: figs. 747–895. In the numerical sequence listed above, the following are not Dosio's drawings: *Uffizi* 2519 A; 2541 A; 2542 A; 2543 A; 2544 A; 2545 A; 2557 A; 2562 A; 2566 A; 2576 A; 4351 A; 4352 A. The group is known as *Vedute di Roma* (Bartoli's figs. 747–825 [406]). Thereafter, Bartoli's figs. 826–895 among Dosio's drawings with text, are considered as his "Trattato di architettura," the Roman buildings being the same ones illustrated among the *Vedute* but rearranged in sequence and composition. Also see (no. 216), regarding Dosio's figurative scenes. The *Uffizi* numbers for the *Trattato* are approximate on my list, because in Bartoli's edition the same number appears twice and even four times, for reasons not intelligible today. See Bartoli's discussion, pp. 129–130, 140.

Dosio's notes of identification are interesting for names of collectors on whose property an antiquity was found, for example, Pietro di Paolo Attavanti (*Uffizi 2010 Ar.*), among many others. He illustrated many more of the whole range of ancient monuments than his predecessors had done. He wrote the name "Foro di Traiano" but applied it to the columns of the Templum Martis Ultoris in Forum Augusti; he continued to refer to the hemicycle of Trajan's Forum as the remains of the "Theatro di Paulo Emilio" or the "Bagno di Paulo Emilio dove si dice Magnanapoli vicino a Spoglie Cristi." Regarding the latter, which is the site of the Colonnacce, see above (nos. 29, 43); regarding some connections between the drawings of Dosio and of Ligorio, see: H. Burns, as cited above (no. 102). Also see: Franco Borsi. *Giovanni Antonio Dosio, Le antichità di Roma*. Roma Colombo Ristampe (1970); Franco Borsi, et al., *Giovanni Antonio Dosio. Roma antica e i disegni di architettura agli Uffizi*. Roma Officina Ed. (1976).

221. Dosio, Giovannantonio. *Modena, Sketchbook-Album (Raccolta Campori App. 1175; formerly Z 2.2)*, (attrib) ca. 1560s

Biblioteca Estense

Modena

Eight of one hundred fifty-four folios with drawings of antique and modern architecture in *Album Modena* have been attributed to Giovannantonio Dosio, ca. 1560–69. It was theorized that the sheets belonged with others by Dosio in *Album Destailleur OZ 109* in Berlin (no. 301): E. Luporini. "Un libro di disegni di Giovanni Antonio Dosio." *Critica d'Arte* 24. (Nov.–Dec. 1957): 442–467; *Ibid.*, 25–26. (Jan.–April, 1958): 43–72. Luporini's attribution of eight folios to Dosio was founded on C. Hülsen's findings of Dosio's thirty-two drawings on six folios in the *Album Destailleur*. The *Album Modena* contains drawings by various artists, including copies after the machines illustrated first in Siena in Francesco di Giorgio's *Opusculum de architectura* (see, above, no. 207). Other buildings and monuments in Siena were analyzed by Luporini (1958); Peter A. Riedl. "Ergänzende Bemerkungen zum Fondi-Grabmal in S. Agostino zu Siena." *Mitteilungen des Kunsthistorischen Institutes in Florenz* 24, Heft 3. (1980): 371–380; A. Nesselrath



[447]: 129, and figs. 101–103, regarding Dosio's drawings in *Album Modena* copied after examples in the *Codex Lille* (no. 141).

222. Dosio, Giovannantonio. *Urbis Romae aedificiorum illustriumque supersunt reliquiae, summa cum stilo ferreo ut hodie cernuntur descriptae et a Io. Baptistista de Cavalieriis aeneis tabulis incisus repraesentatae*, Romae, 1569.

Dosio's name is usually associated with this set of engravings. An edition like it is by Bernardo Gamucci: *Libri quattro dell'antichità della città di Roma raccolte sotto brevità*. Venezia (1569) or Roma (1565). Also see: Cristina Alcidini. *Roma antica. Il libro delle antichità; I disegni per le "Antichità di Roma" di Bernardo Gamucci; I disegni per le "Antichità di Roma" incise da Giovan Battista de' Cavalieri; Serie dell'Anonimo Francese; ...* (Giovanni Antonio Dosio. *Roma antica e i disegni di architettura agli Uffizi*. ed. F. Borsi (Officina 15. Fonti e documenti per la storia dell'architettura). Roma (1976).

223. Dosio, Giovannantonio. *Windsor drawings: Nos. 10 780–10 794; 12 108* [others scattered]. ca. 1560s.

Royal Library

Windsor Castle

Dosio's *Windsor drawings* were reproduced selectively by C. Hülsen (no. 216). *Windsor no. 12 108*, the elevation of the Amphitheatrum Castrense attributed to Dosio, bears a striking resemblance to that of the Addenda Architect on folio (18) 16 v., suggesting that old drawings were available to Dosio in Roman workshops.

224. Dosio, Giovannantonio. See no. 282: Anonymus not Giovannantonio Dosio.

225. Du Cerceau, Jacques Androuet (ca. 1510/1512–1585). *Album Fitzwilliam*, by Anonymous French Artist, ca. 1600 [including fantasy buildings].

Fitzwilliam Museum, Cambridge

University

Cambridge

Photographs: Conway Library, Courtauld Institute; Fototeca, Bibliotheca Hertziana. Approximately seven drawings among one hundred twenty-two folios of *Album Fitzwilliam* attributed to Du Cerceau are greatly revised versions of the traditional fantasy architecture (nos. 17, 41, 45). Other drawings are freely invented architectural designs, so varied in form as to warrant further study, to find the album's provenance among the manuscripts first published by Henry de Geymüller (no. 232). The drawings seem to have been copied from *Codex Kaufman* (no. 230) and relate to a set in Oxford (no. 228).

Drawings and engravings were first attributed to Jacques Androuet Du Cerceau and the School of Du Cerceau the Elder, by Henry de Geymüller. *Les Du Cerceau, leur vie et leur oeuvre*. Paris, J. Rouan, and London G. Wood (1887). He listed (pp. 105–134) the collections of fourteen copybooks identified *Recueil A* to *Recueil N*, some of them traceable to their presentday locations (no. 232) by sale-numbers and descriptions that appear in the first (1896) sale of the albums: *Catalogue de dessins et tableaux provenant de la Collection de feu M. H. Destailleur. La vente aura lieu le marche 19 Mai 1896 et les quatre jours*

*suivants ... Hotel Drouot. Dessins originaux provenant de la collection de M. H. Destailleur*. Paris, D. Morgand (1896). Since 1896, two auction catalogues (1967; 1982) reproduce some drawings contained in two albums attributed to Du Cerceau, and list some museums where the Du Cerceau material is now collected: *Marlborough Rare Books, London. Catalogue 57. 1967* [full title at no. 230, below]; *Sotheby's Catalogue of Fine Old Master Drawings. Sale, 25 March, 1982*: 17–20, for Lot no. 29. The latter is an essay by David Thomson, University of East Anglia: "Jacques Androuet Du Cerceau. An Album of Forty Architectural Drawings." There, Thomson reproduced four folios with nine drawings of entablatures, cornices, capitals and a base in the *Album of 40 Drawings*, which, as he has told me in correspondence, is now in a private collection in Paris, and he dates the drawings in 1540–1550. The *Album's folio 22 r.* has been reproduced by A. Nesselrath [447]: 140, and fig. 137.

226. Du Cerceau, Circle of. *Codex 28. II. 5*, [including fantasy temples], ca. 1550.

Biblioteca

El Escorial

Photographs: Conway Library, Courtauld Institute; Fototeca, Bibliotheca Hertziana. Description of the drawings, by Gregorio De Andres. "Catalogo de las colecciones de dibujos de la Real Biblioteca de El Escorial." *Archivo Español de Arte* 41, no. 161. (1968): no. 2, after p. 76, not paginated. V. Juñen (no. 313; p. 199) listed *El Escorial, Codex 28 II 5* by an Anonymous French artist ca. 1550; its eighteen vellum folios show so-called ancient and modern architecture, mostly imaginary. Only one (fol. 8) is from the traditional fantasy architecture; another (9 r.) is a late entry in the repertory. De Andres identified the buildings as follows: 1 v., le portiche du temple de Jupiter; 2 v., temple antique; 3 v., temple de Jupiter; 4 v., temple de Bacchus près de sainte Agnes; 5 v., sur la plante du palais antique de Treves; 6 r.; la devant des Chartreuse de Pavie; 7 r., temple antique; 8 r., temple de Liberté; 9 r., le temple de Dioclaïs; 10 r., du palais de Veronne; 11 v., le Pont du Gard; 12 v., consecratio divi Anthonini; 13 v., les halles antique de Vienne; 14 v., pour un puits; 15 r., pour une gallerie; 16 r., parc de Ravenne; 17 r., le temple de saint Pierre in Montorio a Rome; 18 r., les arc antique de Langres.

D. Thomson noted some similarity of these with examples in the *Album of 40 Drawings* (no. 225). In correspondence, he refers to *Codex 28. II. 5* as "ten" drawings of antiquities and architectural pastiches related to examples in Chantilly (no. 232) and in Musée des Arts Décoratives (no. 232). A few of these titles are among drawings in *Album S. Kaufman* (no. 230); most of them will be found elsewhere.

227. Du Cerceau, Jacques Androuet. *Codex CLM 191*, ca. 1550.

Bayerische Staatsbibliothek

München

Photographs: Fototeca, Bibliotheca Hertziana. There are no fantasy temples of traditional examples (nos. 17, 41, 45) among the drawings of thirty-five new designs for buildings, façades, and a bridge in *München, Codex CLM 191*, and no example of ancient entablatures and bases. Eight buildings and façades are identically illustrated in the *Album Codex Parma* by the same artist (no. 232). D. Thomson, in a letter to me (no. 225), cited *München, Codex Icon. 191* with twenty-nine drawings, dating 1545–1555. A. Nesselrath [447]: 140, and fig. 138, shows an engraving of three cornices in *München, Album Icon. 209 e.*, an album of twenty-five folios showing fifty-two entablatures, cornices, bases and a temple porch (no. 196).



228. Du Cerceau, Circle of. *Album Rawlinson D 1023*, [including fantasy architecture], ca. 1550s.

Bodleian Library

Oxford

*Bodleian, Album Rawlinson D 1023* (not the classmark "Rae D 1023" cited by S. Jacob (*Italianische Zeichnungen der Kunstbibliothek Berlin*. Berlin, Staatliche Museen Preussischer Kulturbesitz (1975): 15) was listed by V. Juřen (no. 313; p. 199) for its "Monuments antiques et fantasie" by an Anonymous French Artist, late sixteenth century. A citation in the *Marlborough Catalogue* [full title at no. 230] refers it to an Anonymous French ca. 1600. Fantasy architecture is listed among its contents, as described in the catalogue: Guglielmus D. Macray. *Catalogi codicum manuscriptorum Bibliothecae Bodleianae. Partis quintae, fasciculus quartus, viri munificentissimi Ricardi Rawlinson*. Oxonii, E. Typographeo Clarendoniano (1898): 253: "(Codices Rawlinsoniani D). no. 1023: folios 34. Folios 1–22, a series of 28 drawings by a French artist represent buildings in ancient Rome and several elsewhere, in number about forty-nine or fifty;" folios 23–27, "seven more finished drawings of ancient buildings, unnamed;" folio 28, "a pencil drawing of a grotesque figure"; folios 29–34, "seven drawings of Roman breast-plate, helmets and sandals." Photos: Conway Library, Courtauld Institute; Fototeca, Bibliotheca Hertziana. I suggest that *Album Rawlinson* was copied from *Codex Kaufman* (no. 230) and is related to *Album Fitzwilliam* (no. 225).

Foliations in various sequences, the absence of numerals on photos, and probable renumbering of folios in *Album Codex Rawlinson* are my reasons for not citing any number for the pseudo-antiquities. I shall generalize about seventy-four drawings of temples and others structures by two artists and refer to their counterparts in other codices.

In relation to *Codex Kaufman*, there are twenty-eight temples and other structures, one of which "Templum Puteolis" originated in the drawing by the Anonymus 2 not Jacopo Sansovino (no. 173). Seven temples originated (in slightly varied forms in some cases) in Buonaccorso Ghiberti's *Zibaldone* (no. 17). Eight were first composed by the Anonymus 1 not Cronaca (no. 41), excepting Ghiberti illustrated one, too. Twenty-two structures seem to appear only in *Codex Kaufman*. Thirty-five are unaccounted for in other copybooks and albums among the records in photographic archives. A second artist whose stark and bold style differs from the free penwork of the main artist, copied two temples depicted by the primary artist, one after Ghiberti's *Zibaldone*, two after *Codex Kaufman*.

229. Du Cerceau, Circle of. *Wolfenbüttel, Inv. 37. 2. 1. Geom. 2.*

Herzog August Bibliothek

Wolfenbüttel

*Wolfenbüttel, Inv. 37.2.1. Geom. 2* comprises four units, according to information kindly given me by the curator, Oswald Schönberg: Jacques Androuet Du Cerceau, *Optices quam perspectivam nominant viginti figuras* ... Aurelia 1551; Du Cerceau. *Aliquot templorum antiquo more constructorum exemplaria*. Aurelia 1550; 24 engravings of Roman palaces and temples, dating ca. 1600 and their provenance possibly Antwerp; 93 engravings that include studies of columns dating ca. 1540.

230. Du Cerceau, Circle of: Anonymous French or Flemish Artist, ca. 1550. *Album S. Kaufman* (formerly *Album Destailleur*).

Collection S. Kaufman

London

The *Album S. Kaufman* with one hundred drawings is the former *Album Destailleur*, so named by H. de Geymüller (no. 225)

who ascribed it to an anonymous Flemish artist. Also see my comments about *Album Fitzwilliam* (no. 225) and *Album Rawlinson* (no. 228). I deduce the present ownership with evidence of folio-count in V. Juřen's list of architectural manuscripts (no. 313) and by comparison with M. Horster's list [430]: p. 430. Juřen cited one hundred folios of paper in the *Album Kaufman* by an Anonymous Flemish, noting a replica on vellum by Du Cerceau as *Recueil G* with one hundred three folios, its present whereabouts unknown since it was in the Collection Foulc (no. 232). Horster identified the *Album S. Kaufman* by a Flemish Artist as the former *Album Foulc*, which is mistaken, as I hope to show.

Geymüller's description of *Recueil G* that interconnected foliations (pp. 111–114) in the *Album Destailleur* and in the *Album Foulc* has caused some of the confusion. He did not list the *Album Destailleur* by the Anonymous Flemish among his list of the *Recueil*, which he attributed to Du Cerceau. While Geymüller listed (pp. 112–114) the *Album Foulc*'s foliations (103 folios of vellum with 100 drawings; he corrected himself (P. 114) where he wrote "100 dessins sur 101 feuilles"), as well as the subjects of drawings and inscriptions, he listed the foliations of the *Album Destailleur* in secondary position in parentheses. For example, "Album Foulc 17. Palatium Caesaris Argentine (18)." Scholars writing today could not discriminate drawings in two different albums.

At the sale of 1896 (no. 225), the *Album Destailleur* as Lot-number 190, was cited when it was sold a third time: *Marlborough Rare Books, London. Catalogue 57. Architecture, Furniture and Ornament. Garden Architecture* [March 7, 1967]: No. 1, with six illustrations on pages 2–3: "Album of 100 Drawings of Architectural Subjects;" its provenance is "Collection Hippolyte Destailleur, no. 190 in *Vente de Dessins et Tableaux* (1896)." Lot-number 190 identifies the item in the unillustrated sale catalogue of 1896, *Catalogue de dessins* (no. 225): "no. 190. Monuments antiques de Rome. 100 dessins ... artist flamand ..." The *Marlborough Catalogue* also noted that his album by a Flemish artist had been sold in 1924 from the Collection Hemricourt, but I am unable to find that catalogue (*Deuxième Vente*, 1924, no. 41). For the attribution, the *Marlborough Catalogue* named the artist "French or Flemish" in the heading, "School of the Elder Du Cerceau" in the text. Thus, it reflected two of Geymüller's attributions for two different manuscripts with the same structures illustrated.

Geymüller (pp. 114–117) also listed folios that showed ancient or fantasy buildings like those of Du Cerceau's *Moyen Temples*, of the *Album Destailleur* [now *Album S. Kaufman*], of the examples in *Recueil* in Collection Lesoufaché (no. 232), and of the album attributed to Fra Giocondo, which is now *Album B, Leningrad* (no. 166).

231. Du Cerceau, Jacques. See no. 292: Anonymous French ca. 1550 (*Album "Du Cerceau" in CCA Montréal*).

232. Du Cerceau, Jacques. Anonymous French Artists, ca. 1550–1600.

Paris

At this number for "Paris," I wish to comment on the albums that Geymüller first listed (no. 225), then they were sold in 1896 (no. 225); other manuscripts are sometimes mentioned in the *Marlborough Catalogue* (no. 230) and in *Sotheby's Catalogue* (no. 225). I do not name them all or discuss the attributions, merely cite some errors I have noticed, so as to trace the ancient



and fantasy architecture first recorded in late-fifteenth century sketchbooks.

D. Thomson, answering my request for details he omitted in his essay (no. 225), told me that the "Oblong" album in Musée Condé comprises fifty-seven drawings on sixty sheets [*Chantilly, Album "Oblong" of 60 Sheets*], and another album has thirty-five drawings of antiquities, architectural caprices, palace façades, ancient and modern architectural details [*Chantilly, Album of 35 Drawings*]. The first may be Geymüller's *Recueil H*, described below. Thomson has given me the classmark [*Dresden, Album Ca 68*] for a manuscript of thirty-two drawings of antiquities in Dresden, Gemäldegalerie.

Geymüller's *Recueil A* (pp. 105, 106) comprised fourteen folios of paper, which were then in the Royal library in Munich (no. 227).

*Recueil B* (pp. 105, 106–108), comprising folios of vellum (formerly in Collection Hamilton, then in Collection Destailleur; no. 155 in the 1896 sale, its title in no. 225), cannot be traced to its present location.

*Recueil C* (pp. 105, 109; "Recueil des Détails d'ordres, chez M. Destailleur") comprised twenty folios of paper with sixteen drawings of capitals and other ornament (no. 156 in the 1896 sale). Copies of photographs from the Bibliothèque Nationale, kindly given me by Dr. Myra Nan Rosenfeld, Research Curator, CCA-Montréal, show the following inscriptions, which partly correspond with information in the 1896 sale: "Androuet Du Cerceau. Détails d'ordre d'architecture. Bibliothèque Nationale. Recueil C;" "Recueil de 33 dessins des Ordres d'architecture su 16 feuilles. Par Jacques Androuet Du Cerceau. Anc. coll. Destailleur, acheté 1898 par la B. N. Recueil C. Inv. E. d. 2 r. + rés." Therefore, since 1898, *Recueil C* has been in the *Bibliothèque Nationale, Album Ed. 2 r. + rés.* D. Thomson cited the classmark *Album Ed. 2 r. rés* for *Recueil C*, which is actually the classmark for *Recueil D*.

*Recueil D* (pp. 105, 109–110, 111), twenty drawings on eighteen or thirteen folios on vellum, is Geymüller's "Volume des 'Anciens édifices de Rome'". Suite de 20 dessins sur vélin. Vol. Ed. 2 r. rés., Cabinet des Estampes, Bibliothèque Nationale, Paris"). His cross-reference (p. 110) to "E" is a typographical error for "D." Thus, *Recueil D* has the classmark, *Bibliothèque Nationale, Album Ed. 2 r. rés.* Juřen (no. 313) listed *Recueil D* as twenty "folios" in "Codex Ed. 2 r. rés;" D. Thomson listed thirty-three "drawings" for "Ed. 2 r. rés."

*Recueil E* (pp. 105; 110) in Collection Destailleur is a replica of *Recueil D* ("Répétition, originale également, du *Volume D*, mais dans un ordre différent"). It is no. 157 in the 1896 sale (no. 225); it comprised eighteen folios with twenty drawings of ancient and modern buildings, having come to H. Destailleur from the collection of Victor Albert George Child Villiers, Earl of Jersey, Osterley Park. D. Thomson (no. 225) has told me the classmark for the set of eighteen folios (*Paris, Musée des Arts Decoratives, Album CD 2669*). Juřen (no. 313) did not cite this location, but he related some drawings in *Recueil E* and *Recueil D* with others in *Codex 28. II. 5* in Biblioteca, El Escorial (no. 226).

*Recueil F* (pp. 105, 111) in Collection M. Dutuit, Rouen, comprising one hundred ten drawings on one hundred twelve folios of paper, as cited for the 1896 sale (no. 225), illustrates ancient and modern architecture. It has not been traced to its present owner. It is possibly the *Album Fitzwilliam* (no. 225)?

*Recueil G* (pp. 105, 111–117, including titles for buildings in that codex as well as those in *Album Destailleur* (no. 230), was in Collection Foulc, Paris (above, no. 230). It comprised one hundred drawings of ancient architecture in Rome on one hundred three folios of vellum (the 1896 sale cited one hundred three folios). Juřen (no. 313) cited one hundred three folios for

Codex G copied by Du Cerceau, its present location unknown, and the structures illustrated said to be the same as those in *Codex Kaufman*.

*Recueil H* (pp. 105, 117–121; in Collection Destailleur, formerly in the collections of Mr. W. Beckford and of Mr. Hamilton; no. 158 in the 1896 sale) comprised fifty-seven drawings of ancient and modern buildings on vellum of oblong format, sixty folios. Its present owner is likely to be *Chantilly, Album "Oblong" of 60 Sheets*, as cited above.

*Recueil J* (pp. 105, 121–123) was described as "Volume de croquis sur 97 feuilles, Collection M. Lesoufaché, Paris." Formerly it was in Collection Vivenel. It had ninety-seven folios of paper at the 1896 sale, its subjects described first by Geymüller. Two years later, H. de Geymüller, writing in *Die Baukunst der Renaissance in Frankreich. Handbuch der Architektur. Zweiter Theil. 6. Band.* Stuttgart (1898), reproduced one fantasy building (fig. 6 on p. 35, and in n. 53), specifying that it is from the former Album Lesoufaché, and the volume was then in the École des Beaux Arts, Paris. *Recueil J* has the classmark *École des Beaux Arts, Album 20 496*. A replica of that fantasy building is illustrated again in the *Album Kassel*, folio 14 v. (no. 297). Geymüller, in his book of 1887 (no. 225), identified the ancient and modern architectures of Codex Lesoufaché, listed foliations of the album he attributed to Fra Giocondo (*Leningrad, Album B; no. 166*) with illustrations of the same structures, and quoted two inscriptions of previous owners of the manuscript, which is now *Album 20 496*. Dr. Myra Nan Rosenfeld of the CCA-Montréal has given me the correct wording of the inscriptions, the album's classmark, photocopies of the drawings, and other information. Each drawing in brown ink on wove paper measures ca. 13.3 × 18.9 cm. Notes on the title-page: "Dessins figurés de plusieurs morceaux d'architecture et perspectives dessinés à la plume par Jacques Du Cerceau, 1545, de la Bibliothèque M. Fremyot, Archevêque de Bourges;" "Ex Musao Joa. du Pallio anno 1739, payé 24 tc." The binding is nineteenth century. Among its fantasy architecture, I recognize twenty-four drawings ultimately derived from those of Buonacorso Ghiberti (no. 17), the Anonymus 1 not Cronaca (no. 41), the Anonymus 2 not Cronaca (no. 45), the Anonymus 3 not Cronaca (no. 46), the Anonymus 4 not Cronaca (no. 47), and Anonymus 12 not Fra Giocondo (no. 166). Many other drawings are variants of these, which the artist developed from the archetypes at hand.

*Recueil K* (pp. 105, 124) comprised thirty-four drawings on paper, showing modern designs of fountains, vases, and the like (formerly in Bibliothèque Sainte-Geneviève; then it was "Vol. Ed. 2 q. rés" in Cabinet des Estampes, Bibliothèque Nationale, Paris). Its present classmark is *Bibliothèque Nationale, Album Ed. 2. q. rés.*

*Recueil L* (pp. 105, 125–127), containing forty-nine drawings of vases on forty-eight vellum folios, was then in the Musée Royal des Arts Decoratives in Berlin. Its present location has not been traced.

*Recueil M* (pp. 105, 127–130; 131–134) comprised one hundred forty-eight drawings on one hundred ten folios of vellum. It illustrated some ancient architecture, otherwise mostly modern, in Bibliothèque Nationale, Cabinet des Estampes, Paris. Its previous owner was Pierre-Ernest, Comte de Mansfeld. It was bound with *Recueil N*, containing twenty-four folios of vellum. Its former owner was M. Callet the Elder. D. Thomson (no. 225), in correspondence, confirmed that condition of the two volumes, citing the subjects as palaces, arches, festival designs, and the like, and its classmark: *Bibliothèque Nationale, Album Ed. 2. p. rés.*

*Petit Palais, Album* designates Du Cerceau material in the Petit Palais, Paris. It was briefly cited in the *Marlborough Catalogue* (no. 230).



*Parma, Codex 1208 (Codex Fondo Parmense H.H. 11.104.1208)* which is mentioned in D. Thomson's essay (no. 225), has sixteen drawings of pseudo-antique buildings and façades identified by name on eight, vellum sheets. Eight drawings are identical in form, style and script with examples in *Codex CLM 191, München* (no. 227). Photos: Fototeca, Bibliotheca Hertziana.

Additionally, in various public and private libraries in England, Europe, and the United States, there are drawings attributed to Du Cerceau whose subjects are not antiquities or pseudo-antiquities, for example, country houses, garden buildings, fountains and fireplaces, according to D. Thomson's information kindly given me. Finally, I may mention drawings of ancient and fantasy architecture attributed to Du Cerceau as copies in an album in Padova (no. 303); the *Codex Chlumczansky* in Prague (no. 314) has drawings of fantasy architecture that Du Cerceau utilized or else other artists of his circle did so.

233. Dupérac, Etienne [Stefano], (1525–1604). *Uffizi drawings*.

Gabinetto Disegni e Stampe Firenze

Drawings attributed to S. Dupérac (Bartoli [406]: figs. 738–746: *Uffizi 1750 Ar.*; 1751 *Ar.*; 2519 *Ar.*; 2526 *Ar.*; 2541 *Ar.*; 2542 *Ar.*; 2544 *Ar.*; 2562 *Ar.*; 2576 *Ar.*

234. Dupérac, Etienne. *Codex Perrins* (formerly C. W. Dyson Perrins Collection), ca. 1574.

Unnamed Private Collection since 1960.

London (?)

Sir Anthony Fountain first acquired, in Rome ca. 1714, the manuscript later known as the *Codex Perrins* in the library of C. W. Dyson Perrins at Malvern; it was described by Thomas Ashby. "Le diverse edizioni dei 'Vestigi dell' antichità di Roma' di Stefano Du Pérac." *La Bibliofilia* 16, nos. 11–12. (1915): 401–421, and figs. 1–8; Thomas Ashby. "An unknown Sixteenth-century Topography of Rome." *The Archaeological Journal* 65, no. 259. (1908): 245–264, pls. 1–7, and list of antiquities by name. The name of the present owner has been withheld since its sale (Sotheby & Co. *Catalogue of Fifty-nine Illuminated Manuscripts. The Property of the late C. W. Dyson Perrins, Esq.* Sale, Tuesday, 29 November, 1960. The Dyson Perrins Collection Part III, London, 1960, Lot. 149, pp. 122–125: "Disegni de le ruine di Roma e come anticamente erano", Rome, 1581).

Three years later a facsimile edition was published: Stefano Du Pérac. *Disegni de le ruine di Roma e come anticamente erano*. ed. R. Wittkower and M. Fossi Todorow. Milano, Amilcare Pizzi [1963]. There, in the introduction, Vol. II, one reads that the ex-libris of the present owner has been affixed beside that of C. Dyson Perrins, but the facsimile does not show his name. Wittkower wrote a history of the manuscript, including a table of original pagination, paginations in use ca. 1600, Ashby's paginations, and identifications of the structures illustrated in Rome and the Campagna Romana. M. Fossi Todorow's part is a translation of Wittkower's essay and a transcription of all that can be deciphered on Dupérac's manuscript folios. Wittkower dated it "probably in 1574, certainly before 1578" rather than Ashby's suggestion in 1581 or 1583. Also see discussion of the relationship between the drawings, Dupérac's *Vestigi* (1575), and drawings by Dosio (no. 220).

235. Dupérac, Etienne. *Louvre, Album (Inv. 3833–3938)*

Cabinet des Dessins, Louvre

Paris

The *Album Louvre* of E. Dupérac is described and illustrated by J. Guiffrey and P. Marcel. *Inventaire général des dessins du Musée du Louvre et du Musée de Versailles. V. École française* (Archives des Musées Nationaux et de l'École du Louvre). Paris, Librairie Centrale d'art et d'Architecture. (1910): 60–79 (Appendix I: *Inv. 3833–3938 [26 372–26 477] Album Dupérac*), with illustrations of each folio showing Egyptian sculptures, Roman cippi, votive tablets, statues, busts, altars, candelabra. Texts in the first book are not by Du Pérac's hand; the second book contains Egyptian antiquities, some used for Du Pérac's engravings; in the third book, the cippi with inscriptions correspond with drawings in the British Museum from the Dal Pozzo-Albani collection. Its title is: "Illustration des fragments antiques. Livre premier contenant diverses figures et têtes de femmes, tirées des marbres antiques et bustes qui sont a Rome et autres lieux d'Italie par Raphael d'Urbain." This one and other manuscripts of the same material are cited by Ashby (no. 234) and listed below (nos. 236, 237).

236. Dupérac, Etienne. *Codex Fonds français 382*

Bibliothèque Nationale

Paris

*Codex Fonds français 382* by Stefano Dupérac was briefly mentioned by Thomas Ashby [title, in no. 234, year 1915]: 401–21. He referred to Alexis Paulin Paris. *Les manuscrits français de la Bibliothèque du Roi* 3. Paris, Béthune et Plon (1840): 270–273, who gives an extensive description of it as *Inv. no. 6990* at Cat. 384, comprising one hundred five folios with text and illustrations by Dupérac. The title of the volume, which came from the library of the family Dupuy, is: "Illustration des fragments antique appartenant à la religion et ceremonie des antiens Romains designez et recueillis des marbres antiques qui se trouvent en Rome et autres lieux d'Italie, avec leur exposition, par Etienne du Perac, Parisien." The first of two books contains "plusieurs figures d'Idolles, obelisque et lectres hieroglyphique des antiques Egiptiens." The second book, which begins on folio 33 and ends on folio 90, contains "plasier temples, dieux, autels et sacrifices ritirez des marbres antiques qui se voyent en Rome et autre lieux d'Italie." The later folios, showing vases, ancient vessels, and fountains are datable in seventeenth century. Also see: M. Horster [430]: 431. Her reference is "Illustration des fragments antiques. 3 Bände; 2 Expl. in Paris, Bibl. Nat." The third volume is in Berlin, Deutsche Staatsbibliothek. See: J. Guiffrey and P. Marcel. *Inventaire général des dessins de l'École française* 5. (1910): 60.

237. Dupérac, Etienne. *Codex Spanheim no. 43*.

Staatsbibliothek, Preussischer Kulturbesitz, Handschriften Abteilung Berlin

*Codex Spanheim no. 43* of Stefano Dupérac, cited by T. Ashby [title in no. 234]. He said the *Codex* contains only Book III of Dupérac's studies, and the Dal Pozzo-Albani drawings must have belonged to it. Also see: M. Horster [430]: 431, with reference to "3. Expl." in Berlin, Staatsbibliothek. The director, Dr. Hans-Erich Teitge, kindly wrote me significant details. One-hundred eleven inscriptions are transcribed on twenty folios, copied in the eighteenth century and entitled "Illustration des fragments antiques retirés des marbres antiques qui son a Rome et autres lieux d'Italie, par Estienne Dupérac. MDLXXV."



238. *Fabriczy, Album*, Stuttgart. See no. 319: Anonymus ca. 1550 (?).
239. Fauno, Lucio. *Delle antichità della città di Roma*, Venetia, 1553.  
Fauno's illustrations cannot be listed in this Catalogue of Drawings.
240. Francisco de Hollanda (ca. 1510–1583). *Sketchbook (Codex 28. I. 20 or Codex A/e ij 6)*, ca. 1539–40.  
Biblioteca El Escorial  
E. Tormo. *Os Desenhos das antigualhas que vio Francisco d'Ollanda, pintor Português ...* Madrid (1940). The Portuguese miniaturist and humanist came to Rome (1538–40) and illustrated many statues and views of the city. Photos: Census, Institute of Fine Arts, New York University.
241. Ghezzi, Pier Leone (1675–1755). *Codices Vat. Ottobon. lat 3100, 3106, 3107, 3108, 3109*.  
Biblioteca Apostolica Vatican  
Lucia Guerrini. *Marmi antichi nei disegni di Pier Leone Ghezzi. I disegni di antichità die Pier Leone Ghezzi nella Biblioteca Vaticana*. Città del Vaticano (1971). Ghezzi's sketchbooks (*Cod. Ottob. lat. 3100; 3106; 3107; 3108; 3109*) are dated in 1724, 1733, 1734, and 1736.
242. Giambologna [Giovanni da Bologna], (1529–1608). *Codex Cantabrigensis / Cambridge, Sketchbook (Codex R 17.3)*, ca. 1550s. (attrib.).  
Trinity College, Cambridge University Cambridge  
*Codex Cantabrigensis*, a sketchbook of statues and some Roman buildings in ruin: Elisabeth Dhanens. "De Romeinse ervaring van Giovanni Bologna." *Bulletin de l'Institut Historique Belge de Rome* 35 (1963): 159–190; Eliana Fileri. "Giovanni Bologna e il taccuino di Cambridge." *Xenia. Semestrare di antichità* 10. (1985): 5–34. Architectural drawings are few: figs. 64, 65 [the Palatine identified as "pallase maioro; pallase magoro"]; 66 ["apreso Colosei"]; 67, 68 [Thermae Diocletiani]. These are on folios 88 r., 88 v., 89 r., 89 v., 90 r. Photos: Census, Institute of Fine Arts, New York University; Fototeca, Bibliotheca Hertziana.
243. Heemskerck, Martin van (1498–1574; in Rome in 1532–36). *Album I (No. 79 D 2); Album II (No. 79 D 2.2)*, ca. 1532–36. [also some drawings by Netherlandish Artists].  
Kupferstichkabinett Berlin  
Christian Hülsen and Hermann Egger. *Die Römischen Skizzenbücher von Marten van Heemskerck*. I. Berlin, J. Bard, (1913); II (1916); [New Facsimile Edition]: Davaco Publishers, Soest (1975): Also see: C. Hülsen. "Unbekannte römische Zeichnungen von Marten van Heemskerck." *Medeelingen van het Nederlands Historisch Institut te Rome* 7. (1927): 86–96; Ilja M. Veldmann. "Notes Occasioned by the Publication of the Facsimile Edition of Christian Hülsen and Hermann Egger, *Die römischen Skizzenbücher von Marten van Heemskerck*. 2 vols. Berlin, 1913–1916, Davaco Publishers, Soest, 1975." *Simiolus. Netherlands Quarterly for the History of Art* 9, no. 2. (1977): 106–113; *Idem. Maarten von Heemskerck and Dutch Humanism in the Sixteenth Century*. Maarssen (1977). Veldman, in his article in *Simiolus*, pointed out that drawings on thirty-seven folios of Heemskerck's *Album II* were executed by an anonymous Netherlandish artist, active in Mantua (1540s). Hülsen and Egger named him the Anonymus A, and his sketchbook the *Mantuaner Skizzenbuch*. The Netherlandish artist, who is sometimes known as the Giulio Romano Follower, collected these folios or else he, as artist, executed them. One drawing is related to the Addenda Architect's folio (11) 7r.
244. Heemskerck, Martin van. *Drawing: Kdz 6696*.  
Kupferstichkabinett Berlin  
View of the Forum Romanum, including the Tre Colonne (Aedes Castori) and, on the Capitoline slope, the Tre Colonne (Templum Divi Vespasiani) and Ionic columns (Templum Saturni). Photo of *Kdz 6696*: Fototeca, Bibliotheca Hertziana.
245. *Kassel, Codex*, Kassel. See no. 298: Anonymous North Italian and Netherlandish Artists, ca. 1530s.
246. Lafréry, Antoine [Lafreri, Antonio], (1512–1577). *Speculum Romanae Magnificentiae*, ca. 1570s.  
Avery Architectural Library, New York City  
Columbia University  
A fine edition of the *Speculum* in Avery Architectural Library, Columbia University, has been described by L. R. McGinniss and H. Mitchell. *Catalogue of the Earl of Crawford's "Speculum Romanae Magnificentiae" now in the Avery Architectural Library, Columbia University*. New York (1976). The Metropolitan Museum of Art, New York City, has another version of the *Speculum*. Still another was published by C. Hülsen. "Das 'Speculum Romanae Magnificentiae' des Antonio Lafreri." *Collectanea variae doctrinae L. S. Olschki ...* München (1921).
247. Lari, Antonio Maria, of Siena (active 1520–1549), [in Rome, 1540]. His signature on a letter of 1546.  
Archivio di Stato Siena  
Giovanni Gaye. *Carteggio inedito d'artisti dei secoli XIV, XV, XVI. 2*. Firenze, G. Molini (1840): 353, and pl. no. 69. Another sample of his calligraphy, in C. Pini and G. Milanesi [449]: no. 145. For a document, "Lista delle robbe lassai a Sorana," dated 23 aprile 1547, that lists his properties as editions of Vitruvius, Marliano's guidebook, Lari's unpublished treatise on architecture, and "molte misure d'antiquita di Roma," see: G. Milanesi. *Documenti per la storia dell'arte Senese* 3. Siena, O. Porri (1854–56): 163–64, 172–175.
248. Lari, Antonio. See no. 284: Anonymus not Antonio Lari.
249. Ligorio, Pirro (1513–1583). *Codex Bodleian (Codex Canonici Ital. 138)*, ca. 1550–1570.  
Bodleian Library Oxford  
J. Henry Middleton. "Ancient Rome; MS. Notes by Pierro Ligorio, Made Between ca. 1500 and 1570 A.D." *Archaeologia* 51. (1888): 489–508, and figs. 1–18; Thomas Ashby. "The Bodleian Manuscript of Pirro Ligorio." *Journal of Roman Studies*



9. (1919): 170–201. Ligorio's drawings on one hundred eighty-four folios illustrate structures in Rome and in Campagna Romana. See: Alessandro Mortara. *Catalogo dei manoscritti Italiani che sotto la denominazione di Codici Canonici Italici si conservano nella Biblioteca Bodleiana a Oxford*. (Codicum manuscripti Bibliothecae Bodlianae 1). Oxford (1864): p. 151: no. 138. A translation of Vitruvius, Book I, on folios 162–82 in the *Codex Bodleian* is by a Ferrarese author ca. 1558, according to Frank Zollner who is quoted by P. N. Pagliara. "Vitruvio da testo a canone." [title at no. 144; p. 47 n. 6]. Also see: Pirro Ligorio. *Libro di M. Pirro Ligorio napolitano delle Antichità di Roma nel quale si tratta de' Circi, Theatri, Anfiteatri . . .* Venetia (1553); *Pianta prospettica piccola di Roma antica*. Roma (1553); Erna Mandowsky and Charles Mitchell. *Pirro Ligorio's Roman Antiquities. The Drawings in the National Library* (Architecturae tomi duo, MS XIII, B. VI–X, Biblioteca Nazionale, Napoli); in Paris (MS Ital. 1129, "Libro delle antichità," Bibliothèque Nationale). Also see, below (no. 251) regarding manuscripts in Torino and in the Vatican; H. Burns (1966), as cited (no. 102). Photos: *Codex Bodleian, Canonici Ital. 138*, in Fototeca, Bibliotheca Hertziana.

250. Ligorio, Pirro. *Paris, Codex Ital. 1129 (Cod. St. Germ. 86)* ("Il libro delle antichità"), ca. 1553.

Bibliothèque Nationale

Paris

*Codex Ital. 1129* (cited by E. Mandowsky and C. Mitchell, see title at no. 249; pp. 33, 39, 133–134) is a draft of the *Libro di M. Pyrrho Ligorio* published in 1553. M. G. Raymond. *Inventaire sommaire du fonds italien*. Paris (1882); P. de Nolhac. "Notes sur Pirro Ligorio." *Mélanges Leon Renier*. Paris (1886). Photos: Conway Library, Courtauld Institute; Fototeca, Bibliotheca Hertziana. Also see: *Codex 8529*, Bibliothèque d' Arsenal, Paris. Folios 4–16 show copies of some scenes by Pirro Ligorio. A complete narrative on nineteen folios with sixteen illustrations is preserved in the Pierpont Morgan Library (*Codex M. A. 542*): "Vita di Verbio detto altrimenti Hippolito figlio di Theseo . . . con immitatione dell'antico in sedici historie da Pirro Ligorio antiquario famoso di sua propria mano servitio del Card. d'Este il vecchio che voleva farne fare una tapezzeria d'arazzi." At the bottom of this title-page, an inscription indicates previous ownership and probably the author of the title-page: "S'ebbe dallo studio delle cose vecchie che haveva raccolto in Roma Francesco Villamena." The latter, an engraver from Ferrara (1566–1626), whose name is in the Soane volumes of Giovanbattista Montana (no. 256), had a library, acquired by the Biblioteca G. Cavaliere, Ferrara, sold in Florence in 1908. A note added in the codex mentions tapestries executed after drawings by Pirro Ligorio in the palace of Princess Barberini, in Palazzo Sacchetti, Rome. The explicit of the *Vita di Verbio* in Pierpont Morgan Library is: "di Ferrara il di [blank] di Novembre del MDLXIX. Di vostra illustrissima et referendissima signoria [erasure]." The date for the illustrated text is 1569, the signature of Pirro Ligorio appears below, its calligraphy being the same as that of the narrative: "Pyrrho Ligorio Roman Maisopagniero." By another hand is a note (folio 19r.) about an inscription transcribed after the note: "Inscrittione trovata à Nemi Castello de signori Frangipani sopra il lago detto di Nemi antichamente Speculum Dianae nel giardino di detto signori dove era il Tempio di Diana Nemorese nelle retroscritte historie da Pirro Ligorio descritto." This discovery occurred after 1572, when Muzio Frangipani bought the property from Francesco Cenci. Among the drawings of architecture as background setting for the narrative of *Vita di Verbio*, expecting two scenes that show colonnaded temples with porticoes, a

rotunda and towers resemble structures in Pirro Ligorio's map of "Roman antica" (1561).

251. Ligorio, Pirro. *Inv.: J. a. II. 1–17 (Vols XIV–XXX); J. a. III. 1–15 (Vols. I–XIII)*, ca. 1570s.

Archivio di Stato

Torino

E. Mandowsky and C. Mitchell (no. 249; pp. 137–139) list Pirro Ligorio's manuscripts in Archivio di Stato, Torino. Also see: H. Burns (1966), as cited, above (no. 102).

The encyclopedia of eighteen volumes written in twenty-four books are best described and analyzed (Mss J. a. III. 3–16; J. a. II. 1–16) by David R. Coffin. "Pirro Ligorio on the Nobility of the Arts." *Journal, Warburg and Courtauld Institutes* 27. (1964): 191–210. Each book is devoted to a letter of the alphabet; this is a change in format since the ancient and medieval organization by subject matter; additionally there are twelve manuscripts at Turin, eleven of which deal with antiquity by subject matter, such as famous Roman families, famous cities, the meaning of the dragon, the cock and the basilisk. The twelfth volume is a collection of Ligorio's fifty-seven drawings.

Buried among the eleven odd manuscripts is one written in Ferrara (1570–80), entitled, in English translation: "Treatise of Pirro Ligorio, Neapolitan Patrician, Roman citizen, On some Things Pertaining to the Nobility of The Ancient Arts."

In Turin, I saw only the *Indice dei manoscritti cartacei e membranacei delle stampe in pergamena e del secolo XVI esistente nella Biblioteca dei Regii Archivi di Corte* (1840). It describes the contents of more than thirty volumes, all reclassified with new numbers and identified as "Libro." In addition to "Dizionario," "Lettere," "Medaglie," and "Iscrittioni di epitaphi," the material includes architectural forms and some sculptures in Roma, Campagna Romana, Prenestina, and Tivoli. Also see: A. Nesselrath [447]: 135, and fig. 116.

252. Ligorio, Pirro. See no. 261: Panvinus, O., *Album Vat. lat. 3439*, Biblioteca Apostolica, Vatican.

253. *Lille, Sketchbook*, Lille. See no. 141: Sangallo, Aristotile da. (attrib.).

254. Lombard, Lambert (1506–1566; Flanders), [in Rome, 1535–38]. *Album d'Arenberg*, [and fantasy architecture in Lombard's paintings] ca. 1535–38.

Musée de l'Art Wallon

Liège

The "sketchbook" of Lambert Lombard is almost entirely figurative; its form is an album of 736 drawings, according to information kindly given me by the curator, Francoise Leonard-Etienne. An edition is to be published by G. Denhaene. Photos: Census, Institute of Fine Arts, New York University; Census, Warburg Institute, University of London.

The only architectural drawing (folio 108) is an imaginary tower with inscription tablet ("Soli imit eto sacrum Cornelius Maximum Cos. X Et Ex voto"), which is also illustrated as the left-half only in *Codex Kassel*, 37 v. (Günther [426]: pl. 85).

Lambert Lombard's adaptation of fantasy architecture for his scenes on altarpieces, the influence of architectural forms of Bramante's engraving of 1481 inscribed "Bramantus fecit in Mediolano," and of Agostino Veneziano's engraving of Bramante's model of St. Peter's in 1506 for the background of Lombard's paintings (Musée de l'Art Wallon, Liège; Museum Boymans-Van Beuningen, Rotterdam; a triptych, in a private



collection) are most expertly demonstrated by Wolfgang Krönig. "Lambert Lombard. Beiträge zu seinem Werk und zu seiner Kunstauffassung." *Wallraf-Richartz-Jahrbuch* 36. (1974): 105–158. It culminates his previous studies: W. Krönig. "Zur Bildarchitektur bei Lambert Lombard." *Adolph Goldschmidt zu seinem siebenzigsten Geburtstag zum 15. 1. 1933*. Berlin, Würfel Verlag (1933): 153–54; *idem.*, *Der Italienische Einfluß in der Flämischen Malerei im ersten Drittel des 16. Jahrhunderts*. Würzburg (1936): 129–136; Albert Puters. "Lambert Lombard et l'architecture de son temps à Liège." *Bulletin de la Commission Royale des Monuments et des Sites* 14. (1963): 7–49; Ellen and Wolfgang Kemp. "Lambert Lombards antiquarische Theorie und Praxis." *Zeitschrift für Kunstgeschichte* 36. (1973): 122–152. V. Juřen (no. 314) noted the relation of drawings in the *Codex Chlumczansky* with the architectural fantasy buildings included in Lambert Lombard's paintings. Also see: M. Horster [430]: 429 (her list of architectural sketchbooks, and reference to a study by N. Dacos in 1964).

255. Mauro, Lucio. *Le antichità della città di Roma . . .*, Venetia, 1562.

I have not cited illustrations from this edition in Catalogue of Drawings.

256. Montano, Giovanbattista (1534–1621); Milanese architect in Rome in 1560s). *Soane Album-Sketchbooks Vols. I–III (Codices Vol. AL 29 D)*, [with new forms of fantasy architecture], ca. 1570s.

Sir John Soane's Museum London

Sir John Soane acquired three manuscripts at the sale of Robert Adam's library (1818). Their bindings and red-wax seal are characteristic of codices owned by Cassiano Dal Pozzo. The title-page of Vol. I is: "I sette libri dell'architettura di Giovan Battista Montani. Racolte e disegnate dall'antiquita di Roma da me con ricognita di licenza non piu viste in luce curiosi a ogni bel ingenio di tal scienza e virtu." Drawings are on sheets of different sizes affixed to large sheets. On the verso-side of a portrait drawing: "questo ritratto e d'Giovanbatista Milano integlatore d' legname d'eta d' 77 Franciscus Vill'amena fecit die 19 Ma . . . 1611." Villamena (1566–1626) also owned *Codex M. A. 542* of Pirro Ligorio (no. 250). Vol. I contains drawings of herms, architectural orders, foliated Erotes, entablatures, columns, arabesque designs, ornaments, ceiling panels, doors, and panels with ornaments. Vol. 2 is entitled "Tempi del Montani;" there are more "Temples" in Vol. 3, most of which are imaginary or revised over the models.

When these drawings were first described by Thomas Ashby ("Antiquae Statuae Urbis Romae." *Papers, British School at Rome* 9, no. 5 (1920): 107–58), he discussed Cavalieri's role in their formation, as well as various editions of plates and title-pages. I notice various calligraphies on the *Album Soane*. Notes of identification usually written on the verso-side of a sheet are most useful; drawings may be compared with engraved versions for additions or revisions made subsequently.

They were published in four books by G. B. Soria (in 1624–36): *Scielta di varii tempietti antichi con le piante et alzati disegnati in prospettiva da M. Gio. Battista Montano milanese date in luce per Gio. Battista Soria romano . . .* Roma, G. B. Soria (1624). See: G. Zander. "Le invenzioni architettoniche di G. B. Montano Milanese." *Quaderni dell'Istituto di Storia dell'architettura* 30. (1958): 1–21; *Ibid.* 42. (1960): 1–32. Also see: A. Nesselrath [447]: 137, and figs. 126–128 (a drawing in *Album Soane*, II; an engraving from *Li cinque libri di architettura*

*di Gio. Battista Montani milanese*. Roma (1684); a drawing in *Civico Gabinetto dei Disegni, Raccolta Martinelli*, Vol. VI, Castello Sforzesco, Milano). The *Album Martinelli*, comprising one hundred ninety-five folios, has been studied by Anna Beton. "Architettura e archeologia nella Roma del Cinquecento: Giovan Battista Montano." *Arte Lombarda* 65, 2. (Atti del Convegno Umanesimo. Problemi aperti, 6). (1983): 111–126. Domenico Martinelli was a member of the Accademia di San Luca in Rome (1679) and a teacher (1684). *Album Martinelli* formerly belonged to the Bertarelli collection. Also see: M. Horster [430]: 432, with reference to her study in 1973. Montano's drawings, excepting the *Albums Soane*, are scattered in various museums and libraries, as indicated by G. Zander and A. Bedon: 26 folios in the *Largest Talman Album*; in the *Larger Talman Album*, Ashmolean Museum, Oxford (no. 257); 8 folios (266 r.–270 r.) from the papers of Vincenzo Pacetti (1746–1820), who was also at the Accademia di San Luca, in Kunstbibliothek, Berlin; 2 drawings in National Gallery of Scotland, Edinburgh; 3 drawings in Victoria & Albert Museum, London. Photos of *Album Soane*: Census, Institute of Fine Arts, New York University; Fototeca, Bibliotheca Hertziana.

257. Montano, Giovanbattista. *Ashmolean drawings: Nos. 379–402 (The Larger Talman Album)*, ca. 1570s.

Ashmolean Museum, Oxford University Oxford

K. T. Parker. *Catalogue of the Collection of Drawings in the Ashmolean Museum, Vol. II. The Italian Schools*. Oxford (1956): 199–203 for no. 389. This is a set of twenty-four designs relating to Montano's *Cinque libri di architettura* (collected edition, 1684); his *Libro d'architettura* was first printed in 1608, reprinted until 1691. Also see: Julius Schlosser Magnino. *La Letteratura artistica*. 3rd edition, ed. Otto Kurz. Firenze–Wien (1965): 418. Reference to these folios is in the *Largest Talman Album* and in the *Larger Talman Album* (no. 256). Parker noted that Montano's drawings are distributed at intervals and intermixed with other material of a similar sort. Nos. 379–402 are folios 1, 2, 3, 8, 9, 19, 20, 21, 23, 24, 25, 26, 27, 30, 34, 39, 41, 48, 52, 53, 55-b, 61, 62, 69.

258. Montano, Giovanbattista. See no. 309: Anonymous Artists, *Chatsworth, Album Vol. 37*.

259. Montréal, Canadian Centre for Architecture. See no. 29: Pollaiuolo, Simone del. See no. 299: Anonymous North Italian ca. 1530s. See no. 231: Anonymous French ca. 1550.

260. Palladio, Andrea (1508–1580). *Drawings ca. 1550s in Vicenza, Museo Civico; and in London, Royal Institute of British Architects*

Vicenza

All drawings reproduced perfectly, and Andrea Palladio's signatures submitted as documentary evidence for attributions, in Giangiorgio Zorzi. *I Disegni delle antichità di Andrea Palladio*. Venezia, Neri Pozza (1959). I have not seen Palladio's drawings in London and Vicenza, so the citations in the Catalogue of Addenda Drawings are taken from Zorzi's volume. Also see: Heinz Spielmann. *Andrea Palladio und die Antike*. München–Berlin, (1966). Zorzi's monograph includes drawings by



Giovanni Maria Falconetto (1468–1535) whom I discuss at no. 91. Also see: Julius Schloesser Magnino. *La Letteratura artistica*. 3rd ed. Otto Kurz. Firenze-Wien (1964): 422–423; (*Palladio*). *Mostra del Palladio*. Vicenza, Basilica Palladiana. ed. E. Forssman, W. Lotz, R. Cevese, P. Murray, H. Burns, L. Puppi, R. Palluchini. Venezia, Electa Ed. (1973). Photos: Fototeca, Bibliotheca Hertziana.

261. Panvinio, Onofrio. (1529–1568) of Verona. *Vatican, Album Vat. lat. 3439 (Codex Ursinianus)*, ca. 1565–1570. (attrib.).

Biblioteca Apostolica

Vatican

*Vatican Album, Vat. lat. 3439*, sometimes cited as “Scheda del Panvino Panvinio” – Onofrio Panvinio (1529–1568), author of *Antiquitates urbis imago*, Venezia, 1558 – is an extra large album of drawings affixed to one hundred seventy-nine sheets. Its topics begin with hieroglyphs on obelisks and Egyptian sculptures in Rome, followed by Roman temples, tombs, reliefs, sarcophagi, cippi, herms, statues, lamps and vases. About the presumed author, see: A. Perini. *Onofrio Panvinio e le sue opere*. Roma (1882); J. E. Sandys. *A History of Classical Scholarship* 2. 3rd. ed., New York and London, Hafner Publ. Co. (1967): 145. Drawings from *Vatican Album Lat. 3439* reproduced by G. Marchetti-Longhi. “Senatus ad Palmam.” *Atti, Pontificia Accademia Romana di Archeologia. Rendiconti* 25–26. (1949–51): 183–229. Regarding the date ca. 1565–1570 for *Vatican Album Lat. 3439*, see E. Mandowsky and C. Mitchell [title in no. 249; (1963): 140]. Also see: M. Horster [430]: 431, with pertinent bibliography. Photos: Census, Institute of Fine Arts, New York University.

For Onofrio Panvinio’s influence on Cesare Baronio’s scholarship, see: Philip J. Jacks. “Baronius and the Antiquities of Rome.” *Baronio e l’arte. Atti, Convegno Internazionale di Studi Sora. Centro di Studi Sorani. V. Patriarca*. Sora (1984): 77–96.

262. *Perrins, Codex*, London. See no. 234: Dupérac, Etienne.

263. Pomedello, Giovanni Maria, of Verona (1478–after 1537). *Albertina drawings: AH 24.*, ca. 1534.

Graphische Sammlung Albertina

Wien

Pomedello was a Veronese goldsmith, painter, engraver and medallist (Thieme Becker, *Künstler Lexikon* 27. Leipzig, E. A. Seemann, n. d.: 233). Commenting on his drawing of the Colosseum, H. Egger dated it ca. 1534. A. Bartsch published Pomedello’s engravings of the Pantheon, executed when he was in Rome in 1534, but *Albertina AH 24* is his only drawing preserved. His note with signature is: “Questo sie el choliseo de Roma da la parte piu ro[vinata] . . . questo sichome si vede . . .” “Ioannes Maria Pomedelus auri faber veronensis fecit sibi et posteris.” Also see: Gunter Schweikhart. “Un artista Veronese di fronte all’antico. Gli affreschi zodiacali del Falconetto a Mantova.” *Roma e l’antico* [459]: 461–488, and fig. 10 (Pomedello’s drawing in the Albertina).

264. Raffaello da Montelupo (1505–1566), (?). *Rugby Scrapbook* [two sheets with eleven drawings], ca. 1530s. (attrib.).

Rugby School Library and Art Museum,  
Warwickshire

Rugby

The *Rugby Scrapbook* of eleven drawings on two folios has been rediscovered by A. Nesselrath [447]: 129, 135, and fig. 101. Previously, August Schmarsow. “Aus dem Kunstmuseum der Schule zu Rugby.” *Jahrbuch der königlich Preussischen Kunstsammlungen* 9. (1888): 132–136. The collection was founded by Matthew H. Bloxam, vice-president of the Royal Society of Antiquaries, author of *The Principles of Gothic Ecclesiastic Architecture*. Nesselrath attributed the script to Raffaello da Montelupo, whose hand (Pini-Milanesi [449]: no. 174) is completely different than one of two which appear here. Another artist as the primary one is suggested below.

Notes that identify the drawings on pieces of paper of different sizes: Arcus Constantinae elevation (“queste larcho di Trassi del Chuliseo e queste [...] pilastri termino in sul vivo de le colonne”); pedestal and base (“di Lutio Setimio; di Lutio Setimio”); Theatrum Marcelli arcades (“de Savelli”); wall with niches (“sono di stuchi in tregia”); entablature and bases (“la chornice del arco di Trassi c[il]oe sopra a le colonne;” “basa del zocholo;” “sua basa”); Arcus Titi details (“architrave che va larcho;” “basa delle colonne del arco di Tito;” “in le sue teste di Tito;” “corinzo;” “suo capitello;” “cornice corre sotto larcho di Tito”); two centralized plans, one of them Brunelleschi’s Rotunda (“tenpio; in Firenze agli Angeli, Brunelescho”); church façade (“primo disegno che fose par la faciata di San Lorenzo;” “doriica”); two bases, unannotated; aedicula and labyrinth, unannotated. Photos: Conway Library, Courtauld Institute; Census of Antique Works of Art, Warburg Institute, University of London.

Excepting the Brunelleschian plan, and an unnamed centralized plan by Hand 2, other nine drawings are by Hand 1, whose script is on seven of them, and his graphic style drafted the aedicula and labyrinth. His script is very similar to, not identical with, that of the *Codex Lille* (no. 141) whose drawings and also notes of identification Hand 1 copied exactly on the *Rugby drawing*. His script is also distinct from, although again similar to, that of the *Codex Aristotile de Sangallo Uffizi 1739–1749 A* (no. 140), as well as *Uffizi 2692 A r. and v.* attributed to Aristotile (Christoph Frommel, *Der Römische Palastbau der Hochrenaissance, Tübingen 1973*, pls. 86, 144). The alphabetic letters critical for Hand 1 of the *Rugby drawings* are “z,” the majuscule “D,” and the juncture “et.”

Other versions of all Brunelleschian plans are discussed in my study: “Brunelleschi’s Rotunda degli Angeli” (in typescript).

265. Sambin, Hugues (ca. 1520–1602), of Dijon, France. *Album Destailleur, Berlin Hdz 4151*, folios 1–120, ca. 1547. (attrib.).

Kunstbibliothek

Berlin

*Album Destailleur Berlin, Hdz 4151*, comprising one hundred twenty folios, which I saw in 1980, has been attributed to Hugues Sambin. See: E. Berckenhagen. *Die französischen Zeichnungen der Kunstbibliothek Berlin. Kritischer Katalog*. Berlin (1970): 23–31, with illustrations of drawings on thirty-two folio-sides. Also see a typescript catalogue of twenty-three sheets in Kunstbibliothek: “Die französischen Zeichnungen der Kunstbibliothek Berlin. Krit. Kat. von E. Berckenhagen, Berlin, 1970.” It includes a concordance of old and new inventory numbers, and the antiquities classified as temples, churches, arches, and so forth. Ekhart Berckenhagen. “Hugues Sambin und der Anonymus Destailleur.” *Berliner Museen* 19. (1969): 65–76. Berckenhagen’s published catalogue (1970) includes a



biography (pp. 6–7) of the Parisian architect, Hippolyte Destailleur (1822–1893) who compiled the Album before 1879. His name is often used to designate codices he formed or collected that are now dispersed (nos. 61, 65, 90, and others). Photos: Census, Institute of Fine Arts, New York University; Fototeca, Bibliotheca Hertziana. The artist is named “Anonymous French” by A. Nesselrath [447]: 138, and figs. 129–30.

266. Scamozzi, Vincenzo (1552–1616), of Vicenza. Drawings (attributed) in *Chatsworth*, Vol. 9, ca. 1600.

Trustees of the Chatsworth Settlement,  
Derbyshire Chatsworth

Vincenzo Scamozzi's name is the suggested attribution for some drawings in *Chatsworth Vol. 9*, as indicated on some photographs in Conway Library, Courtauld Institute. Scamozzi's sketchbook of his travels in France is *Taccuino*, Inv. C42 in Museo Civico, Vicenza. See: Franco Barbieri. “Un architetto italiano del '500 alla scoperta del ‘Gotico’”. II. Da un taccuino manoscritto inedito di Vincenzo Scamozzi presso il Museo di Vicenza.” *Palladio* III–IV, new ser. 5. (1955): 135–148. Other bibliography in Julius Schlosser Magnino. *La letteratura artistica*. 3rd ed. Otto Kurz. Firenze, La Nuova Italia; Wien, A. Schroll (1964): 415–417, 423.

267. Scamozzi, Vincenzo. *Discorsi sopra l'antichità di Roma di Vincenzo Scamozzi architetto Vicentino con XL tavole in rame*. Venetia, F. Ziletti (1582)

268. Scholz, Janos, *Album*, New York City. See no. 293.

269. Serlio, Sebastiano (1475–1554) of Bologna. *Terzo libro, 1540 (Le antichità di Roma e le altre cose . . . Il Terzo libro . . . le antichità di Roma . . .)*, Venezia, 1540.

*Il Terzo libro di Sebastiano Serlio Bolognese, nel qual si figurano, e descrivono le antichità di Roma . . .* Venetia, Francesco Marcolini da Forlì (1540). Antiquities and new architecture are: Pantheon, Templum Bacchi, Templum Pacis, Carcere Tulliano, Tempio di Tivoli, tombs in Campagna Romana, St. Peter's, Bramante's Tempietto, Sepulcrum Romuli, Theatrum Marcelli, theater in Ferento, Portico di Pompey, Colonna Traiana, obelisks, Colosseum, Thermae Diocletiani, Janus Quadrifrons, Arcus Titi, Arcus Argentariorum, Arcus Septimii Severi, Arcus Constantini, Arch of Beneventum, Arches in Ancona, in Pola, in Verona; Bramante's Belvedere, Raphael's Villa Madama, Poggio Reale in Naples, Amphitheater in Verona, Amphitheater in Pola, Palace on Monte Cavallo, Porto di Ostia, Templum Martis Ultoris called “Basilica del Foro Transitorio,” four bridges in Rome, Thermae Antoniniana, Thermae Titianae.

Also see: W. B. Dinsmoor. “The Literary Remains of Sebastiano Serlio.” *Art Bulletin* 24. (1942): 55–91, 115–154. Two engravings he reproduced are related to drawings by the Addenda Architect: antique column bases and Corinthian column capital by the Master PS (1537), by the Master CA, and Sebastiano Serlio (1544). Serlio's manuscript of Book VI in Avery Architectural Library, Columbia University, has been published: Sebastiano Serlio on *Domestic Architecture. Different Dwellings from the Meanest Hovel to the Most Ornate Palace* [“Sesto libro,” a codex without inventory number to be called *Codex Avery Library*], ed. Myra Nan Rosenfeld. *Architectural History*

Foundation; The MIT Press (1978). It is the earlier one of two codices written by Serlio in Lyons (1547). See: H. Günther [426]: 203–209, 234–237, 356–367, regarding Serlio's Books II and IV in relation to *Album Kassel* (no. 297) and drawings by Baldassarre Peruzzi, Giuliano da Sangallo, Riniero da Pisa, Gian Cristoforo Romano, and Veronese artists. Also see studies by C. Thoenes, C. L. Frommel, J. Guillaume, J. Bury, M. Rosenfeld, and others in: Sebastiano Serlio. *Sesto Seminario Internazionale di Storia dell'Architettura. Vicenza 31 Agosto–4 Settembre 1987*. Centro Internazionale di Studi di Architettura “Andrea Palladio” di Vicenza (1989).

270. Serlio, Sebastiano (copyist of.) *Cinque ordine d'architettura (Codex Ital 473)*, ca. 1540.

Bibliothèque Nationale Paris

Vladimir Juřen. “Un Traité inédit sur les ordres d'architecture et le problème des sources du Libro IV de Serlio.” *Monuments et Mémoires. L'Académie des Inscriptions et Belles-Lettres* 64. (1981): 195–239.

271. *Speculum Romanae Magnificentiae*. See no. 246: Lafréry, Antoine.

272. *Topham, Albums (Inv. BM 1.–BM 14; BN 1.–BN 13)*.

Eton College, Library Berkshire (Windsor)

The subjects of *BM 1.–BM 14*. are mostly busts, statues, reliefs, cippi and vases, excepting six buildings on *BM 7.*, four on *BM 10*. *BN 1.–BN 13*. illustrate busts, reliefs, paintings, geometric designs, vases, and arches (*BN 10.*), obelisks, pyramid, columns, temples, Colosseum, Pantheon (*BN 12.*; *BN 13.*), capitals, bases, columns, cornices (*BN 15.*), and temples *BN 17.*

273. *Ursinianus, Codex*, Vatican. See no. 261: Panvinio, Onofrio.

274. *Van Haven, Lambert, Collection of*, Copenhagen. See no. 316: Anonymus ca. 1540–1550.

275. Vasari, Giorgio, il Giovane (1562–1625). *Chatsworth, Album 36*. Also see no. 306: Anonymous Artists ca. 1540.

Trustees of the Chatsworth Settlement,  
Derbyshire Chatsworth

Some drawings in *Chatsworth Album 36*, originally assembled and owned by John Talman, then acquired by Lord Burlington (1728) and entitled “Heathen Temples,” have been attributed to Giorgio Vasari il Giovane (Cinzia M. Sicca. “Like a Shallow Cave by Nature Made: William Kent's Natural Architecture at Richmond.”) *Architectura. Zeitschrift für Baugeschichte* 16, 1. (1986): 68–82, and figs. 11, 12. She expects to publish *Album 36* in a forthcoming issue of *Xenia*.

276. Vasari, Giorgio, il Giovane. *Album Uffizi 4791 A–4854 A*, ca. 1600.

Gabinetto Disegni e Stampe Firenze

Vasari's *Album Uffizi 4791 A–4854 A* contains a wide assortment of drawings, but the antiquities are few, considering how



- many were available to him. Vasari derived his drawings from Giuliano da Sangallo's *Libro and Tacuino*, as first noticed by C. Hülsen [title in no. 36]. I have discussed drawings in Vasari's Album borrowed from Francesco di Giorgio's *Trattato I* and *Trattato II* (Check List [in no. 7, above]).
- Vasari's drawings in this Album and many others have been studied by Loredana Olivato Puppi: "Profilo di Giorgio Vasari il Giovane." *Rivista dell'Istituto Nazionale d'Archeologia e Storia dell'Arte* 17. (1970): 161–229; *Idem*. "I codici inediti di Giorgio Vasari il Giovane." *Atti e Memorie. R. Accademia Petrarca de Scienze, Lettere e Arti* 41. (1977): 172–204. She described the contents of Vasari's other manuscripts: *Codex B. VI. 10*, Biblioteca Marucelliana, Firenze (sun-dials); *Codex Panciatichiana 114*, Biblioteca Nazionale, Firenze (districts of Florence); *Codex Fondo Nazionale III 529*, Biblioteca Nazionale, Firenze (fortifications); *Codex Riccardiana 2137*, Biblioteca Riccardiana, Firenze (battle-field formations); *Codex Riccardiana 2138* (mathematics, perspective, mensuration); *Uffizi 4945 A–5045 A* (geometry, perspective, and related topics); *Uffizi 4595 A–4714 A* (doorframes, windowframes); *Codex 2220*, Biblioteca Angelica, Roma (geometry, perspective, etc.). Vasari's *Album Uffizi 4529 A–4594 A* is entitled "Città ideale del Cav. Giorgio Vasari inventata e disegnata l'anno 1598." Regarding *Codex Riccardiana 2137*, see: Loredana Olivato. "Giorgio Vasari il Giovane. Il funzionario del 'principe'." *L'Arte* 4. (1971): 5–28. Nine drawings of ancient buildings, many of them copied from Sangallo's drawings are reproduced by O. Vasori [467]: 230–237, and figs. 173–182 (*Uffizi 4791 A; 4829 A; 4834 A; 4835 A; 4838 A; 4850 A; 4852 A; 4853 A; 4854 A.*).
277. Vasari, Giorgio, il Giovane. *Album Uffizi 4595 A al 4714 A* (Porte e finestre di Firenze e Roma), dated 1600, 1604.  
Gabinetto Disegni e Stampe Firenze  
See (no. 276). *Album Uffizi 4715 A al 4944 A* is entitled "Piante di chiese di Toscana e di altre città, palazzi." Vasari (?) copied some plans from Francesco di Giorgio's *Trattato I* in both albums, in which there are several different scripts.
278. Vasari, Giorgio, il Giovane. Vasari, Sketchbook Album (Soane, Vol. 16-e), ca. 1590s.  
Sir John Soane's Museum London  
"Sketchbook" of Vasari for *Soane Vol. 16-e* is a misnomer for an album of drawings with various styles and calligraphies, on topics of modern designs that range from vases, ceiling ornament, helmets, spears, designs of churches, palaces, altars, sarcophagi, and so forth. Numbered folios are up to "220," very few of them illustrate ancient architecture. Photos: Conway Library, Courtauld Institute; Fototeca, Bibliotheca Hertziana.
279. Vignola, Jacopo Barozzi (1507–1573). *Uffizi drawings*, (attributed), ca. 1550.  
Gabinetto Disegni e Stampe Firenze  
Vignola's signature is reproduced by Giovanni Gaye. *Carteggio inedito d'artisti dei secoli XIV. XV. XVI* 3. Firenze, O. Molini (1840): 144, and pl. no. 84. Jacopo Barozzi (1507–1573), a native of Vignola near Modena, whose life and works were described by his associate, Egnazio Danti, in the preface of Vignola's *Due regole della prospettiva pratica*. Roma (1583), published his *Regole delli cinque ordini d'architettura in 32 tavole*. n. d. or place of publication [1562]. See: Julius Schlosser
- Magnino. *Le Letteratura artistica* [title, above, no. 260]: 420–422; James Ackerman and Wolfgang Lotz. "Vignoliana." *Essays in Memory of Karl Lehmann (Marsyas. Studies in the History of Art, Supplement I: A Special Volume*. New York (1964): 1–24.
- Uffizi drawings attributed to Vignola (A. Bartoli [406]: figs. 630–651) are approximately forty folio-sides, which should be reviewed for accuracy of attribution. Drawings illustrate the Pantheon, Santa Costanza, entablature of the Colonnacce in Forum Nervae, column bases. Six bases (*Uffizi 4369 Ar.*; Bartoli's fig. 630) ought to be dated ca. 1500, if not earlier. Four drawings (*Uffizi 1817 Ar. and v.*; *1818 Ar. and v.*) illustrating the Porta dei Leoni, Verona are said to be copies by someone other than Vignola: O. Vasori [467]: 197–204, and figs. 150–153.
280. Vos, Martin de (1490–1566? [in Rome ca. 1558–60]). *Sketchbook (Inv. no. 1935, A 45)*, (attributed), ca. 1558–60.  
Rijksprentenkabinet, Rijksmuseum Amsterdam  
M. M. L. Netto-Bol. *The So-called Maarten de Vos Sketchbook of Drawings after the Antique* (Kunsthistorische Studien van het Nederlands Instituut te Rome 4). The Hague (1976). Drawings illustrate mostly reliefs and statues, but there are four *vedute* of buildings in their settings (folios 9 r., 9 v., 10 r., 10 v.). Netto-Bol attributed the twelve folios to a South Netherlandish artist in the circle of Franz Floris, ca. 1560. Photos selected: Fototeca, Bibliotheca Hertziana.
281. *Windsor, Albums*, Windsor Castle. See no. 317: Anonymous Artists, ca. 1540–70.
282. Anonymus not Giovannantonio Dosio. *Uffizi 4354 Ar. and v.*, ca. 1570s.  
Gabinetto Disegni e Stampe Firenze  
Bartoli [406]: figs. 772, 773.
283. Anonymus of the Laurentian Library Drawings, ca. 1524–40 [scattered]. See no. 290.
284. Anonymus not Antonio Lari. *Album Codex SII 4, folios 13 r. – 55 r.; (62 r. – 66 r.)*, ca. 1540.  
Biblioteca Comunale Siena  
None of the calligraphies in *Codex Album SII 4* correspond to Antonio Maria Lari's signature (no. 247). This album of seventy-four folios on architecture and texts by various XVI-century artists has been mistakenly attributed to Lari by L. Ilari. *La Biblioteca Pubblica di Siena. VII. Le Arti*. Siena (1848). Padre Ciaccheri signed his name ("di me Giuseppe Ciaccheri, 1770") on the volume. Texts on antiquities concerning the classical orders are entitled "Delle antichità di Roma" and Verona, Ancona, Pola, Beneventum, Terracina, Gaeta, and other cities (folios 13 r., 13 v., 15 r., 15 v. through 31 r.). Many drawings are said to be by Bramante. Titles of chapters and illustrations indicate a treatise in preparation or perhaps copied from another. The date "1544" is on folio 46 r., and the "aquedotto al giardino del Bufalo" is named on folio 48 r.



285. Anonimo Italiano E. *Albertina drawings: AH 48–50, 76, 77r. and v., ca. 1550.* (Cat. Egger, Römische Antiken).  
Graphische Sammlung Albertina Wien  
H. Egger. *Kritisches Verzeichnis* [title in no. 116]. The Anonimo Italiano E illustrated the Arcus Titi and an Ionic capital in Santa Maria in Trastevere. See: S. Valori [466]: 136–151, and figs. I–X.
286. Anonimo Italiano G. *Albertina drawings; ca. 1575–1600.* (Cat. Egger, Römische Antiken).  
Graphische Sammlung Albertina Wien  
H. Egger. *Kritisches Verzeichnis* [title in no. 116]: *AH 30r. and v., 45, 87r. and v., 102, 127–131, 144, 153, 165, 166r. and v., 229r. and v., 273, 274, 276.* The Anonimo Italiano G illustrated the Colosseum, Arcus Septimii Severi, Columna Traiana, Santa Costanza, Pantheon, Porticus Octaviae, Templum Fortunae Virilis, Theatrum Marcelli, Arch in Ancona, Temple of Fortuna in Praeneste, Temple of Neptune at Pozzuoli. Also see: S. Valori [466]: 163–216, and figs. I–XXVIII.
287. Anonimo Italiano H. *Albertina drawings: AH 39r and v., 84r. and v., 85r. and v., 90r. and v., ca. 1596.* (Cat. Egger, Römische Antiken).  
Graphische Sammlung Albertina Wien  
H. Egger. *Kritisches Verzeichnis* [title in no. 116]. The Anonimo Italiano H illustrated the Arcus Constantini, Columna Traiana, the Colonnacce's entablature, and plan of Templum Minervae with a note "sopra il gocolatoio al frontespizio dinanzi C se trovato in questi di di febraro 1596 che ano chavato a viva et a li gradini sono stati levati rovinato asai." Also see: S. Valori [466]: 216–226, and figs. I–VII.
288. Anonymous Artists ca. 1500–1550. *Architectural drawings: Inv. 1956, folios 108r. and v., 109r. and v., 110r. and v., 111r. and v.; Inv. 1958, folio 121r. and v.* Rijksprentenkabinet.  
Rijksmuseum Amsterdam  
Drawings of thirty cornices, entablatures, and a tomb on five sheets, as listed, are described but not illustrated in: L. C. J. Frederichs. *Italiaanse Tekeningen II de 15<sup>de</sup> en 16<sup>de</sup> EEUW Rijksprentenkabinet Rijksmuseum.* Amsterdam, Rijksmuseum (1981: p. 100, nos. 440, 441. Also see other sets, one of which might have been the archetype. *Album B Leningrad* (no. 166); *A. Blunt Collection*, Courtauld Institute, London (no. 318). Photos: Fototeca, Bibliotheca Hertziana.
289. Anonymous Artists XVI–XVII Centuries. *Disegni dall'antico: Volume Album 2510.*  
Gabinetto Nazionale delle Stampe,  
Villa Farnesina Roma  
Daniela Di Castro und Stephen P. Fox. *Disegni dall'antico dei secoli XVI e XVII dalle collezioni del Gabinetto Nazionale delle Stampe* (Xenia, Quaderni 3). Roma (1983). *Volumes 2501, 2502, 2503, 2504, and 2505* include mostly figurative drawings: Kristina Herrmann-Fiore. *Disegni degli Alberti. Il Volume 2503 del Gabinetto Nazionale delle Stampe.* (Istituto Nazionale per la Grafica). Roma, De Luca Ed. (1983). *Album Volume 2510* includes architectural drawings of the Temple of the Sibyl, Tivoli, the Pantheon, and Bramante's Tempietto (folios 36r. and v., 37r.). Twenty-three folios of *Album Vol. 2510* have been attributed to the Anonymous Italian by H. Günther [426]: 231–232, 349–352, and pls. 67–81. See A. Nesselrath [447]: 145, and fig. 145 (FN 8211 v., copied drawing by Cherubino Alberti after one in Serlio's Book III).
290. Anonymous Artists XVI–XVII Centuries. *Vatican, Album Rossianae 618.*  
Biblioteca Apostolica Vatican  
*Album Codex Rossianae 618* includes drawings by various artists affixed to thirty-seven large folios, including texts about the classical orders, new buildings, and a few antiquities. The entablature of the Arcus Titi that T. Buddensieg attributed to Antonio Labacco does not show Abaco's handwriting (no. 71). Notes written on some drawings attribute them to Vignola (no. 279); another note cites the year "1625." Antiquities illustrated include the Theatrum Marcelli, the Colonnacce, Basilica Aemilia, Arcus Titi, Amphitheatrum Castrense, Pantheon, capitals in S. Marco, Sta. Sabina, and Sta. Maggiore. *Codex Album Ross. 618* is the only architectural manuscript listed in the handwritten inventory of the Rossi Library: *Bybliothecae Rossianae inventarium. Plut. IX. 142–309, Codd. 452–618:* "Bibl. Rossiana 618. IX 308. Skizzenbuch architect. Studi di architettura. Disegni originali sec. XV–XVI, XVII."  
At least three sheets in *Album Ross. 618*, folios 8-c, 9-b, are annotated drawings with references to the "libreria di Sa[n] Lorenzo." This script of the Anonymus of the Laurentian Library Drawings is identical with that on other sheets preserved elsewhere, one of them dated 24 September, 1524: *Uffizi 1920 Ar. and v.* ("Questo sie nel chortile del palazzo de signori misurato a punto la stipito del ucio"); *Uffizi 1908 Ar. and v.* (three details of capital, base, and frames of windows: "finestre di fuori de la facciata de la libreria di Sa[n] Lorenzo"). *Uffizi 7982 Ar.* (plan of Brunelleschi's Sta. Maria degli Angeli). This artist's script also appears on drawings of capitals in *Album Codex II I 429*, Biblioteca Nazionale, Firenze, folios 14r. ("questo chapitello e a Roma a Santo Apostolo; questa chapitello e soto Chapidolio in Roma"). He copied them from another artist's annotated drawings on folio 17r. ("questo chapitello e in Roma a Santo Apostolo"); 17v. ("questo chapitello ine in Santo Pet[r]o di Roma"). His drawings of Michelangelo's design of the Laurentian Library are discussed in my study: "Newly Rediscovered Drawings of the Laurentian Library Ornaments" (in type-script).
291. Anonymous Artists of *Chatsworth, Vol. 32 Album.*  
See (nos. 115, 116): Anonimo Italiano C of 1519, Wien [= Riniero Neruccio da Pisa].
292. Anonymous French ca. 1550. *Album "Du Cerceau" in CCA Montréal (Inv. DR 1974: 001: 001–017).*  
Canadian Centre for Architecture Montréal  
*Album "Du Cerceau" in CCA Montréal*, comprising seventeen sheets with notes in French on drawings of entablatures, cornices, and bases. These are all different in form and detail than the stylistically related examples in the *Album "Du Cerceau" in*



Paris (no. 232), comprising thirty-three folios acquired (1898) from the Destailleur sale (1896). The watermark of the paper (Briquet 1255, dating in 1532–39) being the same in both albums (in Montréal and in Paris), as I have learned from Myra Nan Rosenfeld, Research Curator of the CCA-Montréal, she believes the two units belonged together at some time. The CCA-Montréal acquired the Album from Léonce Laget, Paris, and Leon Goldschmidt. Myra Rosenfeld believes both sets are preparatory studies for Jacques Du Cerceau's *Détails d'ordres d'architecture*, printed in Orleans (1549–1551). Also see other reference to Du Cerceau (nos. 225–232; 303, 314).

293. Anonymous French and Italian Artists, ca. 1550. *Album Janos Scholz*, and other drawings: *Inv.* 49.19.1–93; *Inv.* 49.92.1–43; 49.56.15.

Metropolitan Museum of Art, Department of Prints and Photographs New York City

In first place, a clarification of the designations used in two photographic archives for the *Album Janos Scholz*, now dismembered. At the Census of Antique Works of Art, Warburg Institute, it is called the “Metropolitan Museum Scrapbooks I and II,” at the Fototeca, Bibliotheca Hertziana, it is known as the “Janos Scholz Sketchbook.” Acquired by the Metropolitan Museum in 1949, the sheets are mostly of uniform size, but calligraphies of at least seven artists are noticeable, many notes being in French, others in Italian. Thus, “sketchbook” hardly applies in this case.

To explain two parts of the Inventory numbers, they are the 19th and the 92nd items acquired in 1949, hence the numeral in second position, and the third refers to the number on the folio, from “1” to “93,” and from “1” to “43.” Many of the drawings are now matted. All of them are kept in three boxes with another set of sixteenth-century drawings also acquired from J. Scholz, their accession numbers being 49.19.15; 49.19.19; 49.19.115a; 49.19.115b; 49.19.21. Their subjects are: St. Peter's; the Laurentian Library in Florence; Sant' Apollonia in Florence, Tombs of French princes; ornaments of Palazzo Spada, church façade, ceiling designs. One drawing (49.92.6) by a French artist illustrates the cornices of Santa Prassede; another artist illustrated 49.92.43) the Rivergod on the Capitolium.

Although one drawing (49.56.15) is not part of the *Album Janos Scholz*, I wish to include it in the Catalogue of the Addenda Drawings. It illustrates the substructure of the Templum divi Claudii in the traditional form of three arcades, its note of identification written with calligraphy dating ca. 1550 or later. For other drawings, mostly figurative, see: Jacob Bean. *Italian Drawings, 15th and 16th Century in the Metropolitan Museum of Art*. (with assistance of Lawrence Turcić). New York, Metropolitan Museum of Art (1982).

294. Anonymous French K. d. a. D. [=Kopist des Anonymus Destailleur]. *Albertina drawings*, ca. 1550 (?) (Cat. Egger, Römische Antiken)

Graphische Sammlung Albertina Wien

The French copyist who worked with drawings in *Album, Berlin Hdz 4151* executed the following drawings: AH 25–27, 42–44, 55–60, 79, 83, 89, 98, 138 r. and v., 139 r. and v., 142 r. and v., 143 r. and v., 147 r. and v., 148, 152 r. and v., 157 r. and v., 158 r. and v., 172–174, 179–181, 202 r. and v., 205 r. and v., 212 r. and v., 215, 284–287. The structures are: Colosseum; Arcus Constantini; Arcus Septimii Severi; Basilica Constantini-

ana; Basilica Neptuni; Circus Maximus; Columna Traiani; Forum Nervae; Santo Stefano Rotondo; Porta Maggiore; Porticus Octaviae; Septizonium; Templum Fortunae Virilis; Templum Serapis; Templum Solis Aureliani; Frontispizio di Nerone; Thermae Diocletiani; Thermae Antoniniane; Templum Dei Rediculi; Sant'Urbano alla Caffarella; Sepulcrum Ignoti/Via Latina; Tor de'Schiavi; Templum Vestae, Tivoli. Also see: A. Nesselrath [447]: 138, and fig. 131; H. Egger. *Kritisches Verzeichnis* [title in no. 116].

295. Anonymous Italians, including the Anonimo F, XVIc, *Albertina drawings* (Cat. Egger, Römische Antiken).

Graphische Sammlung Albertina Wien

Drawings by Anonymous Italian Artists, XVI century are: AH 23, 28, 29, 31, 52, 61, 80, 99, 108, 120, 125, 146, 151, 154, 169, 171, 282, 273.2v. Structures illustrated are: Colosseum; Arcus Constantini; Aventinus Mons; entablature of St. Peter's; Circus Maximus; Septizonium; Santo Stefano Rotondo; Oratorium Sta. Crucis Lateranense; Pantheon, tabernacle; Pantheon; Septizonium; Tre Colonne (Aedes Castori); Colonnacce, entablature; Thermae Antoninae; Templum Vestae, Tivoli; Tomb in Aurelian Wall west of Porta del Popolo. The latter is among the Addenda Drawings, designated “Sepolcro dorico,” which is cited at no. 127. H. Egger. *Kritisches Verzeichnis* [title in no. 116].

296. Anonymous Netherlandish or Flemish Artists. See nos. 297, 298: Anonymous North Italian and Netherlandish Artists.

297. Anonymous North Italian and Netherlandish Artists. *Album Codex Kassel (Codex Fol. A. 45), folios 14 r. and v., 37 v.*, ca. 1530s. [Fantasy buildings].

Staatliche Kunstsammlungen, Kassel  
Hessisches Landesmuseum

Since a preliminary study of the *Codex Album Kassel* by Hubertus Günther. “Der Kasseler Codex Fol. A. 45 der Staatlichen Kunstsammlungen in Kassel.” *Kunstchronik* 36. (1983): 47–50, Günther has published it in full: [426]: 354–373 (Der “Kasseler Codex” im Sammelband Fol. A 45), and plates 82–124. The sequence of the latter is the following: folios 1, 35, 36, 37, 38, 49, 50, 52, 14, 69, 39, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26.

Fantasy temples are on folios 14 r. and v. (pl. 90) and 37 v. (pl. 85). That on folio 14 r. is identical to one by the Anonymous French ca. 1500 in Berlin, Kunstbibliothek, *Hdz 3918* (no. 60), which is slightly varied in detail over that of the Anonymus 1 not Cronaca (no. 4; *Uffizi 162 v. Santarelli*); that on folio 14 v. is identical to *Uffizi 163 r. Santarelli* called “Palazo Maiore;” that on folio 37 v. may be an adaptation of one or more among the series by the Anonymus 1 not Cronaca (for example, the “Chapidolio” on *Uffizi 162 r. Santarelli*) or else one or more by Buonaccorso Ghiberti (no. 17) with domes and volute-scrolls in the upper part (*Zibaldone*, folios 37 r., 60 v., 63 v., and 66 r.), or else a reworking of one on *Hdz 3918*, folio 1 v. Actually, it is the same tower with inscription tablet that Lambert Lombard illustrated when he was in Rome in late 1530s, showing its full form (no. 254). The so-called “Palazo Maiore” appears in a replica in *École des Beaux Arts, Album 20496* (no. 232).



298. Anonymous North Italian and Netherlandish Artists. *Album Codex Kassel (Codex Fol. A. 45)*. [whole album].  
Staatliche Kunstsammlungen,  
Hessisches Landesmuseum **Kassel**  
H. Günther [426]: as indicated at no. 297, especially pp. 367–373, for notes all transcribed and the structures identified in Rome, Campagna Romana, and Beneventum.
299. Anonymous North Italian in 1530s. *Codex CCA Montréal (Inv. DR 1982: 0020: 001–033)*.  
Canadian Centre for Architecture **Montréal**  
*Codex CCA-Montréal*, comprising thirty-three sheets, has been acquired (1982) from B. Weinreb Architectural Books, London. Two folios have been reproduced by J. S. Ackerman. "The Tuscan/Rustic Order: A Study of the Metaphorical Language of Architecture." *Journal, Society of Architectural Historians* 42. (1983): 15–34; A. Nesselrath [447]: 137, and fig. 123. It is generally known as a "Sketchbook of Ancient Roman Buildings;" Ackerman has suggested a date for it ca. 1530s. A full study has not yet been done. Myra Nan Rosenfeld gave me a copy of an essay in typescript written by J. B. Bury (1982) entitled, "A Book of 16th Century Architectural Drawings," which accompanied the manuscript to Montréal. Bury related the drawings to various copybooks, especially those of Sallustio Peruzzi, concluding that the artist of the *Codex CCA-Montréal* and Sallustio Peruzzi worked with a common source, which is lost. The drawings of Sallustio Peruzzi have not been fully studied (nos. 105–109). *Codex CCA-Montréal* has many drawings in common with the *Album Cronstedt* in Stockholm (no. 315), the *Codex Coner* in London (no. 185), *Albums in Windsor Castle* (no. 317), and drawings by the Anonimo Italiano G in the Albertina (no. 286).
300. Anonymus of Siena, ca. 1530. *Amphill. Album Houfe*.  
Simon Houfe Collection **Amphill**  
The *Album Houfe* was formerly in the collection of Sir A. E. Richardson, K. C. V. O., P. P. R. A. whose bookplate is preserved in the volume of fifty five drawing-sheets, of which the last is also numbered sixty. Excepting drawing no. 51 [marked 54] and drawing no. 54 [marked 58], all others are one artist's work. His script on many sheets may be dated in the 1520s; his style of figure sketches in a pen-line technique without pen-stroke shading corroborates the date. It developed from the technique of a Sienese copyist who executed (ca. 1500) the drawings in Francesco di Giorgio's *Trattato II Codex Magl. II 1 141*, Biblioteca Nazionale, Firenze.  
In the *Album Houfe*, the drawings represent structures in Rome, such as honorary arches with inscriptions, aqueducts and bridges with inscriptions, and marble torsoes of Romans clad in cuirasses, including the statue-torso known as the *Mars in Cuirass* preserved in the Museo Capitolino, Rome. Additionally, there are drawings of fantasy temples, sets of capitals, sets of bases, entablatures, and cornices. I have completed two studies: "The Painting of 'Scipio Africanus'" in the Bargello in Relation to Drawings in the 'Album Houfe'" in Amphill;" [forthcoming in: *Bollettino Senese di Storia Patria*]; "Drawings of Roman Antiquities in the Metropolitan Museum of Art and in the Album Houfe, Amphill." *Annali di architettura* 4–5 (1992–93): 9–21. Photos of the *Album Houfe*: Conway Library, Courtauld Institute.
301. Anonymus ca. 1530s, and other artists, including Giovannantonio Dosio. *Destailleur, Album, Berlin OZ 109 (Inv. Hdz 3267–3383)*.  
Kunstabibliothek **Berlin**  
I studied *Album Destailleur Berlin OZ 109* at the Kunstabibliothek (1980). Photos: Census of Antique Works of Art, Institute of Fine Arts; Fototeca, Bibliotheca Hertziana. It contains architectural drawings by many different hands, Italian and French. The script on several drawings is very similar to that of the Anonymus ca. 1540, whose annotated drawings of the same subject are in *Album Letarouilly* (no. 312), collected by another French architect who was a contemporary of H. Destailleur. When Destailleur affixed the drawings of antique and modern architecture in Italy and France to eighty-eight large sheets (ca. 24 × 16 inches), he said he arranged them in a sequence of Roman monuments as defined by Antoine Desgodetz (1682). See a biographical sketch of H. Destailleur by E. Berckenhagen (no. 265). A few comments hereafter about a part of *Berlin, Album OZ 109*.  
Thirty-two of forty-four drawings that C. Hülsen designated as "Codex Destailleur A" are reproduced in his text-volume of the edition of *Il Libro di Giuliano da Sangallo* [title at no. 36, above]: Figures 3, 10, 11, 12, 15, 24, 27, 28, 29, 30, 31, 32, 33, 34, 58, 64, 65, and Figs. E, F, G, H, I, L, M, N, O, P, and Tavola d'aggiunta S. These are *Berlin, Album OZ 109*, folios 8 r. and v., 28 r. and v., 36 r. and v. through 39 r. and v. Subsequently, Hülsen, in his study of *Codex Berolinensis* (no. 216), attributed these drawings to Giovannantonio Dosio, ca. 1554–69. Then, in 1958, E. Luporini [full title at no. 221] confirmed the attribution to Dosio, dated the drawings in *Album OZ 109* ca. 1560–69, and theorized that six folios were originally united with sheets that now comprise the *Album Modena* (no. 221). The latter's sheets show Dosio's calligraphy, their measurements are the same as those in *Album OZ 109*, and its eight drawings (folios 117 r. and v., 118 r. and v., 119 r. and v., 120 v., 139 r. and v.) are almost identical to those in *Album OZ 109*.
302. Anonymus ca. 1530–1550. *Album in Christie's Sale, May 24, 1957, lot. 4*.  
Art Market **London**  
*Catalogue of Pictures by Old Masters ... and Drawings ... will be sold at Auction by Christie, Manson & Woods Ltd. ... London ... Friday, May 24, 1957*: p. 3: "Italian School. no. 4. An Album of Drawings of Architecture, Animals, Cassones, Figure Subjects, etc. ... From the collection of Horace Walpole." Until 1957, the Album was owned by Major J. M. Griffin at his home in Borun Hall, near Cambridge. The auction catalogue in the Frick Art Reference Library shows the name "Matthews" written in pencil in the margin, possibly the name of the new owner. Its present whereabouts are unknown. Photos: Conway Library, Courtauld Institute. Illustrations represent animals, birds, crabs, ornaments, putti, hands, frames, feet for chests, emblems, masks, armor, doors, statues, chapel altar, cornices, entablatures and other architectural ornament.
303. Anonymus ca. 1530s. *Padova, Codex Album 764*.  
Biblioteca Universitaria **Padova**  
*Padova Album 764* has been studied by Loredana Olivati Puppi. "Due codici 'veneti'" cinquecenteschi d'architettura." *Arte Veneta* 32. (1978): 153–160. Some of the same monuments appear as drawings in *Codex Marciana 5105* (n. 305). *Padova Album 764* contains one hundred twenty-four vellum



folios, its drawings by several artists, who illustrated assorted antiquities in Rome and Albano. D. Gnoli's letter of appraisal preserved in the volume noted that the album "has little value," excepting thirteen folios were copied from Jacques Du Cerceau's work (see, above, nos. 225–232), another is from *Hypnerotomachia Poliphili*. Gnoli did not mention that machine drawings on folios 81 to 103 (originally folios 93 to 115) have been copied from Francesco di Giorgio's *Trattato I* in *Codex 148*, Biblioteca Reale, Torino (see my study: *Checklist* [in no. 7, above]). These folios are earlier in date than the remainder of the drawings in the Album, collected and bound together in a purely arbitrary way. As an album, the library acquired it from the antiquarian, Domenico Giacometti of Padua, probably in 1920, as I learned from the librarian, Gilda Mantovani. Otherwise, a brief description of the Codex is in the handwritten *Catalogo dei Manoscritti della Biblioteca Universitaria. Manoscritti nos. 1–1197*: p. 98: "Ms 764 Architettura civile e macchinativa . . . 272 pagine." In the Biblioteca Universitaria there is also a vellum *Codex 606*, entitled "Alcune iscrizioni antichi esistenti negli edifici a Roma." Perhaps it is like others by Felice Feliciano (nos. 3–6).

304. Anonymus ca. 1530s. *Paris, Codex Album Cotel (Inv. Hd. 53)*.

Bibliothèque Nationale,  
Cabinet des Estampes

Paris

*Codex Album Cotel* has been listed by V. Juřen (nos. 313, 314; p. 198) among the architectural manuscripts relating to the *Codex Chlumczansky* in Prague, four of its folios (30 r., 54 r., 72 r., 79 r.) indexed (p. 196) to drawings in *Codex Chlumczansky*. Thus I have decided to list here the artist whose drawings were copied a century later by Cotel. Juřen described it as an album of ninety-three folios, showing architectural details, decorative motifs, and buildings, mostly copied ca. 1650, and perhaps directly from *Leningrad, Album B* (no. 166). Cotel's name is known only from its appearance on the album, as part of the title, quoted by Juřen as follows: "Recueille de plusieurs ornemens, bases, chapiteaux, corniches. Designées sur ce qui se trouve de plus beaux de l'antiquité, tant à Rome, que aux autres villes de l'Italie . . . par Cotel, architecte français."

305. Anonymus ca. 1530s. *Marciana, Codex Ital. IV 149 (5105)*.

Biblioteca Marciana

Venezia

*Marciana, Codex 5105* has a number of drawings like those in *Padova Album 764* (no. 303), as L. Olivati Puppi has shown in her study of both manuscripts. Details of architectural drawings are finer in the *Marciana Codex*. Although the so-called Du Cerceau set of drawings in *Padova Codex 764* suggested a date ca. 1550 for that one, a date in 1530s and the drawing executed in Rome may be suggested for the *Marciana Codex*. Both versions may be by Venetian artists, since the *Padova Album 764*'s folio 124 r. shows "Campanile di San Marcho a Venezia." L. Puppi suggested the artist was an "anonimo Raffaellesco." On folio 17 v., the artist noted that his drawing on the recto-side was portrayed from a Frenchman's version ("il resto della figura de Antonino et Faustina ritratta dal Francesco che e nel volger quella carta"). An octagonal base (20 r.) was in "Vigna di Messer Bindo Altoviti." A fountain with a nude statue in a niche and a bust portrait (20 v.) is the "fonte piccola fata di pietra la quale fu portata a Messer Bindo Altoviti;" a drawing of the

Mercati Traianei (21 r.) is said to be "near the house of Flaminio Savello."

Bindo Altovito (1491–1557), Florentine nobleman who was born and died in Rome, was a banker at the Papal Chamber after 1530. His house near the Tiber river at Ponte Sant'Angelo has been destroyed (1888). Michelangelo and Giorgio Vasari were among the artists who worked for him. Notes on folios 20 r. and v. may be dated in 1534 or soon thereafter. Drawings of ancient structures are on twenty-two folios, and many folios lost are known by traces of them at the seam. After the first twenty-two folios, the remainder up to ninety-two are maps of the Adriatic islands and cities of the Venetian affiliations, including Constantinople. The volume came to the Marciana Library from the Padri Somaschi della Salute.

A note on folio 6 v. tells the location of the house of Giovanni Gaddi in Rome "Nelle terme di Tito apresso alle Sette Sale nella vigna del Giovanni Gadi opera fata di stucco e ornata di pittura."

306. Anonymous Artists, 1530s (?). *Chatsworth, Vol. 26 Album*.

Trustees of the Chatsworth Settlement,  
Derbyshire

Chatsworth

Photos selected from *Chatsworth Album 26*: Conway Library, Courtauld Institute; Fototeca, Bibliotheca Hertziana.

307. Anonymous Artists, ca. 1540 (?). *Chatsworth, Vol. 35 Album*.

Trustees of the Chatsworth Settlement,  
Derbyshire

Chatsworth

Photos of *Chatsworth Album 35*: Census of Antique Works of Art, Warburg Institute.

308. Anonymous Artists, ca. 1540 (?). *Chatsworth, Album 36*.

Trustees of the Chatsworth Settlement,  
Derbyshire

Chatsworth

Photos of *Chatsworth Album 36*: Census of Antique Works of Art, Warburg Institute; Fototeca, Bibliotheca Hertziana. See, above (no. 275). A drawing datable possibly in 1520s, illustrating frescoes in a tomb in Pozzuoli, was first reproduced by Hülsen in relation to Giuliano da Sangallo's *Libro* (no. 36).

309. Anonymous Artists, ca. 1540s (?). *Chatsworth, Vol. 37 Album*. [All or some part attrib. to G. B. Montano].

Trustees of the Chatsworth Settlement,  
Derbyshire

Chatsworth

Photos of *Chatsworth Album 37*: Conway Library, Courtauld Institute; Census of Antique Works of Art, Warburg Institute. That part of the Album entitled "Antiquae Urbis praeclarissima aedificia in quibus romanorum magnificentiae atque generosi animi splendor elucet," dated in 1600, has been attributed by Cinzia Sicca to Giovanbattista Montano. The Album includes preparatory drawings of reconstituted classical buildings in Rome for inclusion in maps of the city.



310. Anonymous Artists, ca. 1540s (?). *Chatsworth, Vol. 40 Album.*

Trustees of the Chatsworth Settlement,  
Derbyshire Chatsworth

Photos of *Chatsworth Album 40*: Census of Antique Works of Art, Warburg Institute; (selection): Fototeca, Bibliotheca Hertziana.

311. Anonymus ca. 1540 [presumed copies after Gian Cristoforo Romano's]: *Firenze, Album III 429, folios 1 r. and v., 2 r. and v., 7 r. and v., 8 r. and v., 9 r., 10 r. and v., 15 r., 18 r. and v., 32 r. and v.*

Biblioteca Nazionale Firenze

*Firenze, Album III 429*, previously described for drawings by the Anonymus 1 not Cronaca (no. 43), also includes other drawings on twenty folio-sides which have been analyzed and reproduced by H. Günther [426]: 150–151, 333–335, and pls. 13–22. See, above (nos. 93, 94, 135). He considers these folios the works of four artists, of which the first artist (Group A) copied drawings by Gian Cristoforo Romano (no. 94). However, the script on folios 13 r. and v. is not that of Artist 1, who executed folio 16 r. (Günther's Artist 3). The script of Artist 2 (17 r. and v.), and the drawing style of each artist corroborates the calligraphic evidence.

Artist 1 noted that Gian Cristoforo Romano measured the Arcus Constantini (2 v.). Where he wrote the division of the Florentine "braccio" (8 r., on the Pantheon tabernacle), his next statement can be translated: "thus, I found it written by Gioveni Christofono romano." Gian Cristoforo's name as written here and elsewhere is always mentioned for measurements, not drawings. The spelling is the writer's own; his nouns and verbs are not characteristic of Central Italy, but a North Italian idiom is not obvious. In any case, the writer did not name himself after his word "io."

Thanks to Günther's illustrations of Antonio da Sangallo il Giovane's drawings of the Arcus Constantini (*Uffizi 2055 Av.*) and the Arcus Septimii Severi (*Uffizi 2055 Ar.*) on pages 143, 144, and Günther's transcription (corrected) on page 334, of the Anonymus ca. 1540's notes for these same arches in *Album III 429*, folios 2 v. and 2 r., respectively [Günther's pl. 14], it is clear that the Anonymus copied drawings and notes (including that one about Gian Cristoforo Romano) directly from Antonio il Giovane's annotated drawings, not after any by Gian Cristoforo. Every line of the drawing and the phrases, including the citation of Gian Cristoforo's name about measurements, are identical to Antonio's drawings, the only differences being in spelling, where the Anonymus wrote "piate" for "parte," "acho" for "archo," "chamato" for "chiamato," and "ripartito" for "ripartito."

The two versions may be compared as follows (2 v.; by the Anonymus ca. 1540): "Lacho di Trasi fu ne misurto per Gioveni Christofono Romano cho lo bracio fiorentino e quale e ripiatito in 20 piate chamate oncie e una di dete once e ripiatita in 8 piate chiamati minuti." By contrast, Antonio il Giovane wrote: "Larcho di Trasi fu misurato per Gioveni Cristofano romano cho lo bracio fiorentino el quale e ripartito in 20 parte chiamate once e una di dete once ripartita in 8 parte chiamate minuti." The Anonymus's script is datable in 1530s. While he transcribed Antonio il Giovane's words, he introduced another element of syntax, which is the colon, as seen in printed books (for example, 8 r.): "e bracio: e: ripiatito: in vei piate: chamate: oncie e una oncia: piatia i[n] 8 piate: 6: chamti: minuti chosi ne: io: lo trovato iscritte dia Gioveni Christofono romano."

These and other drawings by the Anonymus reflect Antonio il Giovane's style where he always composed the whole structure and details with close measurement, distributing the details at random on the sheet (folios 1 v., 8 r. and v., 18 r. and v.). Regarding folio 18 r. (Arcus Sergii, in Pola), Günther's illustrations (on pages 208, 209) of Antonio and Giovanbattista da Sangallo's drawings of the arch in Pola (*Uffizi 1875 Ar. and v.; 508 Ar.*), suggest that these might have been the models for the Anonymus's versions. It is a possibility until such time as more exact prototypes by Antonio or Giovanbattista may be found.

On the question of Antonio's compositional method and his naming his source for measurements, his method is the same where he cited Riniero da Pisa's name for measurements or measured drawings (?) received ("avuto da Riniero"), the drawings being lost. I doubt that Riniero conceived the method, since Antonio il Giovane practised it rather consistently. Thus, Günther's phrase "copied after" is not necessarily true.

Taking close measurements of every part of ancient structures was hard work for a pair or a team of artists working together, possibly at the request of still another artist who did not have time or the surveyor's skills. Sharing the collected statistics without recording a colleague's name was surely more prevalent than we can imagine on finding a name or two. Certainly it helps us trace an associate in an artist's studies of antiquities, but one wonders why Antonio il Giovane did so for some drawings not others, and why other artists were less inclined to do so.

312. Anonymus ca. 1540. *Album [Fragment] Letarouilly (Codex 2485, folio 2 r.)*

Bibliothèque de l'Institut de France Paris

V. Jüren (nos. 313, 314; fig. 15) reproduced folio 2 r. as the Fragment Letarouilly in *Codex 2485*, which contains the personal papers of the architect, P.M. Letarouilly (d. 1855). Jüren described it in his list of architectural sketchbooks (p. 200) as one of two folios detached from the sketchbook of an Anonymous Italian, and other four drawings of architecture. He noted that the drawings were mistakenly attributed to Bramante, by M. Bouteron and J. Tremblot. *Catalogue général des manuscrits des Bibliothèques publiques de France. Paris. Bibliothèque de l'Institut.* Paris (1928): 411–412. Jüren dated folio 2 r. in the first half of the sixteenth century. The script may be dated more precisely, ca. 1540.

It is very similar to that of an Anonymous Artist in *Berlin Album OZ 109* (no. 301), folios 49 v. (Colonnacce's capital, column and soffit; Forum Nervae), 63 r. and v. (eleven architectural details). In the same *Album OZ 109*, folio 22 v. (Colonnacce entablature), another artist illustrated the entablature that appears on Fragment Letarouilly, 2 r. from a slightly different viewpoint. Notes on folio 2 r. of Fragment Letarouilly, transcribed hereafter, are for the entablatures of the Colonnacce and the Theatrum Marcelli: (entablature): "Cornice del tempio Foro Transitorio risalta che fa la cornice partendosi dal pilastro per ire alla colonna risalta quanto e la diminutione della colonna perche lo pilastro non diminucisce niente;" (plan): "Parapetto; podiolo; zocholo del ordine secondo;" (entablature): "Cornice de Savelli lo gociolatoio pende 59 minuti." See other comments, related drawings, and bibliography for the Fragment Letarouilly, by V. Jüren (p. 135).

313. Anonymous Colleague of Giulio Romano. *Codex Album Chlumczansky (Codex XVII A 6)*, folios 1–97, ca. 1541.



Bibliothèque, Musée National,  
Národní Muzeum

Prague

*Codex Chlumczansky* was rediscovered by V. Juřen. "Le Codex Chlumczansky." *Monuments et Mémoires. L'Académie des Inscriptions et Belles-Lettres* 68. (1986): 105–212. Archbishop of Prague, Václav Leopold Chlumczansky de Prestavky (1749–1803), gave it as a gift to the museum. At some time it has been thought to be the work of Sebastiano Serlio, but Juřen has found pictorial and documentary evidence in support of his attribution to an artist in the circle of Giulio Romano at Mantua. The greater part of the Codex comprises drawings of cornices, entablatures, architraves, Latin inscriptions, the Pantheon, and seven examples of fantasy architecture (no. 314). Juřen has traced the drawings of cornices and entablatures to examples by Buonaccorso Ghiberti (no. 17), Angelo dal Cortivo (no. 11), and Giuliano da Sangallo (no. 36). A. Nesselrath [447]: 142–143, and figs. 144, 146, refers to this Codex when, in the captions, he locates it in Národní Galerie or Národní Muzeum.

314. Anonymous Colleague of Giulio Romano. *Codex Album Chlumczansky*, folios 86 r., 87 r., 88 r., 89 r., 90 r., 91 r., 92 r. [Fantasy architecture after B. Ghiberti's and others].

Bibliothèque, Musée National,  
Národní Muzeum

Prague

Juřen's publication of the *Codex Chlumczansky* (no. 313) lists the relationship of the seven drawings of fantasy temples to examples by Buonaccorso Ghiberti (no. 17), the Anonymus 1 not Cronaca (no. 41) whom he names "Pseudo-Cronaca." In addition to conceptual parallels with temples among Du Cerceau's engravings, Juřen related the forms to the architectural setting of the altarpiece by Lambert Lombard, *Saint Denis guérit l'aveugle*, Musée de l'Art Ancien, Brussels (no. 254). Two drawings, one a fantasy temple (folio 86), another the hemicycle of Trajan's Forum (folio 91), are identical to designs on *Uffizi 6709 Ar.* (fig. 32 in Juřen's study), which have been misattributed, by A. Bartoli, to Aristotele da Sangallo (no. 139). The fantasy temple's prototype appears among the drawings of Buonaccorso Ghiberti (*Zibaldone* 40 v.); it is developed by a French artist (Berlin, Kunstbibliothek, *Hdz* 3918, 1 r.; at no. 47, above), then by Jacques Du Cerceau (Paris, Bibliothèque Nationale, *Codex Ed 2 r. res*; no. 232, above), and another by Du Cerceau in *Codex 20496* (formerly *Codex Lesoufaché*), École des Beaux Arts, Paris (no. 232, above).

315. Anonymus ca. 1540. *Stockholm, Album Cronstedt Vol. 13, nos. 1333, 1372, 1338, 1414, 1415.*

National Museum

Stockholm

Photos: Fototeca, Bibliotheca Hertziana: entablature of Theatrum Marcelli (*Vol. 13, 1415*); entablature of Pantheon (*1414v*); centralized plans, including the Sepolcro Dorico in the Aurelian Wall near Porta del Popolo (*1372*); centralized plans, including the octagonal temple in Pozzuoli (*1333*), other plans (*1338*). These drawings are by two artists. Some identical examples are in *Codex CCA-Montréal* (no. 299). A brief history of the Cronstedt collection is in an exhibition catalogue, but its selection of drawings reproduced are buildings in France: *Dessins du Nationalmuseum de Stockholm. Collections Tessin e Cronstedt. II. Dessins d'architecture et d'ornements. Bibliothèque Nationale, Paris* (1950): 47–55.

316. Anonymus ca. 1540–1550. *Kopenhagen, Album-Codex Lambert van Haven Collection.*

Statens Museum

for Kunst

Kopenhagen (København)

An inventory of the drawings collected by Lambert van Haven (1630–1695) and acquired by the King of Denmark (1696) has been published by Jørgen Sthyr. "Et inventar over Lambert van Havens Samlung." *Kunstmuseets Aarsskrift* 26. (1939): 143–49. I am grateful to Dr. Erik Fischer, Keeper, Department of Prints and Drawings, for his kindness in guiding me to the publication and for details of the inventory numbers. I have not seen the drawings, only a small selection of photos in the Census of Antique Works of Art, Warburg Institute; Census, Institute of Fine Arts, New York University.

Drawings on ten sheets are twenty-five capitals, entablatures, bases, soffits, acanthus frieze ornament, and cornices of buildings in Rome and Tivoli. The annotated ones are: "a Tivoli de la Villa d'Adriano;" "in Roma for della porta di San Paolo;" "nella chiesa di Santa Nestasia al Colle Palatino per andare all arco Maximo;" "in Tivoli alla villa di Adriano;" "in Roma a Santi quattro;" "il nicchio delle terme Deoclitiane in Roma dun sasso solo;" "in Roma a San Marco;" "basis atticurga;" "basis attica;" "in Roma."

317. Anonymous Artists, ca. 1540–1570. *Windsor Albums. Vol. A 12, nos. 10 351–10 510* (approx.); *Vol. A 17 Inv. nos. 10 780–10 846* (approx); *19 280–19 287*. [Also see: Dosio, Giovannantonio].

Royal Library

Windsor Castle

Inventory numerals for the *Windsor Albums*, as listed here, are based on several photo-archives: Census, Institute of Fine Arts, New York University; Conway Library, Courtauld Institute; Fototeca, Bibliotheca Hertziana. Those sets are not uniform or complete. At the Conway Library, I learned that the volume-numeral is no longer in use, merely the multiple digits.

318. Anonymous Artists, Roman School, ca. 1550–1600. *Album-Copybook, A. F. Blunt, 14 Folia.*

Courtauld Institute

London

Photos: Conway Library, Courtauld Institute; Fototeca, Bibliotheca Hertziana. At the Fototeca, the set of sheets is identified "Private Collection." One sheet was exhibited but not reproduced in the exhibition booklet: *The Sir Anthony Blunt Collection*. London, Courtauld Institute of Art, University of London (1964): p. 12, item no. 35: "Roman School, late sixteenth century . . . 21x17 cm. . . one of a series of similar studies . . . from the Barrymore Collection, Cheshire . . ."

The *Album A. F. Blunt* illustrates approximately fifty entablatures and cornices with notes of identification: Thermae Diocletiane; Ponte Sta. Maria; Campidoglio; Thermae Caracallae; Forum Traiane; Thermae Alexandrinae; Thermae Agrippae; San Pietro; Casa de la Valle; Tiv[o]li alla Vil[li]a; San Salvatore delle Copelle; Templum Pacis; and at Albano, Roma, Capua, Tibur.

Inventory numbers on photographs at the Fototeca are ambiguous. Because the Courtauld Institute is moving to Somerset House at this time, and the photographic archives are closed, I shall cite numbers that seem to refer to photo-negatives: No. 170 018 (Arcus Titi); 170 020 ("a Santo Salvatore delle Co-



pelle su la piaccia; Capua; a Tibur; a Tivoli alla vila A[driana]”); 170 021 (“del foro Traiano; in Agona terme de Alesandro”); 170 022 (six cornices “Roma; Tibur”); 170 024 (“Albano; Roma in templum Pacia; Albano”); 170 025 (“alle terme Antonine; alle terme Antonine; Roma; Spoglia Christo”); 170 026 (“Albano lavorato diligentissimamente”); 170 027 (“Tibur; Tibur”); 170 028 (“Roma; Roma”); 170 029 (“Albano; Albano; Roma; Roma; Roma; Roma”); 170 030 (“in una porta de piu pecci; questa e a San Pietro Roma; a casa de la Valle Roma; Diocletiano Roma; a casa de la Valle Roma; Dioclitione”); 170 031 (“Roma a Ponte Santa Maria; Roma in Campidoglio in terra rotta”); 170 032 (“Dioclitiane in Roma; Roma; Roma; Roma; fuori porta Pinciana Roma; a Capua”); 170 033 (“Roma de le terme de Agrippa; Albano”).

Identical drawings of cornices and entablatures, sometimes with the same designations, are illustrated in *Leningrad, Album B* (no. 166) on the following folios, if the numbering has not been changed: 27 r., 81 r., 81 v., 82 r. With the same guarded explanation for foliations, other designs of cornices and entablatures in *Leningrad, Album B* are folios 21 v., 22 r., 28 r., 78 v., 79 r., 80 v., 82 r. Similar details of architectural ornaments are preserved on drawings in *Amsterdam* (no. 288).

319. Anonymus ca. 1550 (?). *Album Fabriczy*.

Staatsgalerie

Stuttgart

*Album Fabriczy*, *Inu. nos.* 5783, 5784, 5786–88, 5796, 5799–5802, 5804–5808, 5810–5812, 5815. Nineteen *vedute* by one artist show antiquities and churches in their settings in Rome: Colosseum, Basilica Maxentius, and Palatine. Many of them are reproduced by H. Egger. *Römische Veduten* [417].

320. Anonymus ca. 1600. *Album Uffizi*, 6975 A–7135 A. (“Museo d’antiquaria ... di Trofei, Utensili, Vasellami, Bassorilievi ...”).

Gabinetto Disegni e Stampe

Firenze

Graziella Conti. *Disegni dall’antico agli Uffizi “Architettura 6975–7135.”* (Rivista dell’Istituto Nazionale d’Archeologia e Storia dell’Arte, ser. 3, Year 5, 1982). Roma, Istituto Nazionale d’Archeologia e Storia dell’Arte (1983).

321. Anonymous Italian Artists, ca. 1550.

Department of Drawings,

Metropolitan Museum of Art

New York City

In this category for several artists’ drawings, it is first necessary to correct a misattribution of two drawings of arches in Rome ascribed to the Siense artist, Bartolommeo Neroni (birthdate unknown; died 1571), who worked as miniaturist painter, architect of the Palazzo del Notaio in Siena, and author of an illustrated treatise on millworks, pumps, Brunelleschi’s hoists, and the geometry of vases (preserved as part of *Codex SIV 6*, Biblioteca Comunale, Siena; described at no. 69, above). Neroni is not known to have travelled to Rome. For the attribution to Neroni, see: Jacob Bean. *Italian Drawings* (in no. 293, above): 149, 150, cat. nos. 142, 143, 144; P. Bober and R. Rubinstein [410]: 463.

Two drawings illustrate the Arcus Constantini with its Latin inscription (*Inu. 80.3.585*) and the Arcus Septimii Severi with its Latin inscription (*Inu. 80.3.632*). A third drawing attributed to Neroni and entitled *Prophecy of the Tiburtine Sibyl* (*Inu. 80.3.147*) shows his style of human figures and facial features. Instead of Neroni, another artist’s work is obvious for the two honorary arches, which show markedly different pen technique, ink color, and figurative scenes on relief-panels. These two sheets, originally part of an artist’s copybook which have been pasted to stiff paper before they were a bequest of C. Vanderbilt (1880), cannot be dated by watermark evidence, which is not visible. The artist’s script of majuscule letters for Latin inscriptions does not reveal his personal hand, but his style of figurative scenes suggests a date ca. 1530. When he transcribed the Arcus Constantini’s inscriptions, he added on the main panel the following ones: SIC X. SIC. II. VOTIS X. VOTIS XX. LIBERATORI URBIS FUNDATORI QVIETIS. He transcribed the first eight of these from the band above the roundels on both faces of the arch, as Giuliano da Sangallo was the first to do in his *Libro* drawing, folio 19 v. (P. Bober and R. Rubinstein [410]: 190). The last four words of inscription are under two Trajanic relief panels of the Arcus Constantini’s central archway.

These drawings of the Arcus Constantini and the Arcus Severi, which differ from the arches extant by a free invention of narrative scenes on their panels, have been analyzed in the second of two articles in typescript cited at no. 300, above. Remarkably, the artist of the *Album Houfe* drawings of arches copied the original drawings exactly. This Siense copyist’s drawings of two fantasy temples in *Album Houfe* are based on groundplans and side-elevations formulated by Giovanbattista Alberto, the Siense artist active in 1490s. In turn, the *Album Houfe* versions were copied by a late Cinquecento artist (Royal Library, Windsor castle, *Inu. 1945*), and revised by Giovanbattista Montano (*Codex Soane*, Vol. 2, Sir John Soane’s Museum, London).



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