

Dimitra Andrianou, Heidi Steinmetz Lovette,
Christopher Pastore, Betsey Robinson,
Laurel Taylor, Aileen Zaroni
◦ together with Lothar Haselberger

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REVIVING VITRUVIUS

**Six Centuries of *De architectura*:
A Catalogue of Editions at the
University of Pennsylvania**

Dimitra Andrianou, Heidi Steinmetz Lovette,
Christopher Pastore, Betsey Robinson,
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INTRODUCTION

During the second half of the first century BC, a Roman artillery engineer and *architectus* named Vitruvius composed *De architectura*, a treatise on the art and theory of architecture. In ten books, Vitruvius, beginning with the proper education of an architect, detailed subjects ranging from temple proportions to town planning, from foundations to decoration. While Vitruvius culled much from earlier Greek texts, such as the treatise of the Hellenistic architect Hermogenes (ca. 200 BC), he also stated that he drew upon his own experiences for his writing. Indeed, Vitruvius claimed authorship for the construction of at least one monumental structure, the Basilica at Fano. One of Vitruvius' explicit aims in publishing *De architectura* was to define architectural excellence, which he feared was slipping during his life-time. Vitruvius thus hoped to elevate the standards of contemporary architectural practice and to see architecture attain or regain an ideal balance of function, proportion, and beauty so that it could be appreciated as a form of art – in keeping with the great Greek paradigms.

Despite the fact that the treatise appears to have survived essentially intact to this day, much about Vitruvius, even his full name, remains questionable and we are unlikely to learn much more about Vitruvius beyond the sparse information provided in his text. It is similarly difficult to assess the influence Vitruvius had upon his contemporaries in Augustan Rome and, most of all, upon Augustus himself to whom Vitruvius dedicated his treatise. Many Augustan buildings seem to adhere to the standards Vitruvius described, yet an equal number of others deviate substantially from his proposed guidelines. Furthermore, several important developments of Vitruvius' time are curiously absent from his writings, notably the use of concrete, the predominance of arches, and the popularity of amphitheaters. Likewise, certain of Vitruvius' descriptions, such as that of the *scamilli inpaes*, can be variously interpreted and are – after 500 years of dispute – still the object of scholarly debate. The extent to which Vitruvius' views represent Roman architectural thought and practice in general, therefore, remain conjectural. However, while the ancient reception of *De architectura* cannot be determined, the influence of Vitruvius' manuscript in post-Medieval times can be systematically documented.

Trends in the translation, publication, and collection of *De architectura* reflect the nature of Vitruvius' post-antique audience. After a copy of his manuscript was rediscovered in the library of the Monastery of St. Gall, Switzerland in 1416 and, after the time consuming editorial efforts of Giovanni Sulpizio, Pomponio Leto and Girolamo Avogadro, published in 1486 by Giorgio Herolt (Catalogue Entry #1), Vitruvius gained enormous popularity with Renaissance architects and scholars of ancient literature. Within a half century following its initial publication in Latin, *De architectura* was translated into Italian, French, German, and Spanish. New editions were continually brought forth throughout the Renaissance as the work turned into a fundamental resource for the study and practice of architecture. During the next five centuries, Vitruvius' text was not simply read and translated. In addition to groundbreaking and influential translations, extensive commentary was added, accompanying illustrations – some quite anachronistic – were created, textual emendations were proposed, and Vitruvius' statements were summarized, reorganized, and contextualized.

De architectura, gradually disseminated across the European continent in the first two and a half centuries following the 1486 edition, crossed the Channel and the Urals soon thereafter. Swall and Child's 1692 English translation (#18) of Perrault's 1674 abridgement (#16) was followed by the first unabridged English edition in 1730, and a Russian version followed at the end of that century (#22). Polish and Hungarian editions appeared in the 19th century, Czechoslovakian and Romanian translations in the 20th. There is presently considerable academic interest in Vitruvius' work: new editions are appearing at the same rate at which they were published during the height of Vitruvian interest in the 1500's and several recent symposia have been dedicated to Vitruvian topics. With this renewed interest in *De architectura*, Vitruvius unquestionably achieved his stated goal of obtaining recognition for himself in posterity, albeit the attention of an audience probably different than he himself envisioned.

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Our catalogue is intended as a reference for modern scholars interested in consulting Vitruvian editions at the University of Pennsylvania. Although Penn has an outstanding collection of Vitruvian materials, including almost 40 editions of *De architectura* dating from the 16th to the 20th centuries, these volumes are currently scattered throughout three libraries and two rare book rooms and, before now, were not accessible through any single bibliographic resource. The following pages of this catalogue contain a complete chronological bibliography and a short description of all the Vitruvian editions owned by the University of Pennsylvania at the end of 1994.

Each catalogue entry is composed of the following categories: complete title; author's name with role as editor, translator, or commentator in parentheses; date of publication; publisher and location of publication; additional editions designated by place and year of publication; language; format, including dimensions measured in centimeters, and the number of pages and illustrations; dedication; condition; reference numbers to related entries in the catalogue and to the corresponding entry in *Due mila anni di Vitruvio*, Studi e Documenti di Architettura, n. 8, ed. Luigi Vagnetti (Florence, 1978), abbreviated DMA within the entries; and finally the location and call number of the volume at Penn. This general information is followed by two sections, **Description** and **Of Special Interest**. **Description** includes comments on the physical condition and contents of the volume as well as an account of the edition's general importance, whereas **Of Special Interest** highlights notable aspects of the volume, especially distinguishing illustrations.

Many of the editions of *De architectura* catalogued here were also included in an exhibition entitled "Reviving Vitruvius: Six Centuries of *De architectura*, An Exhibition of Editions from the University of Pennsylvania Collections." Visitors to the exhibition, open from April to July 1995 in the Fisher Fine Arts Library at the University of Pennsylvania, were greeted by a copy of the familiar 1960 edition of Morris Hicky Morgan (#37), followed by fourteen rare and valuable earlier editions, notably the 1522 Fra Giovanni Giocondo (#4) and the 1556 Daniele Barbaro (#11). The exhibition highlighted seven aspects of *De architectura*'s re-emergence and reception, including the process through which Vitruvius' treatise was made available to a wide audience and the interdependence of architectural history and archaeology. Although the exhibition emphasized illustrations, it also underscored the variation in the way Vitruvius' work was reissued, ranging from literal translations of the Latin text to summaries like Perrault's 1674 abridgment (#16) and illustrative compendia such as Giovanni Rusconi's 1590 contribution (#13).

This catalogue and the preceding exhibit both originated as outgrowths of a graduate seminar on Vitruvius offered by the Williams Associate Professor in Roman Architecture, Lothar Haselberger, through the Department of the History of Art in the Fall of 1994. The catalogue entries are the work of Dimitra Andrianou, Heidi Steinmetz Lovette, Christopher Pastore, Betsey A. Robinson, Laurel L. Taylor, and Aileen Zanon. In addition, Betsey A. Robinson supervised the collection of the volumes, tracked down several works which escaped our initial searches, and prepared the appended reference chart. Christopher Pastore served as our library consultant and masterminded the bulk of the final details in the editing and publication of this catalogue.

HSL

Acknowledgments

Our project was launched under the initiation and continual guidance of Professor Lothar Haselberger, Morris Russell Williams and Josephine Chidsey Williams Associate Professor in Roman Architecture at the University of Pennsylvania. We wish to thank him for his direction. We are all greatly indebted to the 1984 Foundation, Philadelphia, for their sponsorship. Without their generous financial support this catalogue would not have been possible. The Vitruvian collection at Penn is largely the product of G. Holmes Perkins, Dean of School of Fine Arts from 1951-71, who directed great attention to Penn's collection of rare and valuable architectural writings. *Duemila anni di Vitruvio* (1978) proved to be an invaluable resource for our project and we are greatly indebted to that work and its authors: Laura Marucci and Luigi Vagnetti. Their work provided us with, among other things, a standard format for our catalogue entries, and much bibliographic information about the authors of the Vitruvian editions.

*Dimitra Andrianou, Heidi Steinmetz Lovette,
Christopher Pastore, Betsey Robinson,
Laurel Taylor, Aileen Zaroni*



Figure One. Central Caryatid, Fra Giovanni Giocondo, *M. Vitruvius Per Iocundum*. Venice: 1511. Page 2, section. Catalogue Entry #2.

Remarks of an Observer

To see how in the course of a seminar a group of highly motivated and talented students becomes ever more absorbed by a topic that, at the outset, was hardly more than a label on an ancient book; to observe how these students got involved more and more every week beyond the limits of that seminar, to the degree that it served but as a jumping board for a much wider and more intensive enterprise; to experience, finally, how they grew into self-reliant actors on the 'stage' of an exhibition and now the edition of a catalogue – a first of its kind at Penn and elsewhere – shifting me increasingly more into the position of an interested observer: All this was an immensely gratifying experience. It turned a fall seminar numbered 'History of Art 529' into a year-long scholarly exploration of the kind an instructor can only dream.

Our intentions can be described as follows: 'Retrieving,' that is making accessible, the treasures of the rare, in part very rare, editions of Vitruvius' *De architectura* in the possession of Penn's libraries. These editions, altogether close to 90 volumes, have of course been carefully safeguarded and catalogued in the special sections of our libraries. However, often little more than handwritten catalogue cards together with professional advice could guide scholars to these volumes. In the end, after eight or so weeks of eight persons' labor (including the energetic head librarian Alan Morrison of the Fisher Fine Arts Library) we had tracked these editions and saw them neatly collected in front of us: which shows precisely where the problem lay!

Synoptic studies of Vitruvius editions, of their various, timebound and timeless interpretations and illustrations, have so far been almost impossible at Penn; the sheer extent and the stunning merits of Penn's collection – to which G. Holmes Perkins contributed so eminently – were hardly tangible, a situation I was painfully confronted with when I started preparing that Vitruvius seminar (too late, admittedly) and couldn't start working. Turning, however, a deficit into a challenge, the students mentioned below started working and, finding a most supportive institutional climate on our campus, changed the situation thoroughly.

We were supported by no less than three University institutions: The Fisher Fine Arts Library represented by Alan Morrison assisted by Kirby Bell and Ed Deegan; the Arthur Ross Gallery, in the persons of Dr. Dilys Winegrad and Lucia Dorsey; and the Van Pelt Library's Special Collections under Dr. Michael Ryan. To produce this catalogue we found expedient financial support at the 1984 Foundation of Philadelphia. Within just ten days, we had the word and shortly thereafter the check, for whatever we needed to carry out our ideas. We wholeheartedly thank all these persons and institutions for contributing to what is now a public, and hopefully useful, result.

Most of all, my sincere thanks are directed to the six students: the one participating undergraduate student, Aileen Zanoni; two graduate students in History of Art, Betsey Robinson and Christopher Pastore; and three students in the Graduate Group in the Art and Archaeology of the Mediterranean World, Demi Andrianou, Heidi Steinmetz Lovette, and Laurel Taylor. Special thanks are due to each of them for playing a quite specific, unexchangeable role and contributing most personal skills and insights. Chris Pastore had a special role and burden in patiently prodding all of us throughout the full year and taking care of the editorial work. We are indebted to him for the lucky conclusion of our enterprise.

Lothar Haselberger

Morris Russell Williams and Josephine Chidsey Williams
Associate Professor in Roman Architecture

July 1995

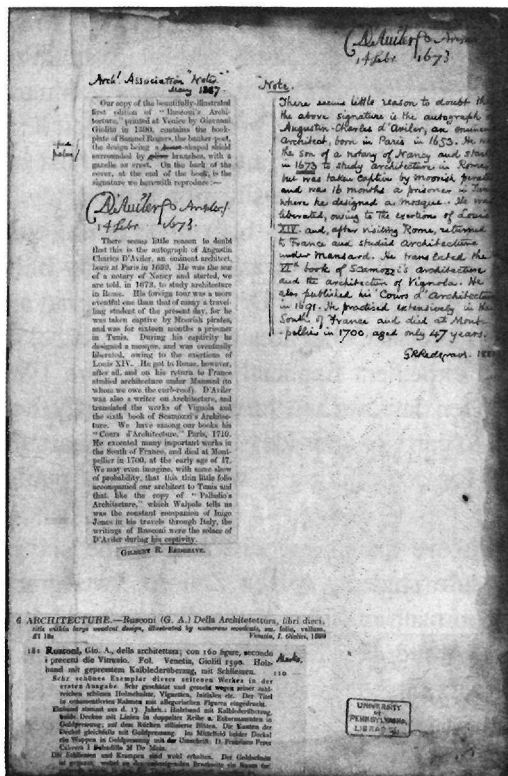
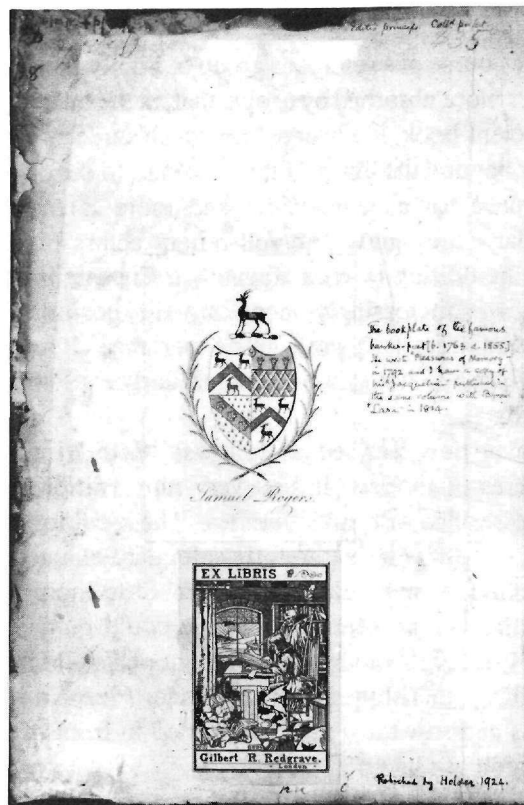


Figure Two. Front and Rear Endpapers with owners' signatures and notes about the history of this copy of Della Architettura di Gio Antonio Rusconi. Venice: 1590. Catalogue Entry #13.

The Fifteenth Century

1.

**L. VITRUVII POLIONIS AD CESAREM AUGUSTUM DE
ARCHITECTURA LIBER PRIMUS (-DECIMUS)**

**Giovanni Sulpizio (Transcriber) or Pomponio Leto and Girolamo Avogadro
1486**

Published: **Giorgio Herolt or Eucarius Silber, Italy**

Language: **Latin**

Format: **Folio**

Dedication: **Cardinal Raphael Riario**

Condition: **2 cards of microprint. *Landmarks of Science* Series: Harlod,
Hartey and Roller, editors. From University of Oklahoma Library.**

Reference: **DMA 1**

Location: **Van Pelt Microfilm Library Microprint, *Landmarks of Science*
Series, Box X, Volume 2.**

Description

This late fifteenth century work is celebrated as the first printed transcription of Vitruvius' work from manuscript form. In his dedicatory letter to Cardinal Riario, Giovanni Sulpicio of Veroli explains his desire to create an "archetype" of *De architectura*. However, much about this edition remains a mystery. It was printed without a frontispiece which would accurately detail the publishing information. As a result, the place and year of publication had to be reconstructed from the dedication and from other, sometimes less reliable, sources. The *Landmarks of Science* series is to be transferred to microfiche, and will be catalogued under call number **Microfiche 866**.

Of Special Interest

Although the manuscript or manuscripts used to produce this text are unknown, the volume's appearance expresses the typological kinship between this early printed edition and its manuscript predecessors. The printer makes wide use of the abbreviations found in handwritten works; and, as in an unfinished manuscript, blank spaces appear to have been left for the placement of rubricated letters. This edition has only one illustration; a small circle with lines drawn through it is placed at the end of the first book in order to illustrate the disposition of the winds as in the Harleian manuscript (B.M. 2767). Periodic, large gaps in the text emphasize both the absence of additional illustrations and the intention to visually supplement the text. Interestingly, Sulpizio latinizes many Greek terms, but also leaves key areas in the text blank, apparently for the insertion of Greek letters. Perhaps it is relevant that the accompanying treatise, Frontinus' *De aquaducta liber unus*, is, like *De architectura*, here virtually unillustrated.

AEZ

* * *

LIBER

tres familiæ induceretur ad infinitas sumptuum pfusiones, & ut ex bonis eiu-
cerent, ipsiq; architecti poenæ timore coacti diligētius modū impēsarū ra-
tiocinātes explicarent, vti patres familiæ ad id, qđ pparauissent, seu pau-
lo amplius adiicientes, ædificia expedirent. Nā qui qđringēta ad opus pnt
parare, si adiiciāt cētum habēdo spē perfectionis, delectationibus tenētur.
Qui aut adiectione dimidia, aut ampliore sumptu oneratur, amissa spe, &
impensa abiecta, fractis rebus & animis, desistere cogūtur. Nec solū id vitiū
in ædificiis, sed etiā in muneribus, quæ a magistratibus foro gladiatorū see-
nisq; ludorū dant, quibus nec mora, neq; expectatio cōcedit, sed necessitas
finito tēpore pficere cogit, vti sunt sedes spectaculorū, uelorumq; inductiones,
& ea oīa, quæ scenicis moribus per machinationē ad spectationes populo
cōparatur. In his vero opus est prudētia diligēti & ingenii doctissimi cogi-
tatu, qđ nihil eorū pficit sine machinatione. Studiorūq; uario ac solerti uigo-
re. Igit quoniā hæc ita sunt tradita & cōstituta nō uidet esse alienū, vti cau-
te summaq; diligētia anteq̃ instituatur opera, eorū expediatur ratioēs. Ergo
quoniā neq; lex neq; morū institutio id pōt cogere, & quotannis & præto-
res & adiles ludorum cā machinationes præparare debent, uisum mihi est
imperator non esse alienū, quoniā de ædificiis in prioribus uoluminib⁹ ex-
polui, in hoc qui finitionem summam corporis habet cōstitutā, q̃ sint prin-
cipia machinarum ordinata præceptis explicare.

De machina quid sit & eius ab organo differentia origine
& necessitate. Caput. I.

Machina est cōtinens ex materia cōiunctio, maximas ad onerum motus ha-
bens uirtutes. Ea mouetur ex arte circularum rotūdationibus quam græci
κυκλική κίνησις appellāt. Est autem unum genus scanforium quod græce
ἀκροβατικόν dicitur, alterum spiritale, quod apud eos πνευματικόν appel-
latur, tertiū tractorium, id autē græci βέλτορον uocāt. Scāforium autē est cū
machinæ ita fuerint collocatæ, ut ad altitudinem tignis statutis & trāsuerfa-
riis colligatis sine periculo scādatur ad apparatus spectationē, Spiritale est
cum spiritus expræssionibus impulsus, & plagæ uocelq; organicos expri-
muntur, Tractorium uero cum onera machinis pertrahuntur, aut ad alti-
tudinē sublata collocatur. Scāforia ratio nō arte sed audacia gloria, Ea ca-
tenationibus & transuersariis & plexis colligatiōibus & erismatum fulcū-
ris cōtinetur. Quæ aut spirit⁹ potestate assumit ingressus, elegantes artis sub-
tilitatibus cōsequitur effectus, Tractoria autē maiores & magnificētia ple-
nas habet ad utilitatem opportunitates, & in agendo cum prudentia sum-
mas uirtutes. Ex his sūt alia quæ mechanicos, alia quæ organicos mouetur,
Inter machinas & organa id uidet esse discrimen, qđ machinæ pluribus ope-
ribus aut ui maiore cogūtur effectus habere, uti balistæ torculariumq; præ-
la, Organa autē unius operæ, prudenti tactu perficiunt, quod propositū ē,
uti scorpionis, seu anilocyclorum versationes. Ergo & organa & machina/

Figure Three. Previous owner's maniculum point out
important passages in Fra Giovanni Giocondo, Venice:
1511. Facing page 95. Catalogue Entry #2.

The Sixteenth Century

2.

M. VITRUVIUS PER IOCUNDUM SOLITO CASTIGATIO FACTUS, CUM FIGURIS ET TABULA, UT IAM LEGI ET INTELLEGI POSSIT.

Fra Giovanni Giocondo (Editor)

1511

Published: **Giovanni de Tradino alias Tacuino, Venice**

Other Editions: **Florence, 1513; Florence, 1522; Lyon, 1523; Venice, 1568**

Language: **Latin preface, Latin text, Italian publishing information**

Format: **Folio: 29 x 21.5 cm; 110+8 pages; 140 figures**

Dedication: **Julius II, Pontifex Maximus, from Frater Io. Iocundus, H.S.C.**

Condition: **Good; many handwritten notes, possibly rebound**

Reference: **DMA 4**

Location: **Van Pelt Lat C V8345 4**

Description

This 1511 work is the fourth edition of Fra Giovanni Giocondo's (1433–1515) famous work of fourteen years earlier. Fra Giocondo's original illustrations are reused in this edition to generally good effect, except for the accidental inversion of a plate on page 33. Unfortunately, the ink of the plates in this volume has bled through the paper and made the illustration visible on the opposite side of the page. However, the small rubricated letters which begin each chapter did not suffer the same ink problem. These letters depict a repeating series of faces similar to the drowsy faces of the figures in the caryatid and telephone illustrations of Book I.

The volume in Penn's collection is quite well preserved. A tag in the book reads, August 1949, which may be the date when Penn acquired the volume. These first five books of Vitruvius' text are bound together with a Renaissance german military treatise in an exceptionally well-preserved, beautiful white, pressed leather cover with wooden boards once held together by metal clasps. The cover has the year 1625 stamped in gold leaf and the edges of the pages of both treatises are painted blue, suggesting that the two volumes were bound together by a later owner. In addition to handwritten notes and frequent underlining, small hands – *maniculi* – literally point out parts of text of special significance to this reader.

Of Special Interest

Vitruvius' influence on the study of architecture and architectural theory in the Cinquecento pays homage to the pioneering effort visible in this edition. The abovementioned *maniculi*, common in late Medieval and Renaissance manuscripts and books, symbolize the burgeoning dialogue between an Humanist reader and an ancient text. Giocondo's Vitruvius provided an accessible and

clear model of classical architecture which many Renaissance artists and architects studied. However, Vitruvius' value cannot be limited to his contributions to the theoretical debate. Copious notes fill the margins of the pages of the accompanying German military treatise; but the handwriting of these notes is not the same as the handwriting of the notes in the fading ink in the beginning pages of the Vitruvian text. Vitruvius' previous incarnation as a Roman military engineer has not only piqued a different interest but placed significant emphasis upon those parts of the treatise surely least pertinent to an understanding of ancient architecture.

AEZ

3.

**DI LUCIO VITRUVIO POLLIONE DE ARCHITECTURA LIBRI DECE
TRADUCTI DE LATINO IN VULGARE AFFIGURATI: COMENTATI:
ET CON MIRANDO ORDINE INSIGNITI: PER IL QUALE
FACILMENTE PORTRAI TROVARE LA MOLTITUDINE DE LI
ABSTRUS ET RECONDITI VOCABULI A LI SOI LOCI ET IN EPSA
TABULA CON SUMMO STUDIO EXPOSITI ET ENUCLEATI AD
IMMENZA UTILITATE DE CIASCUNO STUDIO SO ET BENIVOLO DE
EPSA OPERA.**

Cesare Cesariano, Mauro Bono, Benedetto Giovio (Translators and Commentators)

1521 (1981 Facsimile Reprint)

Published: **Gotardo da Ponte, Milan**

Other Editions: **Como, 1521; Milan, 1981**

Language: **Latin preface and dedications, Italian commentary, Italian text, Latin publishing information**

Format: **Folio; 183+8 pages; 119 illustrations**

Dedication: **Leo X, Pontifex Maximus, June 23, 1521, and Frances I, King of France and Duke of Milan, June 5, 1521**

Condition: **1981 reprint by Edizione il Polifilo Milano, edited by Arnaldo Bruschi, Adriano Carugo and Francesco Paolo Fiore. Reprint Condition: Excellent**

Reference: **DMA 6, #45**

Location: **Fisher Fine Arts Library Locked Case NA 2515 V7416 1521a**

Description

This 1521 Milanese edition, a reprint which is a part of the Adam Fetterolf Collection, was heavily influenced by the intellectual and physical world around Cesare Cesariano. Several previous editions made their mark on this one. The 1486 transcription by Giovanni Sulpizio of Veroli (#1) influenced the 1496 Florentine edition, which inspired the 1497 Venetian edition by Simone Bevilacqua of Pavia, from which a direct link can be drawn to the Cesariano edition. Other Humanist works are also cited as inspirations, most notably Luca Paciola's *De divina proportione* and Roberto Valturio's *De re militaria*. Alberti's *De re aedificatoria* appears to have had an immense impact, but is not cited by Cesariano.

The text, commentary and illustrations make this edition noteworthy. The layout follows that of manuscript codices in which the commentary greatly overwhelms the text. The 119 illustrations range from decorative initials to full-page illustrations. The similarity of these illustrations to those of Fra Giocondo are evidence of post-Giocondo work by Cesariano. The earliest dated woodcut dates to 1517; by this time, two Giocondo editions had already been published, the first in 1511 and a second in 1513. The figurative illustrations show the influence of Filarete, Bramante and other Lombardy artists. When looking at the famous Milan Cathedral on pages XV and XVI, one sees how Cesariano applied Vitruvian concepts to the familiar architecture of the Po Valley, perhaps a wise decision considering the scarcity of suitable Roman structures in the Veneto. Another notable illustration fills page LXXXII with *Mundi electiva Caesaris Caesariani configurata*.

Of Special Interest

This edition has an intriguing history. Cesariano claims his work to be the culmination of decades of study. Shortly after the edition's publication, he remarked that he had begun thinking about the work some twenty years before. That would place the inception of this volume around 1500, when Cesariano was in his late teens. He claimed that it was already partially completed by the time of the Battle of Novara in July, 1513. Yet, his backers must have grown tired of funding a work whose end was nowhere in sight; Mauro Bono of Bergamo and Benedetto Giovio of Como, who had previously assisted Cesariano, took control of the project early in 1521, perhaps in order to placate the financiers. In May, Cesariano fled, taking his woodcuts for the illustrations and his text with him. Reportedly, Bono and Giovio and a mob of men found Cesariano, assaulted him and stole his manuscript and all but four woodcuts. The commentary mirrors the editorial changing of the guard as Cesariano's hand abruptly relinquishes the commentator's pen on page 154, where Bono and Giovio takes over.

On July 15, 1521, Milanese printer Gottardo da Ponte completed what was then an extremely large printing run of 1300 copies. The da Ponte edition opens with an Oration by Aloisio Pirovano addressed to the patricians and people of Milan and a preface addressed to Francis I by Agostino Gallo, whose brother had harbored Cesariano after he fled from Bono and Giovio. Following the Cesariano, Bono, and Giovio text and notes, Pirovano and Gallo close this involved project with a collaborative conclusion.

AEZ

4.

M. VITRUULI DE ARCHITECTURA LIBRI DECEM NUPER MAXIMA DILIGENTIA CASTIGATI ATQ; EXCUSI, ADDITIS, IULIJ FRONTINI DE AQUEDUCTIBUS LIBRIS PROPTER MATERIAE AFFINITATEM
Fra Giovanni Giocondo (Editor)

1522

Published: **Heirs of Filippo Giunta, Florence**

Other Editions: **Venice, 1511; Florence, 1513; Lyon, 1523; Venice, 1568**

Language: **Latin preface, Latin text, Latin publishing information**

Format: Octavo: 17 x 10.5 cm; 194+24 pages; 140 figures

Dedication: Iuliano Medici

Condition: Excellent; contains several handwritten notes and underlining

Reference: DMA 7, DMA 4

Location: Perkins Library NA 2525 V6 1522

Description

Penn's copy, especially the sheep leather binding, is in amazingly good condition. This "pocket version" of Vitruvius, purchased in the spring of 1989 from London book dealer Paul Bremen with money from the G. Holmes Perkins fund, is a reprint of the first handbook published by Filippo Giunta in 1513. Although this small version includes several variations from the 1511 edition (#2), Giocondo is believed to be responsible for the Giunta abridgement. The slightly-edited text is, surprisingly, more legible than the earlier version. However, the shrunken woodcut illustrations seem crude, perhaps affected by the reduction in size of the printing plates. Four new illustrations have been incorporated; but, although places have been marked at the beginning of each chapter for the illustrated letters featured in the 1511 Venetian and 1535 Florentine versions, the droopy faces were unfortunately lost in translation.

Of Special Interest

This edition represents yet another version of *De architectura* influenced by the now-pervasive Humanist phenomena. Filippo Giunta and his sons Bernardo and Benedicto were no strangers in Humanist circles which included scholars like Benedetto Ricciardiri, Mariano Tucci and Niccolo Angeli [Mario Emilio Cosenza, *Biographical and Bibliographical Dictionary of the Italian Printers and of Foreign Printers in Italy*, (Boston: G.K. Hall & Co., 1968), see entry: Junta, Phil. (maior) 5.]

One can compare this pocketbook to the various abridgments of Claude Perrault's commentated translations (#16, #18, #19). Both Giunta and Perrault saw the benefits of making their works a more manageable and affordable commodity. By reducing the size and price of earlier works, Giunta and Perrault made their message available to a much wider audience. These works, in turn, influenced not only the art and architecture circles of Europe but also reached others previously denied access by the prohibitive expense of the earlier editions.

AEZ

5a.

**M.L. VITRUVIO POLLIONE DI ARCHITETTURA DAL VERO
ESEMPLARE LATINO NELLA VOLGAR LINGUA TRADOTTA: E CON
LE FIGURE A SUOI LOUGH, CON MIRANDO ORDINE INSIGNITO.
ANCHORA CON LA TAVOLA ALFABETICA: NELLA QUALE
FACILEMENTE SI PORTRA TROVARE LA MOLTITUDINE DE
VOCABOLI A SUOI LOUGH CON GRANDI LIGENZA ESPOSTI: E
DICHARTI: MA PIU DA ALCUNO ALTRO FIN AL PRESENTE**

STAMPATO A GRANDE UTILITA DI CIASCUNO STUDIOLA

Francesco Lutio, called Durantino (Translator)

1535

Published: Nicolo di Aristotele Zoppino, Venice

Other Edition: Venice, 1524

Language: Italian preface, Italian text, Italian publishing information

Format: Folio: 29.5 cm; 11+110 pages; 156 figures

Condition: Good; paper yellowed slightly, binding in excellent condition

Reference: DMA 11

Location: Van Pelt Special Collections F LAT C V834.5 #i 1535D

Description

This edition is the revision of a 1524 work by Francesco Lutio, who published under the name Durantino. Penn owns two copies of this 1535 edition; the Van Pelt volume, the better preserved of the two, is nicely bound in a brown leather binding with goldleaf scrollwork on the spine. Its endpapers appear to have been replaced in recent years.

Lutio reuses the illustrations of Fra Giocondo, including the small rubricated letters, which depict faces, at the beginning of each chapter. This edition suffers similarly from ink bleed-through. Furthermore, the text is stamped so heavily that one can feel the letters on the reverse of each folio.

Of Special Interest

This 1535 Durantino edition is billed as the second Italian translation. This translation makes great use of its predecessors. Durantino's text relies quite heavily in the 1521 Cesariano edition (#3), although the influence goes unmentioned by Durantino. Like many others, Durantino appropriates Giocondo's illustrations, but the publisher did not fall victim to the inverted plate in Book III of the 1511 publication. In his introductory letter, Durantino explains the importance he bestows upon Vitruvius. Durantino compares him to notable Greeks such as Plato, Homer, Aristotle, Demosthenes and Zenon, as well as to great Italians like Vergil, Ovid, Horace and Propertius. Vitruvius is glorified for having written a treatise which, Durantino claims, exposes a scholar to a specifically wide range of fields including geometry, agriculture and history. According to the translator, Vitruvius dictates the rules of architecture, a discipline, if nothing else, beautiful, necessary and, useful.

Several curious additions are particularly noteworthy. Two illustrations, one in 6.5 and the other in 6.7, have crosses hand-drawn in ink on the building plans. Also, at the end of the text, after the "Finis," a small paper drawing of "La Madonna del Car[itas]" has been pasted. Paste marks similar to those around this drawing also appear over the genitalia of the Vitruvian man pictured in 3.2 on pages 22 and 23. Classical antiquity may have been enjoying a revival, but these additions or corrections illustrate the often troubled marriage of the Roman past with the Christian *Cinquecento* present.

AEZ

5b.

**M.L. VITRUVIO POLLIONE DI ARCHITETTURA DAL VERO
ESEMPLARE LATINO NELLA VOLGAR LINGUA TRADOTTA: E
CON LE FIGURE A SUOI LOUGH, CON MIRANDO ORDINE
INSIGNITO. ANCHORA CON LA TAVOLA ALFABETICA: NELLA
QUALE FACILEMENTE SI PORTRA TROVARE LA MOLTITUDINE
DE VOCABOLI A SUOI LOUGH CON GRANDI LIGENZA ESPOSTI: E
DICHIARTI: MA PIU DA ALCUNO ALTRO FIN AL PRESENTE
STAMPATO A GRANDE UTILITA DI CIASCUNO STUDIOLA**

Francesco Lutio, called Durantino (Translator)

1535

Published: Nicolo di Aristotele Zoppino, Venice

Other Edition: Venice, 1524

Language: Italian preface, Italian text, Italian publishing information

Format: Folio: 29.5 cm; 11+110 pages; 156 figures

Condition: Poor; original binding deteriorating, pages crumbling, boxed

Reference: DMA 11, #5a

Location: Perkins Library A720 V835 ID 1535

Description

Centuries of wear have forced Penn to store this copy of Durantino's second edition in a box for preservation. The leather cover is worn away and the stitching of the spine has become visible. See #5a for additional remarks.

AEZ

6.

**ARCHITETTURA CON IL SUO COMMENTO ET FIGURE, VETRUVIO
IN VOLGAR LINGUA**

G. Battista Caporali (Translator and Commentator)

1536

Published: Iano Bigazzini, Perugia

Language: Italian preface, Latin text, Italian publishing information

Format: Folio: 30 cm; 131+2 pages; 80 figures

Dedication: Clement VII, Pontifex Maximus and Count Iano Bigazzini,
January 10, 1536

Condition: Fair; many handwritten notes up until p.20

Reference: DMA 12

Location: Fisher Fine Arts Library NA2515 V8 1536

Description

This 1536 edition, purchased with money from the G. Holmes Perkins fund, includes only the first five books of *De architectura*. Many of the illustrations, although often combined, reversed and split, are descendants of those of the

1521 Cesariano edition (#3). One exception is the illustration of the Milan Cathedral which is adopted unaltered from Cesariano's work. Caporali also adds several illustrations of his own interpretation.

The commentary by Caporali is immense in quantity, literally surrounding the Vitruvian text on each page as four or five lines of text frequently generate an entire page of notes. Printed in smaller typeface than the text, Caporali's efforts are designated by the letter C struck through with a vertical line. Both the slashed-C and the surrounded text appear in manuscripts, demonstrating not only the influence of the manuscript tradition on printed books but also the relative youth of the printing industry in the mid-sixteenth century. Notes in Italian fill the first few pages, although they taper off by page 20. Comments are also written on the illustrations.

Of Special Interest

The Paul Bremen Catalogue #157, May 1991 touted Caporali's edition of the first five books of Vitruvius as "not just the only truly Mannerist Vitruvius edition, but also as the only great forerunner of Barbaro's equally Aristotelian interpretation." Caporali, a student of Perugino and collaborator with Pinturicchio, practiced painting and architecture. Despite his interdisciplinary background in such related fields, his extensive commentary has been relegated to secondary importance behind the aforementioned illustrations.

AEZ

7.

**M. VITRUVII VIRI SUAE PROFESSIONIS PERITISSIMI DE
ARCHITECTURA LIBRI DECEM, AD AUGUSTUM CESAREM
ACCURATISS. CONSCRIPTI: ET NUNC PRIMUM IN GERMANIA
QUA POTUIT DILIGENTIA EXCUSI, ATQUE HINC INDE
SCHEMATIBUS NON INIUCUNDIS EXORNATI**

**Walther H. Ryff/Gualtherius Rivius & Giorgio Messerschmidt/
Macheropieo (Editors)**

1543

Published: **Officina Knoblochiana, Strasbourg**

Other editions: **Strasbourg, 1550; Venice, 1557; Lyon/Geneva, 1586**

Language: **Latin edition with brief annotations in Latin**

Format: **Quarto: 20 x 13.5 cm; half leather; 42+262+51 pages (consisting of
the adjoining pieces *De aquaeductibus urbis romae libellum* by J. S.**

**Frontinus and *De staticis experimentis fragmentum* by Nicolaus Cusanus);
60 small figures interspersed within the text**

Condition: **Fine; University of Pennsylvania bookplate and one owner's
signature**

Reference: **DMA 20**

Location: **Perkins Library A 729.V 835.4**

Description

Ryff's *De architectura*, published in 1543, was the first German edition of Vitruvius' treatise. The primary editor, Walther Ryff, was a German doctor with an interest in architectural theory. He published several architectural volumes, including this edition of Vitruvius. Although Ryff and his collaborator, George Messerschmidt, sought to popularize Vitruvius, they retained the Latin text, made their annotations in Latin, and provided no German translation. Both editors also Latinized their names. Later editors, including Schneider in 1807, noted that Ryff's text was derived from Fra Giocondo's 1511 edition (#2) and that it included several emendations not upheld by the authoritative codici. With the addition of the two short pieces, *De aquaeductibus urbis romae libellum* and *De staticis experimentis fragmentum*, the editors sought to provide an anthology of Latin architectural treatises. Penn's volume is worn, but in fine condition.

Of Special Interest

In addition to relying on Fra Giocondo's edition for his text, Ryff utilized many of the illustrations employed in the 1511 work. There are, however, a few new illustrative contributions. The illustrations range from a sketch of the Pythagorean Theorem on page 207, to more detailed but anachronistic architectural seen on pages 150 and 155. Page 209 includes an amusing representation of Archimedes in a tub measuring the water displaced by his metal crowns, and a somewhat overweight 'Vitruvian Man' graces pages 70-71. In general, however, the illustrations are simply rough sketches, such as the drawings of columns depicted on pages 96-99.

HSL

8.

ARCHITECTURE, OU ART DE BIEN BASTIR, DE MARC VITRUE POLLION, AUTEUR ROMAIN ANTIQUE; MIS DE LATIN EN FRANÇOIS PAR IAN MARTIN, SECRETAIRE DE MONSIEUR LE CARDINAL DE LENONCOURT POUR LE ROY TRÉS CHRESTIEN HENRY II

Jean Martin/Ian Martin (Translator and Commentator)

1547 (1964 Facsimile Reprint)

Published: **Gregg Press, Ridgewood**

Other Editions: **Paris, 1572; Geneva, 1618; Geneva, 1628; Ridgewood, 1964; Farnborough, 1964**

Language: **French**

Format: **Quarto: 47 x 24 cm; 8+155+45 pages; 158 figures**

Dedication: **Henry II**

Condition: **Good; cloth covers and binding**

Reference: **DMA 152, DMA 23, #12, #39**

Location: **Fisher Fine Arts Library 729 V835.10.FM**

Description

Martin's dedication reveals his consultation of and reliance on the Cesariano and Giocondo editions when compiling his own translation. Included at the end of Book 10 is a six page commentary by Martin as well as a 38 page index of proper names and difficult words contained in Vitruvius. The text is accompanied by 158 illustrations which are neither numbered or labeled but which are included with the relevant sections of the text, an organizational method that Martin himself says is less troublesome for the reader. Forty of the illustrations were rendered by Jean Goujon, Henry II's preferred architect and sculptor, while the remaining 118 reproduce Giocondo's illustrations. The difference in style between those of Goujon and the other reproductions is quite remarkable; yet even more striking is the rather liberal and elaborate interpretations chosen by Goujon to illustrate ideas not emphasized in the earlier model.

Of Special Interest

The illustrations are liberally distributed throughout the ten books. Particularly noteworthy is Goujon's illustration of the Tower of Winds (page 11) as described by Vitruvius in 1.6.4 which he renders as a monumental and rather elaborate four-tiered tower complete with sculpted akroteria. Also of interest is Goujon's rather anachronistic illustration of tragic and comic scene decoration (pages 77–79) described by Vitruvius in 5.6.9; although Vitruvius himself uses the somewhat ambiguous word *scena* – a word that could refer to either painted scenes or temporary, architectural props – these are illustrated by Goujon as pastiches of Gothic, Venetian, Renaissance and ancient architectural elements. Similarly, the satyric scene also discussed in this section is illustrated with thatched roof cottages even though Vitruvius describes them as composed of “trees, caverns, mountains and other rustic objects.”

LLT

9.

**MARCUS VITRUVIUS POLLIO ZEHEN BÜCHER VON DER
ARCHITEKTUR UND KÜNSTLICHEM BAUEN ERSTMALS
VERTEUTSCHT DURCH GUALTHER HERMENIUS RIVIVS MIT
EINLEITENDEN BEMERKUNGEN ZUM NACHDRUCK VON ERIK
FORSSMAN**

Walther H. Ryff/Gualtherius Rivius (Translator, Editor, and Commentator)

Erik Forssman (Introduction to the fascimile)

1548 (1973 Fascimile Reprint)

Published: Georg Olms Verlag, Hildesheim

Other editions: Strasbourg, 1543; Nuremberg 1548; Basel, 1575; Basel, 1614; Hildesheim, 1973

Language: German

Format: Octavo: 25 x 17.5 cm; xiii+320 pages; 162 figures

Condition: Good; hardbound

Reference: DMA 162, #42

Location: Fisher Fine Arts Library NA 2515 V83 1973a

Description

Walther Ryff, editor of the first German edition (#7), produced the first German language edition in 1548. Georg Olms' 1973 Facsimile Reprint includes an introduction by Erik Forssman. Generously illustrated and printed in Gothic script, Ryff's striking and attractive German translation of *De architectura* provides further evidence of the consistent effort made to introduce the ancient author to the wider European audience.

Of Special Interest

Forssman's introduction discusses a number of previous editions, including the first illustrated edition of Fra Giocondo (#2), Cesariano's first Italian translation (#3), and Sebastiano Serlio's 1537 attempt to produce a light, coherent, and illustrated *De architectura* that could provide a prototype for any new structure.

As a doctor, Ryff's interest in architecture was that of a humanist rather than a technician or architect. In 1543 he edited and produced a Latin version of *De architectura* (#7), and in 1547 he published five Serlio and Cesariano illustrations and one page of text on the columnar orders. In the same year he published *Architektur*, a compendium of sources; and the subsequent year he published this translation.

Of the 193 woodcuts in this richly illustrated book, 115 are imported from the 1521 Cesariano. Furthermore, in addition to adopting visual material, Ryff also depended on Cesariano, Bono, and Giovio for his commentary. In any case, the lack of original, Vitruvian illustrations inspired Ryff to explain the obscure parts of the text in extraordinary detail. A major hurdle facing Ryff was Vitruvius' discussion of an architecture that he, a German who had never crossed the Alps into Italy, had never seen. Especially problematic were those structures, such as the Roman villa, for which no parallels existed in northern Europe. Ryff, a doctor and not an architect or historian, fails to fully explicate stylistic movements such as the Roman grotesque (7.6). However, subjects closer to his personal realm of expertise, particularly the personification of certain structural elements (eg. Caryatids on pages 14-19), are well discussed and illustrated in his work. Ryff's edition remained the only German translation until 1800, although its archaeological and philological shortcomings limited its impact and circulation.

DA

10.

M. VITRUVII POLLIONIS DE ARCHITECTURA LIBRI DECEM AD CESAREM AUGUSTUM OMNIBUS OMNIUM EDITIONIBUS LONGE EMENDATIORES, COLLATIS VETERIBUS EXEMPLIS. ACCESSERUNT GUGLIELMI PHILANDRI CASTILIONII, CIVIS ROMANI ANNOTATIONES CASTIGATIORES, ET PLUS TERTIA PARTE LOCUPLETIORES. ADJECTA EST EPITOME IN OMNES GEORGII AGRICOLAE DE MENSURIS ET PONDERIBUS LIBROS EODEM AUCTORE, CUM GRAECO PARITER ET LATINO INDICE LOCUPLETISSIMO. LUGDUNI, APUD J. TORNAESII MDLII

Guillaume Philander/Guglielmus Philander (Editor and Commentator)

1552

Published: Jean de Tornaes, Lyon

Other Editions: Rome, 1544; Paris, 1545; Strasbourg, 1550; Venice, 1557;

Lyons-Geneva, 1586

Language: Latin text with French preface

Format: Quarto: 25 x 15 cm; 8+447 pages; 82 figures

Dedication: Cardinal Georges Armaquacio

Condition: Poor; loose leather binder

Reference: DMA 29

Location: Van Pelt Special Collections 878 V92 1552

Description

This edition of *De architectura* is the first Vitruvius edition printed by the famous printer Jean De Tornaes at Lyons. Although the text, with the exception of a few variants, follows the second edition of Giocondo printed in 1513, the illustrations do not. This edition includes a one page Vita Vitruvii, a list of all authors referred to in *De architectura* and an extensive table of contents, all of which precede the text. Philander also includes short annotations following each chapter of all ten books. Included after the text is an index of Greek words contained within Vitruvius as well as a list of standards, measures and weights – compiled by a certain G. Agricola – referred to by Vitruvius.

There are 82 illustrations in this edition, the majority of which are included in the annotations. Although most of the figures illustrate the principles of temple design as contained in Books 3 and 4, the rest are rather unusual in what they illustrate, such as a pair of compasses in Book 1 (a straight compass and a curved compass) or the *scalae cochlides* of Book 9.

Of Special Interest

Two sets of illustrations are rather curious in this edition. The first is included in the section 5.3.1-8 where Vitruvius describes the theater, but illustrates two hippodromes, or racetracks, with obelisks in the center. The second set, included in the sections devoted to domestic construction 6.3-5, depicts symposia, or dining scenes, with three different representations of *triclinia* (dining rooms) complete with banqueters and attendants.

Glued on the inside cover is a printed description of the edition. It gives a brief history of Vitruvius and of the rediscovery of *De architectura* in the 15th century in the monastery library of Saint Gall in Switzerland. The description also reports that this edition is sought after because of the “correctness of the text.” This edition was sold in 1938 by the library at Sion College.

LLT

11.

**IDIECI LIBRI DELL'ARCHITETTURA DI M. VITRUVIO TRADUTTI
ET COMMENTATI DA MONSIGNOR BARBARO, ELETTO
PATRIARCA DI AQUILEGGIA: CON DUE TAVOLE, L'UNA DI
TUTTO QUELLO CHE SI CONTIENE PER I CAPI DELL'OPERA,
L'ALTRA PER DICHIARAZIONE DI TUTTE LE COSE
D'IMPORTANZA**

Daniel Barbaro (Translator and Commentator)

1556

Published: Francesco Marcolini, Venice

Other editions: Venice, 1567; Venice, 1584; Venice, 1629; Venice, 1641;
Venice, 1854; Moscow, 1938

Language: Italian translation interspersed with Italian commentary

Format: Folio: 45 x 30.5 cm; half leather; 274+9(plates)+10(index) pages;
many wood engravings within the text, often in full page

Dedication: Cardinal Ippolito d'Este

Condition: Good; three bookplates and two owners' signatures

Reference: DMA 31

Location: Perkins Library NA 2515.V716.1556

Description

Although Daniel Barbaro's edition was the fourth Italian translation of *De architectura*, it quickly became the preferred Italian version of Vitruvius' text. Barbaro, a prominent statesman who was an active participant at the Council of Trent, was the author of several important works including *Practica della Prospettiva* (Venice, 1568). The preeminence of Barbaro's edition of *De architectura* resulted from his successful collaboration with Andrea Palladio, a famous architect. In Barbaro's version of Vitruvius, the Italian translation of *De architectura* was presented in typed print interspersed with extensive commentary in italics. Palladio's illustrations, including several active diagrams such as the rotating theater on page 228, were printed in a large format worthy of their intricate detail. Additionally, Barbaro's authoritative text was chosen as the basis for the translation of *De architectura* into Russian in 1938. There is some water damage to Penn's copy of this volume.

Of Special Interest

Barbaro recognized the extent of Palladio's contribution to his edition and remarked on the success of their association. Palladio's illustrations gained wide repute both for their accurate representation of standing ancient remains, which Palladio drew first-hand, and for their conscientious interpretation of Vitruvius' words. Similarly, Barbaro was praised for his well-balanced treatment of the relationship between existing archaeological remains and the architectural parameters outlined by Vitruvius. Heightened study of ancient ruins during the 1500's had made it increasingly apparent that many buildings did not conform to Vitruvius' ideals, and several previous editors of Vitruvius had embroiled themselves in this discrepancy. Barbaro's edition is of great interest, especially for its profound critique of the Vitruvian tradition. As a pair, Barbaro and

Palladio were well-matched, as both shared the belief that the ethical superiority of art over nature could be expressed through architecture.

HSL

12.

ARCHITECTURE, OU ART DE BIEN BASTIR, DE MARC VITRUE POLLION, AUTHEUR ROMAIN ANTIQUE; MIS DE LATIN EN FRANÇOIS PAR IAN MARTIN, SECRETAIRE DE MONSEIGNEUR LE CARDINAL DE LENONCOURT POUR LE ROY TRÉS CHRESTIEN HENRY II

Jean Martin/Ian Martin (Translator and Commentator)

1572

Published: **de Marnef and Cavellat, Paris**

Other Editions: **Paris, 1547; Geneva, 1618; Geneva, 1628; Ridgewood, 1964; Farnborough, 1964**

Language: **French**

Format: **Folio: 47 x 22 cm; 155+46 pages; 158 figures**

Dedication: **Henry II**

Condition: **Poor; leather binder unattached; 19th century marbled boards.**

Reference: **DMA 23**

Location: **Perkins Library 729V835.8**

Description

This edition is a reprint of the 1547 first French translation of *De architectura* (#8), coming almost a quarter century after the first Italian translation by Cesariano and only a year before the first German translation by Ryff. This copy, purchased in 1830 by Harvard College, was added to the University collection in 1963 by G. Holmes Perkins.

LLT

13.

DELLA ARCHITETTURA DI GIO ANTONIO RUSCONI CON CENTOSSESSANTA FIGURE DISEGNATE DAL MEDESIMO: SECONDO I PRECETTI DI VITRUVIO E CON CHIAREZZA E BREVITA' DICHIARATE

Antonio Rusconi (Author)

1590

Published: **Giovanni Giolito, Venice**

Other editions: **Venice, 1660**

Language: **Italian interpretation and summary**

Format: **Folio: 31 x 22 cm; 12+143 pages; 160 woodcuts of variable size interspersed within the text**

Dedication: **Two page dedication to the Sixth Duke of Urbino**

Condition: **Good; two bookplates and two owners' signatures, rebacked in 1924, biographical notes of previous owners on front and back endpapers**

Reference: **DMA 48**

Location: **Perkins Library NA 2515.R87**

Description

This leather-bound, vellum volume by Antonio Rusconi marks the first Italian contribution to the corpus of Vitruvian commentaries. Rusconi, an architect, artist, and author, worked on his adaptation of *De architectura* for more than 30 years. Both editions of Rusconi's work were published posthumously following his death in 1587. Although Rusconi's publishers believed that he had intended to produce additional figures, they printed his manuscript in its incomplete state. Even so, Rusconi's efforts encompass all ten books of Vitruvius' text. Rusconi strove to provide a visual interpretation of Vitruvius' work. The woodcuts, which number close to 160, are a feature of nearly every page. Rusconi's volume, therefore, is not a translation of the Vitruvian text in any sense, but rather a series of annotated illustrations meant to supplement Vitruvius' words. This unorthodox approach may have contributed to the volume's relatively poor reception. Penn's copy, however, has been well-read; and the signatures, bookplates, and biographies of previous owners have been added to the front and back endpapers. There is some water damage to the bottom right-hand corner, but the volume was rebacked in 1926 and is generally in good condition.

Of Special Interest

Rusconi's 1590 volume provides three main points of interest. First, in a technical sense, it is not a true edition of Vitruvius' *De architectura*. It is, instead, a graphic commentary on Vitruvius' work. Nowhere does Rusconi attempt to reproduce Vitruvius' words. His manuscript is an illustrative addition, best served in conjunction with Vitruvius' text or by a reader quite conversant with that text. The volume is less important for its contribution to the philological discussion of *De architectura* than for its use as a gauge of the development of Mannerism during the sixteenth century. The volume is also valuable for its reflection of Rusconi's relationship with Palladio and the differences between the architectural theories of the two men. Although the two architects collaborated on several projects including the Ducal Palace of Venice, significant anti-Palladian features have been noted alongside the Palladian influence evident in Rusconi's work. The numerous wood engravings are a second distinguishing feature of Rusconi's 1590 edition. There are literally figures on every page, and evidently, Rusconi had planned to add even more. Some of the illustrations are based on those found in previous manuscripts, but many represent Rusconi's original work. The small picture blocks used above the chapter headings must have been designed for use in a publication of the Bible. Note, for example, the piece with Adam and Eve employed on page 45 and elsewhere. The illustrations are detailed and of a fairly good quality, although the addition of decorative flourishes to designs emphasizing technical precision is somewhat awkward. There are plenty of architectural renderings, including numerous columns and temple facades, but perhaps more unusual are the diagrams of terrace construction and pigment processing in Book Seven.

The history of ownership of this particular volume is a third item of considerable interest. There are signatures of three owners on the front and back endpapers. These include Augustin-Charles D'Aviler (1652-1700), Samuel Roger (1763-1855), and Gilbert R. Redgrave who signed in 1881. Gilbert Redgrave of London took an interest in the previous ownership of his book, and in fact, published a short biographical note on Augustin-Charles D'Aviler who signed on 14 February 1673. Evidently, D'Aviler's signature dates to the first year of his study of architecture. He was, however, captured that year by Moorish pirates and held in Tunis for sixteen months. Redgrave writes that Rusconi's volume accompanied D'Aviler to Tunis and served as a solace to him during his captivity. Indeed, D'Aviler continued his studies and practiced architecture after his release.

HSL

* * *

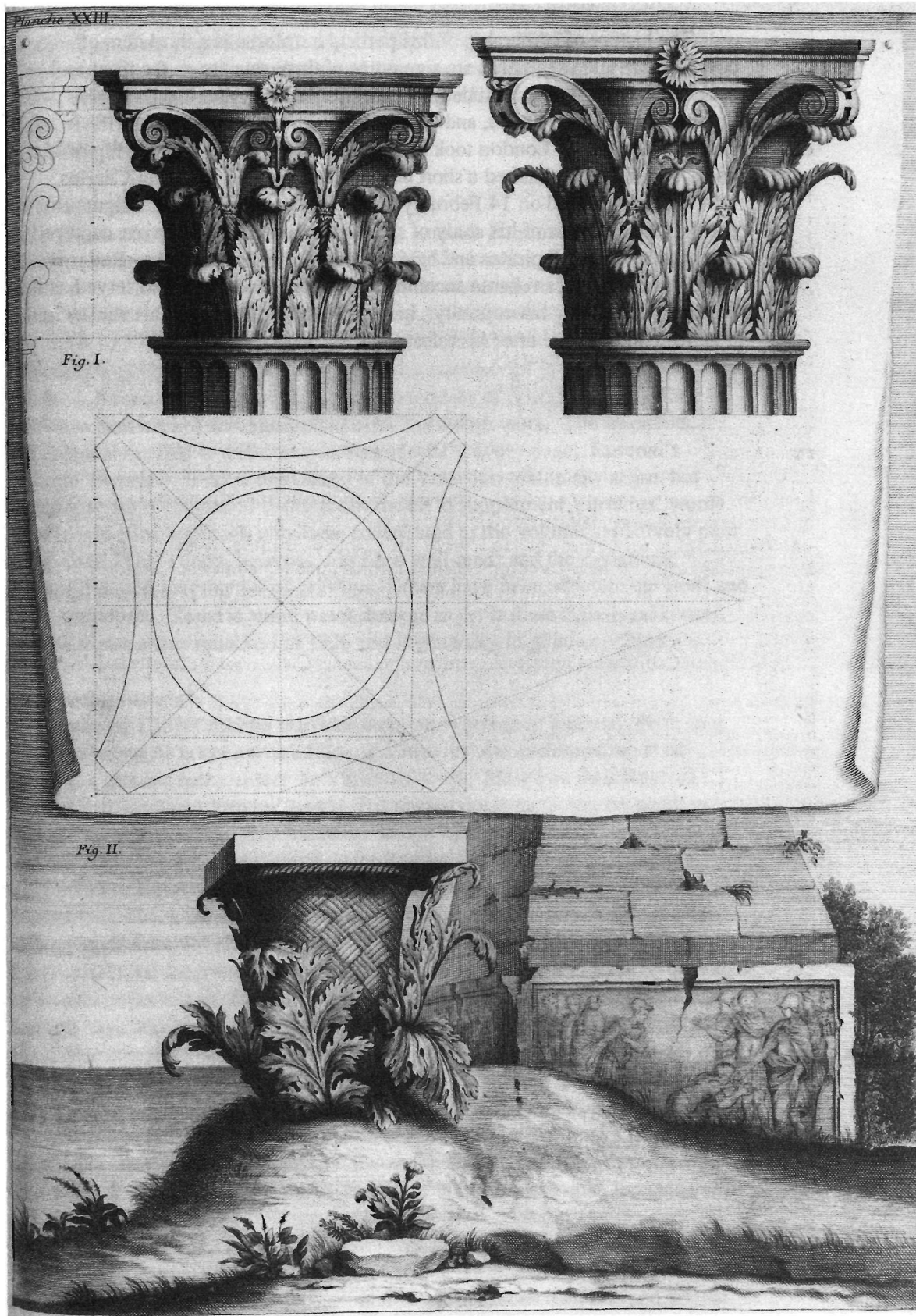


Figure Four. Claude Perrault's recreation of the birth of the Corinthian capital. Plate 23. Engraving by Sébastien LeClerc. *Les Dix Livres D'Architecture*. Paris. 1673. Catalogue Entry #15.

The Seventeenth Century

14.

M. VITRUVII POLLIONIS DE ARCHITECTURA LIBRI DECEM, CUM NOTIS, CASTIGATIONIBUS ET OBSERVATIONIBUS GUGLIELMI PHILANDRI INTEGRIS, DANIELIS BARBARI EXCEPTIS, ET CLAUDI SALMASII PASSIM INSERTIS. PRAEMITTUNTUR ELEMENTA ARCHITECTURAE COLLECTA AB ILLUSTR VIRO HENRICO WOTTONO EQUITE ANGLO. ACCEDENT LEXICON VITRUVIANUM BERNARDINI BALDI URBINATIS, GUASTALLAE ABBATIS ET EIUSDEM SCAMILLI IMPARES VITRUVIANI; DE PICTURA LIBRI TRES ABSOLUTISSIMI LEONIS BAPTISTAE DE ALBERTIS; DE SCULPTURA EXCERPTA MAXIME ANIMADVERTENDA EX DIALOGO POMPONI GAURICI, NEAPOLITANI; LUDOVICI DEMONTIOSII COMMENTARIUS DE SCULPTURA ET PICTURA, CUM VARIIS INDICIBUS COPIOSISSIMUS. OMNIA IN UNUM COLLECTA, DIGESTS ET ILLUSTRATA A JOANNE DE LAET ANTVERPIANO. ANSTELODAMI. APUD LUDOVICUM ELXEVIRIUM. ANNO MDCIL.

Johann de Laet (Editor)

1649

Published: Lodewijk III Elzevier, Amsterdam

Language: Latin

Format: Folio: 31 x 20 cm; 30+2+272+27+164+69+3 pages; figures

Dedication: Princess Christiana of Sweden

Condition: Good

Reference: DMA 59

Location: Van Pelt Special Collections Elz F4974

Description

De Laet's beautiful edition, previously owned by one E.B. Krumbhoar and the aforementioned Gilbert R. Redgrave (#13), couples the Vitruvian text with a number of critical and pertinent essays on the material included in *De architectura*. The collected essays focus either on architecture, the associated arts or the Vitruvian treatise itself. Among the material collected by De Laet are the commentary on the Vitruvian text of William Philander and Daniel Barbaro, Baldus' *Lexicon Vitruvianum* and Scamilli *Impares Vitruviani*, and Goldmann's *Voluta Jonica Vitruviana*. In addition, Salmasius' extracts from Pliny, Wotton's discussion of the elements of architecture, Alberti's *De Pictura Libri Tres*, Gauricus' *De sculptura*, Demontiosius' *Commentarii de sculptura et pictura*, and Agricola's *De mensuris et ponderibus* expand the horizons by emphasizing the interactive dialogue between Vitruvius' text, his putative contemporaries, his students, and his critics.

Of Special Interest

The compendium of Vitruvian miscellanea attempts to compensate for oversights or errors visible in earlier transcriptions of Vitruvius' treatise. The appended material marks the vigorous debate fostered by the circulation of *De architectura* as Vitruvius' presentation of Roman rules and theory spawned a number of responses and challenges to the treatise in the Sixteenth and Seventeenth centuries. Some of the most recognizable efforts appear as contributions to this 1649 publication. De Laet's edition underscores the growing centrality of Vitruvius' *De architectura* to architectural theory in the ongoing dialogue. The heavy dose of addenda paves the way for more liberal commentary associated with the numerous translations published in the following decades.

CJP

15.

LES DIX LIVRES D'ARCHITECTURE DE VITRUE, CORRIGEZ ET TRADUITS NOUVELLEMENT EN FRANÇOIS, AVEC DES NOTES ET DES FIGURES

Claude Perrault (Translator and Commentator)

1673

Published: **Jean Baptiste Coignard, Paris**

Other Editions: **Paris, 1674; Amsterdam, 1681; Paris, 1684; London, 1692; London, 1703; Venice, 1711; London, 1729; Venice, 1747; Nuremberg-Würzburg-Prague, 1756 and 1757; Madrid, 1761; Paris, 1768; Petersburg, 1790-97; Venice, 1794; Paris, 1837; Paris, 1852; Paris, 1857; Paris, 1877; Paris, 1946; Paris, 1965; Paris, 1967**

Language: **French**

Format: **Folio: 45 x 30 cm; 18+325+17 pages; 65 plates and 96 figures**

Dedication: **Louis XVI**

Condition: **Good; leather binding with cloth covers**

Reference: **DMA 61**

Location: **Van Pelt Special Collections 898 V92 FP 1673**

Description

This is the first edition of the second French translation of *De architectura* undertaken by Claude Perrault, the famous architect and member of the court of Louis XVI. The rather consequential relationship between the Sun King and Perrault is alluded to in a sonnet included in this edition entitled "On the French Version of the Books of Architecture of Vitruvius dedicated to the King" and which celebrates a "new Vitruvius" (Perrault) and a "new Augustus" (Louis XVI).

Perrault's preface includes a discussion of previous translations of *De architectura* and the complications that the translators of these encountered among the obscure passages of Vitruvius, complications which Perrault hoped to mitigate by including a prodigious amount of commentary. It is the abundance of commentary, comprising almost one-third of the 325 pages of text, that is one of the more remarkable features of Perrault's translation. As he states in the preface, his intentions in including notes on each page are to aid in explicating the occasional obscurity of Vitruvius or to call attention to those passages which are celebrated and remarkable only for their obscurity (such as the *scamilli in pares*, ancient music or the catapult) as well as to give needed justification for his own translations of the text.

The illustrations are dispersed throughout the ten books and include 65 engravings with accompanying explanations as well as 96 diagrams, the majority of which are included within the notes. He also includes the Latin text and translation with those figures of which the description is ambiguous or obscure. Perrault's translation, as he himself believes, is not so much for philologists or erudites as for architects and those seeking to understand ancient building principles.

Of Special Interest

Among the many illustrations included in this edition, the following merit special mention: In Plate 1, an illustration of 1.1.5 in which Vitruvius describes the enslavement of the women of Caryae and their subsequent representation as columns, Perrault has chosen caryatids from the Salle des Gardes Suisses in the Louvre which were sculpted by J. Goujon – the illustrator of Martin's translation of the Vitruvius a century before – for this commonly illustrated section. Plate 6 is an illustration of seven types of masonry typical of Roman construction, some of which are described by Vitruvius in 2.8.1-7. Plate 21, an illustration of the proportions of the Ionic volute (3.5.5-7), is especially noteworthy for Perrault's very precise attempt to illustrate and explain a rather obscure passage in Vitruvius. Plate 23 is an interesting illustration of 4.1.9-10, the description of the origin of the Corinthian capital, which features a basket placed on the ground around which an acanthus plant grows and on top of which is an abacus (Perrault's interpretation of what Callimachus saw) as well as two illustrations of Corinthian capitals, one according to Vitruvius and the other following the Corinthian capitals of the Pantheon. Plate 32 is Perrault's interpretation of the Tuscan temple (4.7.1-5), an obscure passage in Vitruvius and one which Perrault acknowledges all translators interpret differently. The elevation is according to Vitruvius' description, but the plan, which combines an internal double cella divided by both a partition wall and a column, is his own.

LLT

16.

**ABREGE' DES DIX LIVRES D'ARCHITECTURE DE VITRUE. A
PARIS, CHEZ JEAN BAPTISTE COIGNARD, M.DC.LXXIV. AVEC
PRIVELEGE DU ROY**

Claude Perrault (Translator, Editor and Commentator)

1674

Published: **Jean Baptiste Coignard, Paris**

Other Editions: **Amsterdam, 1681**

Language: **French**

Format: **Octavo: 16 x 10 cm; 11+20+205+22+28 pages; 11 Plates**

Condition: **Good; original cover dangerously loose**

Reference: **DMA 62, DMA 61, #15**

Location: **Perkins Library 729 V835**

Description

This edition, acquired by the University in 1957, is based upon the complete translation published the previous year by Claude Perrault. The abridgement, while severely restricting the commentary and heavily editing the text, does supply two appendices. The first appendix contains eleven figures with explanatory text, the second a glossary of Vitruvian terms. The abridgement divides Perrault's full Vitruvian treatise of the previous year (#15) into two parts further subdivided into chapters, preceded by a prefatory essay and followed by the abovementioned appendices. The first part: *Contenant l'Architecture qui nous est commune avec les Anciens*, has four chapters: *I. De l'Architecture en general*, *II. De la solidité des Bastiments*, *III. De la commodité des Bastiments*, *IV. De la Beauté des Edifices*. The second part: *Contenant l'Architecture qui estoit particuliere aux anciens*, has three chapters: *I. Des Edifices Publics*, *II. Des Edifices particuliers*, *III. Des choses qui appartiennent également aux Edifices Publics & aux particuliers*.

Of Special Interest

Perrault's preface to this user-friendly edition reduces the lengthy introduction of the 1673 edition to an essay that resonates with the main points of his Vitruvian architectural theory. The reorganization of the treatise forces Vitruvius' observations into categories that mirror the three fundamental principles of architecture as told by Perrault. The observant student of architecture – and disciple of Perrault – discovers the architectural grail of these three true and Vitruvian principles of architecture in the chapter headings of Perrault's preface: *solidité*, *commodité* and *beauté*. In addition to these principles, the preface introduces the interrelationship of good taste or beauty, unbreakable rules, and correct forms. According to Perrault, careful study of Vitruvius reveals in the antique the most solid foundation for "modern" precepts of architecture. With this in mind, Perrault defines successful Modern Architecture as the sensitive adjustment of ancient proportions and forms to accomodate the new pressures of "our" usage.

CJP

17a.

LES DIX LIVRES D'ARCHITECTURE DE VITRUE: CORRIGEZ ET TRADUITS NOUVELLEMENT EN FRANCOIS, AVEC DES NOTES & DES FIGURES. 2de ÉDITION REVUE, CORRIGÉES ET AUGMENTÉE PAR M. PERRAULT DE L'ACADEMIE ROYALE DES SCIENCES, DOCTEUR EN MEDICINE DE LA FACULTÉ DE PARIS.

Claude Perrault (Translator and Commentator)

1684

Published: Jean Baptiste Coignard, Paris

Other Editions: See Paris, 1673 (#15); Paris, 1976 (#44)

Language: French

Format: Folio: x cm; 354 pages; 66 plates; 83 figures

Dedication: Au Roy

Condition: Good; binding repaired, limited pencil notations on endpapers and title page, illegible ink in upper left corner of front inside cover

Reference: DMA 64, #44, #15

Location: Perkins Library A729.V835.2 (A729.V835.1: Photostat Excerpts)

Description

The 1684 second edition sprang from the popularity of both Perrault's premier 1673 translation (#15) and the various abridgements that were produced in the first decade after his introduction of a more user-friendly volume (#16). The constant attention paid by critics, cataloguers, and editors to the extensive commentary and the elaborate figures suggests that Perrault's interpretation of *De architectura* had struck a chord and secured an exalted place in the Vitruvian constellation. This volume contains a number of beautiful engravings by George Scotin based upon the designs of Sebastien LeClerc.

Of Special Interest

Perrault's attention to the undercurrents prevalent in seventeenth-century France helped motivate financial support and public interest in his attempt to unify the ideology of the ultra-nationalist government with a stylistic return to an architecture of rule and reason. Accordingly, Perrault addresses his Puissant Prince – *Votre Majeste* – as the new embodiment of Augustus Caesar, Vitruvius' dedicant. After applauding the present direction taken by his country, Perrault begins to make a connection between architecture and government. According to Perrault, architectural developments can be traced to both peace and war via the contribution of the dynast in question. The preface emphasizes the necessity of rules for beauty in architecture during a lengthy rationalization for a particular French relationship with architecture. Perrault argues that warfare, a French speciality during the expansionist Sixteenth Century, supports growth and interest in the art that is building.

CJP

17b.

LES DIX LIVRES D'ARCHITECTURE DE VITRUVÉ: 2de ÉDITION
REVUE, CORRIGÉES ET AUGMENTÉE PAR M. PERRAULT DE
L'ACADEMIE ROYALE DES SCIENCES, DOCTEUR EN MEDICINE
DE LA FACULTÉ DE PARIS, J.B. COIGNARD, IMPRIMEUR
ORDINAIRE DU ROY, MDCLXXXIV.

Claude Perrault (Translator and Commentator)

1684 (1976 Facsimile Reprint)

Published: Pierre Mardaga Éditeur, Paris

Other Editions: See Paris, 1684 (#17a)

Language: French

Format: Folio: xcm; 354 pages; 66 plates; 83 figures

Dedication: Au Roy

Condition: New

Reference: DMA 64, #17a

Location: Fisher Fine Arts Library NA2517.V75.1979

18.

AN ABRIDGMENT OF THE ARCHITECTURE OF VITRUVIUS,
CONTAINING A SYSTEM OF THE WHOLE WORKS OF THAT
AUTHOR, ILLUSTRATED.

1692

Published: A. Swall and T. Child, London

Language: English

Format: Octavo: 144 x 94 cm; 5+158 pages; 11 figures

Condition: Fair; paper boards with newer-looking fabric binding; with
marginalia on pages 35-37, 122-126, and on some plates

Reference: DMA 99

Location: Van Pelt Special Collections NA 2515 V73 1692

Description

This pocket-sized book was the first to make Vitruvius available to an English-speaking audience. It is a version of the abridgement, "first done in French by Mons' Perrault, of the Academy of Paris, and now Englished [by an unidentified translator], with Additions." The body of the work is similar to the French abridgement, with an introduction and two sections, one devoted to "the architecture that is common to us with the ancients, and the other "containing the architecture that was particular to the ancients." A further section on the etymology and derivation of terms is appended. Figures are kept to a minimum, including "only those which are chiefly necessary to the understanding of *Vitruvius*," in general, one example under each topic, with a total of eleven, adapted from Perrault.

Of Special Interest

Throughout the seventeenth century, English architects used Vitruvius' *De architectura*, but were forced to look to editions in other languages. Sir Christopher Wren relied on Vitruvius and Sebastiano Serlio for information on ancient architecture. He owned a copy of Perrault's 1684 French edition (#17a), and business records reveal that he had purchased a copy of *De architectura* as early as 1676 for his office, probably a translation of either Perrault or Barbaro.

This first English version of *De architectura*, translated from Perrault's abridged edition, appeared at the time when the generation of architects that followed Wren were ushering in a new era, the English Baroque. The introduction to the book emphasizes the central importance of the ancient writer to English architects. The author writes that a knowledge of *Vitruvius* is necessary for beginners and masters alike, "for it is not to be doubted, that *Vitruvius* being so great a Master in this Art, his Authority, together with that of all Ancients, which is included in his Works, must be capable of instructing the *apprentices*, and confirming the Masters, and [t]herby establish the good Maxims and certain Rules of Architecture."

BAR

* * *

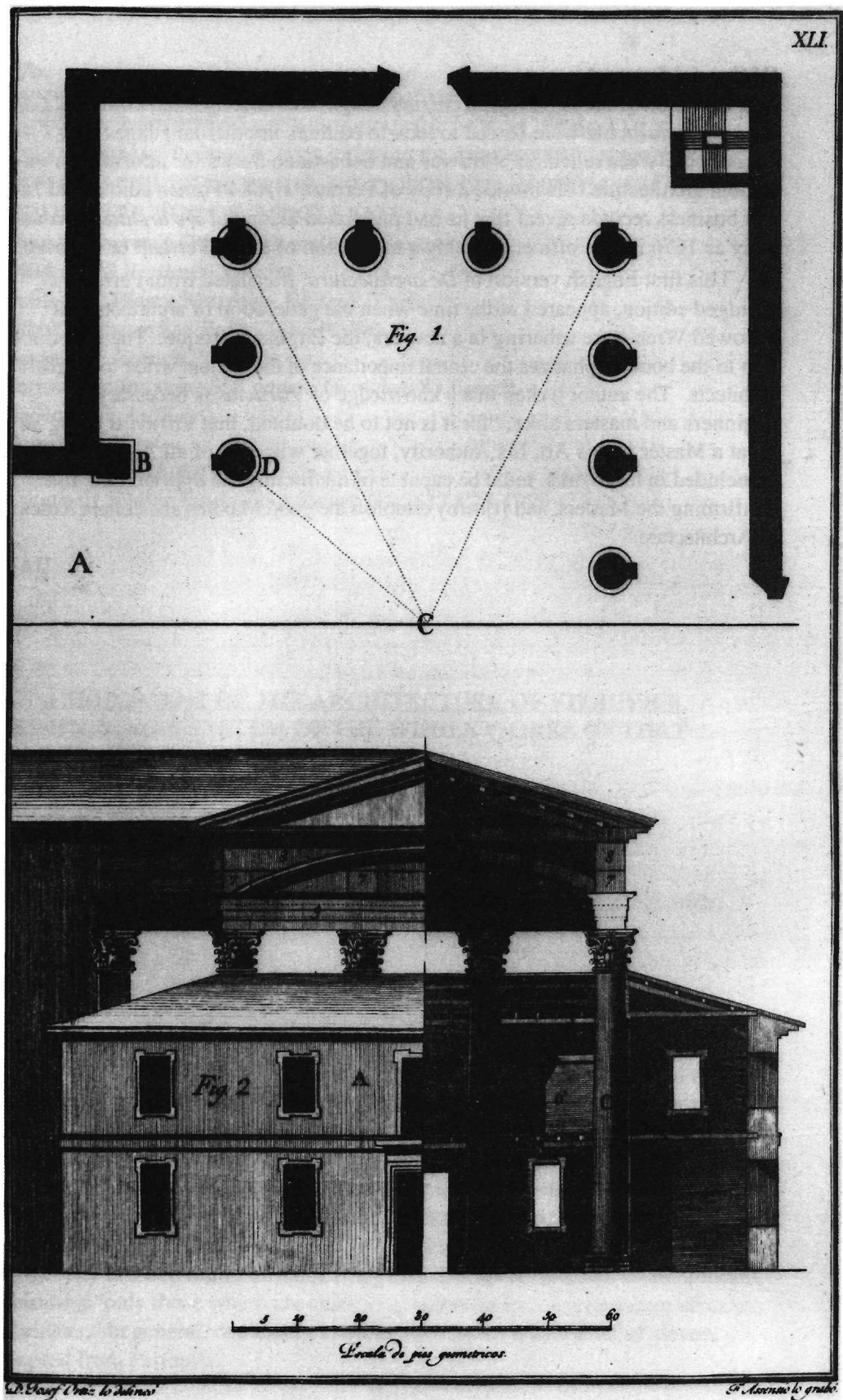


Figure Five. Joseph Ortiz Y Sanz Plan and Section of Vitruvius' Basilica at Fano. Madrid: 1787. Plate XLV. Catalogue Entry #23.

The Eighteenth Century

19.

L'ARCHITETTURA GENERALE DI VITRUVIO RIDOTTA IN COMPENDIO DAL SIG. PERRAULT: OPERA TRADOTTA DAL FRANCESE, ED INCONTRATA IN QUESTA EDIZIONE COL TESTO DELL'AUTORE COL COMMENTO DI MOSIG. BARBARO ALLA QUALE INOLTRE SI E' AGGIUNTO LA TAVOLA E LE REGOLE DEL PIEDISTALLO

C. Carlo Cattaneo (Translator of Perrault's French edition)

1747

Published: Girolamo Albrizzi, Venice

Other editions: Venice, 1711; Venice, 1794

Language: Italian translation, brief notes, and vocabulary

Format: Octavo: 16.5 x 11 cm; half leather; 42+213+12+30 pages; 12 plates

Dedication: Jacopo Campelli of Belluno

Condition: Fine; spine and corners are worn, some worm holes, Adam D. Fetterolf/U. of Pennsylvania bookplate, signature of one previous owner

Reference: DMA 72, DMA 67

Location: Perkins Library 729.V835.2.IB

Description

This 1747 Italian abridgement is Cattaneo's second Vitruvian edition. Like his 1711 *Architectura*, the 1747 edition was not a translation of Vitruvius' Latin, but of Perrault's French adaptation of that text (#16). Cattaneo's reliance on Perrault is apparent throughout the volume in both the text and the illustrations. Cattaneo followed Perrault's topical rearrangement of Vitruvius' text, and Vasoni's plates mimic eleven of the LeClerc engravings which appeared in Perrault's edition. Cattaneo has added an additional image: *Tavole VII, Piedestallo Jonico*, among the remarkably graceful copies associated with the original abridgement. Perrault's influence on Cattaneo is, perhaps, best shown by the title imprinted on the spine of this book, where Vitruvius' and Cattaneo's names are rejected in favor of the incomplete "Perraul".

The primary purpose of this edition was to make Perrault's compendium of Vitruvius accessible to a large Italian audience. To this end, a glossary or "*vocabolario o sia spiegazione della parla difficili che s'incontrano in Vitruvio*" was attached to his translation of Perrault's text. Cattaneo's version was available for the price of six lira, and it went through three editions.

Of Special Interest

With a generous nod to Perrault's pioneering efforts, Cattaneo turned to his countryman Daniel Barbaro, an earlier student and editor of the Vitruvius work (#11), and supplemented the French abridgement by introducing alternatives to the translation favored by Perrault. Following his own, if not Barbaro's, instincts, Cattaneo presents variable translations in the margins as perhaps more appropriate representations of the spirit of the Vitruvian text. Cattaneo's subtle additions to the Perrault abridgement do, however, follow his lead by addressing the vocabulary and the treatise as a useful tool for the contemporary student of *De architectura*. Cattaneo, therefore, absorbs Perrault's message and produces in turn a text that would prove more accessible to the Italian reader. Moreover, Cattaneo's use of the Perrault translation and abridgement rather than either another Italian translation or a new translation from the Latin directly into Italian reaffirms the dominance of the Perrault editions in European Vitruvian studies.

In regard to his decision to include only twelve illustrations, Cattaneo writes that he chose only those figures which serve to make Vitruvius' rules for the architecture of buildings understandable. Thus, Cattaneo's selection of images featured many column details and temple plans, all rendered without much flourish. Strangely, Cattaneo appears to have gone to some effort to disassociate his name from his edition. Despite a full title page, a four page personal dedication, and a three page preface, Cattaneo's full name does not appear once, and the attribution to Cattaneo is based on his initials alone.

HSL

20.

**L'ARCHITETTURA DI M. VITRUVIO POLLIONE COLLA
TRADUZIONE ITALIANA E COMMENTO DEL MARCHESE BERARDO
GALIANI ...**

1758**Berardo Galiani** (Translator, Editor, and Commentator)Published: **Stamperia Simoniana, Naples**Other Editions: **Naples, 1790; Siena, 1790; Milan, 1823; Milan, 1832;****Milan, 1844; Venice, 1854**Language: **Latin text with Italian translation, preface, and notes**Format: **Folio: 43 x 28 cm; 3+xxxii+464+(1) pages; 25 plates**Condition: **Good; red cloth-covered boards with leather spine**Reference: **DMA 75**Location: **Perkins Library NA 2517 V75****Description**

In this beautiful volume, Galiani places his Italian translation beside Vitruvius' Latin. To the parallel texts, he adds extensive commentary and impressive etched plates. In his preface, Galiani lists the sources most useful to him – Poleni, Philander, and Perrault – but also cites Barbaro and Vatican

Codices 1504 and 2079. He holds Perrault's work in the highest esteem, and comments that while he cannot compete with "French magnificence," he hopes that his work will be no less exact, diligent, or beautiful.

Of Special Interest

This edition of Vitruvius' *De architectura* benefitted from many complementary forces at work in Naples in the middle years of the *Settecento*. When it was published in 1758, Naples was ruled by the Bourbon King Charles III. Enlightenment attitudes were emerging, and members of the Neapolitan intelligentsia like Galiani were examining the world in a decidedly critical light. Moreover, in Italy, archaeology was a passion; near Naples, workers were exploring Pompeii and Herculaneum, while work was also in progress on Rome's Palatine Hill, at Hadrian's Villa near Tivoli, and at the ancient port of Ostia. Marchese Berardo Galiani, an amateur philologist, was well-aware of recent developments in archaeology. As a founding member of the *Accademia Reale Ercolanense*, established by the king in 1755, Galiani was in a singular position to inform his reading of ancient authors – particularly Vitruvius – with information gained in the discovery and study of ancient structures. Nonetheless, Goethe, who picked up a copy of Galiani's translation in Venice in 1786, found Galiani's treatment of Vitruvius as dissatisfying as the original author's style:

Since Palladio keeps referring to Vitruvius, I have bought Galliani's edition, but this tome weighs as heavy in my luggage as it weighs on my brain when I study it. I find Palladio, by his own way of thinking and creating, a much better interpreter of Vitruvius than his Italian translator. Vitruvius is not easy reading: the book is written in an obscure style and needs to be studied critically. I skim through the pages or, to be more exact, I read it like a breviary, more from devotion than for instruction.

J.W. von Goethe, *Italienische Reise*

BAR

21.

THE ARCHITECTURE OF M. VITRUVIUS POLLIO: TRANSLATED FROM THE ORIGINAL LATIN, BY W. NEWTON, ARCHITECT

William Newton (Translator and Commentator)

1771/1791

Published: I. and J. Taylor; R. Faulder; P. Elmsly; and T. Sewell, London. [Vol. 2 imprint and original for vol. 1]. [Imprint inserted into Volume 1 reads: Printed for James Newton...and sold by I. and J. Taylor, R. Faulder... P. Elmsly... and T. Sewall..., 1771.]

Other Editions: London, 1792

Language: English

Format: Folio: 53.6 x 36.1 cm; Volume I: 4+xix+(1-122) + figures 1-52;

Volume II: 4+(123-280) + figures 53-117

Language: English

Condition: **Fair; marbled paper boards with leather back and corners; spine in good condition with gilt highlights and title. In Volume 2, last two leaves of text (appendix) missing**

Reference: DMA 78

Location: Perkins Library NA 2517 v83 1791

Description

William Newton (1735-1790) presents his book as the first Latin-to-English translation of Vitruvius, but an earlier, very rare, edition exists, translated by Robert Castell (London, 1730). In 1771, Newton published his first volume, which contained his translation of Books I to V. The second volume, containing the remaining five books, was published after William Newton's death by his brother James. The University of Pennsylvania Collection's Volume I seems to have been a first edition, re-issued with the later Volume II, for the original publishers' imprint is covered by a glued-on strip of paper with the new information. Giving a brief history of editions of *De architectura*, William Newton discusses the sources most crucial to his own work, including the works of Barbaro, De Laet, Galiani, and "sundry manuscripts." Most etchings are by James Newton, although some are by William. This book is a gift of G. Holmes Perkins, and was apparently purchased from Paul Breman's Catalog in 1990.

Of Special Interest

In the first part of the text, Newton solicits the king's favor on the logic that "the works of this writer [Vitruvius] have ever been judged worthy of the patronage and attention of the sovereigns of those countries in which they have respectively been published." Newton obviously hopes for a similar reception, noting the paucity of Vitruvius editions in England, and lamenting the fact that English architects are missing so much. He optimistically remarks "that the course of the arts, as well as of empire, has been directed westward; and they may not yet have arrived at the full zenith of our isle. They however now appear to be advancing apace, and there is a prospect that they will reach their utmost height and perfection in this nation." But, Newton warns, the works of the ancients must be used with care and restraint, and he criticizes other students of Vitruvius for "promiscuously blend[ing]. . . their own ideas, or interpret[ing him] in such a manner as to serve a particular purpose."

The chapter on "Observations Concerning the Life of Vitruvius" is predominantly concerned with the time in which Vitruvius lived. Citing negative evidence more than anything else, Newton raises the hypothesis, already suggested by Perrault, that Vitruvius lived and wrote in the time of the Roman emperor Titus. He warns his readers that we may believe whatever we like, but that conclusions "drawn from the presumption of the time of Vitruvius being coincident with that of Augustus. . . will be erroneous, should not that be the fact."

BAR

22.

**MARKA VITRUVIYA POLLIONA OB ARKHITEKTURE KNIGA
PERVAYA I VTORAYA, S PRIMECANIJAMI DOKTORA MEDITZINY
I FRANTSUZSKOY AKADEMII CHLENA G. PERO'. S
FRANTSUZSKOGO NA ROSSIYSKIY YAZYK, S PRIBAVLENIEM
NOVYH PRIMECHANII, PEREVEDENY PRI MODEL'NOM DOME, V
POL'ZU OBUCHAYUSHEGOSYA ARKHITEKTURE YUNOSHESTVA,
IZHDIVENIEM RIMSKOY AKADEMII SVYATAGO LUKI
PROFESSORA, FLORENTIYSKOY I BOLONSKOY AKADEMII
CHLENA, IMPERATORSKOY SANKTPETERBURGSKOY AKADEMII
KHUDOZHESTV AKADEMIKA, IMPERATORSKOY AKADEMII
ROSSIYSKOY I EKSPEDITSII STROENIYA KREMLYOVSKAGO
DVORTSA CHLENA, G. KOLLEZHSKOGO SOVETNIKA VASSILIJA
BAZENOVA**

Vasilij Bazhenov (Translator)

1785

Published: **Imperial Academy of Sciences, Saint Petersburg**

Other Editions: **Saint Petersburg, 1790-1797**

Format: **Microfilm: Quarto original; [2]+230.**

Language: **Russian**

Condition: **Poor reproduction; some pages all but illegible.**

Location: **Van Pelt Library Film Container 79, Roll 78.**

Description

Although the medium of microfilm is awkward, and the quality of this reproduction is poor, Bazhenov's translation of *De architectura* should be of interest to anyone concerned with the history of Vitruvian scholarship. This edition represents the first Russian publication of Vitruvius' treatise; however, working from Perrault's 1674 edition (#16), Bazhenov translates and includes only Vitruvius' first and second books.

Of Special Interest

Under the leadership of Peter I, Russian architects gradually assimilated western European styles into Russian architecture. This "Petrine revolution" brought a rise of interest in collecting of western books and renderings, the institution of architectural academies and special training programs, and exchanges of architects between Moscow and St. Petersburg and other European centers. Interest in the works of Palladio, Vignola, and Vitruvius was keen; translations of Vignola appeared in 1709, 1712, and 1722, and a Russian translation of Vitruvius was widely disseminated, though never published. This westernization culminated only during the reign of Catherine II. Like Peter, Catherine actively worked to tie Russia into greater European trends; furthermore, her acute interest in architecture and city planning played a formative role the evolution of the Russian Neoclassic.

Vasilij Bazhenov was one of the major neoclassical architects in late eighteenth century Russia. Born in Moscow and educated in France and Italy, Bazhenov worked first in St. Petersburg, then in Moscow. Of his architectural

works, perhaps best known are the designs to transform the Kremlin into a vast, classical presence in the midst of Moscow, a project begun, but halted in its early phase. Bazhenov is well-known for his dedication to architectural education. This translation, augmented by Bazhenov's own comments, was meant to make Vitruvius accessible to a wider Russian audience, particularly students of architecture. Bazhenov's choice to work from the French not only reflects the influence of Perrault's work, but also underscores the importance of French culture and thought in eighteenth-century Russia.

BAR

23.

**LOS DIEZ LIBROS DE ARQUITECTURA DE M. VITRUBIO POLION
TRADUCIDOS DEL LATIN, Y COMENTADOS PAR DON JOSEPH
ORTIZ Y SANZ, PRESBITERO**

Joseph Francisco Ortiz Y Sanz (Translator and Commentator)

1787

Published: **Imprenta Real, Madrid**Other Editions: **Oviedo, 1974**Language: **Spanish**Format: **Folio: 46.5 x 28 cm; 38+277+1 pages; 56 plates**Dedication: **V.M., King of the two Sicilies**Condition: **Fair; thin leather cover**Reference: **DMA 79**Location: **Perkins Library A729 V835.2.SO**

Description

This is the second Spanish translation of *De architectura* coming more than two hundred years after the 1550 translation of Lazaro de Velasco. Interestingly, the preface includes a list and discussion of those previous translators or editors of *De architectura* who dedicated their editions to various rulers or clergy, beginning with Vitruvius' dedication to Caesar and ending with Sanz's own dedication to V.M. King of the two Sicilies whom he claims was, like Caesar, responsible for the establishment of many illustrious edifices. Sanz goes on at great length in the introduction about his travels to Italy that allowed him to examine the various codices of Vitruvius as well as the ancient monuments. This, he claims, made him less likely to encounter the errors that had troubled previous editors and translators of Vitruvius.

The introduction also contains a section called "Memorias sobre la vida de Vitruvio" (Reflections on the life of Vitruvius) which is primarily concerned with creating a biography of Vitruvius based on *De architectura* as well on references to Vitruvius in other ancient authors. Sanz' translation of *De architectura* is particularly noteworthy for the prodigious amount of commentary, which comprises approximately one-third of the text. There are 56 full-page illustrations included at the end of the text, the majority of which illustrate Books 3 and 4.

Of Special Interest

Sanz liberally illustrates the principles of temple construction found in Books 3 and 4. Of note are: Plate XXIII, Sanz' interpretation of the somewhat difficult Tuscan Temple passage in Vitruvius (4.7.1-5) which he restores with an inventive yet inaccurate internal columnar triple cella; Plate XLI, a cross-section and plan of Sanz' interpretation of Vitruvius' Basilica at Fano (5.1.6); and Plate XLV, a detailed and rather elaborate illustration of the principal parts of a Roman bath (5.10.1-5).

LLT

24.

MARKA VITRUVIYA POLLIONA OB ARKHITEKTURE KNIGA PERVAYA I VTORAYA, S PRIMECANIJAMI DOKTORA MEDITZINY I FRANTSUZSKOY AKADEMII CHLENA G. PERO'. S FRANTSUZSKOGO NA ROSSIYSKIY YAZYK, S PRIBAVLENIEM NOVYH PRIMECHANIY, PEREVEDENY PRI MODEL'NOM DOME, V POL'ZU OBUCHAYUSHEGOSYA ARKHITEKTURE YUNOSHESTVA, IZHDIVENIEM RIMSKOY AKADEMII SVYATAGO LUKI PROFESSORA, FLORENTIYSKOY I BOLONSKOY AKADEMII CHLENA, IMPERATORSKOY SANKTPETERBURGSKOY AKADEMII KHUDOZHESTV AKADEMIKA, IMPERATORSKOY AKADEMII ROSSIYSKOY I EKSPEDITSII STROENIYA KREMLYOVSKAGO DVORTSA CHLENA, G. KOLLEZHSKOGO SOVETNIKA VASSILIJA BAZENOVA

Vasilij Bazhenov (Translator)

1790-1797

Published: Imperial Academy of Sciences, Saint Petersburg

Other Editions: Saint Petersburg, 1785 (incomplete)

Language: Russian

Format: Microfilm: Quarto original; Nine volumes: I: Books 1-2 (1790)

[2]+230+12 ill. / II: Book 3 (1792) [2]+136. III: Book 4 (1793) 2+122+18 ill.

IV: Book 5 (1794) 2+157+2+16 ill. V: Book 6 (1794) 2+94+2+7 ill. VI. Book 7

(1795) 2+84+2+1 ill. VII. Book 8 (1796) 2+75+1 ill. VIII. Book 9 (1797)

2+79+5. IX. Book 10 (1797) 2 +206+16 ill.

Condition: Poor reproduction; numerous pages nearly unreadable.

Reference: #22

Location: Van Pelt Library Film Container 79, Roll 181.

Description

With this multi-volume edition, Bazhenov completed his translation of Vitruvius' *De architectura* from Perrault's French. Over the course of seven years (1790-1797) Bazhenov's Russian versions of Vitruvius' individual Books appeared in a steady trickle. Like the 1785 volume, the text is a translation of Perrault's French edition of 1684 (#16). Bazhenov's illustrations are taken with few changes (aside from the translation of captions) from the French edition.

BAR

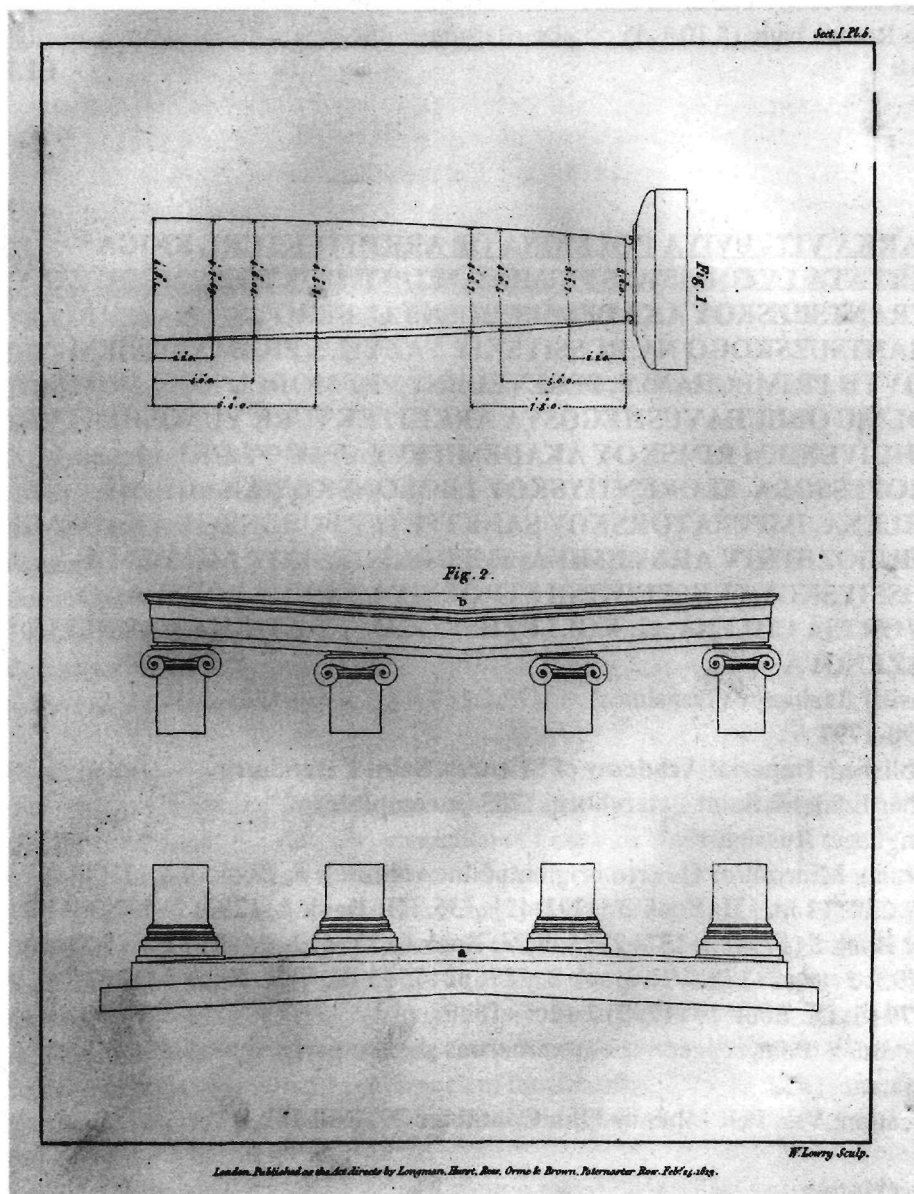


Figure Six. William Wilkins' explicatory illustration of Doric entasts and scamilli in pares. London: 1812-17. Section I, Plate 5. Catalogue Entry #26a.

The Nineteenth Century

25.

**MARCI VITRUVII POLLIONIS DE ARCHITECTURA LIBRI DECEM:
EX FIDE LIBRORUM SCRIPTORUM RECENSUIT, EMENDAVIT,
SUISQUE ET VIRORUM DOCTORUM ANNOTATIONIBUS
ILLUSTRAVIT JO. GOTTL. SCHNEIDER**

Jo. Gottlob Schneider (Editor and Commentator)

1807-1808

Published: **G. J. Göschen, Leipzig**

Language: **Latin text (vol. 1), Latin notes (vol. 2-3)**

Format: **Octavo: 22.5 x 14 cm; 3 volumes: I. lxxvi+307 pages; II. 501 pages;**

III. 394 pages

Dedication: **Chr. Gottl. Heyne, C. A. Boettiger, G. Huth, A. Hirt, Johanni Gurlitt, and Joh. Christiano Genelli**

Condition: **Good; modern binding**

Reference: **DMA 90**

Location: **Perkins Library 878 V92.1807 v.1, 2, 3**

Description

In 1807-1808 Gottlob Schneider published a three volume set of Vitruvius' *De architectura* comprised of one volume of Latin text and two volumes of line-by-line commentary in Latin. As a Latinist with several other Latin volumes to his name, Schneider sought to bring Vitruvius' work into the corpus of fundamental Latin texts. In order to do so, he both purged later intrusions from the text and created an extensive commentary which emphasized linguistic detail over questions of architectural theory. Schneider's clean and reliable text was considered authoritative and was relied on heavily by authors of subsequent editions. Penn's three Schneider volumes have been rebound in modern bindings, the original pages, however, are in excellent condition.

Of Special Interest

Schneider's academic approach to *De architectura* was a response both to Rode's loosely translated offering in particular, and to the increasingly liberal treatment of Vitruvius' text in general. Schneider was especially interested in removing from the Vitruvian text the conjectural amendments which had been added through time. Over the years, the addition of textual clarifications and creative illustrations had taken *De architectura* far beyond the work originally penned by Vitruvius in the first century BC. To reverse this trend, Schneider

consulted several codici, including the *Codex Gulferbitanus* and the *Codex Vratislaviensis*. In a more radical departure from prior convention, Schneider eliminated all illustrations from his edition of Vitruvius. Although many criticized Schneider for this decision, his text was indeed lauded for its scholarly purity.

HSL

26a.

THE CIVIL ARCHITECTURE OF VITRUVIUS. COMPRISING THOSE BOOKS OF THE AUTHOR WHICH RELATE TO THE PUBLIC AND PRIVATE EDIFICES OF THE ANCIENTS. TRANSLATED BY WILLIAM WILKINS, M.A. F.A.S, ILLUSTRATED BY NUMEROUS ENGRAVINGS WITH AN INTRODUCTION CONTAINING AN HISTORICAL VIEW OF THE RISE AND PROGRESS OF ARCHITECTURE AMONGST THE GREEKS

William Wilkins (Translator and Commentator)

1812-1817

Published: Longman, Hurst, Rees, Orme, and Brown, London

Language: English

Format: Quarto: 35.3 x 29.5 cm; 8+lxxvi+282; plates interspersed

Dedication: George, Earl of Aberdeen

Condition: Fair; Detached front cover; marbled paper and faux-leather

References: DMA 92

Location: Perkins Library NA2157 v8 c.2

Description

Limited to the "Civil Architecture of Vitruvius," William Wilkins' translation is divided into four sections, each composed of text followed by a set of plates and their explanations. The chapters are Vitruvius' Books 3 through 6, dealing with (1) temples, (2) the orders, (3) other public buildings, and (4) houses. A glossary follows the last plate of the fourth section.

Of Special Interest

The son of an architect, William Wilkins (1778-1839) graduated from Cambridge University and studied ancient architecture in Italy, Greece, and Asia Minor before practicing architecture in England. One of the initiators of the English Greek Revival movement, and, according to John Summerson, one of its few promoters before 1815, Wilkins was one of the first English architects to turn against Roman (and other Italian) architectural models in favor of the "purity and functionalism" associated with the Greek orders. This bias is evident in his discussion of the history of architecture in general, and Vitruvius in particular. For example, he says of the arch that "few will deny that its abuse has perpetuated a greater corruption of style, and a more truly vitiated taste, than would probably have been witnessed had it never existed." And as for Vitruvius,

Vitruvius, Wilkins differs from earlier English commentators in his criticism of the ancient author. He writes that Vitruvius brought “possession of much of the learning of that period. . . [but] to this he added a mind replete with notions in a high degree fanciful and visionary, . . . laboured dissertations on the unintelligible connection of architecture and music, and the institution of that scale of harmonic proportions which has exercised the ingenuity of the learned, to so little purpose, down to the present day.”

Despite his critical air, Wilkins is a careful student of Vitruvius and is remembered for his breakthrough in interpreting Vitruvius’ “darkest” term, *scamilli inpaes*. Wilkins was the first worker to propose that *scamilli inpaes* were related to the practice of correcting optical illusions in ancient temples by adding a gradual upward curvature towards the center of the stylobates – a refinement that was not observed in the field until 1838. Without this curvature, as Vitruvius had warned, the stylobate would seem to dip near the middle, appearing “hollow” to the eye. In Plate 5 of the book’s first section, Wilkins provides a schematic drawing of the curvature described by Vitruvius – exaggerated for effect. But while the plate illustrates just how well Wilkins understood Vitruvius’ reference to optical refinements, two features illustrate where he fell short. First, archaeology has revealed that like the stylobate, the entablature curves upward towards the center, not down, as pictured. Secondly, Wilkins suggested that the actual *scamilli inpaes* were small wedges placed under the columns to make them stand vertical upon the sloping stylobate, rather than the curvature of the stylobate itself, the notion widely accepted today. This book was given in memory of Daniel Schwartzman in 1977.

BAR

26b.

THE CIVIL ARCHITECTURE OF VITRUVIUS. COMPRISING THOSE BOOKS OF THE AUTHOR WHICH RELATE TO THE PUBLIC AND PRIVATE EDIFICES OF THE ANCIENTS. TRANSLATED BY WILLIAM WILKINS, M.A. F.A.S, ILLUSTRATED BY NUMEROUS ENGRAVINGS WITH AN INTRODUCTION CONTAINING AN HISTORICAL VIEW OF THE RISE AND PROGRESS OF ARCHITECTURE AMONGST THE GREEKS

William Wilkins (Translator and Commentator)

1812-1817

Published: Longman, Hurst, Rees, Orme, and Brown, London

Language: English

Format: Quarto: 34.5 x 29 cm; 8+lxxvi+282; plates interspersed

Dedication: George, Earl of Aberdeen

Condition: Fair; modern binding, faded red buckram

Reference: DMA 92

Location: Perkins Library NA2157 V8

26c.

THE CIVIL ARCHITECTURE OF VITRUVIUS. COMPRISING THOSE BOOKS OF THE AUTHOR WHICH RELATE TO THE PUBLIC AND PRIVATE EDIFICES OF THE ANCIENTS. TRANSLATED BY WILLIAM WILKINS, M.A. F.A.S, ILLUSTRATED BY NUMEROUS ENGRAVINGS WITH AN INTRODUCTION CONTAINING AN HISTORICAL VIEW OF THE RISE AND PROGRESS OF ARCHITECTURE AMONGST THE GREEKS

William Wilkins (Translator and Commentator)

1812-1817

Published: Longman, Hurst, Rees, Orme, and Brown, London

Language: English

Format: Quarto: 34.5 x 28 cm; 8+lxxvi+282; plates at end

Dedication: George, Earl of Aberdeen

Condition: Fair; modern binding, maroon; writing in margins, and on front page

References: DMA 92

Location: Perkins Library NA2157 V8

Description

This example includes Wilkins' first and second books only. Descriptions of plates follow each chapter, with all plates collected at the end of the book. Several plates from Wilkins' *Antiquities of Magna Graecia* (1807) are included as well.

BAR

27a.

THE ARCHITECTURE OF MARCUS VITRUVIUS POLLIO, IN TEN BOOKS, TRANSLATED FROM THE LATIN BY JOSEPH GWILT, FELLOW OF THE SOCIETY OF ANTIQUARIES OF LONDON

Joseph Gwilt (Translator and Commentator)

1826

Published by: Priestley & Weale, London

Other Editions: London, 1825, London, 1860, London, 1874

Language: English

Format: Quarto (27 x 20 cm) xl+413+10 interspersed plates

Condition: Poor; broken binding; leather boards and binding

References: DMA 99

Location: Perkins Library NA 2515 V74 1826

Description

As William Newton predicted in the introduction to his English translation of *De architectura*, England rapidly caught up with the continental revival of Vitruvius in the 18th century. By 1825, when Joseph Gwilt (1784-1863) carried out the third translation of Vitruvius from Latin to English, the popularity of the

book necessitated its reprinting in the following year, close on the heels of the first edition. All three copies at the University of Pennsylvania are examples of the second edition of 1826. Gwilt's *De architectura* was the premier English edition prior to the Morgan and Granger translations; therefore, it is not surprising that the three copies belonging to the University of Pennsylvania have the look of "working copies" rather than collectables.

Of Special Interest

Gwilt began his career as a practicing architect but later turned to the history and theory of architecture. The *Dictionary of National Biography* states that Gwilt dedicated himself "to counteract[ing] the influence of the German classic school of architects represented by such works as the Museum at Berlin and the Pinacothek at Munich," the works of K. F. von Schinkel and L. von Klenze, respectively, which represent a strain of romantic classicism popular on the continent. According to John Summerson, the 1820s brought a wave of "sentimental antiquarianism," to England, but this seems to have been as much a reflection of internal factors as any stylistic invasion from the continent. Because the competing styles represented different strains of classicism, *De architectura* could be cited to the advantage of either camp.

BAR

27b.

THE ARCHITECTURE OF MARCUS VITRUVIUS POLLIO, IN TEN BOOKS, TRANSLATED FROM THE LATIN BY JOSEPH GWILT, FELLOW OF THE SOCIETY OF ANTIQUARIES OF LONDON

Joseph Gwilt (Translator, commentator)

1826

Published: Priestley & Weale, London

Other Editions: London, 1825, London, 1860, London, 1874

Language: English

Format: Quarto: 27.9 x 20.5 cm; xl+413+10 interspersed plates

Condition: Good; modern binding with leather title block on spine

References: DMA 99

Location: Perkins Library NA2515 V74 1826 c.2

Description

This copy is another Vitruvius edition given in memory of Daniel Schwartzman.

BAR

27c.

THE ARCHITECTURE OF MARCUS VITRUVIUS POLLIO, IN TEN BOOKS, TRANSLATED FROM THE LATIN BY JOSEPH GWILT, FELLOW OF THE SOCIETY OF ANTIQUARIES OF LONDON

Joseph Gwilt (Translator and Commentator)

1826

Published: Priestley & Weale, London

Other Editions: London, 1825, London, 1860, London, 1874

Format: Quarto: 27.5 x 19 cm; 10 plates+xl+413

Language: English

Condition: Poor; missing pages ix-xvi, 1-16, and 337-344; sturdy modern binding of red buckram

References: DMA 99

Location: Van Pelt Library 722 V83.EG

28.

DELL' ARCHITETTURA DI MARCO VITRUVIO POLLIONE LIBRI DIECI PUBBLICATI DA CARLO AMATI

Carlo Amati (Translator and Editor)

1829-1830 (1988 Facsimile Reprint)

Published: Giacomo Pirola, Milan

Language: Italian translation with Italian commentary

Format: Folio: 31 x 21 cm; xxiv + 321 + 57 (annotated plates) pages

Dedication: To fellow advocates of Fine Arts and the students of Carlo Amati

Condition: Excellent, modern reprint

Reference: DMA 100, #47

Location: Fisher Fine Arts Library NA 2515.V616.1988

Description

This is a modern reprint of Carlo Amati's 1829-1830 two volume edition of Vitruvius (#47). It was republished in 1988 under the title *L'Architettura di Vitruvio nella versione di Carlo Amati (1829-1830)* by Gabriele Morolli (Alinea; Florence, Italy) as number 67 in the series *Saggi e Documenti: Sezione di Letteratura Architettonica*. Amati had a prolific career as a Neoclassical architect in Northern Italy. He worked on numerous buildings, including the facade of the Duomo of Milan, and published several architectural treatises featuring his own woodcuts. Indeed, although Amati was duly concerned with Vitruvius' text, his edition of *De architectura* is best known and appreciated for its 57 detailed architectural renderings.

Of Special Interest

Amati believed that Vitruvius was one of the most learned authors of Rome's "Golden Age," but he felt that Vitruvius was not given proper credit as the creator and promoter of architectural science. To remedy this perceived neglect and to distance his work from the increasingly popular abbreviated

French and English editions, Amati strove to make an academic text of *De architectura* available to students of architecture. In it, Amati stresses the importance of classical forms and expresses his belief that departing too much from them would result in decadence and folly. It is ironic that despite this focus on the Vitruvian text and its ideals, Amati's work is most widely recognized for its illustrations. Among the 57 plates are a beautiful "Vitruvian Man" (Plate 5), an interpretive reconstruction of the bronze sound bells in the theater (Plate 31), and several depictions of important Greek and Roman antiquities, including the Tower of the Winds in Athens.

HSL

29.

**VITRUVII DE ARCHITECTURA LIBRI DECEM APPARATU
PRAEMUNITI EMENDATIONIBUS ET ILLUSTRATIONIBUS
REFECTI THESAURO VARIARUM LECTIONIUM EX CODICIBUS
UNDIQUE QUAESITIS ET EDITIONIBUS UNIVERSIS LOCUPLETATI
TABULIS CENTUM QUADRAGINTA DECLARATI AB ALOISIO
MARINIO MARCHIONE VACUNAE ET EQUITE PLURIUM ORDINUM
ACCEDUNT VETUS COMPENDIUM ARCHITECTURAE
EMENDATUM ET INDICES TRES**

Luigi Marini/Aloysius Marinius (Editor and Commentator)

1836

Published: **Luigi Marini, Rome**

Language: **Latin text with Italian preface and notes**

Format: **Folio: 44.5 x 30cm; 4 volumes; 140 plates**

Condition: **Fair; leather binding with cloth covers**

Reference: **DMA 104**

Location: **Perkins Library 878 V92 1836**

Description

This monumental edition of *De architectura*, which contains four large volumes devoted to various aspects of Vitruvius in addition to the text itself, was compiled with great diligence by Marchese Luigi Marini. Marini, as he himself states in the first volume, studied in great detail and profited immensely from the preceding editions of *De architectura* and the illustrations included in these as well as from the various codices in the libraries in Rome. This placed him in the rather unique position of being able to devote an entire volume to detailed comparative readings of problematic areas in *De architectura* as compared to the existing codices. Consequently, his work provides an interesting and thorough historical reference point for the perennial problems faced by editors and translators of *De architectura*.

Although the sheer size and scope of Marini's work made the four volume set almost prohibitively expensive for individual buyers, it became well-known immediately following publication and was purchased by many well-funded

libraries as well as some wealthy individuals. Marini's massive edition is organized in the following four volumes:

Volume 1. *Continens apparatus et priores quinque libros.* Includes a long treatment of Vitruvius' life and treatise as well as other editions, known codices, interpretations of the text and of other authors/translators of Vitruvius; also includes the first five books complete with annotations and illustrations.

Volume 2. *Continens posteriores quinque libros.* Contains the last five books with annotations.

Volume 3. *Continens thesaurum compendium et indices:* Includes a comparative reading of problematic passages in Vitruvius as translated by other authors and as compared to the codices. Also contains three indices.

Volume 4. *Continens tabulas et earum nomenclaturam.* Comprises 140 full-page illustrations, some of which illustrate ancient monuments and some of which are Marini's interpretations of Vitruvius.

Of Special Interest

The illustration of a number of ancient monuments in Marini's edition of *De architectura* reflects the ever increasing interest in archaeological discovery during this period. Although some of these illustrations are by Marini himself, he relies also on illustrations from such celebrated works as Stuart and Revett's *The Antiquities of Athens*, Mazoisio's *Les Ruines de Pompei*, and Piranesi among others. Among some of the illustrated remains are aqueducts, monuments at Ostia, Trajan's Forum and plans of Pompeii. Perhaps most interesting is his use of the Severan marble plan of Rome. For example, to illustrate the *peripteros sine postico* temple, Marini uses the temple of Jupiter included on the plan fragment (Fig.XX). Another fascinating twist and good historical point of reference is Marini's illustration (Fig.LXI) of the various interpretations of the Tuscan temple plan; he includes nine recreations of preceding interpretations of this somewhat obscure passage in Vitruvius along with his own. Marini's Tuscan temple, perhaps unsurprisingly, comes closest to Etruscan temple plans identified later.

LLT

30.

L'ARCHITECTURE DE VITRUVÉ TRADUCTION NOUVELLE PAR M. CH.-L. MAUFRAS

CH. – L. MAUFRAS (Translator, Editor, and Commentator)

1847

Published: **Imprimerie Panckoucke, Paris**

Other Editions: **Paris, 1826; Paris, 1850-53**

Language: **Latin text with French translation, preface and notes**

Format: **Octavo: 22 x 18 cm; 2 volumes: I. 23+558+2 pages, 87 figures; II.**

5+558+14+3 pages, 31 figures

Condition: **Fair; brittle end papers, extensive stains**

Reference: DMA 109, DMA 110

Location: Van Pelt Latin Seminar Room 878 V92.1847.1 and 878 V92.1847.2

Description

Published by the noted editor C.L.F. Panckoucke, this second edition, chosen for Imprimerie Panckouckes' French-Latin publication: *Seconde Serie de la Bibliotheque Latine-Francais depuis Adrien Jusq'a Gregoire de Tours*, eclipsed the 1826 Mauftras translation in importance, popularity, and availability. In keeping with the standards of Panckoucke's scholarly series, the 1847 edition features Latin and French texts, a lengthy introduction that elaborates upon the history of the Vitruvius industry, and copious well-illustrated notes on specific points. The rigorous translation and extensive commentary, while philologically and intellectually satisfying, erroneously situates Vitruvius' treatise in post-Hadrianic western Europe. The ten books of the treatise are separated in the two volumes, with Books I through V in Volume I and the remaining five books in Volume II.

Of Special Interest

Mauftras' introduction reiterates the increasing value placed upon the Vitruvian text as a key to unlocking the secrets of classical architecture. According to Mauftras, "Ancient architecture is a mystery that has not been penetrated, yet it is possible to do so following Vitruvius... Vitruvius is without doubt one of the most precious authors that we have left from antiquity." Furthermore, Mauftras' admission that the Vitruvian text is rife with "*indechifferables*" (II.5) that confound scholars and architects alike hints at the difficulties this author found in bringing this material to the nineteenth-century audience. However, Mauftras, either admirably or stubbornly, proceeds to vigorously massage the text in extensive notes that have been liberally illustrated to explicate the uncomfortably vague passages.

Mauftras' Introduction, *Notice sur Vitruve et sur ses Ecrits*, includes his assessment of both the principal Latin editions as well as the major translations that had been published prior to his first edition in 1826. In addition Mauftras addresses the tradition of Vitruvius translation – and more specifically the most prominent reorganization by Perrault – when he states that this subdivision of *De architectura* into two five-book parts is only the result of the extensive commentary and not intended to influence readers of this edition of the treatise.

CJP

31.

**DES VITRUVIUS ZEHN BÜCHER ÜBER ARCHITEKTUR ÜBERSETZT
UND DURCH ANMERKUNGEN UND RISSE ERLÄUTERT VON DR.
FRANZ REBER, AUSSERORDENTLICHER PROFESSOR DER
ARCHÄOLOGIE IN MÜNCHEN**

Franz Reber (Translator, Editor, and Commentator)

1865

Published: **Krais und Hoffmann, Munich**

Language: **German translation with preface and commentary**

Format: **Octavo: 17 x 11.5 cm; x+353 pages; 39 figures**

Condition: **Good; hardbound; age-stained pages**

Reference: **DMA 118**

Location: **Van Pelt Library, 878 V92.GR**

Description

Reber's *Zehn Bücher* supports his German translation with a preface, rich commentary, and informative figures. His commentary includes a discussion of corrections made to the Latin text as well as brief biographical sketches of almost every individual introduced by Vitruvius. For example, Aristarchus (1.1.13) is described by Reber as "a philologist from Samothrace, who studied Homer and whose commentaries are lost." Primarily based upon Marini's 1836 Latin edition of *De architectura* (#29), Reber does mention additional helpful translations, specifically Rode and Lorentzen's German translation, Perrault's French edition (#15), Newton's English publication (#21), and Ortiz Y Sanz's Spanish translation (#23).

Of Special Interest

In his preface Reber vigorously criticizes Schultze's assertion that Vitruvius was a Medieval writer and in turn characterizes the author of *De architectura* as a "Roman". However, his defense of Vitruvius' pedigree does not extend to the treatise's "unclear" language, which he finds rife "with difficulties in expression". Reber's assessment stemmed from the lack of practical experience he thought apparent despite Vitruvius' self-promotion. In fact, he assures his reader that Vitruvius "is not a Schinkel or a Klenze of his time".

The Krais and Hoffmann edition has minimized the illustrations; however, Reber's integration of the text, difficult terms and lettered images seems to respond to his dissatisfaction with Vitruvius' communication skills. Two fine examples are the elements of a timber building superstructure (4.2.1) and the "tortoise" (10.14.1). Reber also incorporates recent archaeological findings to support his explanatory figures; his views of Roman *opera reticulatum* and *incertum* from Book 1 (1.8.1) supply examples from excavation records.

No passage in Vitruvius has given rise to so much discussion or been the subject of such various interpretations as the *scamilli inpaes*. In his notes for the passage in Book 3 in which Vitruvius introduces the term and indicates that they would be used along the middle of the stylobate so that it will not look hollowed, Reber gives an alternative explanation. Despite his admission that nothing of the kind is apparent in excavated structures, he contradicts Vitruvius and suggests that the *scamilli inpaes* were sloping offsets on the stylobate that caused the inclination of the columns.

DA

32.

**VITRUVII DE ARCHITECTURA LIBRI DECEM, ITERUM EDIDIT
VALENTINUS ROSE LIPSIAE IN AEDIBUS B.G. TEUBNERI
MDCCCXCIX**

Valentine Rose (Editor and Commentator)

1899

Published: **Teubner, Leipzig**

Language: **Latin text, preface and commentary**

Format: **Sextodecimo: 17.5 x 12 cm; xxx+317 pages; no figures**

Condition: **Fair; hardbound; age-stained and worn pages**

Reference: **DMA 127**

Location: **Van Pelt 878 V92.1899**

Description

Rose's edition of Vitruvius' Latin text was first published in 1867 in collaboration with Müller-Strubing as part of the *Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana*. Regarded as philologically scrupulous, copies of this unillustrated publication exist in all the principal libraries. Along with a preface and extensive commentary, M. Cetus Faventinus' *Liber Artis Architectonicae* and a list of names mentioned in *De architectura* have been appended to Vitruvius' Latin text.

Of Special Interest

Rose's preface discusses the available manuscripts of Vitruvius' text and their history. The preface is followed by a stemma of the *Vitruvii codices antiqui*, supplementary philological comments on specific manuscripts, such as *Codex Harleianus* (B.M. 2767) and *Codex Gudianus* (Wolfenbüttelensis Gudianus 69), and a small appendix of the *Harleianus/Leidensis scletstatensis*. Faventinus *Liber* has been arranged such that every paragraph has a subtitle and a reference to the relevant book and chapter of *De architectura*. In addition, most of the paragraphs similarly co-reference Palladio's *The Four Books on Architecture*.

DA

* * *

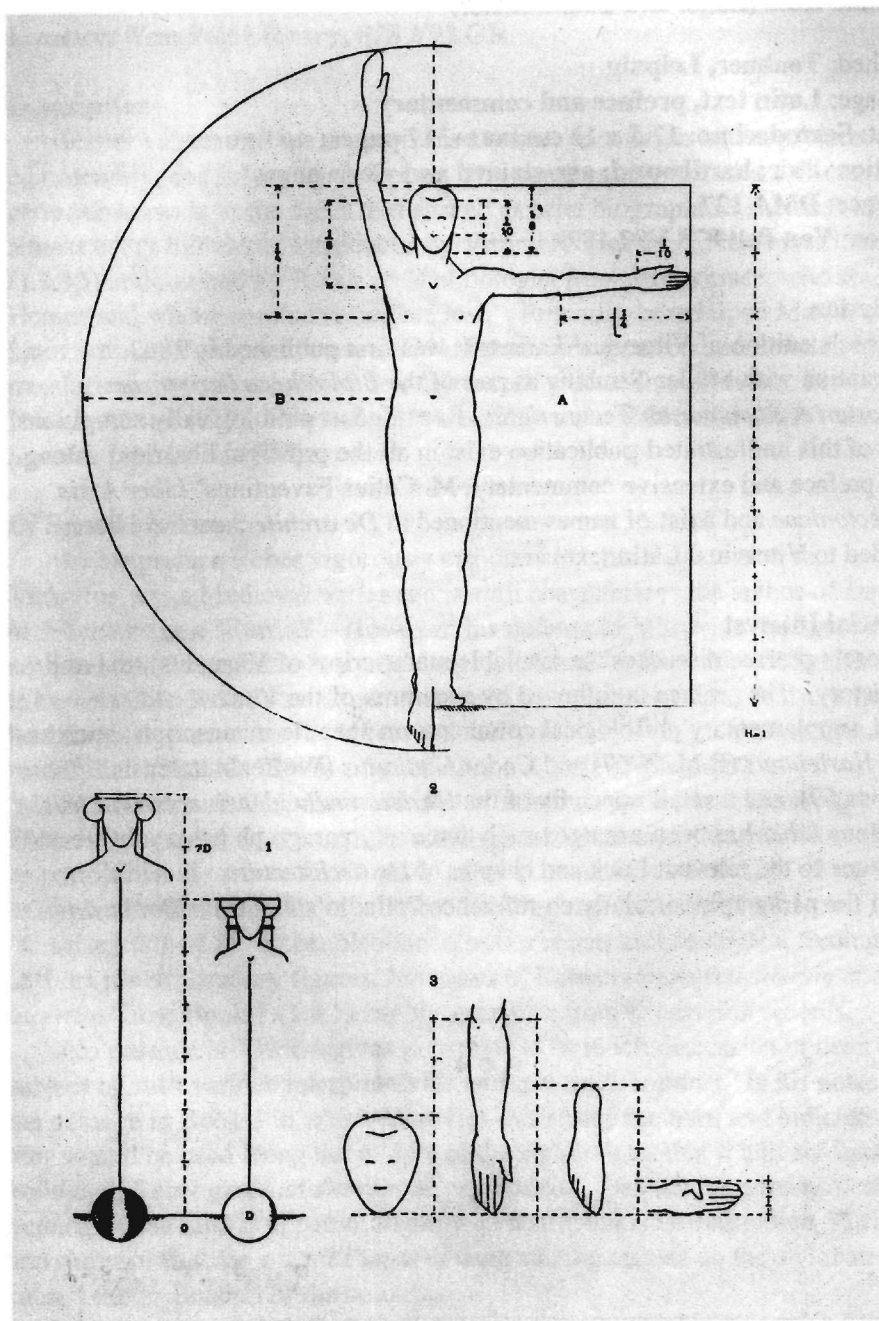


Figure Seven. Auguste Choisy's "Vitruvian Man" and human proportions. Paris: 1909, Reprinted in 1971. Catalogue Entry #33.

The Twentieth Century

33.

**VITRUVIUS, NOUVELLE ÉDITION AVEC UNE PRÉFACE PAR
FERNAND POUILLON.**

Auguste Choisy (Translator and Commentator) **Fernand Pouillon** (Preface)

1909 (1971 Facsimile Reprint)

Published: **F. de Nobele, Paris**

Language: **Latin text with French translation and commentary**

Format: **Quarto: 28 x 19 cm; Tome I: xxiii+294+4; Tome II: 9+386+95+6; 95 figures**

Condition: **Good; First copies of Tomes I and II bound in green faux-leather; second copy of Tome II bound in green buckram**

Reference: **DMA 160, #41**

Location: **Fisher Fine Arts NA2515.V74 1971** (2 copies of Tome II)

Description

This facsimile of Choisy's 1909 edition of Vitruvius' *De architectura* consists of two main sections, the text (Tome I) and the analysis, accompanied by 95 schematic figures (Tome II). The architect Fernand Pouillon prefaces the first volume of this reprint with a biographical account of Choisy's life and work.

In Tome I, Vitruvius' text is given in Latin with a paragraph-by-paragraph French translation; the Latin is derived from Valentine Rose's 1899 edition (#32). Appended to Tome I are passages from other ancient authors: Faventinus, Palladius, and Pliny the Elder, as well as an inscription from Pozzuoli excerpted from the *Corpus Inscriptionum Latinarum* that is meant to clarify various technical terms. Tome II includes Choisy's figures and a detailed blow-by-blow analysis of the text. After treating building materials, construction methods, the orders, building types, and architecture's allied fields in antiquity, Choisy turns to Vitruvius' digressions on paintings, the human figure, music, and "the domain of the sciences." Especially useful to the student of Vitruvius are Choisy's lists of the artists, inventors, sculptors and painters mentioned by the ancient author.

Of Special Interest

Fernand Pouillon's preface provides an enthusiastic account of the life of Auguste Choisy, detailing his career and personality, and describing the historical context into which his work on Vitruvius emerged in 1909. Reading at times like a modernist manifesto, Pouillon's preface reveals that although Choisy was a guiding light to architects like Le Corbusier and Auguste Perret, his edition of

Vitruvius received very little attention in academic circles. No wonder – in many ways Choisy's edition looks more forward than back, treating the work of the ancient author as a sort of artifact rather than "a guide of any practical use." "Informed by the work of the structuralists of the nineteenth century, [and] exhibiting the rationalism of modern times, Choisy meant to give [Vitruvius] its definitive form, to immobilize in some way the dangerous document that, by numerous disagreeable translations warped four centuries of research and invention" writes Pouillon (xii-xiii).

Also representative of the modern age, Choisy's "hand" demonstrates a strong stylistic break from the illustrations in all earlier *De architectura* editions (having more in common with modern computer-generated renderings). Although the 95 figures provide detailed coverage of the text and commentary, Choisy's schematic, even reductive, line drawings sometimes resemble circuit diagrams more than ancient structures. Nonetheless, they stringently adhere to the contents of the ancient text, for in illustrating *De architectura* Choisy follows Vitruvius to the word, taking few liberties of his own.

BAR

34.

VITRUVII DE ARCHITECTURA LIBRI DECEM

Fr. Krohn (Editor)

1912

Published: B. G. Teubner, Leipzig

Language: Latin text and preface

Format: Octavo: 17 x 11.5 cm; xi+291 pages; no figures

Condition: Good; hardbound

Reference: DMA 129

Location: Van Pelt Classics Seminar 878, V92. 1912 cop.2.

Description

Teubner of Leipzig, publisher and promoter of the *Bibliotheca Scriptorum Graecorum et Romanorum*, had previously published Valentine Rose's Latin Vitruvius in 1899. Only thirteen years later Teubner judged it necessary to supplement or substitute Rose with Krohn's new edition. Regarded as authoritative and respected for its excellent philology, Krohn's text is preceded by an historical introduction.

DA

35.

VITRUVIUS: THE TEN BOOKS ON ARCHITECTURE**Morris Hicky Morgan** (Translator) **Albert A. Howard** (Translator and Editor)
1914Published: **Harvard University Press, Cambridge – Humphrey Milford, Oxford University Press, London.**Other edition: **New York, 1960**Language: **English translation with preface**Format: **Octavo: 24.5 x 16 cm; xiii+331 pages; 48 figures, 11 plates**Condition: **Good; hardbound; age-stained pages**Reference: **DMA 131; #37**Location: **Fisher Fine Arts Library 878 V92. EM cop.2****Description**

Morgan's English translation of *De architectura* is the first American edition of Vitruvius' treatise. In addition to the translated text, this edition contains a preface written by Albert A. Howard, a table of contents, and a list of illustrations. The plans and illustrations are integrated with the text, set between the passage and the margins. The volume closes with a brief discussion about the issue of the *scamilli in pares*, as well as an index of the architectural and archaeological terms featured in the translation.

The manuscript left by Morris Hickey Morgan included his translation of the entire text of *De architectura* with the exception of the last four chapters of the tenth book. After Morgan's death, Howard completed the translation of Chapters thirteen through sixteen of Book 10, and made changes – characterized in the preface as necessary – in the earlier part of the translation. The illustrations intended for the first six books had been prepared by Morgan and H.L. Warren; however, the notes had not been arranged or completed, though many of them were outlined in the manuscript or the intention to insert them was indicated. Howard includes only the illustrations known to have had Morgan's full approval, leaving the last four books comparatively incomplete. The eventual integration of text and image is, therefore, Howard's interpretation of the notations from the Morgan manuscript. Morgan's hand, as a result, is visible not only in the translation but also in the tone and arrangement of the volume.

Of Special Interest

Based largely on Valentine Rose's 1899 second edition (#32), Howard footnotes the few, minor variations in his and Morgan's translation. Rose appears to have been selected as the touchstone for a translation intended to reflect the increasing philological scrutiny of the multiple surviving manuscripts. To their credit, Morgan and Howard do not create a false impression of conspicuous literary merit in Vitruvius' treatise, perhaps in response to negative criticism of a Latin destitute of higher, Ciceronian qualities. In his prefatory statement, Howard suggests that considering the period of creation and Vitruvius' language, he should not be presented as "a great literary personage."

The illustrations are both a collection of images from earlier editions of the Vitruvian treatise and composites or wholly new images intended to support difficult concepts. For example, Morgan imported Fra Giocondo's charming Caryatids and Persians of 1511 (#2) and created a drawn-to-scale comparison on page 94 between the Vitruvian Ionic order (3.5.11) and Vignola's order. Late-breaking developments similarly influenced Morgan's thinking as the chapter on Greek houses features plans of structures from the then recently-excavated Delos and Pergamon. Lacking direction from the deceased Morgan, Books 7 through 10 have only two images: the construction of the water screw (10.6.1) and Howard's only contribution: the ram of Hegetor (10.15.1), an illustration he claims to have created based on the measurements given by Vitruvius and Athenaeus.

The edition held by the Fisher Fine Arts Library contains arabic pencil notations, and some suggested changes in both the translation (eg. 1.2.1) and the contents.

DA

36.

**VITRUVIUS ON ARCHITECTURE EDITED BY THE HARLEIAN
MANUSCRIPT 2767**

Frank Granger (Translator, Editor, and Commentator)

VOL. 1, 1931

VOL. 2, 1934

Published: **William Heinemann Ltd, London-G.P.Putnam's Sons, New York**

Language: **Latin text with English translation and introduction**

Format: **Vol.1: Octavo: 17 x 10.5 cm; xxxvi+317 pages; illustrations A-H.**

Vol.2: Octavo: 17.5 x 11.5 cm; xlvii+384 pages; illustrations I-T

Condition: **Vol.1 Poor/Vol.2 Good, with high-lighted lines on the introduction by a previous reader; both hardbound**

Reference: **DMA 134**

Location: **Fisher Fine Arts Library PA 6156. V5 1931**

Description

This is a two-volume edition based upon the oldest manuscript of Vitruvius, the *Codex Harleianus MS 2767* of the British Museum. Published in collaboration between English and American publishers as part of the Loeb Classical Library, this sparsely-illustrated edition contains Granger's extended introduction, the Latin text, his translation, and extensive commentary.

Of Special Interest

The introduction of this edition is arranged to enable the layperson to enter into Vitruvius' age and acquire an overall view of the history of his treatise. Granger in his first volume gives us a summary of Vitruvius' life and contribution to Western Civilization. He arranges the extant manuscripts in a stemma, presents the earliest printed editions of Vitruvius in correspondance to these manuscripts, and discusses the illustrations of the manuscripts and the language of the Latin author.

In his second volume (1934) Granger presents Vitruvius as an “historian of science and machinery”, devotes one chapter of his second volume introduction to the craftsmen of Rome and gives additional bibliography of *De architectura* manuscripts, as well as a list of books concerning Greek science and engineering for further reference.

DA

37.

VITRUVIUS: THE TEN BOOKS ON ARCHITECTURE

Morris Hicky Morgan (Translator) Albert A.Howard (Translator and Editor)

1960

Published: New York

Other editions: Cambridge/London, 1914

Language: English translation with preface

Format: Octavo: 21.5 x 14.5 cm; xiii+331 pages; 48 figures + 11 plates

Condition: Good; hardbound; age-stained pages

Reference: DMA 148; #35

Location: Fisher Fine Arts Library PA 6156 V5, 1960

Description

This is an identical, unabridged, and unaltered reprint of the first edition of Morris Hicky Morgan's 1914 English translation.

Of Special Interest

The preface, illustrations, and figures are those in the 1914 first edition with one exception, the illustration of the Tower of the Winds in Athens, which has been moved to Book 1, Chapter 4: *The direction of the streets with remarks on the winds*, from its earlier position in the Introduction of Book 2: *Materials used in buildings and natural elements that compose materials*.

This hardbound edition, purchased with funds provided by the Estate of Alfred Gumaer, Professor of the History of Art (1907-1942), was the fifth copy held in the Library with the older call number (A 729 V835.5.EM). Apart from some gentle underlining, the book seems not to have been in great use.

DA

38.

**VITRUVII DE ARCHITECTURA. QUAE PERTINENT AD
DISCIPLINAS ARCHEOLOGICAS SELEGIT, RECENSUIT, VERTIT,
AD NOTATIONIBUS INSTRUXIT SILVIUS FERRI**

Silvio Ferri (Translator and Commentator)

1960

Published: Fratelli Palombi, Rome

Language: Italian introduction, translation and notes with Latin facing text

Format: Octavo: 21 x 18cm; 27+285+18 pages

Condition: **Good; cloth covers and binding**

Reference: **DMA 147**

Location: **Van Pelt 729 V835.7**

Description

This is the twelfth Italian translation of *De architectura* published by the archaeologist Silvio Ferri. As he states in the introduction, this edition is primarily for archaeologists and art historians and, consequently, is limited to those sections that Ferri considered most relevant to these disciplines. His translation is unillustrated and includes only Books 1–7 and small sections of Books 9 and 10 while completely lacking Book 8. The edition is bilingual with the Italian translation facing the Latin text. It also includes extensive annotations accompanying the relevant sections. Following the text and translation are a list of technical expressions included in Vitruvius, a list of ancient proper names, a list of Greek vocabulary, and an index of modern authors.

LLT

39.

**ARCHITECTURE, OU ART DE BIEN BASTIR, DE MARC VITRUE
POLLION, AUTEUR ROMAIN ANTIQUE; MIS DE LATIN EN
FRANÇOIS PAR IAN MARTIN, SECRETAIRE DE MONSEIGNEUR LE
CARDINAL DE LENONCOURT POUR LE ROY TRÉS CHRESTIEN
HENRY II**

Jean Martin/Ian Martin (Translator and Commentator)

1964 Facsimile Reprint (of 1547 edition)

Published: **Gregg Press, Ridgewood**

Other Editions: **Paris, 1547; Paris 1572; Geneva, 1618; Geneva, 1628;**

Farnborough, 1964

Language: **French**

Format: **Quarto: 47 x 24cm; 8+155+45 pages; 158 figures**

Dedication: **Henry II**

Condition: **Good; cloth covers and binding**

Reference: **DMA 23, DMA 152, #8, #12**

Location: **Fisher Fine Arts Library 729 V835.10.FM**

Description

This facsimile of Martin's 1547 translation of *De architectura* is the first reprinting of it since 1618. The earlier editions of Martin had become virtually unavailable on the international book market. This 1964 reprinting responded to new interest in Vitruvius and his French commentators and increased the circulation of the first French translation of Vitruvius (#12).

LLT

40.

**VITRUVÉ. DE L'ARCHITECTURE, LIVRE IX. TEXTE ÉTABLI,
TRADUIT ET COMMENTÉ PAR JEAN SOUBIRAN****Jean Soubiran** (Editor, Translator, and Commentator)**1969**Published: **Les Belles Lettres di A. Bontemps, Limoges**Language: **Latin text with French introduction and commentary**Format: **Octavo; 72+315 pages; figures**Condition: **New**Reference: **DMA 158**Location: **Fisher Fine Arts Library NA 2515.V74.1969****Description**

This philologically scrupulous edition of Book 9, edited and dissected by Soubiran, was the first entry in a new series of individual Vitruvian Books produced under the watchful eye of *Les Belles Lettres* and the Universities of France. Funding for the project was supplied by the *Association Guillaume Budé*. Soubiran has presented the text of Book 9 of *De architectura* in Latin and French flanked by an extensive preface and comprehensive illustrated notes.

Of Special Interest

Soubiran's entry, and those to follow, intended to respond to new philological and editorial criteria for sensitive ancient texts like *De architectura*. Soubiran edited and segregated the Latin text and his commentary to avoid the contamination of the ancient work that purportedly damaged all previous scholarly publications of Vitruvius' treatise. The characterization of the notes and figures as support for the Latin text has attempted to minimize influence during the first reading of Vitruvius' work; whereas the thorough handling of each issue in the supporting material firmly anchors Vitruvian scholarship in preparation for continued study of this formidable document. Soubiran's Latin text is the result of the comparison and integration of sixteen manuscripts of *De architectura*. Of these sixteen the following six have been designated primary versions: *Gudianus* 69, *Gudianus* 132 *Epitomatus*, *Harleianus* 2767, *Vaticanus Regin.* 2079 and 1328, and *Scletstatensis* 1153b, *nunc* 17. The ten additional manuscripts utilized can be understood as members of the Harleian family that provide additional cross referencing.

CJP

41.

**VITRUVIUS, NOUVELLE ÉDIZION AVEC UN PRÉFACE PAR
FERNAND POUILLON.****Auguste Choisy** (Translator and Commentator) **Fernand Pouillon** (Preface to the Reprint)**1971 Facsimile Reprint** (of 1909 edition)Published: **F. de Nobele, Paris**

Other Editions: **Paris, 1909**

Language: **Latin text with French translation and commentary**

Format: **Quarto: 28 x 19 cm; Tome I: xxiii+294+4; Tome II: 9+386+95 figures+6**

Condition: **Good; First copies of Tomes I and II bound in green faux-leather; second copy of Tome II bound in green buckram**

Reference: **DMA 160, #33**

Location: **Fisher Fine Arts NA2515.V74 1971 (2 copies of Tome II)**

Description

See Catalogue Entry #33 for information about Choisy and the Prefatory comments contributed by Pouillon for this reprint.

42.

MARCUS VITRUVIUS POLLIO ZEHEN BÜCHER VON DER ARCHITEKTUR UND KÜNSTLICHEM BAUEN ERSTMALS VERTEUTSCHT DURCH GUALTHER HERMENIUS RIVIVS MIT EINLEITENDEN BEMERKUNGEN ZUM NACHDRUCK VON ERIK FORSSMAN

Walther H. Ryff (Editor, Translator, and Commentator) **E. Forssman**
(Introduction to the fascimile)

1973 Facsimile Reprint (of 1548 edition)

Published: **Georg Olms Verlag, Hildesheim**

Other editions: **Strasbourg, 1543; Nuremberg 1548; Basel, 1575; Basel, 1614**

Language: **German**

Format: **Octavo: 25 x 17.5 cm; xiii+cccxx pages; 162 figures**

Condition: **Good; hardbound**

Reference: **DMA 162, #9**

Location: **Fisher Fine Arts Library NA 2515 V83, 1973a**

Description

See Catalogue Entry #9 for a discussion of the original edition and the Facsimile Reprint.

43.

VITRUVÉ. ED L'ARCHITECTURE. LIVRE VIII. TEXTE ÉTABLI, TRADUIT ET COMMENTÉ PAR LOUIS CALLEBAT

Louis Callebat (Editor, Translator and Commentator)

1973

Published: **Les Belles Lettres di A. Bontemps, Paris**
Language: **Latin text with French introduction and commentary**
Format: **Octavo; 54+169 pages; 17 figures**
Condition: **New**
Reference: **DMA 163**
Location: **Fisher Fine Arts Library NA 2515.V74.1973**

Description

The second entry in the erudite series published by *Les Belles Lettres*, Book 8 follows the lead of Jean Soubiran's Book 9 and attempts to update the state of research on *De architectura*. Callebat's edition and notes adhere to the strict standards of the series established for the publication of the first book.

Of Special Interest

In the interest of establishing a feeling of continuity of language and style within the series of Books, *Les Belles Lettres* has required a final edit of each Book by the editor and translator of the previous series publication.

CJP

44.

LES DIX LIVRES D'ARCHITECTURE DE VITRUVÉ: 2de ÉDITION
REVUE, CORRIGÉES ET AUGMENTÉE PAR M. PERRAULT DE
L'ACADEMIE ROYALE DES SCIENCES, DOCTEUR EN MEDICINE
DE LA FACULTÉ DE PARIS, J.B. COIGNARD, IMPRIMEUR
ORDINAIRE DU ROY, MDCLXXXIV.

Claude Perrault (Translator and Commentator)

1976 Facsimile Reprint (of 1684 edition)

Published: **Pierre Mardaga Éditeur, Paris, France**

Other Editions: **See Paris, 1684 (#17)**

Language: **French**

Format: **Folio: xcm; 354 pages; 66 plates; 83 figures**

Dedication: **Au Roy**

Condition: **New**

Reference: **DMA 64, #17**

Location: **Fisher Fine Arts Library NA2517.V75.1979**

Description

See Catalogue Entry **#17** for a discussion of this edition.

45.

**DI LUCIO VITRUVIO POLLIONE DE ARCHITECTURA LIBRI DECE
TRADUCTI DE LATINO IN VULGARE AFFIGURATI: COMENTATI:
ET CON MIRANDO ORDINE INSIGNITI: PER IL QUALE
FACILMENTE PORTRAI TROVARE LA MOLTITUDINE DE LI
ABSTRUS ET RECONDITI VOCABULI A LI SOI LOCI ET IN EPSA
TABULA CON SUMMO STUDIO EXPOSITI ET
ENUCLEATI AD IMMENSA UTILITATE DE CIASCUNO STUDIO SO
ET BENIVOLO DE EPSA OPERA.**

Cesare Cesariano, Mauro Bono, Benedetto Giovio (Translators and Commentators) **Arnaldo Bruschi, Adriano Carugo and Francesco Paolo Fiore** (Editors)

1981 Facsimile Reprint (of 1521 edition)

Published: **Edizione il Polifilo, Milan**

Other Editions: **Como, 1521**

Language: **Latin** preface and dedications, **Italian** commentary, **Italian** text, **Latin** publishing information

Format: **Folio; 183+8 pages; 119 illustrations**

Dedication: **Leo X, Pontifex Maximus, June 23, 1521, and Frances I, King of France and Duke of Milan, June 5, 1521**

Condition: **1981 Facsimile reprint: Excellent**

Reference: **DMA 6, #3**

Location: **Fisher Locked Case NA 2515 V7416 1521a**

Description

See Catalogue Entry **#3** for discussion of this edition.

46.

**VITRUVI LEX DIX LIVRES D'ARCHITECTURE: TRADUCTION
INTÉGRALE DE CLAUDE PERRAULT, 1673, REVUE ET CORRIGÉE
SUR LES TEXTES LATINS ET PRÉSENTÉE PAR ANDRÉ DALMAS**

André Dalmas (Editor and Commentator)

1986.

Published: **Editions Errance, Collection des Hespérides, Imprimerie de Montligeon, Paris**

Language: **French**

Format: **Quarto; 14+274 pages**

Condition: **New; minimal pencil notations pages 26 and 27**

Reference: **#17**

Location: **Fisher Fine Arts Library NA 2515 V7414 1986**

Description

This edition reprints the Perrault translation of *De architectura* with none of the author's extensive commentary and no illustrations. Dalmas has composed a new introduction and provided his own prefaces to each chapter.

Of Special Interest

According to Dalmas, the successful translator of Vitruvius must be an architect with the qualifications described in Vitruvius' first book. Dalmas addresses his update of Perrault's translation to his French predecessor; but his introduction refines the return to the ancient rules of art. Dalmas implicates the materials of building in the establishment of correct form. Moreover, as Vitruvius himself described a need for constant and willing flexibility, Dalmas breaks with Perrault to canonize Vitruvius as both rule-giver and rule-bender. Despite this alternative interpretation, Dalmas' commentary has a kinship to that of Perrault. *De architectura* provides a theoretical baseline for all architectural exploration. However, even though rules do exist and are required, Vitruvius' "necessary modifications" result in superior buildings.

Dalmas clearly correlates society and style, comparing Vitruvius and Augustan Rome to Palladio and Renaissance Italy, and to Ledoux and Eighteenth-century France. In fact he declares that "the Renaissance in architecture was made possible by the discovery of Vitruvius" (page 10). More to the point, Dalmas presses Vitruvius' continued relevance. "The lectures of Vitruvius, it seems to me, gives many answers to these questions." (page 11). The "old Roman is a young professor" who holds forth on the relationship of architecture to power and the development of a taste suited to contemporary life. According to Dalmas, Vitruvius, as defined by his ten books, is the antithesis of the "contemporary technocrat;" and, thus, *De architectura* remains important to the production of beautiful forms in the face of overwhelming pressures to temper design with reductive pragmatism.

CJP

47.

L'ARCHITETTURA DI VITRUVIO NELLA VERSIONE DI CARLO AMATI (1829-1830)

Gabriele Morolli (Editor)

1988 Facsimile Reprint (of 1829-30 edition)

Published: Alinea, Florence

Language: Italian translation with Italian commentary

Format: Folio: 31 x 21 cm; xxiv+321 pages; 57 annotated plates

Dedication: To fellow advocates of Fine Arts and the students of Carlo Amati

Condition: Excellent, modern reprint

Reference: DMA 100, #28

Location: Fishes Fine Arts Library NA 2515.V616.1988

Description

This modern reprint of Carlo Amati's 1829-1830 edition (#28) of Vitruvius originally entitled *Dell' Architettura di Marco Vitruvio Pollione Libri Dieci Pubblicati da Carlo Amati* was published in 1988 as number 67 in the series *Saggi e Documenti: Sezione di Letteratura Architettonica*. Before its republication, Amati's Italian translation with extensive footnotes, existed in only a few rare copies. See Catalogue Entry #28 for additional remarks.

HSL

48.

**VITRUVIUS. DE L'ARCHITECTURE, LIVRE III. TEXTE ETABLI,
TRADUIT ET COMMENTÉ PAR PIERRE GROS PROFESSEUR À
L'UNIVERSITÉ DE PROVENCE, DIRECTOR DE L'INSTITUTE DE
RECHERCHE SUR L'ARCHITECTURE ANTIQUE DU CNRS**

Pierre Gros (Editor, Translator, and Commentator)

1990

Published: Les Belles Lettres, Paris

Language: Latin text with French introduction, notes and appendices

Format: Octavo; xcii+65+193 pages; 43 figures

Condition: New

Reference: None

Location: Fisher Fine Arts Library NA 2515.V74.1990

Description

This edition is the third entry in the critically acclaimed series published by the Collection of the Universities of France under the patronage of *l'Association Guillaume Budé*. The Latin text is derived from the collation of sixteen manuscripts considered members of two classes of the Vitruvian text.

Of Special Interest

Book 3 often has been presented in tandem with Book 4 as two elements of a Vitruvian analysis of sacred architecture and the classical orders. In his introduction, Gros argues that Book 3, especially the first three chapters, can be looked at as a discrete segment of the treatise that helps lay out the Vitruvian canon of *proportio*, *symmetria*, and *ratio*; and, therefore, as Book 3 need not be physically or psychologically bound to Book 4, Gros justifies this stand-alone presentation. Of course, he does not suggest an editorial bias in favor of the Ionic order. Gros simply adduces that there is no absolute association between these two consecutive books.

CJP

49.

**VITRUVÉ. DE L'ARCHITECTURE, LIVRE I. TEXTE ÉTABLI,
TRADUIT ET COMMENTÉ PAR PHILIPPE FLEURY MAÎTRE DES
CONFÉRENCES À L'UNIVERSITÉ DE CAEN**

Philippe Fleury (Editor, Translator, and Commentator)

1990

Published: **Les Belles Lettres, Paris**

Language: **Latin text with French introduction, notes and appendices**

Format: **Octavo; cxvii+83+166 pages; 23 figures**

Dedication: **In memoria P. Ruffel**

Condition: **New**

Reference: **None**

Location: **Fisher Fine Arts Library NA 2515.V74.1990**

Description

This volume is the fourth entry in the series of Vitruvian books published by the Collection of the Universities of France under the patronage of *l'Association Guillaume Budé*. True to the ambitious aim of the series, the Latin text is derived from the collation of fifteen manuscripts, five being of particular importance for a philologically sound rendering of Book 1.

Of Special Interest

The Belles Lettres edition of Vitruvius promises to be the most scrupulous presentation of his treatise and is thus the favored source for students of Roman architecture and theory. However, the stumbling publication of each of the individual books – with only six having reached the eager audience to date – lessens the impact of the critically acclaimed editions. However, the publication of Book 1 eleven years after the publication of Book 9, the first in the series, provides a touchstone for use of these additions to Vitruvian studies with the intensive treatment of the ancient author's introductory discussion of the architect and his education.

CJP

50.

**VITRUVÉ. DE L'ARCHITECTURE, LIVRE IV. TEXTE ÉTABLI,
TRADUIT ET COMMENTÉ PAR PIERRE GROS PROFESSEUR À
L'UNIVERSITÉ DE PROVENCE, DIRECTOR DE L'INSTITUTE DE
RECHERCHE SUR L'ARCHITECTURE ANTIQUE DU CNRS**

Pierre Gros (Editor, Translator, and Commentator)

1992

Published: **Les Belles Lettres, Paris**

Language: **Latin text with French introduction, notes and appendices**

Format: **Octavo; lxxiv+63+207 pages; 54 figures**

Condition: **New**

Reference: None

Location: Fisher Fine Arts Library NA 2515.V74.1992

Description

With Book 4 Pierre Gros, editor of Book 3 in this series, has added the latest entry in *Les Belles Lettres* publication of Vitruvius' *De architectura* and with it the necessary companion to Book 3. Gros has employed the same fifteen manuscripts that served as the basis for the Latin text of the preceding Book.

Of Special Interest

This edition of Book 4 signals the "continuities and ruptures" that are unavoidable features in a project of such dimensions. It is no less than the most thorough approach to *De architectura* in over six hundred years of scholarship. This cooperative venture has allowed multiple contributors to address not only the treatise, but also the previous commentary and recent archaeological discoveries. The staggering proportion of commentary to the carefully rendered Latin text signals the scholarly thoroughness which drives this edition. This academic enterprise eventually will enable architectural historians to address the entire treatise in the most explicitly documented contextual surround. Thanks to this exhaustive approach and the rhythmic arrival of volume after volume, the *Belles Lettres* edition cannot but fail to lead the study of *De architectura* into the 21st Century.

CJP

FINIS

.. uti totum corpus omnia architecturae membra in decem voluminibus haberet explicata. (*De architectura* 10.16.12)

Figure Eight. The construction of the Ionic volute according to Palladio, 1570 and to recent archaeological evidence (M. Lieblacker, 1985). Pierre Gros, 1990, p.165, fig.32 and p.163, fig.31: altered. Catalogue Entry #48.

