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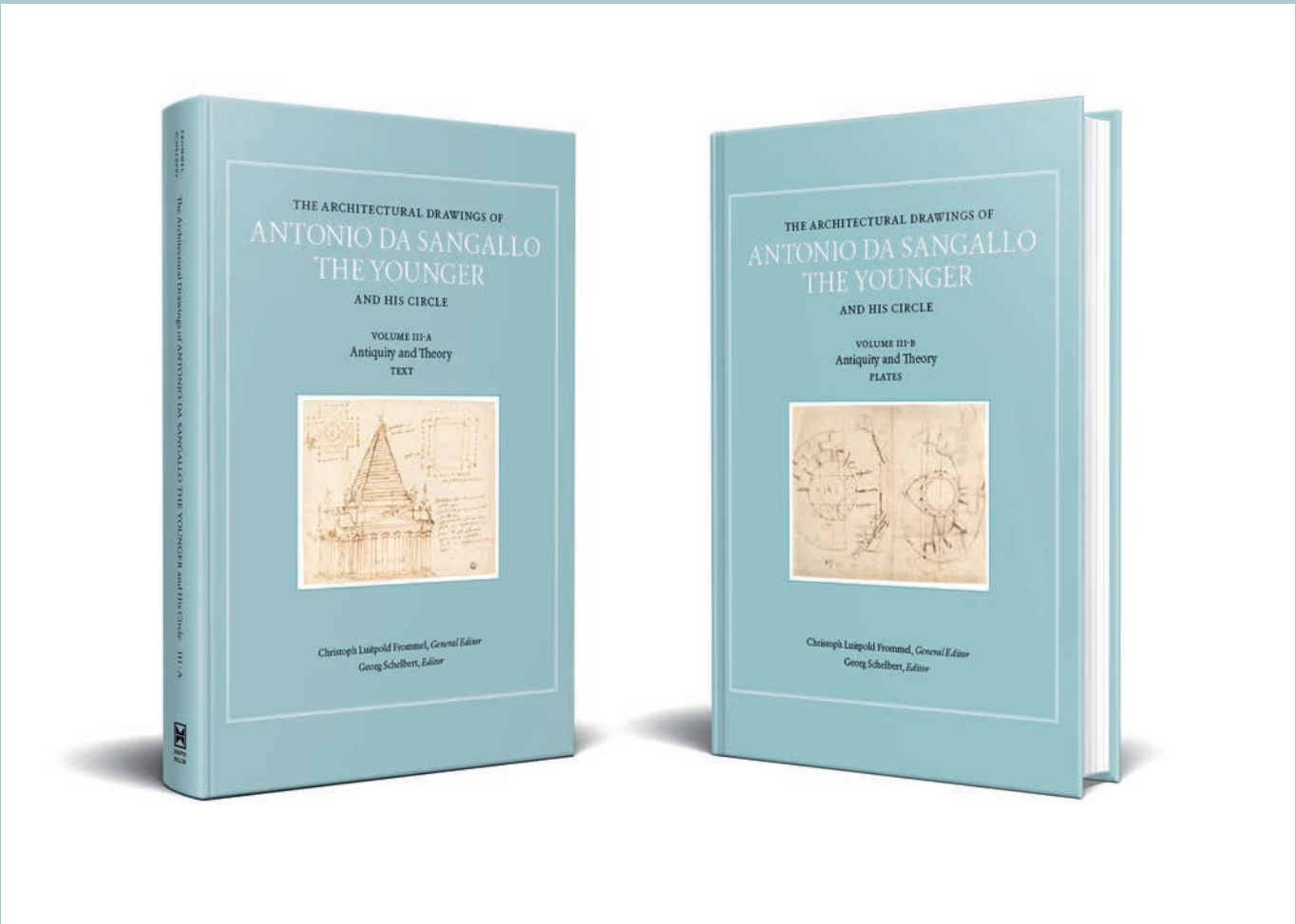
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Christoph Frommel (General Editor)
Georg Schelbert (Editor)

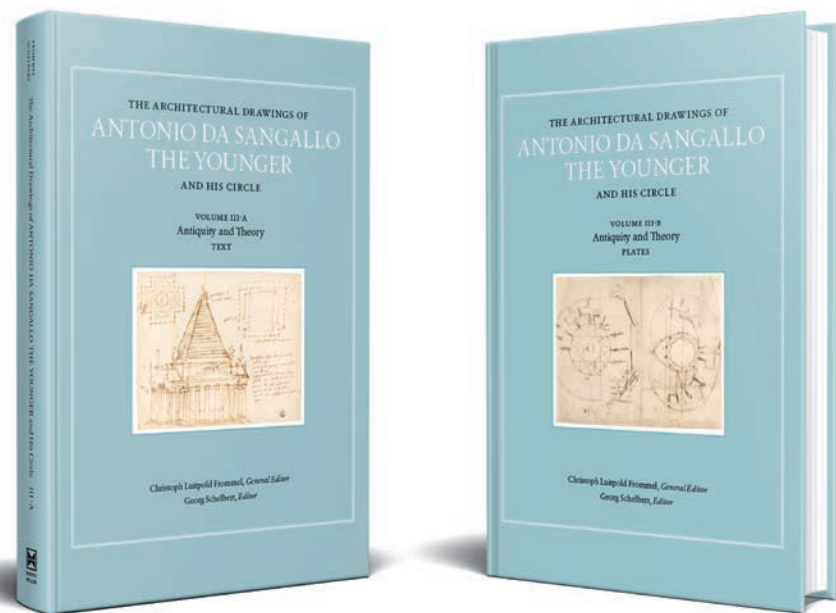


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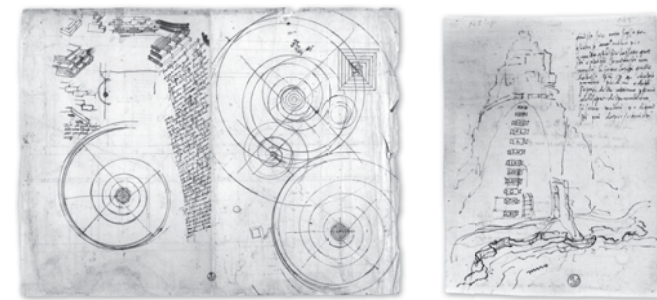
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Completes the catalogue of the Sangallo workshop drawings collection housed at the Uffizi Gallery in Florence.

These volumes complete the catalogue of the Sangallo workshop drawings collection housed at the Uffizi Gallery in Florence. Antonio da Sangallo the Younger (1484-1546) and his workshop were involved in St. Peter's Basilica, the Palazzo Farnese, and Villa Madama in Rome; vast fortification projects in Castro, Florence, Perugia, and Rome; and dozens of other secular and religious buildings throughout Italy. After Bramante, it was the Sangallo workshop that most strongly influenced sixteenth- and seventeenth-century Italian architecture. Andrea Palladio,

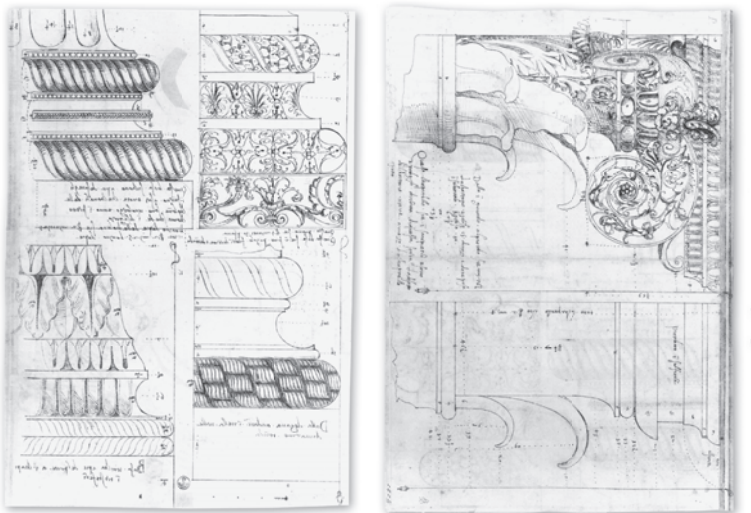
Giacomo della Porta, Carlo Maderno, Francesco Borromini and Gianlorenzo Bernini are among those indebted to him. In all of the projects touched by the Sangallo workshop one senses an intense laboratory in action. This volume focuses on the study of ancient architecture, as well as the drawings for palaces and the Vatican. An international team of scholars has written entries for the drawings. The volume also includes essays by Christoph L. Frommel and Pier Nicola Pagliara, as well as a translation of the Codex Stosch-Rothstein by Ian Campbell.



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ABOUT THE EDITORS

Christoph Luitpold Frommel was Professor at the Friedrich-Wilhelm Universität of Bonn and Director of the Bibliotheca Hertziana, Max-Planck Insitute for Art History, Rome.

Georg Schelbert is Head of the Media Library at the Humboldt-Universität zu Berlin.

SAMPLE PAGE: VOLUME III A COMMENTARIES ON THE DRAWINGS

U 426A recto and verso

GIOVANNI BATTISTA DA SANGALLO

Rome, Theater of Marcellus, general schematic plan, large-scale detail of ambulatory, study of Doric columnation of latter, after 1529.



Dimensions: 216 x 332 mm.
Paper: Lightweight, mounted on card, fold down middle of sheet.
Technique: Pen and sepia ink, freehand, stylus, compass (green marks).
Drawing Scale: Roman piede.

DESCRIPTION, Recto (top right) name of manuscript (center of sheet, from top to bottom archaic; same 154, della fronte del palazzo di Roma post 1527; post 1527 right) palatine praetorium; name (below) post praetorium (archaic); name, aula regia, sala regia (archaic) (bottom left) of name della base; del colosse grande.

Verso (bottom right, turned clockwise) della fronte del palazzo di Roma post 1527, 1529, 1530 (right) post; (below) aula regia.

By the handwriting and drawing style, this plan can be certainly attributed to Giovanni Battista Sangallo (not to Peruzzi as by Bartoli and the Consoli). On the recto, there is a partial plan of the Theater of Marcellus in Rome (U). In the center of the sheet there is a plan of the stage with connecting gates chambers and the lateral apsidal space (c). At the top left there is a plan of a pier with a half-column, together with their relative measurements (d). At the bottom right is a plan of the aula regia with a detail of the corner solution (e). The plan of a freestanding column and a pier with a half-column, with relative measurements, relates to the aula regia. At the bottom left there is a section showing the base of an unidentified order above a flight of steps, with the annotation "del colosse grande" (d). In Renaissance drawings, the term "colosse" was often used to signify the Theater of Marcellus. It is quite possible that this base related to the Theater of Marcellus, and to the "Porticus in summa gradatione" of which there are drawings on sheets U 1518A and 1519A. In particular, the absence of a tall plinth would seem to exclude any definitive attribution to

the Amphitheater of Flavian; although sheet U 1518A, conserved in the Biblioteca Comunale di Torino, does contain a drawing by Juvarda of the base of one of the columns in the wall of the Colosseum, which is similar to that depicted by Giovanni Battista on this sheet. Lastly, there are various plans of schemes for piers composed of half-columns, together with metric references relating to the measurements. On the verso, there are various details from the same theater as on the recto: at the top right, a study, in plan, of the structural and functional layout of the ambulatory, with annular corridors, radial walls, and piers supporting the vaulting and access stairs (a). At the bottom right is a schematic reconstruction of the plan of the theater, including the aula regia (b). To the top left, perpendicular to the previous drawings, there is a hasty concise sketch of the first order of half-columns, which does not show the piers behind them (c). Giovanni Battista has made faithful drawings of the Doric order (recto) in base, the cornice, and the frieze with its metopes and triglyphs in the ambulatory, and provided measurements and calculations relating to the intercolumn between the column shafts. f. 427

REMARKS: Recto (top right) name of manuscript (center of sheet, from top to bottom archaic; same 154, della fronte del palazzo di Roma post 1527; post 1527 right) palatine praetorium; name (below) post praetorium (archaic); name, aula regia, sala regia (archaic) (bottom left) of name della base; del colosse grande.

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SAMPLE PAGE: VOLUME III B THE DRAWINGS

