

the Casina Pio IV in the Vatican

HISTORICAL AND ICONOGRAPHIC GUIDE



VATICAN CITY
2010

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“ *The way of beauty – via pulchritudinis – leads us, then, to grasp the Whole in the fragment, the Infinite in the finite, God in the history of humanity. (...) You are the custodians of beauty: thanks to your talent, you have the opportunity to speak to the heart of humanity, to touch individual and collective sensibilities, to call forth dreams and hopes, to broaden the horizons of knowledge and of human engagement. Be grateful, then, for the gifts you have received and be fully conscious of your great responsibility to communicate beauty, to communicate in and through beauty!* ”

Address of His Holiness Benedict XVI,
Meeting with Artists, Sistine Chapel,
Saturday, 21 November 2009





FOREWORD

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TEXT

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ISBN 978-88-7761-099-7

Abbreviations

- AFC** Archivio Fotografico Comunale (Municipal Photo Archive), Rome
AST State Archive, Turin
BAV Vatican Apostolic Library
BM British Museum
BNN National Library, Naples
BNR National Library, Rome
BU Uffizi Library, Florence
GNS Gabinetto Nazionale delle Stampe (National Print Archive), Rome
VN Vatican Nights
ms manuscript
c carta
f folio
D. diagram
→  cont'd



1. Heliport
2. St John's Tower
3. Marconi Broadcasting Station
4. Ethiopian College
5. Vatican Radio Headquarters
6. Railway Station
7. Church of St Martha
8. Government Palace
9. Fountain of the Eagle
10. Perugino Entrance
11. Palace of St Charles
12. Palace of the Tribunal
13. Church of St Stephen of the Abyssinians
14. Domus Sanctae Marthae
15. St Peter's Basilica
16. Casina Pio IV
17. Picture Gallery
18. Paul VI Audience Hall
19. Arch of the Bells
20. Royal Staircase
21. Sistine Chapel
22. Belvedere Courtyard
23. Courtyard of the Pine Cone
24. Vatican Museums
25. Entrance to the Vatican Museums
26. Palace of the Holy Office
27. Petriano Entrance
28. Bronze Door
29. Apostolic Palace
30. Courtyard of St Damasus
31. St Anne Entrance
32. Parish Church of St Anne
33. Vatican Printing Press
34. Main Post Office
35. L'Osservatore Romano Headquarters

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¹ The Pontifical Academy of Sciences, *Papal Addresses to the Pontifical Academy of Sciences 1917-2002 and to the Pontifical Academy of Social Sciences 1994-2002*. *Benedict XV, Pius XI, Pius XII, John XXIII, Paul VI, and John Paul II* (The Pontifical Academy of Sciences, Vatican City, 2003), p. 22.

FOREWORD

It is a great honour and pleasure for me to introduce this historical and iconographic guidebook of the Casina Pio IV. This ‘jewel of the arts’, which the great Pope Pius XI Ratti donated to the Pontifical Academy of Sciences as its new headquarters, thanking God for inspiring him to do so, was inaugurated by Pius IV Medici in 1563 and is thus known as Casina Pio IV or Villa Pia. During his first visit to the Academy in 1923, Pius XI extolled the mystical silence of its location, which encouraged meditation and soul-searching, and described the Casina in almost metaphysical terms, highlighting the ‘potential splendid promises’ deriving from its proximity to the Vatican Picture Gallery, the Archives, the Library and the Museums, all institutions devoted to the arts and sciences.

He also pointed out to the Academicians, as symbols of their activity, the view of Monte Mario with its Via Trionfale, messenger ‘of new triumphs in the sciences and in the truth’ and, especially, the striking Dome of St Peter’s Basilica, where ‘a supreme effort of art and science seems to lead one’s thoughts closer to the Creator, the soul contemplating and ascending the paths of the truth, together with the prayers of the entire Catholic world’.¹

This guidebook will help readers understand this Renaissance masterpiece, built in such an exceptional location near Peter’s tomb, and might also reveal why Pius XI was positively inspired to donate it to the Academy some three hundred years after its inauguration.

Pope Pius IV’s project was to build an elegant Roman villa in the Renaissance style, which not only would adorn the gardens like a graceful sculpture – and possibly be used by the Popes as a place for contemplation and relaxation – but could also host select academic activities.

Cardinal St Charles Borromeo, Pius IV’s nephew

and Secretary (of State, as he would be known today), seems to have inspired at least part of Villa Pia’s programme and might also have commissioned its expansion for academic purposes to the architect Pirro Ligorio. It must not have taken long for Pope Pius XI, who was a clever man, to realise that the Casina was structurally suited as the seat of an Academy. Indeed, while on the outside its dominant symbol is its dome, inside everything inspires us to seek the truth at the service of the human being in communion with its transcendental sisters, goodness and beauty. The Casina’s entrance portals lead us into the magnificent oval courtyard designed by Pirro Ligorio to suggest a world dominated by the representations of ‘Veritas’ (Truth) and ‘Mnemosyne’ (Memory), that is, by the purpose of the universe, which is Truth² and the journey towards it, which is the history of the human being stored in Memory. Placed at the centre, the Muses represent the moment of creative inspiration (which the pagan Aristotle had already attributed to the divine instinct)³ that presides over thought in all its configurations, almost as a mythological anticipation of those truly divine instincts that are the Holy Gifts of the Spirit.⁴ Inspired by the great Greek and Latin theologians, especially St Clement of Alexandria and St Augustine, this might be considered a typical Renaissance attempt to adopt Graeco-Roman figures and myths, and purify them by slotting them into a Christian view of the world, without watering down faith but, on the contrary, increasing its historical outreach and preparing for the fullness of times of the Gospel, like the drop of water that is added to the wine before consecrating it. Thus the Vestibule (or Loggia) with Artemis or Diana of the Ephesians is crowned by the story of Creation and the profane elements of the façade are re-interpreted by the iconography of the Old and New Testament contained in the decorative

² ‘Finis totius Universi est Veritas’ (St Thomas Aquinas, *Contra Gentiles*, I, 1).

³ *Etica Eudemia*, VIII, 2 1248 a 17 ss.

⁴ Cf. St Thomas Aquinas, *S.Th.*, I-II, 9, spec. 4.



cycle inside the building. This iconography reaches its fullest and most beautiful expression in the representation of the life of Jesus Christ, Our Lord, with the Gethsemane episode at its centre. This sculptural and iconographic ensemble can be seen as a metaphor of man's difficult journey in his search for God, a journey which sometimes goes from myth to *logos*, from reason to faith, from incomprehensible pain to participation in the mystery of love as shown in the passion and resurrection of Christ, according to the admirable principle of St Thomas, by which grace does not destroy human beings, it fulfils their potential: 'gratia non tollit naturam, sed perficit'⁵

The recent restoration, completed during the Pontificate of John Paul II, returned the Casina to its original architectural splendour and the installation of state of the art technology made it more functional as an Academy.

Therefore, together with the Presidents of the Pontifical Academy of Sciences and of the Social Sciences, we wish to express profound gratitude to the Servant of God, John Paul II, of venerated memory, who did so much for the Academy and was particularly committed to the rehabilitation of Galilei, reconciling science and faith in his unwavering dedication to peace-making through the involvement of science at the service of peace. Always attentive towards the Academy, John Paul II gave 34 allocutions, appointed 106 Academicians, celebrated the fiftieth anniversary of the Academy's refoundation by Pius IX (1936-1986) and the four hundredth anniversary of its foundation at the time of Pope Clement VIII Aldobrandini (1603-2003). He also arranged for the restoration of the Casina Pio IV, completed in 2003. His most cherished gift was the resumption of the tradition of electing Cardinals as members of the Academy with the appointment of Cardinal Carlo Maria Martini, Cardinal Georges M.M. Cottier O.P. and

Cardinal Joseph Ratzinger, thus paving the way for the election of a member of the Academy as the successor of St Peter in the August Person of Benedict XVI. Only this great gift has been able to comfort us in our immense pain for the loss of his unforgettable Predecessor.

A word of thanks also goes to His Eminence Cardinal Tarcisio Bertone S.D.B., the Vatican Secretary of State, for his constant commitment to both Academies, to His Eminence Cardinal Giovanni Lajolo, President of the Vatican Governatorate, for his precious help, to His Excellency Monsignor Carlo Maria Viganò, Secretary of the Vatican Governatorate and to His Excellency Monsignor Fernando Filoni, Substitute of the Secretary of State.

Thanks must also be expressed to Lorenzo Rumori for this guidebook's graphic design and photographic research, to Maria Losito who wrote its text and to Gabriella C. Marino who translated it into English.

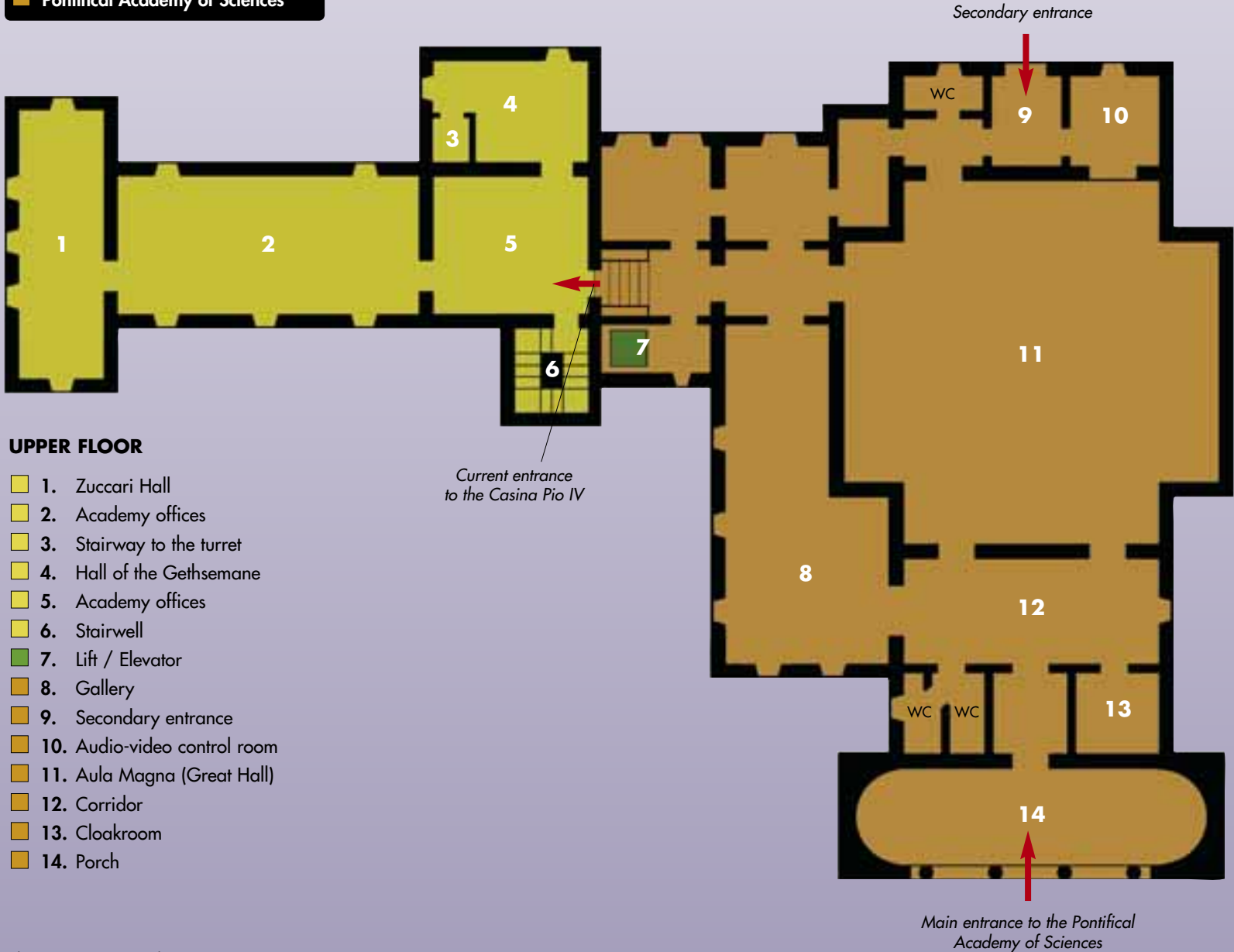
I would like to dedicate this guidebook to His Holiness Benedict XVI, a theologian and an Academician, on St Joseph's Day 2010. The many propitious signs of grace of His Pontificate have coincided with a renewed spirit of research and study in the Academies, always aimed at serving the truth and the good of humanity.

✠ MARCELO SÁNCHEZ SORONDO

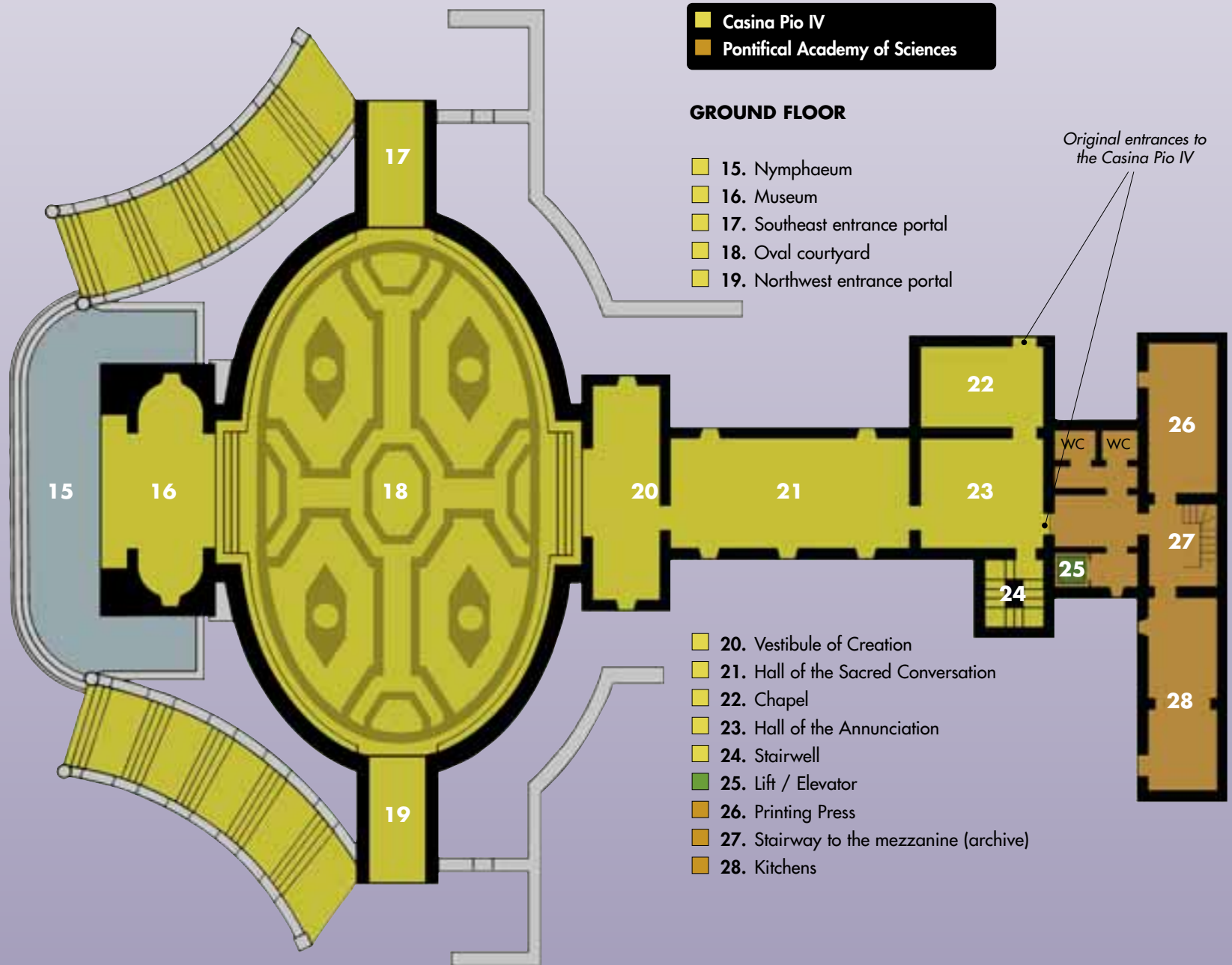
*Chancellor of the Pontifical Academy of Sciences
and of the Pontifical Academy of Social Sciences*

Floor plan of the Casina Pio IV

- Casina Pio IV
- Pontifical Academy of Sciences



The current entrance to the Casina Pio IV, headquarters of the Pontifical Academy of Sciences, is located on the building's upper floor.



1. *History*

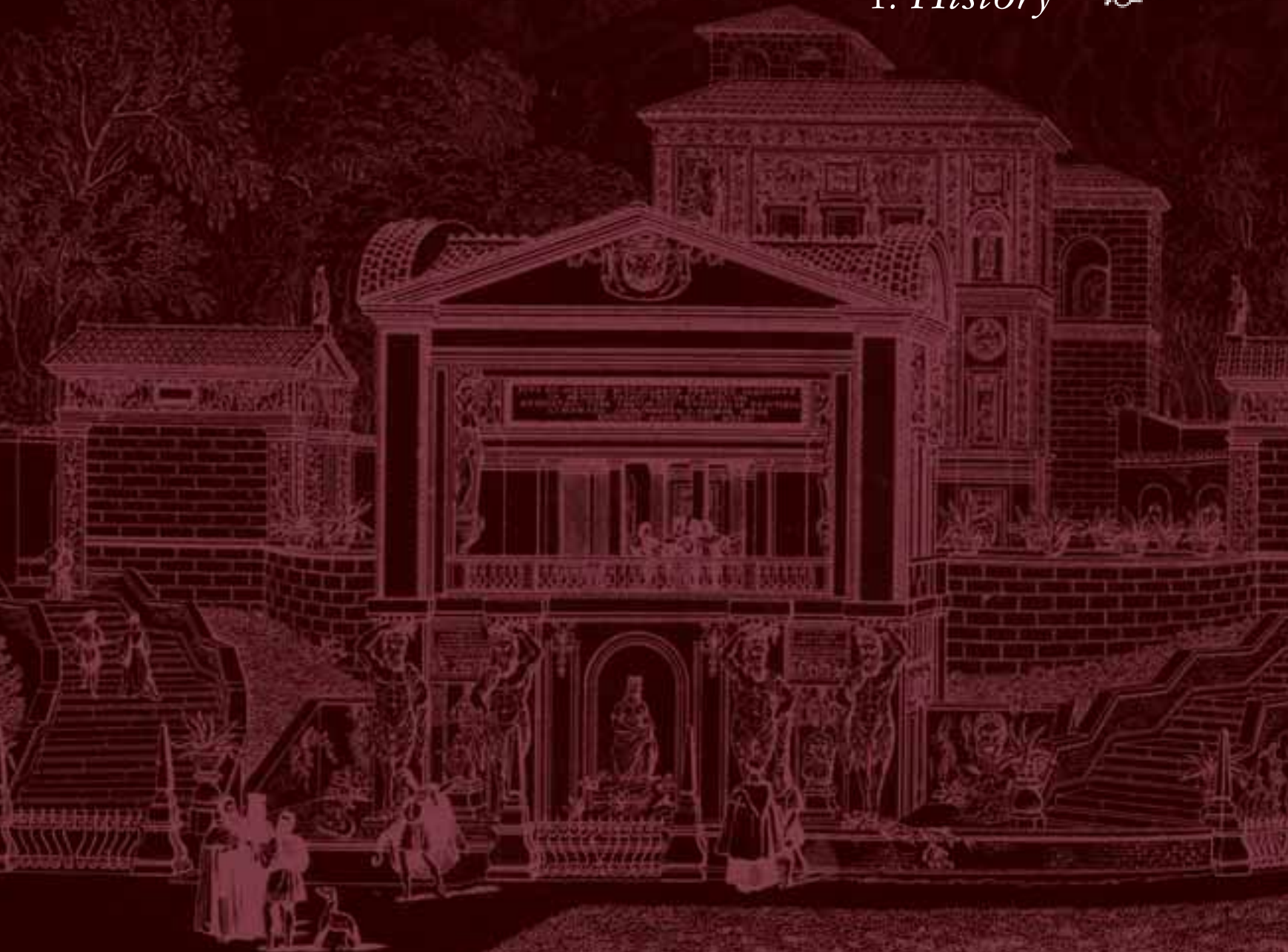




Fig. 1. Pius IV, Vatican, Sala Regia, from *La sottomissione di Federico Barbarossa ad Alessandro III*, G. Porta.

1.1 The Vatican Gardens at the time of Paul IV

When Pope Paul IV Carafa began building the ‘Casina del Boschetto’ (little house in the woods), in the spring of 1558, the fascinating view of the Belvedere that could be had from the windows of his second floor apartment at the southern end of the Belvedere Courtyard’s east wing must have tempted him to build westwards.

Facing him were the three floors of the Courtyard left unfinished by Bramante with the famous Nicchione, the largest niche erected since antiquity, under construction in the distance; to the west was the *giardino dei semplici* (physic garden) and to the east were the three eastern corridors (Fig. 3).

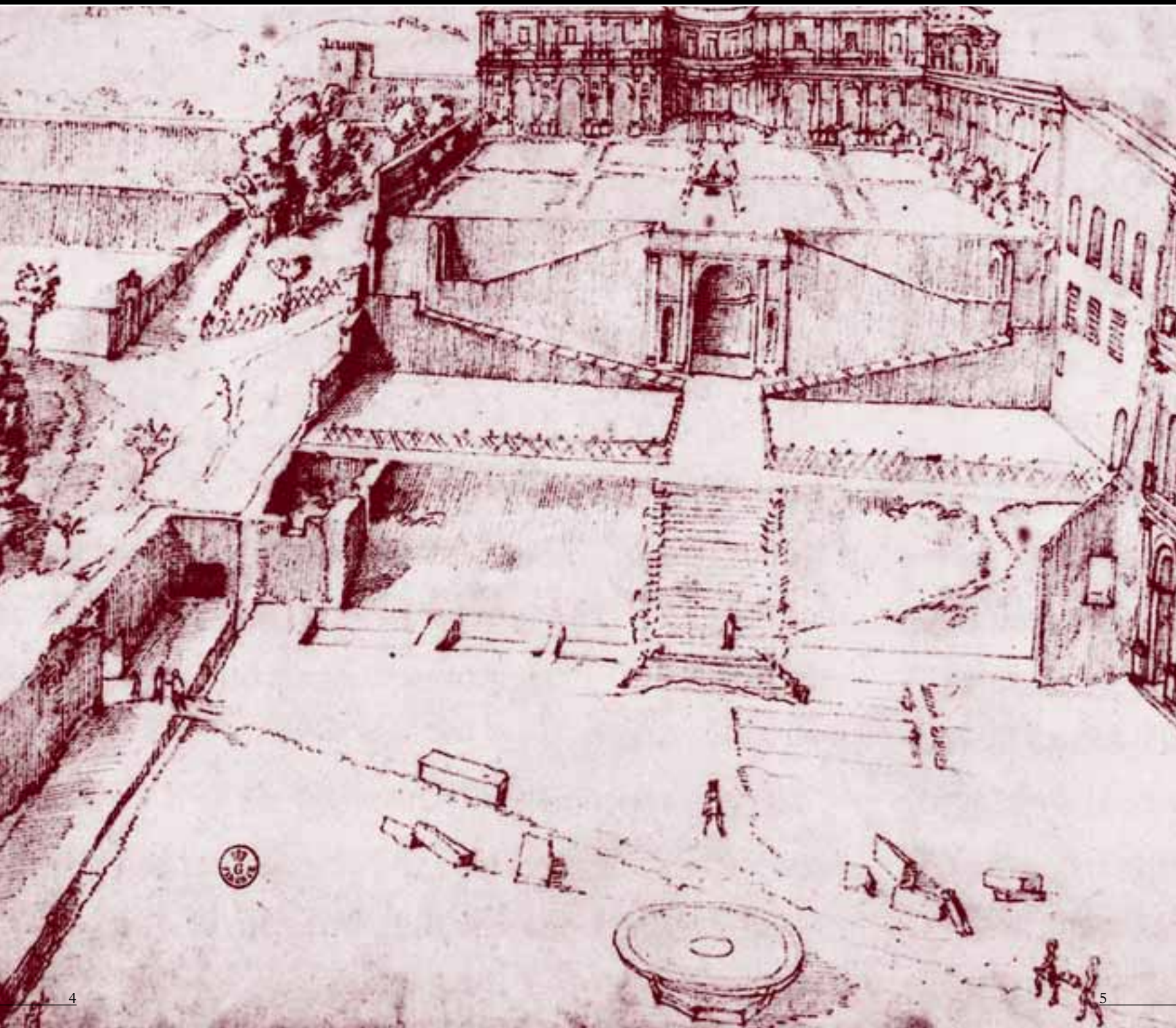


The west wing of the Belvedere Courtyard was under construction: its foundations were being excavated and in its place stood a boundary wall with a small door opening onto the woods. A path connected the Belvedere to the Casina’s future location, on a hilltop surrounded by the so-called ‘bosco sacro’ (sacred woods). The Pope could therefore gaze west over the countryside up to the horizon beyond, and east towards a striking view of Rome.

Fig. 2. P. Ligorio, *Urbis Romae*, Rome 1552. Copper engraving (40 x 54 cm), drawn by P. Ligorio, engraved by G. Agucchi and published by M. Tramezino. This eastward view of the Belvedere shows only the woods and the garden of Paul III and the two paths connecting the garden with the Belvedere; there is no building pre-existing Paul IV’s Casina. The

view of the Belvedere gives little information on the state of the buildings under Julius III. The convex staircase of the exedra inexplicably appears at the base of the ramp of the upper courtyard. Only two levels of the east wing of the lower courtyard are visible.

Fig. 3. G.A. Dosio, *Cortile del Belvedere*, 1560-61 ca., Uffizi, n. 2599A.
This drawing shows that the Belvedere Courtyard's west wing had not yet been built.



1.2 Pre-existing buildings: a fountain marked the location of Rustio's Villa

'A secret fountain' was responsible for the choice of the site of Paul IV's Casina. The earliest reference to it (30 April 1558) just mentions a fountain, while a notice dated 6 May reads that Pope Carafa spends 'two thirds of his time in the Belvedere, where he has begun a fountain in the woods', on the site of the current fountain in the oval courtyard. The 'cool' climate of the site of Paul IV's Casina was considered ideal for the Pope's literary otium, like many gardens of cardinal palaces serving the same function: the courtyard of Cardinal Domenico della Rovere's Palazzo dei Penitenzieri, and the theatre-courtyards of the Belvedere and of villa Giulia. An aqueduct might also have been in the plans for this same spot, due to the pre-existence of a Damasian fountain (cf. p. 213 of the text).

THE SITE OF AN ANCIENT VILLA

In his 1561 map of Rome, Ligorio drew an ancient building with two storeys and a wide courtyard surrounded by a portico, labelling it Rustio's villa, apparently on the very site of the Casina, on the mons Vaticanus (Fig. 5). This villa, of which no traces have been found, is perhaps a Ligorian invention. Choosing the site of an ancient villa (even an imaginary one!) for his *viridarium* was certainly very prestigious for Pope Carafa, and there are many similar contemporary examples of this practice (the casino of Baldassarre Turini on the Gianicolo hill, villa Medici on the Pincio, the villa of Prospero Colonna in Montecavallo).

1.3 The Casina of Paul IV

The Casina's first floor plan and the first part of the building designed by Pirro Ligorio began during the pontificate of Pope Paul IV Carafa. In a notice written in Rome on 30 April 1558 we read that the Pope has started building in the woods 'a fountain (...) with a loggia next to it and a few rooms', perhaps the three ground floor ones. This one-storey building featured a courtyard and a fountain. As his official

architect, Pope Carafa probably chose Pirro Ligorio – a keen scholar of antiquities, who had already worked on Villa d'Este in Tivoli during the pontificate of Julius III – because of their common Neapolitan origin and the artistic austerity displayed by this architect in his early art, which was well suited to the Pope's nature, before Ligorio became attracted to pagan myths and artistic fables.

In Pope Carafa's times the natural environment surrounding the Casina was very different from today: there were forests towards the Belvedere, almost no buildings, quite a rustic garden all around it and the countryside beyond. Therefore, it was easy for Ligorio to design a small old-fashioned lodge immersed in a natural setting and surrounded by woods, calling to mind the villas painted in ancient frescoes that were being discovered in the 16th century.

From 1555 to 1558 Pope Paul IV had engaged in the remodelling of his private apartment (Fig. 15a) in the Apostolic Palace, which was also used as a public reception hall.

The 'Casina del Boschetto' was visually and functionally connected to this project, as a place of meditation and calm away from the political affairs of his lofty ministry, cradled in the greenery of the Gardens and cooled by a fountain.

Paul IV's Casina would thus play the same role as the *viridarium* of the Palazzo di San Marco, under Paul II (1464-1471) and as Innocent VIII's Casina (1484-1492) in the



Fig. 5. Rustio's Villa, P. Ligorio, *Urbis Romae*, Rome 1579.



Fig. 6. Rustio's Villa, E. Dupèrac, *Pianta di Roma antica*, Rome 1570.

Fig. 4. Oval courtyard, detail of a statue of the fountain made by scalpellini Jacopo da Casignola and Giovanni da Sant'Agata between 1560 and 1564.



Fig. 7. Rustio's Villa, M. Cartaro, *Pianta di Roma antica*, Rome 1579.



Belvedere. However, the setting that Pirro Ligorio conjured up for Paul IV's Casina, framed by the windows of the Pope's apartment, was new and unique.



Fig. 8. Rustio's Villa, G. Lauro, *Pianta di Roma antica*, Rome 1612-1677.

staircase, and work on the main floor and on the loggetta had apparently not yet begun and was later documented during the years of Pius IV's pontificate. The initial modest design of the Paul IV's Casina is confirmed by its date (1560, see inscription on the façade of the Casina, p. 144) and the position of the travertine staircase built outside the perimeter of the building, the excavation of the kitchens in the rear and the money spent on masonry. An extension was possibly built when it passed from Paul IV to Pius IV, consisting in a second storey and in its functional enlargement, with the addition of the stucco, mosaic and fresco decoration throughout the building complex. Therefore, supposing Pius IV left the ground floor unchanged, the floor plan corresponding to Pope Carafa's project must have included a loggia and three rooms that formed an L-shape with a galleria, a passageway and a chapel. A two-metre high retaining wall was built against the hill, while a fountain at the centre of a clearing built on fill dirt already existed at the bottom of the slope.

TIMELINE

Surviving documents tell us that when the Pope died, on 18 August 1559, the Casina comprised only the ground floor, without the corner tower with its

POSITION

The lie of the land and the westward slope of the ground near the Casina influenced the original project of the entire structure so that the natural environment was changed very little. Confirming this hypothesis is the fact that the geometric axis of the entire structure of Pope Carafa's Casina, which is aligned with the Tower of Winds, forms a 60° angle with respect to the longitudinal axis of the Belvedere's left wing.

PERSPECTIVE VISUAL AXES OF THE CASINA

The Villa follows the ground's contours, in the direction of the hill's steepest slope, like the palace of Nicholas V. In order to save money, fill dirt was used to balance the site's height differences and as a base for the oval courtyard. Another visual axis is evident, at an oblique angle of about 50° with respect to the geometric axis of the fabric of Paul IV's Casina, which seems to have been essential in drafting the floor plans and the elevations, by means of which the Pope, from the windows of his apartment, could embrace the entire complex of the Casina in the distance at a glance as if it were a painting.

1.4 Villa Pia

After Paul IV's death (18 August 1559), Pope Pius IV Medici (Fig. 1) moved into the apartment (Fig. 15b) to the left of the Nicchione, which had just been completed by Ligorio, in the vicinity of the 'viridarium of the Belvedere', 'where the officers and gardeners are' (Cartaro 1574). From there the view of the 'Casina del Boschetto' and of its surrounding area was different from the frontal view that could be had from the Belvedere Courtyard, which Cardinal Alfonso Carafa could observe at an angle from his apartment windows (Fig. 15c) on the first floor of the Belvedere. The entire complex of the Casina, whose upper storey and decoration were not yet complete, was surrounded by a wood. St Peter's Dome was not yet visible (since it had not been built). The area, therefore, required some serious planning as well

as a connection with the Belvedere opposite by means of gardens decorated with statues and fountains that could favourably be compared to the contemporary Villa d'Este in Tivoli. This is why Pius IV personally oversaw the layout of the physic garden opposite Paul IV's Casina and the implementation of the programme of architectural, functional and decorative connection between Villa Pia and the Belvedere Courtyard (Fig. 9). Between January and May 1560 a new, more complex project was studied and designed by Pirro Ligorio, who rebuilt a Roman villa in the Renaissance style, a synthesis of the archaeological and humanistic culture that had matured in the cultural circles of the new Pope.

Fig. 9. Perspective view of the Casina Pio IV and of the west wing of the Belvedere Courtyard (reconstruction by M. Losito).

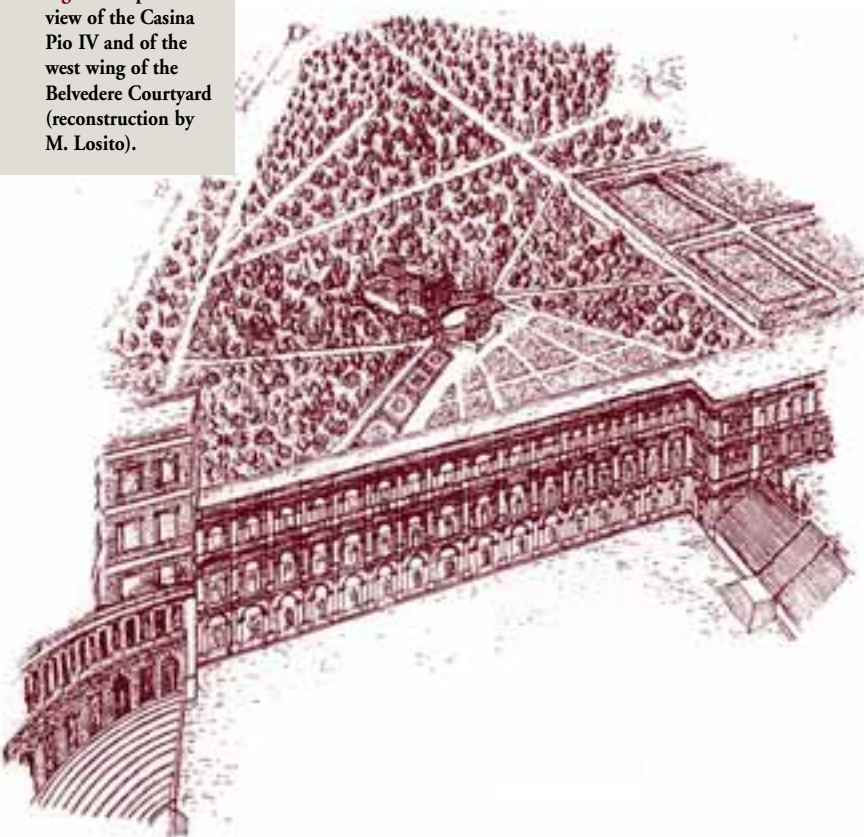


Fig. 10. Hall of the Gethsemane, signature of St Pius V.



THE PROJECT OF THE CASINA PIO IV

The building accounts of Pius IV's pontificate and an accurate comparison between Santi di Tito's 1563 fresco (Fig. 12) on the vault of the Academy's stairwell (which shows the Casina from the north with the elevations of the Museum about to be completed, the Academy, the northwest entrance portal and the wall of the oval courtyard under construction), and a map of Cod. Barb. Lat. 4409 (Fig. 11) enable us to affirm that, during Pius IV's pontificate, the following works were accomplished: an upper storey with the addition of a tower containing the stairwell, the niches decorating the retaining wall surrounding the Academy's perimeter, the oval courtyard, the two entrance portals, the Museum and the sculptural decoration of the outside galleria and of the Nymphaeum's façade. The decorative programme of Villa Pia comprising stuccoes, paintings and statues was carried out between 4 May 1560 and 3 September 1565 ca. It was interrupted due to the precocious death of Pope Medici (on 9 December 1565) and the immediate succession of Pope Pius V (Fig. 10), as the recent restoration confirmed by revealing the unfinished state of many of the original frescoes.

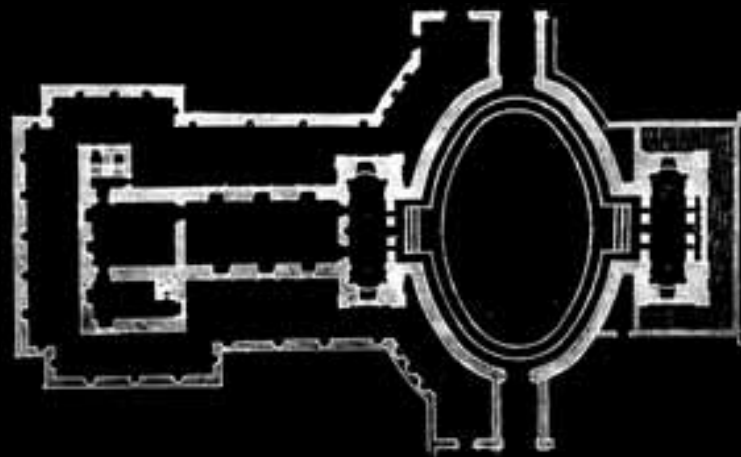


Fig. 11. Floor plan of the Casina Pio IV, ca 1624, maybe a copy of a project drawn in pen by Pirro Ligorio (BAV, Barb. Lat. 4409, c. 32, 30 x 40 cm). Two alternative plans coexist in this drawing: the first on the right side of the drawing, the second on the left side. The same drawing shows several floors. The spiral staircase drawn here in the chapel is actually on the first floor and two pairs of pillars in the Nymphaeum's garden façade are part of the upper storey. The drawing's author seems to seek a solution in order for the niches in the galleria to be seen through the windows. On the right side there is a correspondence between niche and window which is practically impossible on the left side. The solution suggested on the left of the drawing was finally discarded because it would not have offered a view of the statues from within the four rooms. Ligorio seems to have implemented the solution featured on the right, while on the left side he reduced from four to three the number of niches corresponding to the galleria so that they would be visible through the windows, keeping a constant interval between one niche and the other. This reconstruction is confirmed by the surveys by Percier and Fontaine, Bouchet and Letarouilly. In the project, the fountain in front of the Nymphaeum is rectangular and was probably made round in 1759, when the two staircases connecting the garden opposite the Nymphaeum and the entrance portals were also built.

Fig. 12. Santi di Tito, *Villa Pia*, fresco dated ca 1563 on the vault of the stairwell on Villa Pia's upper floor, depicting the Casina's southeast entrance portal. The fresco is interesting since it shows the state of the work on the Casina during the pontificate of Pius IV.



* Orations

In this first phase of the Vatican Nights a cycle of speeches was devoted to Marcus Tullius Cicero's *Orations*, followed by conversations on Virgil's *Georgics*, Livy's *Decades*, the poetry of Lucretius and on the epistolary of St Gregory Nazianzense.

List of Academicians of the *Noctes Vaticanae*: Paolo Sfondrato, nephew of the future Pope Gregory XIV, nicknamed *Obbligato* (the obliged one); Cardinal Francesco Gonzaga nicknamed *Infiammato* (the inflamed one); his brother Cesare Gonzaga, *Scontento* (the disgruntled one); Ludovico Taverna, count of Landriano, *Costante* (the steadfast one); Pietro Antonio Lunati, *Trasformato* (the transformed one); Giovanni Delfino nicknamed *Leale* (the loyal one); the future Cardinal Tolomeo Gallio, *Segreto* (the secretive one); Guido Ferreri, Bishop of Vercelli, nicknamed *Sereno* (the serene one); the future Cardinal Silvio Antoniano, secretary of St Charles, *Risoluto* (the resolute one); the future Cardinal Agostino Valerio, nephew of Cardinal Navagero, *Obbediente* (the obedient one);

1.5 The Casina Pio IV, the Academy of the *Noctes Vaticanae* and Ligorio's Encyclopaedism

Villa Pia's iconographic programme, as of May 1561, seems to have been inspired by Pope Pius IV's nephew Cardinal Charles Borromeo, who might have commissioned to Ligorio himself the definite headquarters of the Academy of the *Noctes Vaticanae*, a fact that would justify the extension of the architectural programme begun by Pius IV. It is also worth noting that the Academy of the *Noctes Vaticanae* was founded by Pius IV's favourite nephew exactly on 20 April 1562, which is also the anniversary of the foundation of the city of Rome. The humanist Giovan Battista Amalteo suggested:

The impresa of a moon in libra, thus signifying both the beginning of Rome and of our Academy, with a similar motto: aequata potestas (...). The motto would mean that Rome divided her empire with God, with him having the sky and she the earth and is inspired by that verse written in praise of Augustus: divisum imperium cum love, Caesar, habe'. (BAV Cod. Ottob. 2418, par. II, c. 633).

The 'impresa' (personal device) is an oval with white stars in a blue field in the upper part, wrapped in a ribbon with the motto *monstrat iter*, while in the lower part it features land and water with the inscription *Infiammato*. The Academy's first meeting place was located elsewhere in the Vatican, near the current Domus Sanctae Marthae, also because it is unlikely that it would have met in Villa Pia, since painters would have been working on it from the date of the Academy's inauguration until 8 September 1563.

Like many other literary circles of the time, at first the Academy was simply of a secular literary and philosophical nature, although its emphasis was theological, and remained such for all of 1562. Indeed, in a relevant passage by Msgr. Ormaneto, vicar of St Charles, we read that

'at first, the academy had been founded with the aim of a useful recreation, and only little by little did academic debates give way to sacred ones, although not with the intent of making its members embrace the ecclesiastical way of life, because that society was largely made up of secular people who were alien to the clerical life' (E. Cattaneo, 1992, p. 8).

Pirro Ligorio's encyclopaedic passion was born and developed in this fertile, intellectually-rich environment and then consolidated in the humanistic circle of Ferrara.*

The humanist Sperone Speroni affirms that the Academy of the *Noctes Vaticanae* interrupted its activity after the death of Federico Borromeo, St Charles' brother, on 19 November 1562 and, according to Luigi Berra, resumed it that same year adopting a more theological nature. Indeed, around the following May, Alessandro Pellegrini, nicknamed *Pellegrino*, a priest from Brescia and the Pope's chaplain, joined the Academy of the Vatican Nights and suggested giving it a theological and religious nature, reflecting the spirit of the Counter-Reformation. This proposal was very well accepted by Cardinal Borromeo, who right around this time was preparing the reform of the Vatican Court. This Academy, which, under the guidance of St Charles, brought together priests, cardinals, bishops and humanists, became the Academy of the Counter-Reformation. It is very likely that the Academy of the *Noctes Vaticanae* was moved to the Casina exactly in September 1563, since even the fresco decoration of the rooms had been completed, and depicted the religious themes addressed in the theological conversations of this second phase. On the other hand, the stucco decoration of the Museum and of the façade of the Academy, which was completed in 1562, seems to be perfectly attuned to the literary topics of the Academy's sessions in the first phase of the *Noctes Vaticanae*. The lecture topics of the Academy's second phase were taken from the

Alessandro Simonetta nicknamed *Ansioso* (the anxious one); the philosopher Sperone Speroni, *Nestore* (Nestor); Giovan Battista Amalteo nicknamed *Sollecito* (the attentive one); Ugo Boncompagni (the future Gregory XIII); the future Cardinal Francesco Alciati; the Apostolic Nuncio Giovanni Francesco Buonomo; the protonotary apostolic Silvio Ruzio; Curzio Gonzaga and, last but not least, Augusto Medici, brother of Pope Pius IV, nicknamed *Tranquillus* (the tranquil one). St Charles was named *Chaos* (Chaos) since, according to the humanist Agostino Valier, his contemporary, this nickname summarised all the cultural activity of the Academy, and alluded 'to the confused beginning of all things according to the mythological doctrines, from which there then came the individual parts of the universe, taking on their convenient shape (...) that academic chaos comprised all the eminent gifts of that very noble class which were then developed in each individual member'. (E. Cattaneo, 1992, p. 8)



** On the moral meaning of the virtues, depicted several times throughout the Casina Pio IV, please refer in particular to the *Emblemata Andreae Alciati Iurisconsulti clarissimi*, Lugduni 1548.

Scriptures, from the works of the Holy Fathers and from Catholic moral theology. The first cycle of orations was on the eight Beatitudes (taken from the *Sermon on the Mount*), which are depicted by Federico Barocci in the corners of the main hall. The second cycle was held on the seven capital sins. The sermon against sloth was particularly interesting and placed special emphasis on the stories of the *Life of Moses*, a recurring topic in the Casina's iconography (see Museum and Vestibule), which alludes to Baptism, one of the most important themes of the Counter-Reformation and of the Council of Trent. The last cycle of sermons was held on the theological virtues: ** *Faith, Hope and Charity* (see Vestibule and Hall of the Gethsemane). Amalteo gave the first one and St Charles the last. With this speech the activity of the Academy ceased and St Charles took leave from his friends and colleagues; on 14 September 1565 he moved from Rome to Milan.

In short, if the Casina's extension and programme of stucco decorations was planned by Ligorio following Pius IV's wishes, the change of role and the fresco decoration of Villa Pia were influenced by the cultural circle of the *Noctes Vaticanae*. This would explain the double decoration which is secular in the stuccos of the external façades of the Museum and of the Academy, and religious in the vault's frescoes. Therefore it is possible that, with the change of direction of the orations of the Vatican Nights, not only did a few humanists such as Cesare and Curzio Gonzaga abandon their disputes but Ligorio too began to neglect this circle and the building site of the Casina and to frequent a similar humanities circle in Ferrara, which, at the time, was governed by the house of Este. There, leaving aside his architectural activity, he seems to have continued working on his *Encyclopaedia*, the vastness of cultural interests of which is testified by the excerpts reported in the captions of Figures 55 and 112. In any case, we undoubtedly owe to the circle of the Vatican

Nights the maturing of the perspective and of the first scientific content of Ligorio's *Encyclopaedia*. And, as we shall see more in detail further on, not only are the façades of the entire complex of the Casina a real encyclopaedic essay in masonry, but the stucco and fresco decoration of the entire Villa Pia is also the manifesto of the *Noctes Vaticanae*.

Moreover, the importance of the work that the Medici family commissioned to Ligorio is confirmed by the four important projects of his painted on the vault of the stairwell by Santi di Tito (the *Belvedere Courtyard*, the *Porta del Popolo*, the *Dioscuri di Montecavallo con la strada Pia*, and *Villa Pia*). In the planning and stucco decoration of the Casina Pio IV there is significant proof of the planning activity and, especially, of the theoretical working method of the Neapolitan architect, which he then expanded and consolidated in Ferrara.

1.6 Villa Pia and the Vatican Apostolic Palaces

It remains to be seen whether the overall programme of Pius IV's masterpiece was initially conceived by Ligorio for him or for his predecessor Pope Paul IV Carafa. Upon a first examination, the Casina's overall iconographic programme does not appear to be tailored to Paul IV because of the political and economic difficulties of his pontificate. On the other hand, it matches the Medici Pope's antiquarian and art collecting spirit and the architectural language that Ligorio had experimented with both practically and theoretically during those years. Besides, it



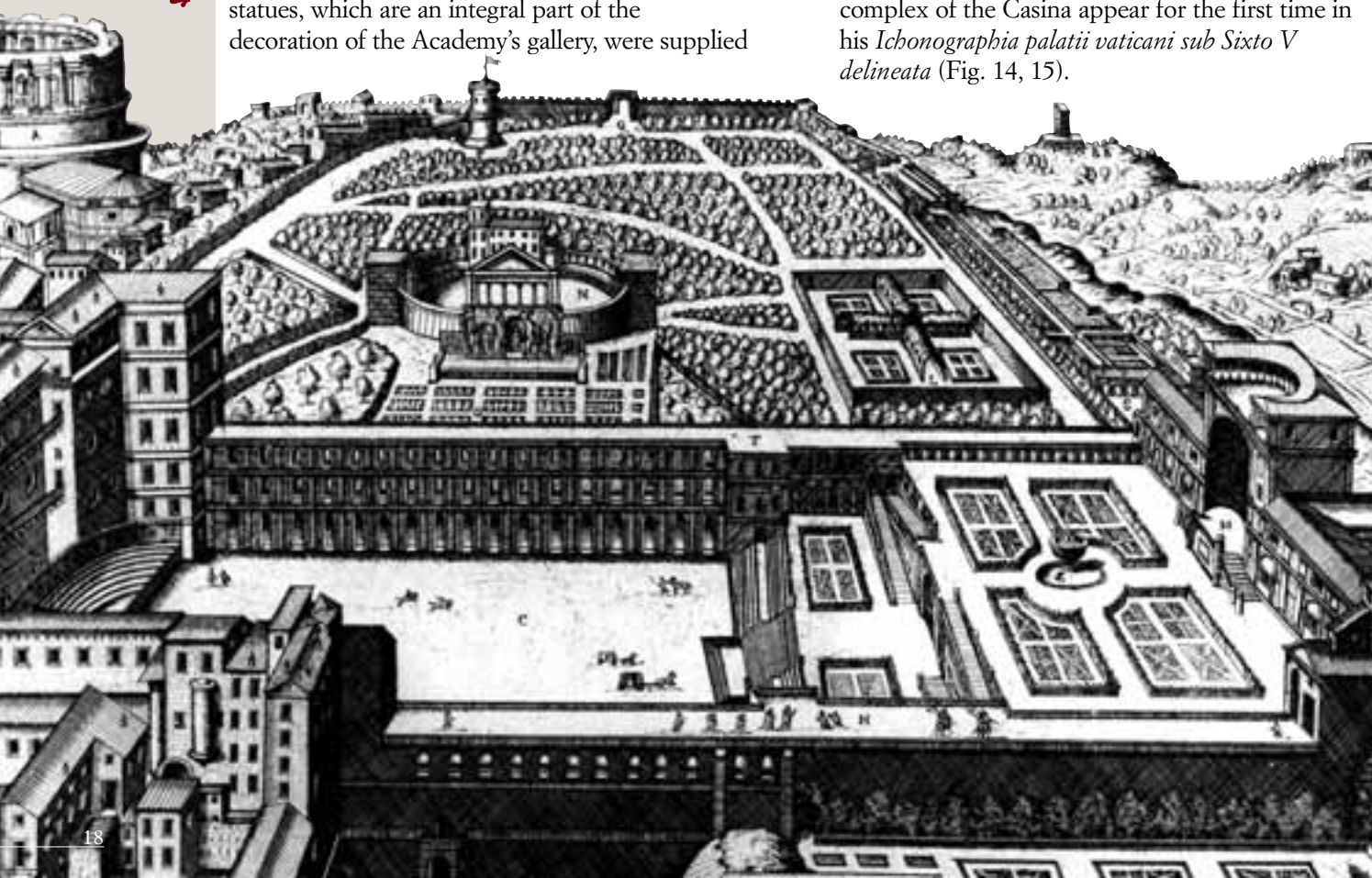
Fig. 13. The Academy of the Vatican Nights, in J.A. Saxius, *Noctes Vaticanae...*, Milan 1748.

Fig. 14. M. Cartaro, *Gregorio XIII Pont. Max. immanium Vaticanarum substructionum (...)* descriptio, Rome 1574. Copper engraving (37.7 x 79.92 cm), drawn and engraved by M. Cartaro. This bird's eye view of the Belvedere Courtyard, from the palace towards the villa, including the woods and the hill to the west, is the most complete one of the sixteenth century and is the first

must not be forgotten that, at the same time, Ligorio conceived a similar decorative programme for the Belvedere Courtyard. We believe that at least the decoration of the external stucco might have been designed by Ligorio during Pope Carafa's pontificate, since biographer Friar Louís de Sousa relates a conversation between Pius IV and the Archbishop Bartolomeo dos Martires during a visit to the Casina under construction, which confirms that Pope Medici had undertaken to continue the entire project of Villa Pia, already begun and planned by Pope Carafa. On the contrary, the fresco decoration of the interior and the promenade of statues (about fifty), referred to as *Dii Manes* in eleven ancient inscriptions on their pediments, are to be attributed to Pius IV. These statues, which are an integral part of the decoration of the Academy's gallery, were supplied

by Antonio and Valente, sculptors, starting on 30 November 1560, as soon as the building of the Casina had been finished and at the beginning of the stucco and fresco decoration. The promenade of statues ideologically continued that of the Belvedere Courtyard, which Ligorio himself appears to have improved between 1562 and 1565 with a total of about 110 statues. An overall perspective view of Pius IV's project, engraved by Mario Cartaro in 1574, confirms this connection between the Casina and the Belvedere. Indeed, the three upper storeys of the Belvedere Courtyard's west corridors, the theatre, the staircases of the intermediate courtyard, the Nicchione, Pius IV's apartments, the Vatican Gardens, the physic garden and the entire complex of the Casina appear for the first time in his *Ichonographia palatii vaticani sub Sixto V delineata* (Fig. 14, 15).

representation of the Casina Pio IV, even though a few details and its orientation are wrongly portrayed. Looking west one sees the Casina, the gardens of Paul III and Clement VII and the woods bordering on the Leonine walls. The Nymphaeum, the Academy, the two entrance portals and the garden of the Casina Pio IV are clearly recognisable. The Nymphaeum's pool is rectangular because its corners were rounded out only in 1759, during the pontificate of Clement XIII. The garden with six flowerbeds opposite the Casina and perpendicular to the Belvedere is indicated as Pius V's 'horto dei simplicis' (physic garden). The three parts of the Vatican Garden connecting Villa Pia and the Belvedere are well outlined. The Belvedere's lower courtyard follows Ligorio's project with small variations. For example, the new wing of the building next to the Borgia Tower is wrongly portrayed with six floors instead of five. In the distance one can make out the attic and drum of St Peter's dome which was still under construction.



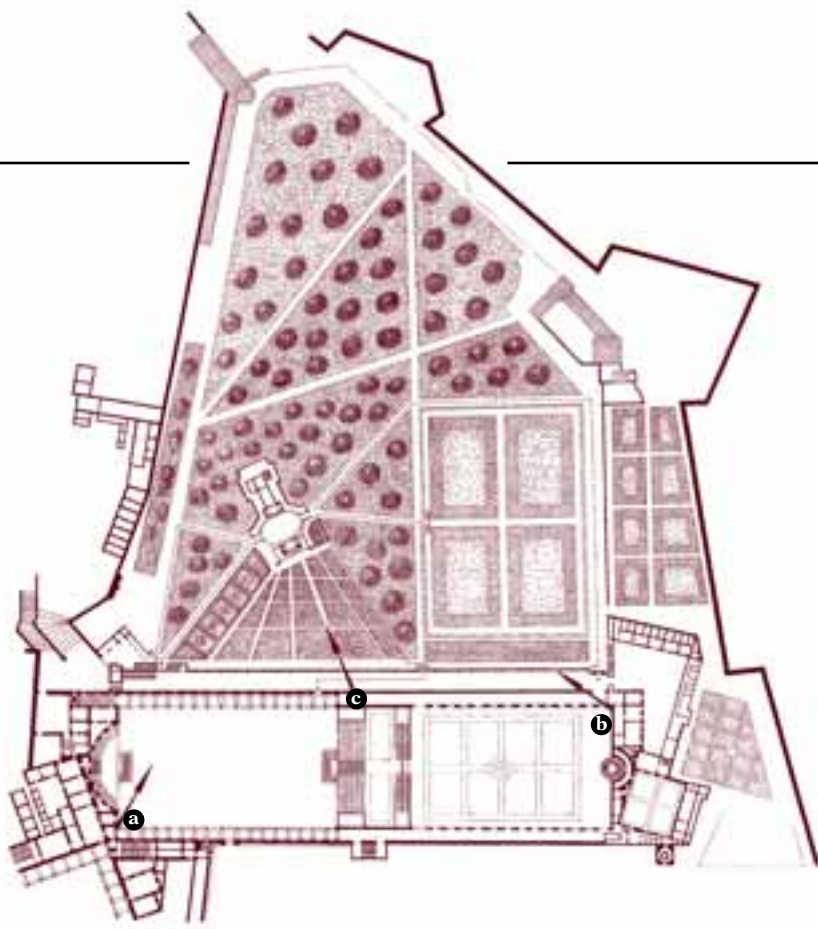


Fig. 15.
Reconstruction (by M. Losito) of the map of the Belvedere, the Vatican Gardens and the Casina Pio IV in 1565 according to Ligorio's project. a) Apartment of Pope Paul IV. b) Apartment of Pope Pius IV. c) Apartment of Cardinal Alfonso Carafa.

1.7 Timeline of the restoration

A few years after its completion Villa Pia underwent a few changes that altered its decoration and role. Indeed, during the pontificate of St Pius V (1566-1572) the decoration of the building was interrupted and the collection of ancient statues was removed and presented as a gift to the Grand Duke of Tuscany, to Ligorio's great chagrin. The first restoration was commissioned by Pope Clement XI, Giovan Francesco Albani, between 1702 and 1703, and carried out by his architect Carlo Fontana, assisted by Giovan Battista Contini. During his pontificate the Nicchione of the Belvedere, created by Ligorio at one end of the Secret Garden, was restored, the two arches of the courtyard's east wing where the Chiaramonti Museum is today were closed and the west wing of the Apostolic Palaces was connected to the

Casina Pio IV, with a few changes to the old physic garden (Fig. 16). During those years, mindful of Villa Pia's original structure, the restorations concerned mainly the satyrs, the caryatids, the bas reliefs flanking Pius IV's inscription and the three statues in the Nymphaeum of the Casina overlooking the garden.



Fig. 16.
Reconstruction (by M. Losito) of the map of the Belvedere, the Vatican Gardens and the Casina Pio IV in ca 1741.

The parts of the Casina's stuccos and mosaics damaged by the elements were restored, imitating the overall decorative spirit of the building commissioned by Pius IV. An excellent rearrangement of the Belvedere and the Vatican Gardens took place during the pontificate of Clement XIII, in 1759-1760, who also carried out a further restoration of the Casina, despite the dire financial straits of his pontificate, troubled by long legal battles.



Fig. 17. P. Ligorio, drawing of a statue of Pan in the Nymphaeum, Windsor Castle, inv. n. 19263, The Royal Collection.

The Gallery of the Candelabra and the Profane Museum were set up by Johann Joachim Winckelmann, and included part of the Carpegna collection. The Belvedere was connected to the garden opposite the Casina by means of three avenues that crossed the boulevard of the Gardens. The most interesting restoration of the Casina took place from 1 July 1759 to 30 June 1760, under the direction of architects Alessandro Dori and Paolo Posi: the ground level opposite the Nymphaeum was lowered, two curved staircases were built leading up from the fountain to the entrance portals of the courtyard, and the corners of the fountain opposite the Nymphaeum were rounded off, creating the piazza of the obelisks, as we can see from the watercolour by Boguet (Fig. 21) and the engraving by Panini (Fig. 19).

In 1823-1824, under Leo XII, a considerable number of elements designed by Ligorio went missing and the Casina, referred to as *Caffehaus*, underwent additional alterations during its restoration by the Valenti brothers. The two internal pillars of the Museum's garden façade were thickened, eliminating the two stucco caryatids, the four statues of Pan and the two bas reliefs flanking Pius IV's inscription (Fig. 20). This alteration transformed the Nymphaeum's formal image because the original contrast was lost between its rustic base with statues on rocks and stucco satyrs and the Museum's rather ethereal upper part. In other words, the original plastic and scenographic effect of this architecture, which



Fig. 18. Eighteenth century view of the fountain of the Casina Pio IV, London, RIBA collection.



Fig. 19. G.P. Panini, *Veduta del Giardino Vaticano di Belvedere*, Rome 1763, copper engraving (71 x 48 cm). This perspective view shows Villa Pia from the north. Notable features are the particular naturalism of the statues of Pan that ostensibly seem to look at each other in pairs and do not follow the perspective of the overall representation, the unique arabesque pattern of the lawn opposite the pool, the presence of three gates decorated with marble balls and the absence of vases on the parapet of the oval courtyard's wall. A less fancy geometric layout of the garden makes the entire representation more lifelike, although less striking.

can still be viewed in its entirety in the engravings by Vasi (Fig. 35), Panini (Fig. 19) and Bouchet (Fig. 22) was lost. The Casina changed again during the pontificate of Gregory XVI (1831-1846), with the reorganisation of the Vatican's entire museum system and with the creation of three museums dedicated to Gregory XVI, two in the Holy See (Gregorian Etruscan Museum and Gregorian Egyptian Museum) and one in the Lateran (Gregorian Profane Museum) (Fig. 23). The new alterations were also aimed at turning the building into a museum, as in Pope Medici's time. The Academy's ground floor was rearranged to contain 'the bas reliefs of terra cottas belonging to the Knight of Agincourt and many of those collected by Canova, including his own bust' (Moroni, 1851, vol. V, p. 285) and a new boulevard, the current *viale dell'Accademia delle Scienze*, was begun in 1842, connecting the Casina to the *viale Pio IX*. Great efforts were made in the subsequent years to completely refurbish the Casina's interior until 'in 1847 (...) the *Natale di Roma* (annual celebration for the birth of Rome)



Fig. 20. Reconstruction (by M. Losito) of the garden façade of the Nymphaeum of the Casina Pio IV in 1825.

Fig. 21. N.D. Boguet, *La Casina di Pio IV*, Rome 1755-1839. Two-tone watercolour over pencil on textured white paper (19.2 x 27.3 cm with a 54.5 x 38 cm backing). (GNS, FN 6256). It must have been painted before 1759, because it shows the pool opposite the Nymphaeum with rounded corners and the staircase connecting the garden to the right entrance portal, all

changes that were carried out from 1759 to 1760. The base of the Nymphaeum's garden façade features the four Pan statues with the niche that had been walled up in 1701. The perspective view shows for the first time rather convincingly how well the various bodies that make up the entire complex of the Casina Pio IV merge with the surrounding environment.

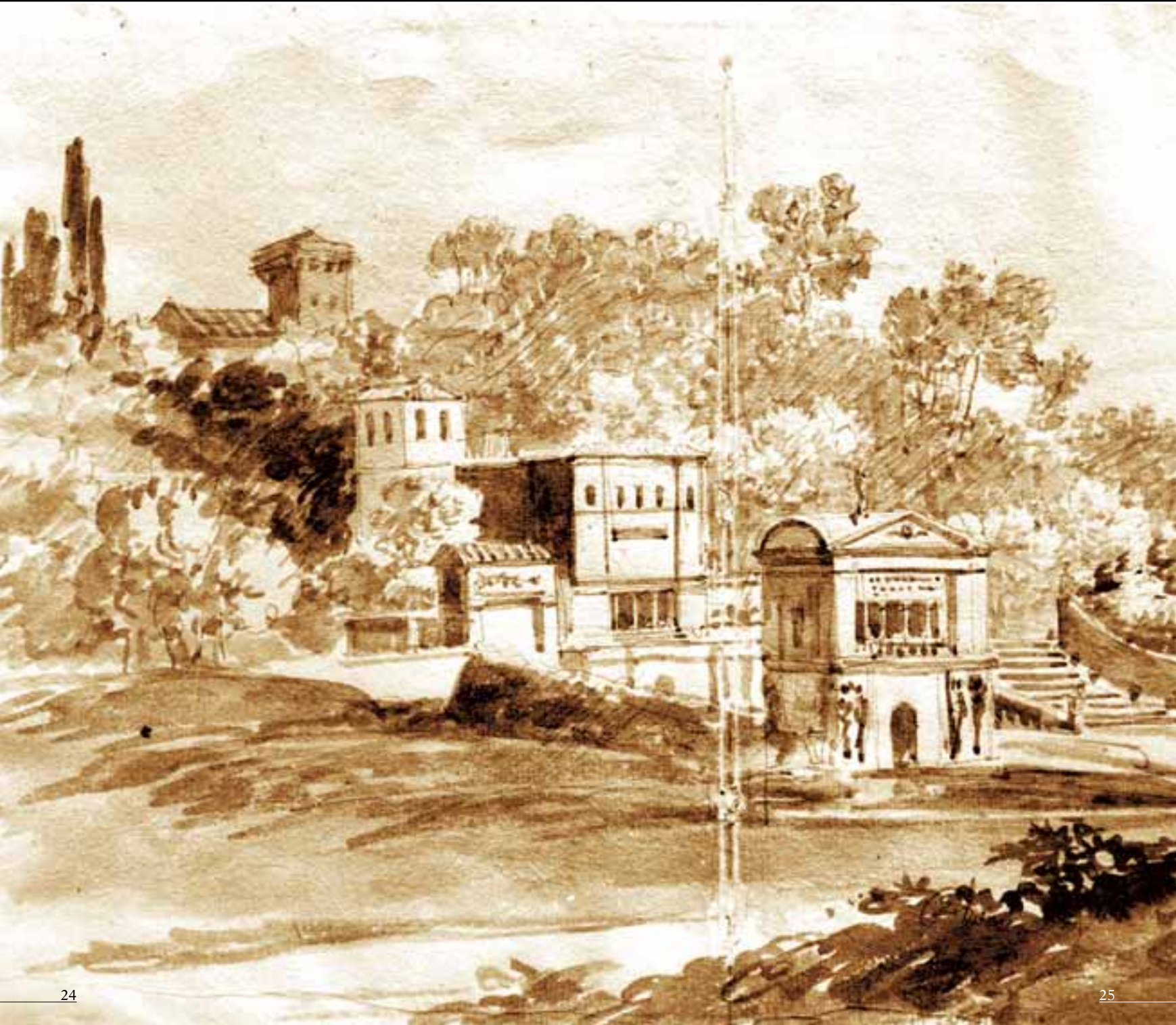


Fig. 22. J. Bouchet, *La villa Pia des jardins du Vatican*, Paris 1837. Copper engraving, drawn by J. Bouchet, engraved by Tartè, printed by Hibon (36 x 52 cm). The perspective view from the east does not show the changes that took place during the pontificate of Leo XII starting from 1823. The proportions of the Nymphaeum, which in Panini's engraving looks excessively narrow, seem to have been improved. The two pairs of Pan statues, already noted by Panini, are confirmed, as is the series of vases on the parapet of the oval courtyard. The two masks adorning the waterspouts flanking the rounded pool and the collection of antique vases that replaced the ancient statues of the original gallery are depicted for the first time, and the surrounding garden is better defined.



was celebrated there'. (Moroni 1851, vol. 50, p. 286). In 1922 Pius XI donated the Casina to the Pontifical Academy of Sciences, changing its initial layout (Fig. 24). A new rear extension, directly connected to the upper floor of the old Casina because of the sloping ground, doubled the volume of Ligorio's original building. The last major restoration, which took place under John Paul II and lasted over three years (May 2000 – October 2003), brought back its original splendour, providing Academicians and visitors alike with a pleasant place for the contemplation of nature, the beauty of art and spirituality.

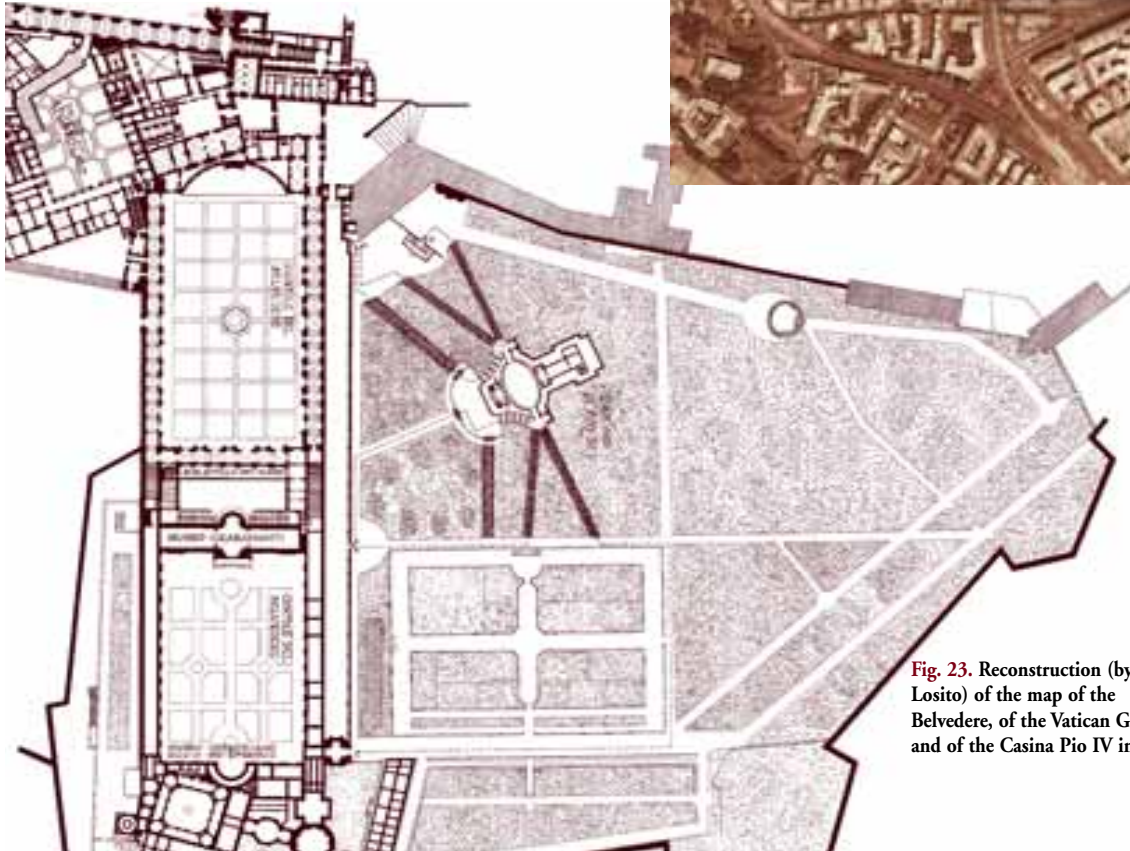


Fig. 23. Reconstruction (by M. Losito) of the map of the Belvedere, of the Vatican Garden and of the Casina Pio IV in 1832.



Fig. 24. Aerophotogrammetric view of the Vatican Gardens (current state) and of St Peter's Basilica.



*2. The itinerary
'as in a painting'*



Diagram 1.
Axonometry of the
entire complex.

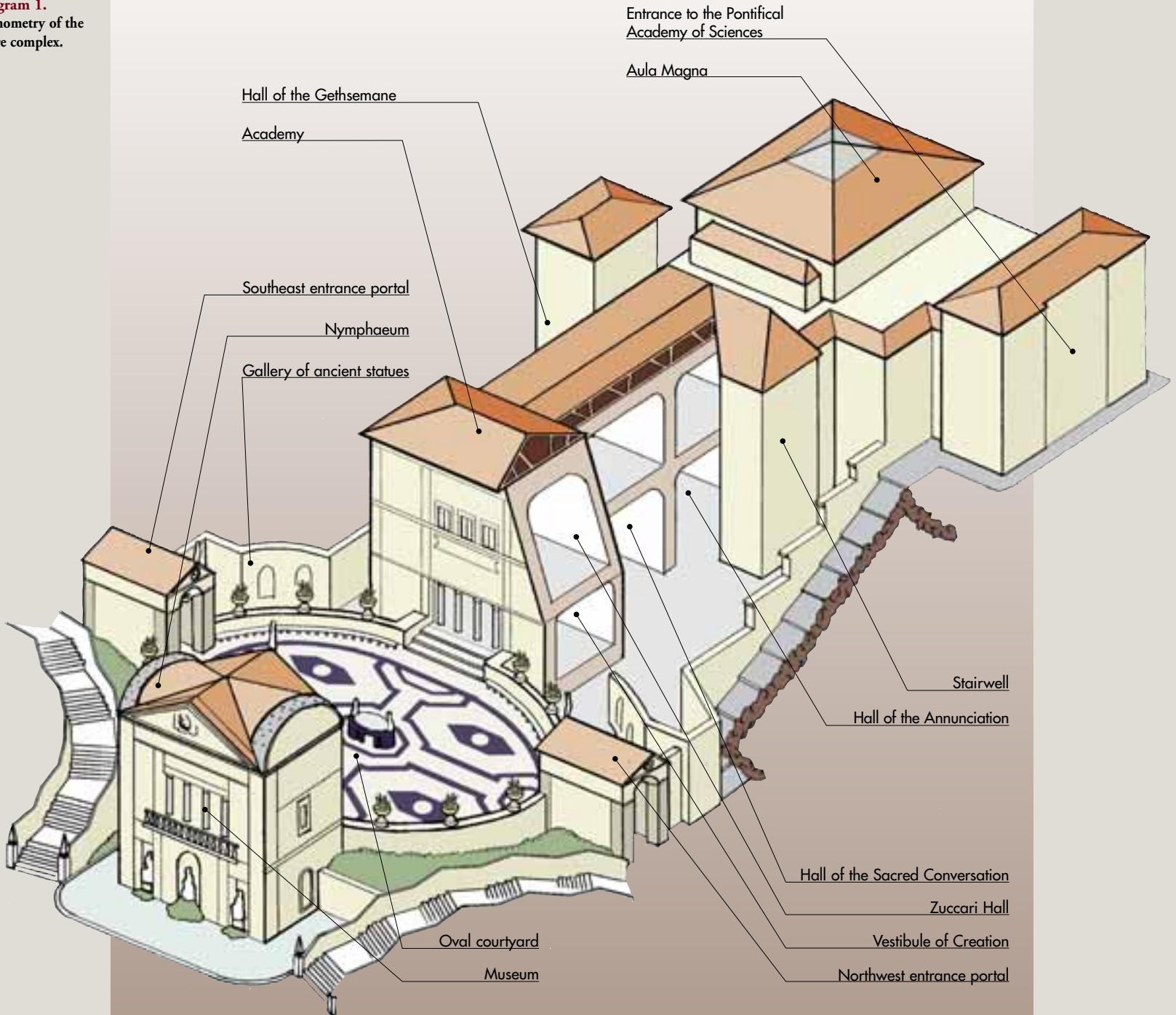




Fig. 25. Detail of the oval courtyard.

2.1 The Gardens

Just as in Pope Pius IV's time, the first thing a visitor will see today, when walking towards the Casina along the path winding through the ancient physic garden, which connects Villa Pia to the Belvedere's west wing, is the Nymphaeum (Fig. 26) with its base adorned with statues, mosaics and stuccos. The upper storey is formed by a loggia with columns and a balustrade, which in Pius IV's time enabled a glimpse of the Academy's vestibule in the background with the relief of *Artemis of the Ephesians* (hidden today by the statue of *Clio*), underlining the continuity of the compositive axis of the Nymphaeum's entire façade, framed by the statue of *Cybele*, sitting on a rock, and by *Salus*, who still crowns the Museum's triangular pediment.

Villa Pia's entrance is not visible at a distance because it is aligned with the entire complex, as we would imagine, but is accessed asymmetrically through the Nymphaeum's northwest entrance portal (Fig. 29), or, less easily, from the southeast



Fig. 26. The Nymphaeum, a jewel in the heart of the Vatican Gardens.



Fig. 27. Frontal view of the Nymphaeum

entrance portal. Today one reaches Villa Pia's two entrance portals by means of two scenographic staircases, created in 1759-1760, which flank the Nymphaeum on both sides, replacing the pre-existing more modest staircase. Originally the Casina could also be reached from Pius IV's apartment along the path leading to the northwest entrance portal, without passing through the physic garden opposite the Nymphaeum, or likewise from the path that reached the southeast entrance portal from the Apostolic Palaces. Therefore, the paths that wind around the building, as depicted in the engravings by Maggi (Fig. 29) and Falda (Figures 28 and 30), could be used for wonderful walks in the physic garden. Even today visitors who take these paths feel they are inside a poetic, suggestive 'fresco' (Fig. 31), designed and created to be admired from the window of Pope Paul IV's apartment, at the south end of the Belvedere's east wing. Indeed, from the window of his apartment, Pope Carafa wished to look out onto a view reminiscent of a painting, a *picta* (painted) architecture and an imaginary space, which existed only in the eye of the beholder, created by means of



the *sfondato* technique of opening up the walls through architectural illusion, as opposed to the room's 'real' space. This is why Paul IV commissioned the Casina to Ligorio, who had already proved his talent as a painter of

Fig. 29. G. Maggi, *Pianta del Vaticano*, Rome 1615. Copper engraving, drawn and engraved by G. Maggi, published by G. Mascardi (180 x 70 cm). Maggi's perspective view depicts the Nymphaeum, the Academy, the two entrance portals and the wall connecting the various buildings of the Casina Pio IV. As in Cartaro's engraving, the physic garden is perpendicular to the Belvedere; but unlike the latter, the pathways leading to the Academy from the garden are visible.



Fig. 28. G.B. Falda, *Li giardini di Roma con le loro piante alzate e vedute in prospettiva disegnate e intagliate*, Rome 1680. Copper engraving, drawn and engraved by G.B. Falda (38 x 48 cm). For the first time in a perspective plan, the Casina forms a 60° angle with respect to the longitudinal axis of the Belvedere as in real life and shows the state of the building and of the Vatican Gardens before the restorations commissioned by Clement XI. The Nymphaeum overlooking the garden has a central niche and the four *Pan* statues on the pediment. On the first level are two pairs of pilasters supporting the triangular pediment, with the recessed central loggia with four columns. To the left of the fountain of the Nymphaeum is a small structure with a triangular pediment.

Fig. 30. G.B. Falda, *Veduta del giardino di Belvedere del Palazzo Pontificio in Vaticano*, in idem, *Li giardini di Roma con le loro piante alzate e vedute in prospettiva, disegnate e intagliate da Giovan Battista Falda*, Rome 1680. Copper engraving drawn and engraved by G.B. Falda (38 x 48 cm), depicting the Casina Pio IV and the physic garden from the south. On the left hand side of the Casina, a staircase connects the garden to the entrance portal. The garden facing Villa Pia shows four rows of three flowerbeds each. There is a slope to the left of the fountain of mirrors. A path connects the fountain to the towers, engraved here for the first time by Falda.

architectures by planning the majestic garden of Tivoli's Villa d'Este. Consequently, the whole complex of Villa Pia is organised with the observer in mind and with a single point of view aligned with the current Tower of Winds, in perfect harmony with the physic garden opposite and with the ancient woods, which amplifies and defines the real space of the entire composition with the extraordinary *frons scenae* of St Peter's Dome. The changing sunlight during the course of the day on the frescoes and sculptures produces shadows, penumbra and reflexes on the walls, which enhance the façades overlooking the oval courtyard even when backlit, and fuse the walls, stucco decoration and mosaics into a spectacular pictorial image. Note the successful technique of superimposing on the Academy's façade a stucco decoration imitating white marble for the bas reliefs and a travertine-marble coloured stucco decoration to create illusionary perspectives which, thanks to the suggestive pictorial effect of the oblique sunlight during the different hours of the day, amplify the space, merging it into the surrounding natural scenery. The entire

perspective composition
(architecture and
garden) aims at

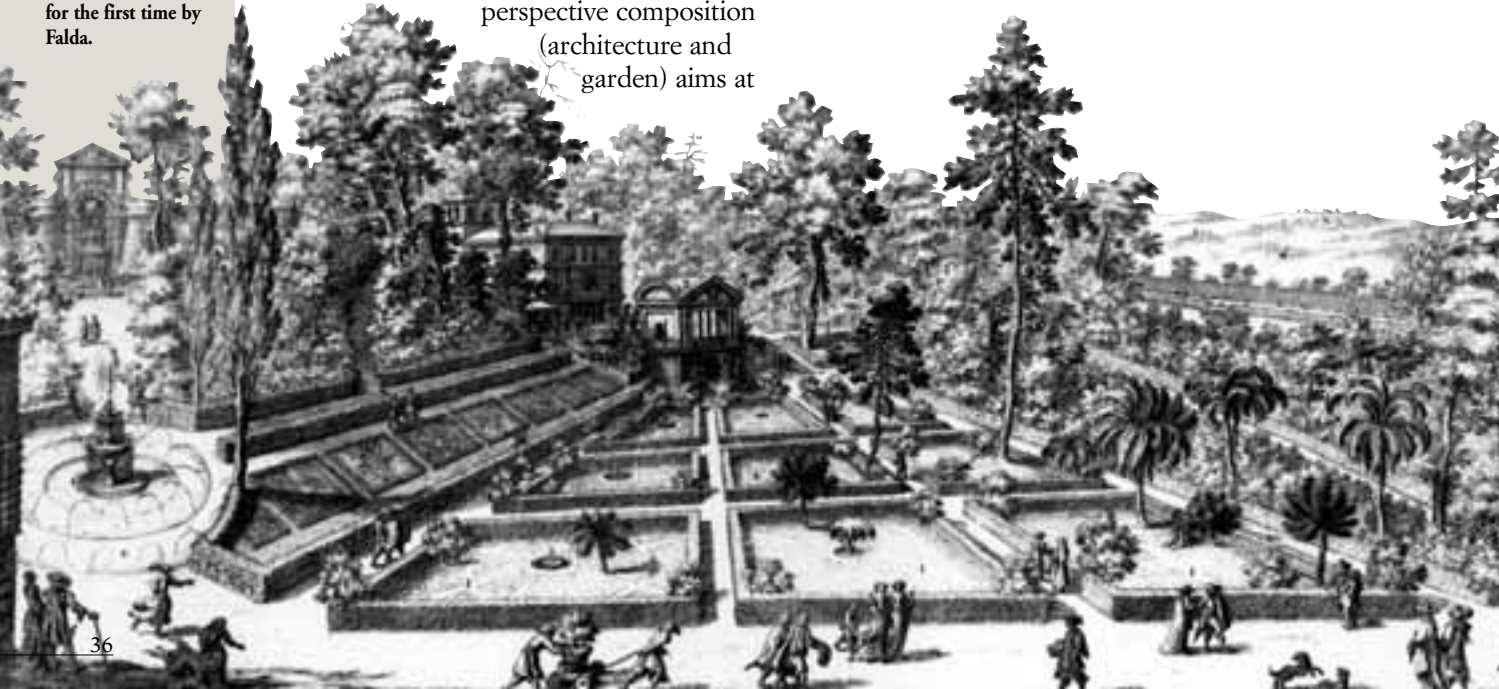


Fig. 31. The Casina Pio IV as a 'painted architecture'.

capturing the onlooker's gaze, like a splendid imaginary painting in the distance. Ligorio most probably intended to recreate the naturalistic feeling of the ancient frescoes that he was familiar with through the descriptions of Vitruvius and Pliny, both in the relation between architecture and wooded areas and in the sequence of aggregated parts and perspective organisation of the space, aided by the chiaroscuro effect of the stucco decoration on the *marmorino* plaster façades. Ligorio was inspired to recreate ancient models of villas by the passage in which Vitruvius described contemporary frescoes belonging to a phase that Pliny attributed to the painter Studius, who managed to create an imaginary space obtaining the same effect as the two architectures painted in perspective in the Pompeian paintings of the II style of Boscotrecase (Fig. 32). But let us enter into this magnificent painted world.



Fig. 32. Painted architectures of the Boscotrecase villa (ca. 10 BC), Metropolitan Museum of Art, New York.



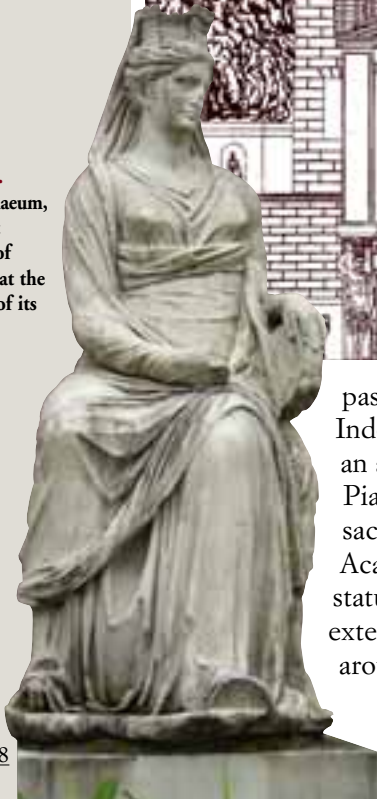
2.2 The Nymphaeum

The *lymphaeum* of Villa Pia can be identified with the ornamental fish pond, as the two commemorative inscriptions on its façade attest. More in detail, in the planning stage of Paul IV's Casina a nymphaeum was added to a fountain, following the example of the Nymphaeum of the Fonte Egeria spring commissioned by Pope Carafa. Under Pius IV the entire Casina was called *lymphaeum*, as confirmed by a well-known

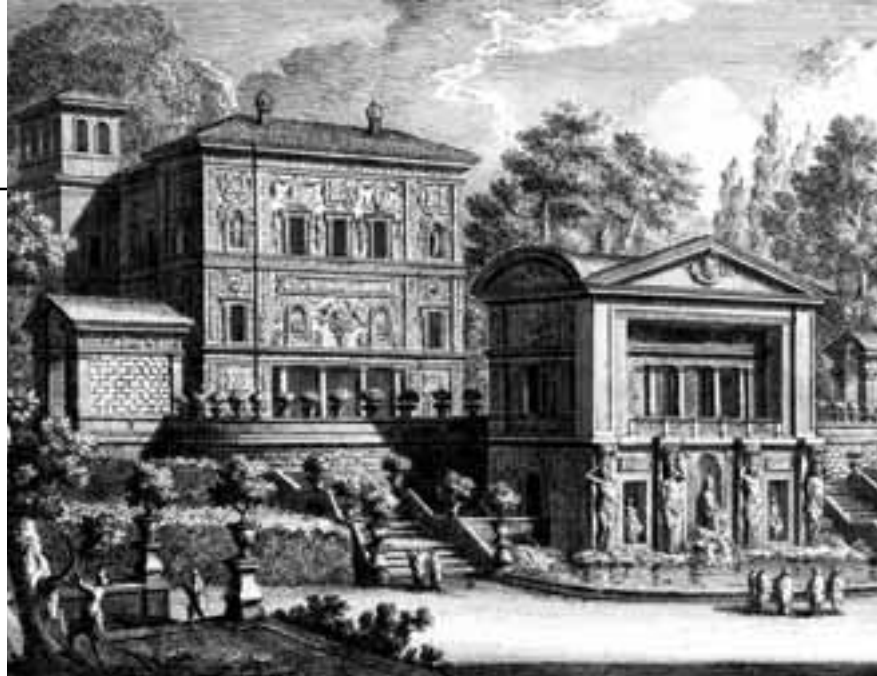
Fig. 33. Reconstruction (by M. Losito) of the garden façade of the Nymphaeum or *lymphaeum* of the Casina Pio IV in 1565.



Fig. 34. Nymphaeum, ancient statue of *Cybele* at the centre of its base.



passage by Ligorio (see p. 49). Indeed, the typical elements of an ancient *lymphaum* in Villa Pia are its location in a wood sacred to the *Muses*, the Academy's open air gallery of statues and the perimeter of the external space, remodelled around the Casina, as well as the



façade of the *Nymphaeum* decorated with statues and jeux d'eau. Even the four *Pan* statues on the pillars of the base, the two caryatids and the decoration with smooth pebbles, irregular stone fragments and seashells of the original façade confirm the fish pond's nature as a *lymphaeum*. In planning the Nymphaeum Ligorio solved the problem (Fig. 33) of creating a continuous spatial integration between the façades of the Nymphaeum and of the Academy (as in many architectures of the time, following the example of Villa Giulia), to obtain the effect of the intersection of several spaces, which is typical of many of Andrea Palladio's scenic masterpieces. This is why the Nymphaeum's base, created by Paul IV, is divided into three spaces horizontally according to the division of the Academy's lower floor. The four pillars of the Nymphaeum's base were aligned with those on the rear of the Academy's loggia and conditioned the aligning of the pillars of the Museum above it. Today, as in the 16th century, the visitor who has just arrived in the area in front of the Nymphaeum notes its division into two parts: the base and the Museum's garden façade.

Fig. 35. G. Vasi, *Delle magnificenze di Roma antica e moderna*, Rome 1747-1761. Copper engraving (30 x 42 cm). It is a shortened representation of Boguet's perspective view from the southeast, with greater and more detailed emphasis on the decorations of the individual buildings. Note the changes carried out in 1759-60 to the garden, the pool opposite the Nymphaeum and to the series of vases adorning the garden and the oval courtyard's wall. The four *Pan* statues that flanked the three statues at the Nymphaeum's base, the two caryatids facing the two pillars of the Museum's garden portico and the two bas reliefs flanking Pius IV's inscription were still present and were removed in 1823-24.

Fig. 36, 37.
Nymphaeum,
inscriptions in the
two rectangular
niches behind the
ancient statues of
Modesty and *Youth*.



a) The base

Planned in 1558-59 it has four pillars in the foreground framing the three niches of the Nymphaeum's base, which feature a rich mosaic decoration that is well-suited to the surrounding natural environment in its meticulous representation of plants, flowers and birds (Fig. 38). This is the decoration that replaced in 1823-24 the original statues of *Pan* used as caryatids, still visible in Vasi's engraving (Fig. 35) which were removed during Leo XII's pontificate. The unique naturalistic effect of the mosaics – which contradicts the tectonic effect of the original pillars – welcomes the onlooker into a landscaped garden (Fig. 38). The compositive axis of this section of the base is marked by the central niche with the statue of a mural-crowned *Cybele* (Fig. 34), sitting on a rock from which a stream flows, purchased in 1561 from the collection of the sculptor Nicolò Longhi; in the two lateral rectangular niches the statues of *Modesty* and *Youth* charmingly conceal the bas reliefs with the *Graces* and the *Nymphs*. Above them in a small rectangular panel (Figures 36 and 37) is the inscription:

PIVS IIII PONTIFEX MAXIMVS
LYMPHÆVM HOC
CONDIDIT ANTIQVISQVE
STATVIS EXORNAVIT



b) The garden façade of the Museum (Nymphaeum)

Work on it was resumed on 12 May 1560 by Pius IV and decorated in 1560-61 by the *stuccatore* Rocco da Montefiascone. A temple-like structure marks the main section of the entire composition, taking part in the game of intersecting spaces between the Nymphaeum and the Academy in the rear. The Nymphaeum is contained between two corner pillars topped by the triangular pediment's projecting corner elements, flanked by two more internal pilasters supporting a continuous frame containing a plaque with the inscription:

LEO XII PONTIFEX MAXIMVS
FRONTEM HANC RENOVAVIT PONT. AN. I

The pilasters were flanked by two caryatids, also removed during the 1823-24 restoration. The tablatore supported by four columns and two pillars features the imposing inscription that is also part of the extraordinary chiaroscuro play created by the sculpted ornaments:

PIVS IIII MEDICES MEDIOLANEN. PONTIFEX MAXIMVS
IN NEMORE PALATII VATICANI PORTICVM
APSIDATAM CVM COLVMNIS NVMDICIS FONTIBVS
LYMPHÆO IMMINENTEM E REGIONE AREA
EXTRVXIT ANN. SAL M. DXLI

The four columns of the Museum's garden façade also take part in the chiaroscuro effect and are lined up with the Academy's in order for the Museum's façade to reproduce those parts of the Academy's façade that it conceals, which however can still be glimpsed in the background thanks to admirably interlocked spaces which give depth to the entire composition. The mosaic relief of *Artemis of the Ephesians*, now hidden by the statue of *Clio*, could be seen even at a distance, beyond the Nymphaeum's loggia, as shown in Bouchet's engraving (Fig. 39) and, with its false niche, created a successful combination of architectural, sculptural and stucco decorations. This relief, inserted in the surrounding environment, multiplied the visual stimuli and lay exactly in the centre of the entire complex when viewed from Cardinal Carafa's apartment, located where the Tower of Winds is nowadays.

Fig. 38. Nymphaeum.

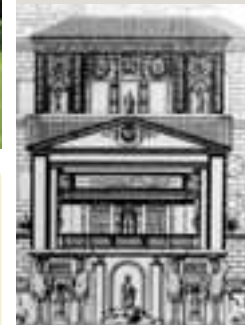


Fig. 39. J. Bouchet, *La villa Pia des jardins du Vatican*, Paris 1837. Copper engraving by Tartè upon a drawing by J. Bouchet, Paris, Carilian Goeurly & V. Dalmont (36 x 52 cm). The east view of the Nymphaeum's garden façade does not show any new additions to the elements, which had not yet undergone the changes that took place as of 1823 under Leo XII. The centrality of the statue of *Salus*, at the top of the Museum, both vis à vis the façades of the Nymphaeum and of the Academy, is worthy of note. The view of the Academy at the back through the loggia of the Nymphaeum, with *Artemis of the Ephesians* at its centre, confirms this alignment and the *Cybele, Artemis, Salus* sequence.



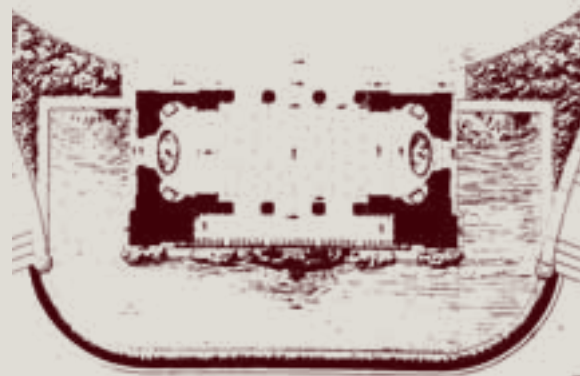
Fig. 40. Nymphaeum, bas relief with the three *Graces* in the niches and the two ancient statues of *Modesty* and *Youth*.

The result is an architecture painted in the ancient way and designed according the laws of Leonardo da Vinci's colour perspective. At the same time, thanks to its skilful chiaroscuro effect, the Academy's façade slides into the background, as in all triumphal arches and in the contemporary Palladian façades.

Fig. 41. Ancient medal with the three *Graces* drawn and described by Ligorio at c. 182r of the codex XIII.B.1 of the BNN.



Fig. 42. Nymphaeum façade, from Letarouilly, *Le Vatican et la Basilique de Saint Pierre de Rome par Paul Letarouilly*, Paris 1882, Fig. 6.



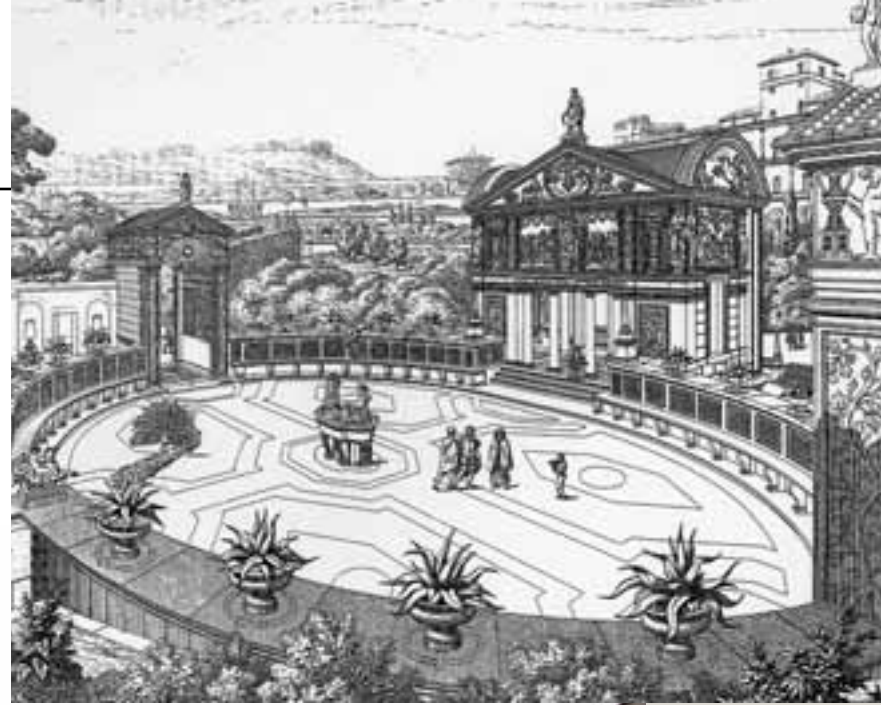
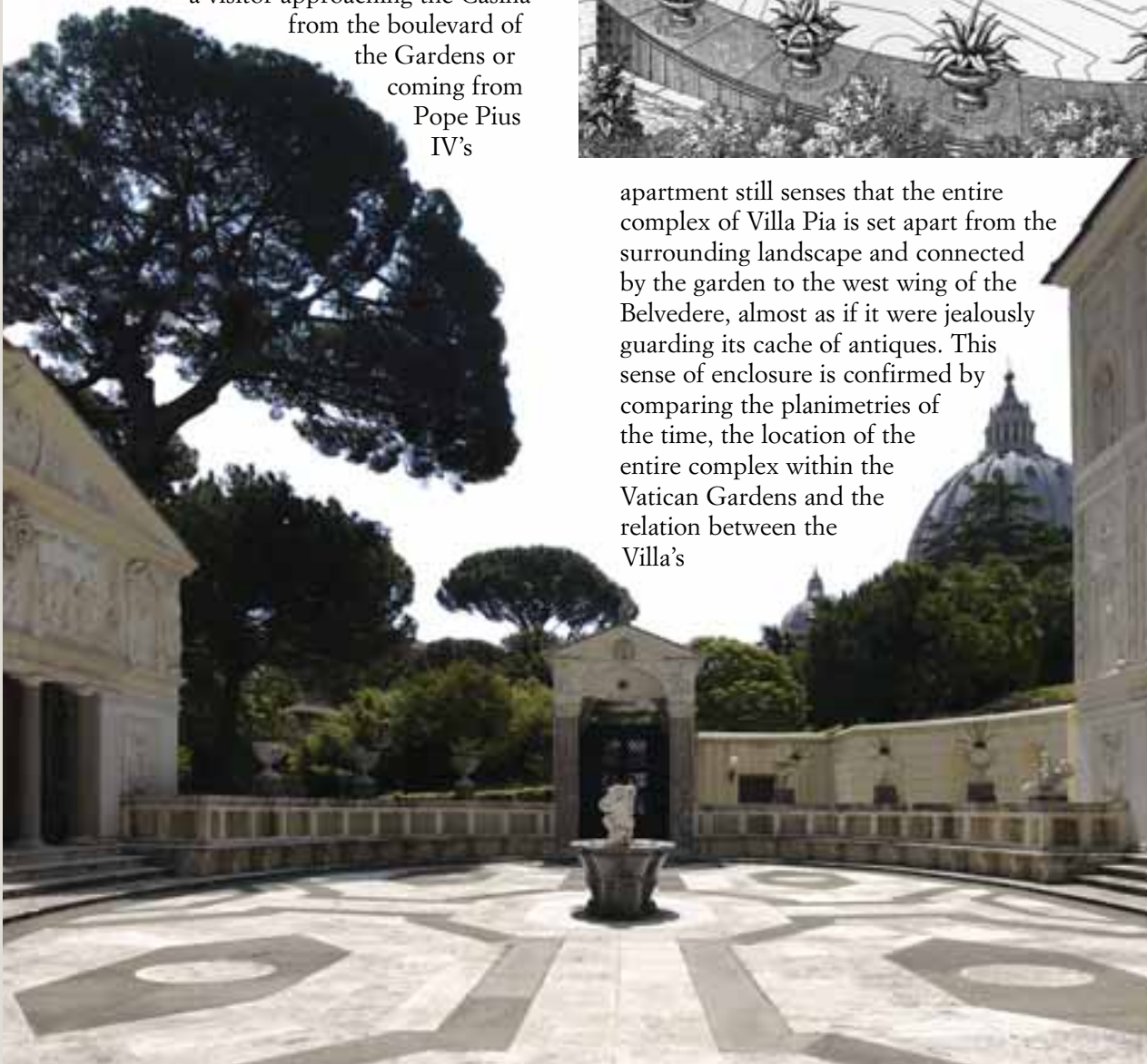
a) Ancient statue of *Juventas* drawn at c. 77r of the codex Berolinensis of Dosio at the Kupferstichkabinett in Berlin. Note that the current statue is missing an arm. **b)** Ancient statue of *Cybele* drawn at c. 55r of the same codex. **c)** Ancient statue of *Modesty* drawn at c. 66r (*Ibid.*), and subsequently replaced.



2.3 The Oval Courtyard

The centre of Villa Pia's complex is the oval courtyard. It formally connects the four buildings that make up the Casina (Figures 43, 44 and 47). The centre of its oval floor plan is marked by a fountain with two cherubs riding dolphins in *mischio* marble sculpted between 1560 and 1564 by Jacopo da Casignola and Giovanni da Sant'Agata. As in the 16th century, a visitor approaching the Casina from the boulevard of the Gardens or coming from Pope Pius IV's

Fig. 43.
Oval courtyard. The paved floor is by Niccolò Bresciano.



apartment still senses that the entire complex of Villa Pia is set apart from the surrounding landscape and connected by the garden to the west wing of the Belvedere, almost as if it were jealously guarding its cache of antiques. This sense of enclosure is confirmed by comparing the planimetries of the time, the location of the entire complex within the Vatican Gardens and the relation between the Villa's

Fig. 44.
P. Letarouilly, Paris 1882. Copper engraving by Lamoureux upon a drawing by Soudain and Sauvageot, (45 x 63 cm). The *Vue de la cour prise d'un point élevé des jardins* is a bird's eye view of the oval courtyard, from the southwest, with vases of citrus fruit.



Fig. 45. One of the two ancient cherubs that flank the Academy's entrance hall.

architecture, the Gardens and the collections, imagining these in their original positions, as they probably appeared 'from Pope Pius IV's rooms'.

However, the true significance of the walls that seemed to isolate that privileged place, which is still reserved for meditation, could only be

understood upon entering the amazingly bright oval courtyard of the Casina after leaving the penumbra of the northwest entrance portal. Once inside the Casina's oval courtyard, this sense of the architectural space being closed off from the natural and manmade environment disappeared, because Ligorio enlarged the interior space with exceptional mastery, constructing a model of an ideal world which awes even the modern visitor with its sublime solemnity. The element integrating the Casina's courtyard with the surrounding area is its decoration with stuccos and statues. The oval courtyard is framed by a balustrade that creates an apparent sense of intimacy, heightened by the bench running below it that suggests it as a place for open-air philosophical and



Fig. 46. Southwest view from the Casina's oval courtyard.

academic meetings. Beyond the walls, the Renaissance observer would have seen a rich vegetation and would then have become aware of St Peter's awe-inspiring dome, which was still unfinished in Pope Pius IV's time. Therefore, Ligorio created a sublime, masterful contrast between the strict exterior, which almost kept visitors away and the courtyard's refined postmeridian atmosphere which welcomed a happy few with the exuberant stucco decoration of its façades.

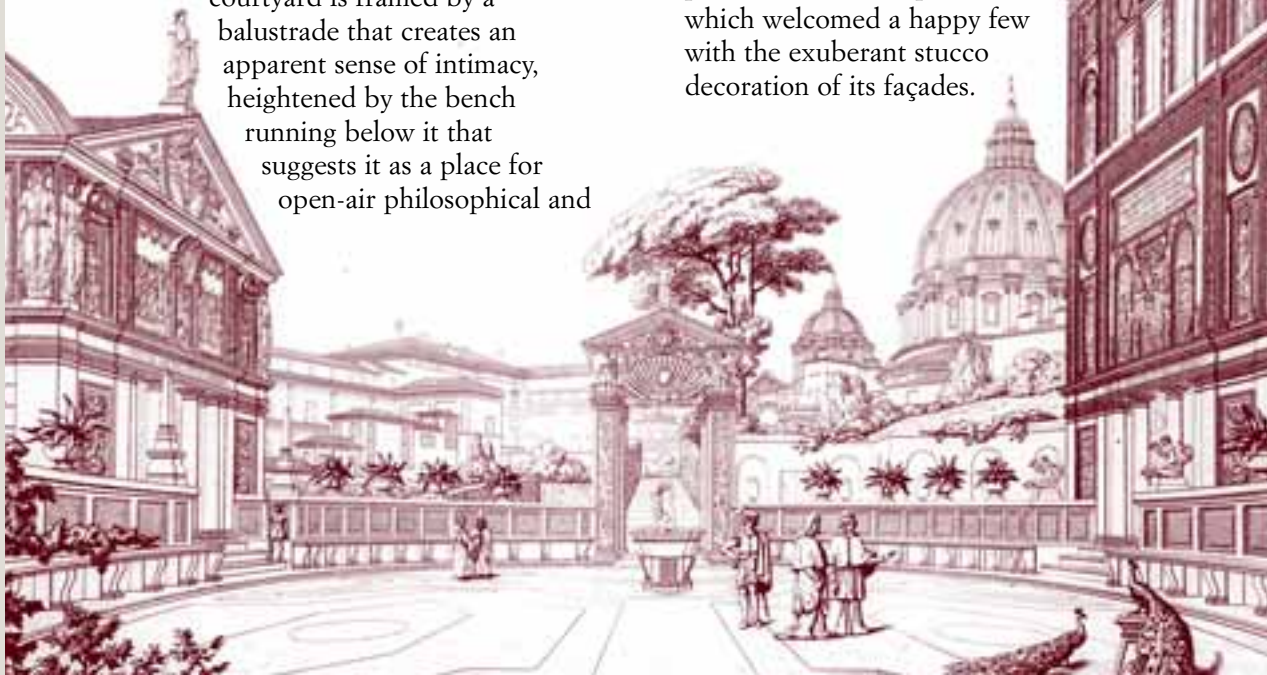
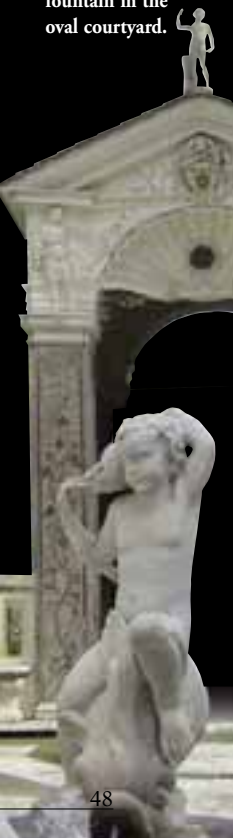


Fig. 47. P. Letarouilly, Paris 1882. Copper engraving by Lamoureux upon a drawing by Huguet J. Durand et Massard, Paris, published by V.A. Morel (45 x 63 cm). *Façade géométrale de la loge.* It depicts the oval courtyard with a view centred on St Peter's Dome.



Fig. 48. The Naumachia Domitiani in the reconstruction by Onofrio Panvinio.

Fig. 49. Southeast entrance portal and cherub of the fountain in the oval courtyard.



The source

The source of this structure is Nero's Naumachia, reconstructed by Ligorio in his 1562 map of ancient Rome, reinterpreting an ancient coin mentioned by Suetonius (cf. chapter IV.1). Villa Pia copies from the Naumachia the elliptical courtyard connecting the two entrance portals, the Museum, the Academy, a fountain and the sacred wood. Perhaps Ligorio also originally intended to flood the elliptical courtyard as in a Naumachia, which in practice proved unfeasible. The exaltation of the iconographic theme of water, which, as we shall see, alludes to the purifying meaning of the sacrament of Baptism, would remain predominant in the decoration of the four buildings surrounding Villa Pia's courtyard. And like in the ancient Naumachiae, the complex was not accessed through the central element of the Nymphaeum, but sideways through the entrance portals leading into the elliptical courtyard or *atrium*. Therefore, this is the first, emblematic example of Ligorio exhibiting 'out of scale' architectures originating from his previous antiquarian research and its influence on his contemporaries.

Its role

Because of the iconographic subjects of the stucco decoration of the Museum's and of the Academy's façades and especially because of its role, Villa Pia's oval courtyard was similar to an interpretation of the ancient *triclinia*, places used for *coenationes* and *symposii* just like the oval courtyard. The description that Ligorio gives of the *triclinia* in the codex II. 384 of the Biblioteca Ariosteana of Ferrara at c. 3r dedicated to the humanist Agostino Mosti is significant in this sense: 'Sono diversi modi di convivere, come erano diverse le stanze, come ne mostra Vitruvio, la *caenatione* oblunga et capacissima, che noi dicemo sala et tinello, et il *triclynio* era rotondo, et ornato di figure di virtuose significazioni, per che quivi si significava, si ragionava di cose morali et di quella antica usanza degli huomini che saviamente mostravano gli gregij loro fatti'. Moreover, the same iconographic subjects that decorate the façades of the Casina's Museum and Academy are mentioned in the *triclinia* that the Neapolitan architect refers to in a further sentence at cc. 3r and v. of this codex: 'Il *triclynio* era sacrato alle Muse, ad Apollione, ad Hercole, ad Aesculapio et sue figliuole dette Iaso, Aceso, Colosso, Rome, Pan, Hygia, era dedicato alle Gratie, a Thalia, a Pasithea, Euphrosine, a love, a lunone, et Aghaia et a Herpocrate et al Sole, era dedicato ad Egle, a Dice et a Irene,

che sono le Hore dispensatrici, al Splendore et alla aequità, et alla Iustitia. Vi erano Baccho con Syleno, intesi sobriamente con lo Satyro, che suona le Tybia dal costume grigio che mostra moto di corpo, di voce, et di piedi, et le figure di Venere amica con Marte amico, et altre simili figure d'iddee, le quali nei ragionamenti aprivano con li concetti di eloquenti et valorosi huomini et in questo Triclinio si discumbeva, a tre per tre per letto, ad onore delle Muse che pria furono tre, di poi nove'.

The meaning of this iconography for the cultural role of the triclinia and in particular of Villa Pia was thus expressed in another passage at cc. 5 r. and v. of this important codex: 'Le statue delle nyphe, delle gratie et di Baccho, et delle Muse, secondo primeramente l'usarono gli orchomeni che altro ci rappresentano, che gli antichi oppenioni, le cose civili, humanamente et ginfilmente disputare, nelle mense di queglii et di quell'altri, che si voglievano dilettazone della philosophia, della theologia, della forza poetica, et della historia, perciò che non sempre i convivi sono stati fatti per dilettaze alla plebe et al vulgo seriosamente; perciò che non era sempre il convivio fatto per parere generoso (...) a questi e quell'altro ma gli facevano per fare qualche cosa honorevole che serviva per bocca di valorosi ed eloquenti huomini et questi conviti si facevano nei luoghi belli modesti nei triclynij, et quelli per dilettaze alla plebe nelle cenationi et sale, et nelli atrij dove si suonava et si cantava et si ballava, come furono le cene di Antipatro, di Creta, re di Darco, di Alessandro Magno ove talvolta si inebriò, et fece molti mali, abrucio Susa (...)'. On the topic of *coenationes* Ligorio at c. 5 v. adds a revealing statement:

'Non è neanche in questa sentenza cosa fuori di proposito dire che la imagine della Mnemosine madre delle Muse, fu trovata nella *Cenatione* luogo della Villa Hadriana Tiburtina, con la *lyra* nella sommità della testa, con mammelle grosse attorno et la stola di minutissime pieghe, sotto, la quale fu portata a Roma et dedicata da Papa Pio Quarto nel *limphaeo* in Vaticano, et da Papa Pio Quinto donata ad altri, per suo desiderio dispogliasse il luogo fatto da Pio Quarto, incominciato da Papa Paulo Quarto' (author's italics).

In short, even the courtyard's elliptical plan, like the entire complex viewed from a distance, for its shape, the mediatory role it plays vis à vis the adjacent architectures, but especially for the continuity between architecture and surrounding environment, immersed Pius IV's contemporaries in the atmosphere of an ancient fresco.



Fig. 50. Domitian's Naumachia in the reconstruction by Onofrio Panvinio.

Fig. 51. Detail of the fountain in the oval courtyard.



2.4 The Museum

Even in antiquity there was never a clear distinction between *nymphaea* and museums and, since the Nymphs were synonymous with the Muses, many *nymphaea* were called *musaea*. This is why the loggia on the oval courtyard, whose façade seems inspired by a fresco (Figures 52, 53, 54) was transformed into a de facto Museum worthy of an in-depth description (Figures 52-83).

Here Ligorio created a structure which was relatively free of decorative elements compared with the buildings adjacent to the oval courtyard, but which, in order to complete the game of perspectives between the Nymphaeum and the Academy, echoed the division of the Academy's first two storeys, in its structural elements, allowing glimpses of the Belvedere's west wing built under Pope Pius IV (Figures 3 and 54) in the background. Viewed as a whole, the Museum's court façade is divided into two storeys with an architectural scheme similar to that of its garden façade.



Fig. 52.
Reconstructions (by
M. Losito) of the
court façade of the
Casina Pio IV's
Museum.

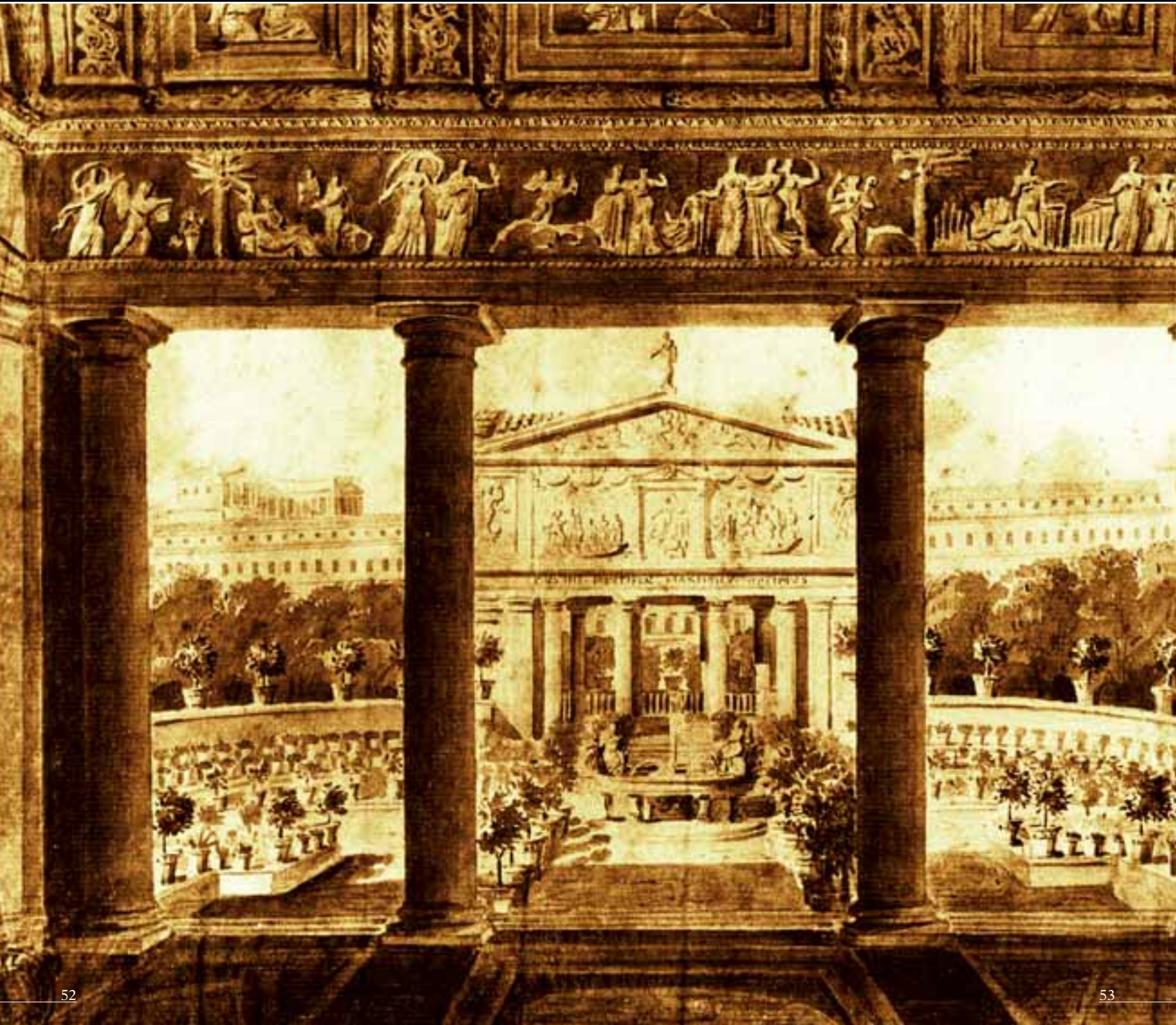


Fig. 53. Museum.



Fig. 54. P. Gauthier, *Veduta della Loggetta della Casina di Pio IV, Rome 1790-1855*. Watercolour by P. Gauthier (17.2 x 23.4 cm) (G.N.S., G.S. 926). It is the first drawing of the Casina Pio IV's Museum with the Belvedere's west wing in the background. The frieze of the loggia of the Academy on the courtyard and the decoration of the ceiling panels are inaccurate: there seems to be a correspondence between the floor panels divided by the four columns and

that of the ceiling of the Vestibule, which are in actual fact independent of each other. The Museum's architectural and compositive structure corresponds to the drawing, except for the pediment which is triangular and not arched and Pius IV's coat of arms in the false central window, the two lateral windows replaced by frames, the two festoons with coats of arms, the decoration of the cortège of Muses, the statue at the top and the statues of the central fountain.



a) The base

Its predominant characteristic is its tripartite division by means of four pillars delimiting the loggia. Four Tuscan columns allow a glimpse of the second storey of the Sangallesque Belvedere's west wing built after 1565 and support an architrave with the inscription:

PIVS IIII PONTIFEX OPTIMVS MAXIMVS

Two pairs of pillars flank panels containing a Medusa head (Fig. 55) framed by ornate fruit garlands mirroring those of the Academy's base.

b) The attic

It is the core of the entire composition (Fig. 56). In this section Ligorio reinterprets the iconography of the *Muses* with *Apollo* and *Bacchus* according to the ancient sarcophagi that inspired his 'out of scale' architectural style. The attic is tripartite with four pilasters aligned with the underlying pillars, panels decorated with floral festoons and two female figures as caryatids framing three false windows with spiral columns stripped from ancient sarcophagi. The pediment is semicircular. In the two lateral windows we recognise, on the left, the personification of *Veritas* (Fig. 57) holding a cornucopia full of fruit in her right hand, which was inspired



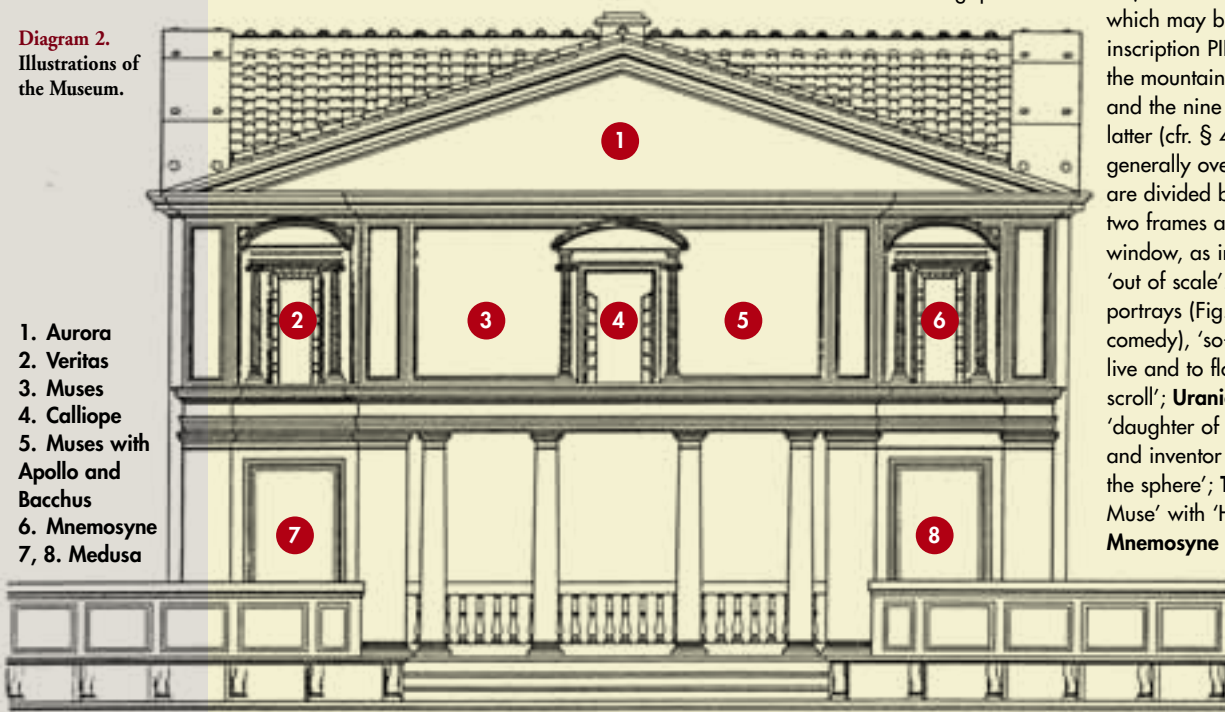
Fig. 55. Museum on the oval courtyard, detail. Medusa is depicted in the lower right panel of the base. The iconography of Medusa is taken from an ancient coin, which may have really existed, of Medusa and Perseus, which Ligorio draws



at c. CCCLI of the codex XIII.B.1 of the BNN, already used in ancient reliefs and sarcophagi. A similar iconography, with gorgons and underlying garlands, described by Ligorio as 'the face of a Woman, encircled by two snakes and with wings on her head, an *imago sgomentativo* which the wise man used to arouse the most powerful dismay and terror in his enemies' (v. codex of the BNN, ms XIII.B.3, p. 9) is featured with the same attributes in various sarcophagi (see for example a sarcophagus in the Casino Bessarione, a sarcophagus of the Gregorian Profane Museum in the Vatican Museums and a sarcophagus on the sacred island of Ostia).

by the texts of Plutarch and Lucian and reinterpreted the medals of Antoninus Pius, and on the right *Mnemosyne*, memory (Fig. 58), daughter of Uranus and Gaia, mother of the Muses. The focus of the entire composition is a false central window, which is the most important feature from the iconographic point of view. It contains a female figure, *Calliope* (Fig. 60), the muse of epic poetry, believed to be the mother of Orpheus, crowned in laurel like an epic Muse and holding a mask in her right hand denoting the double meaning 'piano e mistico' (literal and allegorical) of life, which may be associated to the inscription PIERIVS, which alludes to the mountain in Thessaly where Jupiter and the nine *Muses* were born. The latter (cfr. § 4.2 of the appendix), who generally oversee artistic inspiration, are divided between two panels in the two frames adjoining the false central window, as in an ancient sarcophagus 'out of scale'. In the left panel Ligorio portrays (Fig. 59): **Thalia** (a), (muse of comedy), 'so-called from the verb to live and to flower', with a 'paper scroll'; **Urania** (b), muse of Astronomy, 'daughter of Mnemosyne and Jupiter, and inventor of Astronomy', 'holding the sphere'; **Terpsichore** (c) or 'Epic Muse' with 'Hercules' staff'; **Mnemosyne** (d) with 'her hands veiled by her mantle'; **Polyhymnia** (e), muse 'of agriculture' with 'Hercules' head'. It should be noted that

Diagram 2. Illustrations of the Museum.



1. Aurora
2. Veritas
3. Muses
4. Calliope
5. Muses with Apollo and Bacchus
6. Mnemosyne
- 7, 8. Medusa



Fig. 56. Museum overlooking the oval courtyard, central section of the middle panel.



Fig. 57. Museum. The personification of *Veritas* as portrayed in the left panel of the middle storey. '(...) dressed in fine, loose, transparent draperies (...) (holding) a cornucopia in one hand and a purse in the other' (Ligorio, BNN, ms. XIII.B.3, p. 622).

Ligorio called *Hercules Mousagetes* (leader of the *Muses*). In the false window Ligorio portrays **Calliope** (Fig. 60), muse of epic poetry or music, and 'of the gift of singing', holding 'the mask with which one acted'. In the right hand side panel (Fig. 61), guided by **Apollo** and **Bacchus** (e, f), we find: **Clio** (a), muse of history or 'of glory' or 'winner', 'with a trumpet'; **Erato** (b), of love poetry or 'bridal love'; **Melpomene** (c) muse of 'tragedy', 'with a lyre'; **Euterpe** (d), muse of lyric song, 'troubadour of the flute' or, better, 'of the tibia'. Although Ligorio's *Muses* are correctly identified, small mistakes can be noted in the props of five of them, indicating an imperfect standardisation: *Thalia* carries a scroll instead of the traditional comic mask; *Terpsichore* holds *Hercules'* staff; *Polyhymnia* *Hercules'* head; *Clio* the trumpet instead of her traditional scroll; *Melpomene* a lyre instead of the more usual tragic mask. The triangular pediment is completed by a round medallion with *Aurora* (Fig. 62), daughter of the Titan *Hyperion* and *Theia*. *Aurora*, as portrayed by Ligorio, has the same iconographic props as in the medals of *Probo Augusto Capo*. She is dressed in sheer veils, rides a chariot and is surrounded by the signs of the zodiac and the four mythical horses of the Sun (*Helios*): *Pyrois* (from fire), *Aeos* (from dawn), *Aethon* (from light), *Phlegon* (from heat). Two female figures flank the medallion containing *Aurora*: *Flora*, the ancient *Italic* goddess of Spring, on the left, portrayed as a beautiful woman with her lap full of flowers and fruit; *Pomona*, the Roman nymph who guarded over fruit, carrying a vase of fruit, on the right. Above them all is the mythological statue of *Salus* (Fig. 63), personifying Health and conservation, holding a cup, while a snake drinking from it is wrapped around her arm. The stucco decoration also continues along the *Museum's* two sides.



Fig. 58. Museum. The personification of *Mnemosyne* as portrayed in the left panel of the middle storey. 'The Goddess *Mnemosyne* is the mother of the *Muses*, that is the Memory of lofty intellects, and accompanies the Hours and the Graces. Usually this goddess is represented as a most beautiful woman, doubly clothed, with a mantle which covers her hands, arms and entire person, thus symbolising the many things

which Memory contains in all th parts of her body and mind, and which create a harmony of all things by means of memory. On medals one also sees her as a goddess, clothed as described; and for a diadem she has a lyre on her head, giving out brilliant rays like a sun. Some have represented her with a cup which pours water, and others with her hands veiled' (Ligorio, BNN, ms. XIII.B.3, p. 46). The iconographic characteristics of *Mnemosyne*, perhaps due to the restoration it underwent in the 18th century, do not correspond completely to what Ligorio wrote. Indeed, in the *Museum's* *Mnemosyne* neither the cloak nor the lyre are visible, contrary to what the Neapolitan architect wrote in the same codex at p. 531: 'One sees the image of *Mnemosyne* in the *boschetto* of the Vatican Palace, in one of the entrances of the building constructed by Pope Pius IV, with her hands veiled by her mantle and with the lyre of *Apollo* as a diadem on her forehead, with this word written below *MNEMOSINN'*. These features are present instead in the representation of this Muse on the coin by *Pomponio Musa*, perhaps invented by Ligorio, portrayed at p. 319 of ms. XIII.B.5 della BNN.





Fig. 60. Museum on the oval courtyard. The personification of Calliope and of Mount Pierius as represented in the central panel of the middle storey. The iconography of Calliope, whom Ligorio depicts in the central window of

the Museum, is similar to the one on a coin in the codex of BNN, ms. XIII.B.1, p. 41r., which corresponds to the description on p. 49 of the ms XIII.B.3: 'Calliope discovered poetry; this is why she is crowned in laurel like the Heroic Muse and has a mask signifying its literal and allegorical meaning'.



Fig. 59. Museum on the oval courtyard. The *Muses* as portrayed in the left panel of the middle storey's central area. See section IV of this guide for further information on the *Muses'* props according to Ligorio.

a. Thalia
b. Urania
c. Terpsichore
d. Mnemosyne
e. Polyhymnia

a. Clio
b. Erato
c. Melpomene
d. Euterpe
e. Bacchus
f. Apollo

Fig. 61. Museum on the oval courtyard. The Muses with the young Apollo and Bacchus, their leader, as portrayed in the right panel of the middle storey's central area. 'Fecero gli antichi Bacco capo delle Muse, come ne guida Apollo, et fu detto Musagete, et Philochoro tra li poeti scrisse che Baccho fu allevato tra le Muse (Ligorio, BNN, ms XIII.B.3, p. 451) (...) Altri hanno sculpto Baccho coronato di vite, altri di Hedera, con il braccio destro alzato sul capo, per demostrar la vite che si soprapone all'arboro, o vaso per denotare la bellezza del fianco'. (*Ibidem*, p. 450).



Fig. 62. Museum on the oval courtyard. Aurora and the four horses of the Sun (Pyrois, Aeos, Aethon, Phlegon). The left figure of the triangular pediment is Flora while the right figure is Pomona.

Aurora Portrayed with her chariot, she is inspired by the iconography of the ancient medals of Probo Augusto Capo drawn and described by Ligorio at p. 483 of the codex XIII.B.1 of the BNN, which might really have existed. Her iconography corresponds to what the Neapolitan architect describes in the BNN codex, ms. XIII.B.3, p. 89: 'Aurora is a beautiful woman with wings on her shoulders, dressed in the finest stuffs as one sees on the medals of the Romans, the colours of which are yellow, red and green ... The



horses of the Sun number four and are red in colour. One is called Pyrois from fire; another Eous from the appearance of Aurora. The third is named Aethon from light, and the fourth Phlegon from heat (...) Aurora, according to the same poet's description, was depicted with a crown of entwined roses'. And at p. 397 of the same codex Ligorio seems to justify the entire iconographic cycle adopted within Villa Pia: 'At the



Fig. 63. Museum on the oval courtyard. The triangular pediment is crowned by the ancient statue of Salus. The iconography of Salus corresponds to what Ligorio wrote on p. 286 of the codex XIII.B.3 of the BNN 'In one hand she holds a cup, and in the other the snake which climbs up around her arm and stretches out to feed from the cup'.

height of the Cave of Day the Chariot of the Sun races through the celestial circle called the Zodiac, his blazing light illuminating every open area which is capable of receiving it. The chariot is guided by Hegle and by three beautiful and imposing young girls, called Eirene, Eunomia and Dike; they are winged and wear fine, iridescent draperies. They carry flaming torches taken from the hand of Lycophus, the son of Tithonus and Aurora, that is from Twilight. The said chariot is drawn by four winged horses, of a red which changes colour, the first to gold, the second to the palest yellows, the third reddish, and the fourth red and white. and following the Chariot of the Sun is the veil of night, whose darkness is entirely covered in the stars. And winged Hegle precedes the chariot, and with an urn sprinkles dew over the woods, fields and various buildings, which fill the cave above which wanders Pan and his pipes'.

Flora 'Flora (...) was a goddess depicted by writers of fables as being crowned with a garland of roses, her clothes decorated with flowers of many colours, and with her lap full of flowers, because they say that there are few colours with which the earth is not adorned when she is in bloom' (Ligorio, BNN, ms XIII.B.3, p. 429).

Pomona 'Dressed in the thinnest draperies, with her lap full of different types of apples' (Ligorio, BNN, ms XIII.B.3, p. 408).

c) The right side of the attic

The central panel of the right side contains Tithonus, one of Laomedon's sons, as an 'old man in a cradle playing the lyre', while a female figure, Aurora, 'sits at his feet' (Fig. 66). The curved pediment of the upper storey features another representation of Aurora with her horses galloping towards Apollo (Figures 64 and 65). This iconography is associated to the one in the Museum's left wing, where we can see the iconographic episode of *Jupiter nursed by the goat Amalthea*, his foster mother, on Mount Ida (Fig. 67). Besides Pius IV's crest, the pediment also contains the coats of arms of Urban VIII (Fig. 257) and Cardinal Antonio Barberini (Fig. 262). Finally, in the lower panels of the two wings of the Casina's Museum, a rich mosaic decoration representing vases full of flowers, fruits and other natural subjects, divided by lesenes and geometric frames, merges the grand base with the surrounding natural environment of the garden. This iconography with the cortège of Muses, described masterfully by Ligorio in his *Encyclopaedia*, would become very popular in the façades of villas such as villa Medici, where the inclusion of a 'real' sarcophagus and of the Muses, exhibited as in a Museum, have a nobilitating role, similar to the imitation of the motif of a sarcophagus in the Museum on the oval courtyard of Villa Pia.



Tithonus and Aurora 'They say that Tithonus was the husband of Aurora. He lived for such a time that he grew so old that he could no longer stand. And Aurora kept him like a child in a cradle, from which he looked at her with longing. From this they suppose that, having begged the gods for immortality, Tithonus was unable to die, and continued to live feebly, so that he regretted that he had made his request without asking that he could not grow old. Virgil also says that he was buried when he died, so that the gift of eternal life must have been revoked. But the other writers say that, having become a singer and musician in his cradle to delight Aurora, he did the best he could, but since he was not a good singer, Aurora changed him into a cicada. Therefore, one can represent Tithonus as a cicada, or as an old man playing the lyre in a cradle, with Aurora seated at his feet.

On the
Aventine



Fig. 64, 65. Museum, left façade (curved pediment), Aurora running towards Apollo. Aurora is inspired by the iconography of ancient coins by Tanagrei described at c. 142 (alternative notation c. CLXXXIV) of the codex XIII.B.1 of the BNN BNN.



Fig. 66. Museum, detail of the right façade. In the central panel *Tithonus cradled by Aurora*.

Mythical mount
Ida on the island
of Crete

Fig. 67. Museum, façade of the left wing (central section), *Jupiter nursed by the goat Amalthea*. The iconography of the subjects of Figures 64, 65, 66 and 67 was identified for the first time by Friedlaender.



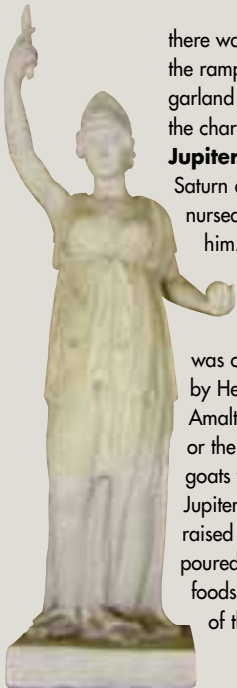
Nectar of the gods flowing
from the goat's horn

Jupiter nursed by the
goat Amalthea



Fig. 72. P. Ligorio, drawing of a caryatid, Turin, State Archive.

Fig. 68. Museum, ancient statue of *Urania*.



there was a room, discovered among others in the construction of the ramparts, in which (...) one could see Tithonus seated plaiting a garland of roses, and Aurora coming with arms outspread before the chariot of the sun' (Ligorio, BNN, ms XIII.B.3, pp. 407-408).

Jupiter nursed by the goat Amalthea 'Jupiter, the son of Saturn and Rhea, was removed to Mount Ida and given to be nursed to the Nymph Amaltheia, so that Saturn would not find him. Amaltheia then is represented in two ways.

On the one hand, it was claimed that she was a most beautiful woman with the horn of an ox in her hand. The horn was broken by Hercules from the river Achelous, who was changed into a bull; and then, full of fruits, it was presented by Hercules at the table of the gods, as Ovid says. They say that Amaltheia was Jupiter's nurse among the Curetes on Mount Ida or the island of Crete, and that she brought him up among the goats with the milk of those animals. From this the poets say that Jupiter, having been placed by Rhea on the said mountain, was raised with the milk of the goat Amaltheia, which, as Snidas says, poured nectar from one horn and ambrose from the other, both foods

of the Gods'. (*Ibid.*, p. 64).

Fig. 69. Museum, ancient statue of *Clio*.



Fig. 70, 71. Museum, ancient statues.





Fig. 73. Museum vault, stucco, Urania.

d) The Museum's interior

With extraordinary talent, in the Museum's barrel vault (Fig. 78), Ligorio scenographically opens up the wall by means of the architectural illusion called *sfondamento* and reinterprets the iconic style of Trajan's Market's hemicycle (Fig. 80), characterised by false windows with columns on small pedestals, with alternated tympana and connected by a continuous entablature (Figures 78, 79, 81). In organising the architectural structures of the Museum's vault, Ligorio guides the onlooker in the interpretation of an imaginary space, which merges with the real space of the room and with the marvellous naturalistic *sfondamento* of the colonnades of the Museum's lateral walls. He thus obtains the same perspective effect of the Rafaelesque re-elaboration of this style with arches framed by alternated *aediculae* in the *piano nobile* of the façade of palazzo Branconio dall'Aquila in Rome. However, Ligorio enhances the 'fragment' from the decorative point of view, reinterpreting it from 'the ancient' sources. The false windows containing the story of Venus and Adonis – attributed to Federico Zuccari, who worked 'only on painting the loggia' from 30 November 1561 to 8 September 1563 – and the small rectangular *aediculae* with alternated tympana replace the windows and Rafaelesque niches of palazzo Branconio. Unlike the Rafaelesque prototype, the relief of the entablature on the columns further highlights the external rectangular panels instead of those with alternated tympana, because Ligorio the painter transforms the style of Trajan's Market in order to skilfully create a relationship between the three arts: painting, sculpture and architecture. Consequently, in the Museum's barrel vault, the architectural space, which seems to 'negate' the wall, is achieved by means of a fine combination of the three arts: decorated by Federico Zuccari's frescoes, the false windows look real, like the *aediculae* with the stucco reliefs of Muses. This is because Ligorio adapts the structural vocabulary of the hemicycle of Trajan's Markets, the backbone of the Museum vault's architecture, to the iconographic need of creating nine compartments for the Muses and ten panels for the story of Venus and Adonis. The theatrical effect is amplified by the central sector of the ceiling, where the inscription **PIVS IIII PONTIFEX MAXIMVS**, appears several times, with the *Exodus of the Israelites from Egypt* on the left (D. 3.3), the *Crossing of the Red Sea* in the central scene (Fig. 83) and *Israel's Salvation from the Egyptian Army* (Fig. 82) on the right. Christian theologians attribute a salvific value to the *Crossing of the Red Sea* and to *Israel's Salvation from the Egyptian Army* because the omen of the water dividing to let the fugitives pass and closing again behind their backs is interpreted as a baptism and causes the death of the despot who had ordered the drowning of every Jewish

baby boy in the Nile. This is why the waters of the Red Sea are associated to the purifying waters of Baptism and the salvific value of baptismal water is clearly acknowledged. Therefore, this iconography has always been interpreted as a symbol of Baptism, one of the most important themes of the Counter-Reformation and of the Council of Trent. This iconography, which was very popular in Pope Medici's circle, seems to be the one that *il Risoluto* alluded to very precisely in the oration he recited at the Academy of the Vatican Nights against the sin of sloth (cf. caption of Fig. 83). The sides of the vault are surrounded by a rich stucco decoration separating various scenes from the myth of Adonis, which is connected with the representation of the cycle of seasons. Like the ornamentation of the side bands, the decoration of the Museum's interior is embellished by the rich antique-inspired decoration of the niches, adorned with four magnificent ancient statues and with mosaics, and by the sumptuous stucco and statue decoration of the two very elegant fountains bearing Pius IV's coat of arms on their bases. Last but not least, the precious floor of ancient marble made by the *scalpellino* Nicolò Bresciano should not be overlooked.



Fig. 74. Museum vault, Venus with the dying Adonis

Fig. 75. Museum, fountain to the left of the entrance.

In conclusion, the architectural motif dominates the barrel vault of the Casina Pio IV's Museum (Figures 78, 81): it is not autonomous but harmoniously coordinated with the sculptural and pictorial elements simultaneously planned by Ligorio and painted by Federico Zuccari.



Diagram 3.
Museum vault.

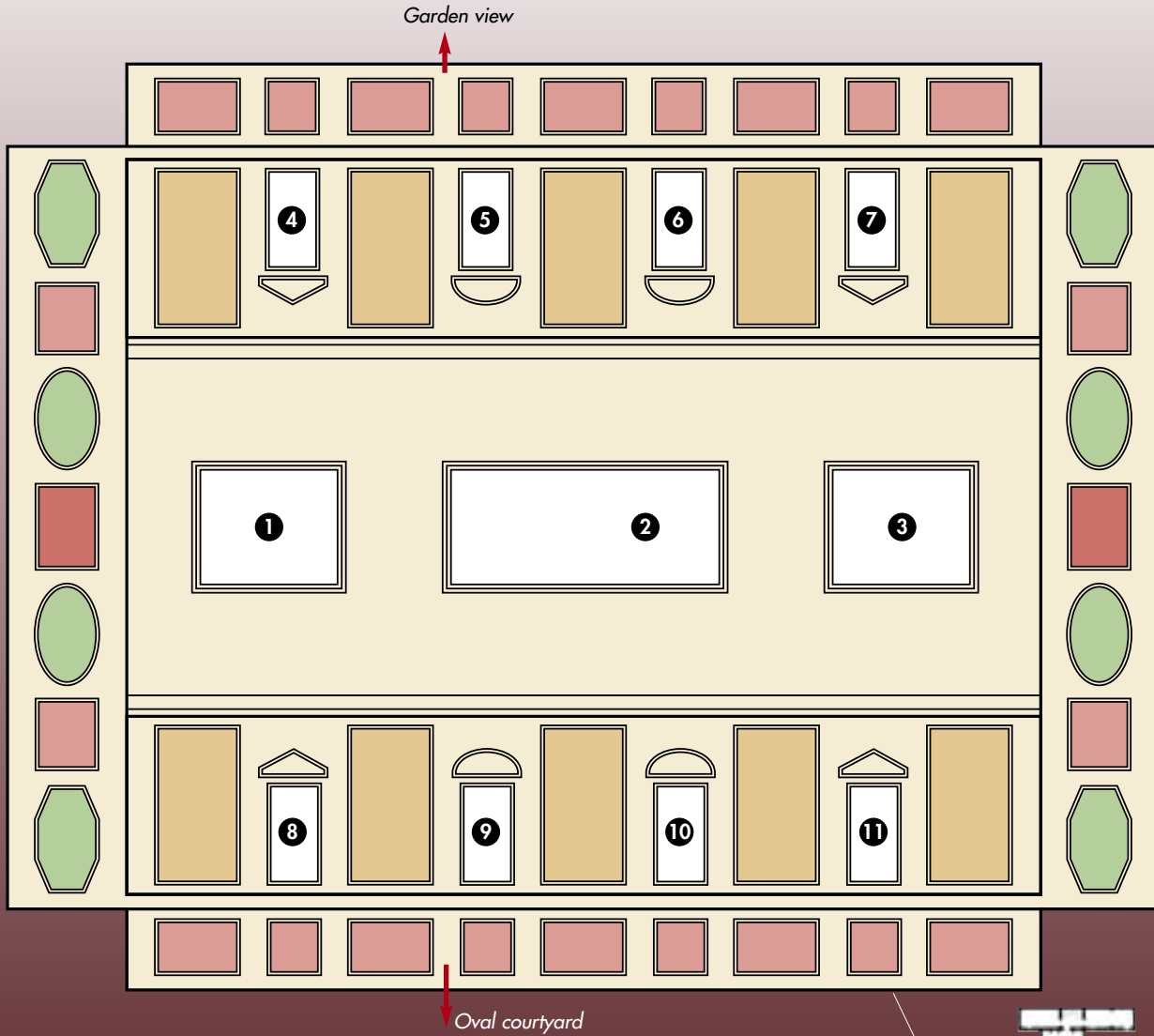


Fig. 76. Museum vault. *Venus* and cherubs saw off the boar's tusk while *Adonis* lies dead on the ground.



- | | |
|--|--------------------------------|
| ■ 1. Israel's Salvation from the Egyptian Army | ■ 9. Melpomene |
| ■ 2. Crossing of the Red Sea | ■ 10. Euterpe |
| ■ 3. Exodus of the Israelites from Egypt | ■ 11. Urania |
| ■ 4. Calliope | ■ Story of Venus and Adonis |
| ■ 5. Erato | ■ Water scenes |
| ■ 6. Clio | ■ Inscriptions of Pope Pius IV |
| ■ 7. Polyhymnia | ■ Unfinished panels |
| ■ 8. Terpsichore | |

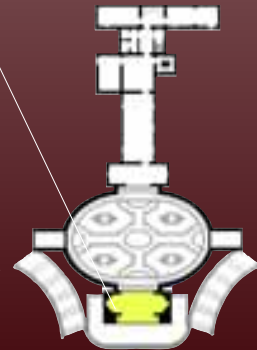


Fig. 77. Museum vault. *Venus* on her chariot pulled by doves.



Fig. 78. Museum vault.



Fig. 79. Museum vault, from J. Bouchet, *La villa Pia des jardins du Vatican*, Paris 1837, table XXIII.



Fig. 80. Drawing of Trajan's Markets by Giuliano da Sangallo (BAV, Cod. Barb. Lat. 4424, c. 5).



Fig. 81. Museum vault. Central section.



Fig. 82. Museum vault, *Israel's Salvation from the Egyptian Army*



Fig. 83. Museum vault, *Crossing of the Red Sea* (Ex 14:19-31).



The meaning of this iconography is explained in the oration against the sin of sloth that *il Risoluto* recited at the Academy of the Vatican Nights. The 'unmanliness of the slob, and the tedium he feels while walking along the way to God can be seen in the people of Israel, who, having left Egypt, and free from the infernal Pharaoh's oppression, are guided by Moses towards the promised land, that is, the celestial Homeland; but as soon they have passed the Red Sea, and have entered the desert of tribulations, which must be crossed by those who want

to reach the celestial Jerusalem, they are assaulted by sloth with all of its army, reminding them of all the pleasures and comforts of their century (...). Therefore, you, Christian or Israelite, who wants to reach the promised land, do not let the Devil deceive you, do not believe in his lies; because the difficulties encountered along the way to God are not as many as he pretends there are (...)' (This oration by *Il Risoluto*, one of the Academicians of the Vatican Nights, is published in Saxious, p. 269).

Fig. 84. Northwest entrance portal seen from the oval courtyard.



Fig. 85. Southeast entrance portal seen from the oval courtyard, detail. St Peter's Basilica stands out in the background.



2.5 The Entrance Portals

The two portals, which Taja and Chattard called *lararii*, are located at both ends of the major axis of the courtyard's ellipse. In ancient times the *lararium* was an altar placed before a painting of a sacred landscape. The entrance portals of the Casina are almost identical. Their two small vestibules have a rectangular plan of 6.5 m by 4 m with a barrel ceiling (Fig. 84).

a) The façades

On the façades of the entrance portals facing the courtyard, at the sides of each archway, two reliefs of youngsters representing the four seasons flank the stucco figures, which seem to personify Victory and Peace, placed around the scalloped shells in the arches of the portals (Fig. 85). A rectangular tympanum with a frame bearing the inscription **PIVS IV** rests on these two pilasters decorated with rich naturalistic mosaics; at the highest point of



the arch Pius IV's crest interrupts both the inscription and the tympanum's frame. The garden façades are similar, but much less decorated, and feature Ligorio's typical flat rustication.

b) The interior

The internal walls of the vestibules are slightly recessed with respect to the corner pilasters with three niches on each side (Fig. 86, 87). Similar niches (alternatively rounded and rectangular), capped by small tympana created in mosaic, were used to contain busts or statues in Roman and Pompeian villas and in ancient and early Christian sepulchres, such as those of the via Appia which Ligorio often redesigned. Mosaics with small tesserae decorate the three niches of the two side walls of the entrance portals. Similar mosaics are visible in Pompeian architecture, such as in the atrium fountains of the House of the Small Fountain (Fig. 88), in the atrium of the House of the Big Fountain, of the viridarium of the so-called House of the Bear, and of the House of the Scientists in Pompeii, which Ligorio would not have been able to see. However, they were also featured in architectures that Ligorio knew very well: the mosaics of the Roman Baths of Titus, those of the cryptoporticus of Hadrian's Villa where, although revised,

Fig. 86, 87. Northwest entrance portal on the oval courtyard, interior.

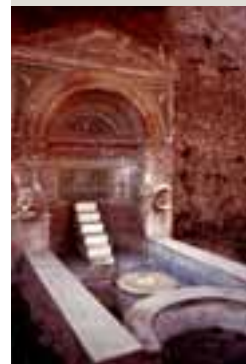


Fig. 88. Pompeii, lararium in the atrium of the House of the Small Fountain.



Fig. 89. Some of the mosaics in the entrance portals.



Fig. 90. View of the southeast entrance portal, Letarouilly, 1882, Fig. 3.



Fig. 92. Detail of the stucco with the *Triumph of Neptune* in the vault of the northwest entrance portal.



Fig. 93. Detail of the stucco with the *Triumph of Galatea* in the northwest entrance portal.

Fig. 91. Interior of the northwest entrance portal, Letarouilly, 1882, Fig. 10.

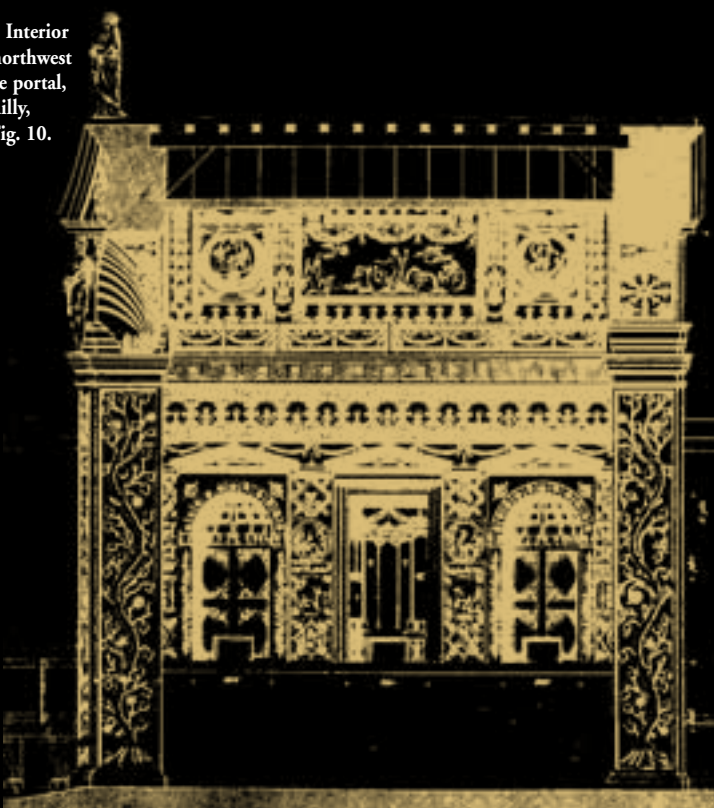


Fig. 94. Detail of the exterior of the southeast entrance portal, with one of the two youngsters portraying *Spring*, a lamb on his shoulders and a basket of flowers on the ground. Inside is *Autumn* with two cherubs and baskets of grapes. *Summer* is inside the northwest entrance portal with a sickle and ears of wheat, while *Winter* is outside, portrayed by two clothed youngsters, warmed by a brazier, bearing game.



Fig. 95. Northwest entrance portal seen from the oval courtyard, interior.

the previous Pompeian motifs appear. Moreover, the ancient mosaic technique using tessellae had already been analysed by Leon Battista Alberti in the *grotte a caverna* grottoes, similar to the nymphaeum at Albano. The decoration with anthological subjects rather than naturalistic ones linked to aquatic themes is subordinated to the geometrical divisions of the architectural *aediculae*. The dominant design in the various niches is the geometric grid, devised by Ligorio to determine the layout of the stucco decoration of the vaults and the mosaics of the walls,

indicating a precise division of tasks between him as the architect, and the decorators, stucco workers and mosaic artists. The false straight and parallel moulding on the wall, which frames the niches according to precise rules of spatial organisation of the decorative space, and the inner panels of the arched niches contain naturalistic elements that create an imaginary and illusionary space which is all but real. False colonnades, fountains and gazebos enhance this impression capturing the onlooker's gaze and accompanying it in the observation of the decorative details. The aim is to create an imaginary, illusionary space

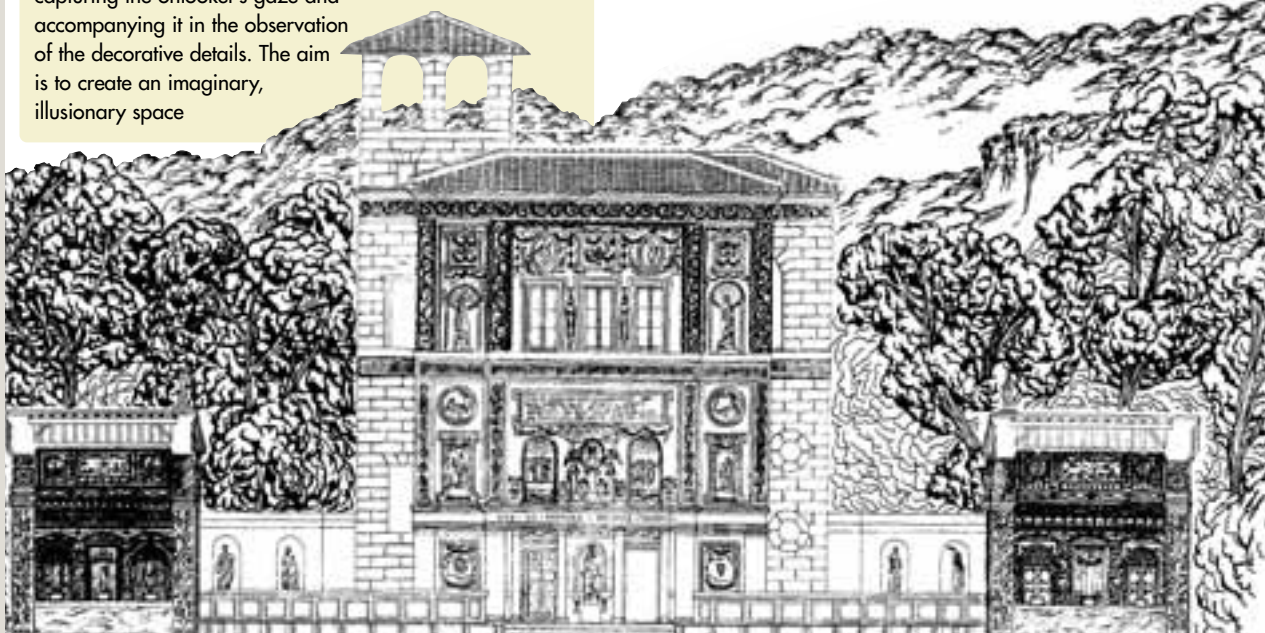


Fig. 96. Reconstruction (by M. Losito) of the façade of the Academy of the Casina Pio IV.

completing the external 'real' space of the stuccos with decorative elements that merge successfully with the surrounding nature. A rich stucco decoration covers the barrel vault of the entrance portals, beginning at a height of about 4.6 m and rising to about 6 m, recalling Roman age sepulchres, where very similar barrel vaults were decorated with round panels framed by stuccos and flanked by rectangles. At the centre of the vault is the inscription:

PIVS IIII MEDICES MEDIOLANEN PONTIFEX MAXIMVS

On the vault of the southeast portal are the following iconographic themes: the *Abduction of Deianira*, the *Birth of Venus* (Fig. 288), *Diana and Actaeon* (Fig. 276), *Latona with the Lycian Peasants* (Fig. 279). The vault of the northwest portal features: the *Abduction of Europa*, the *Triumph of Neptune* (Fig. 92), the *Triumph of Galatea* (Fig. 93), *Perseus Setting Andromeda Free*. These iconographic themes, as well as all the mosaic decoration of the portals, stress the importance of water, alluding once more to the salvific value of the baptismal water.

The rich decoration of the portals is consistent with the other two buildings overlooking the oval courtyard, contributing to an overall effect of unusual expressive intensity.

Diagram 4.
Cross-section of the
Casina Pio IV.

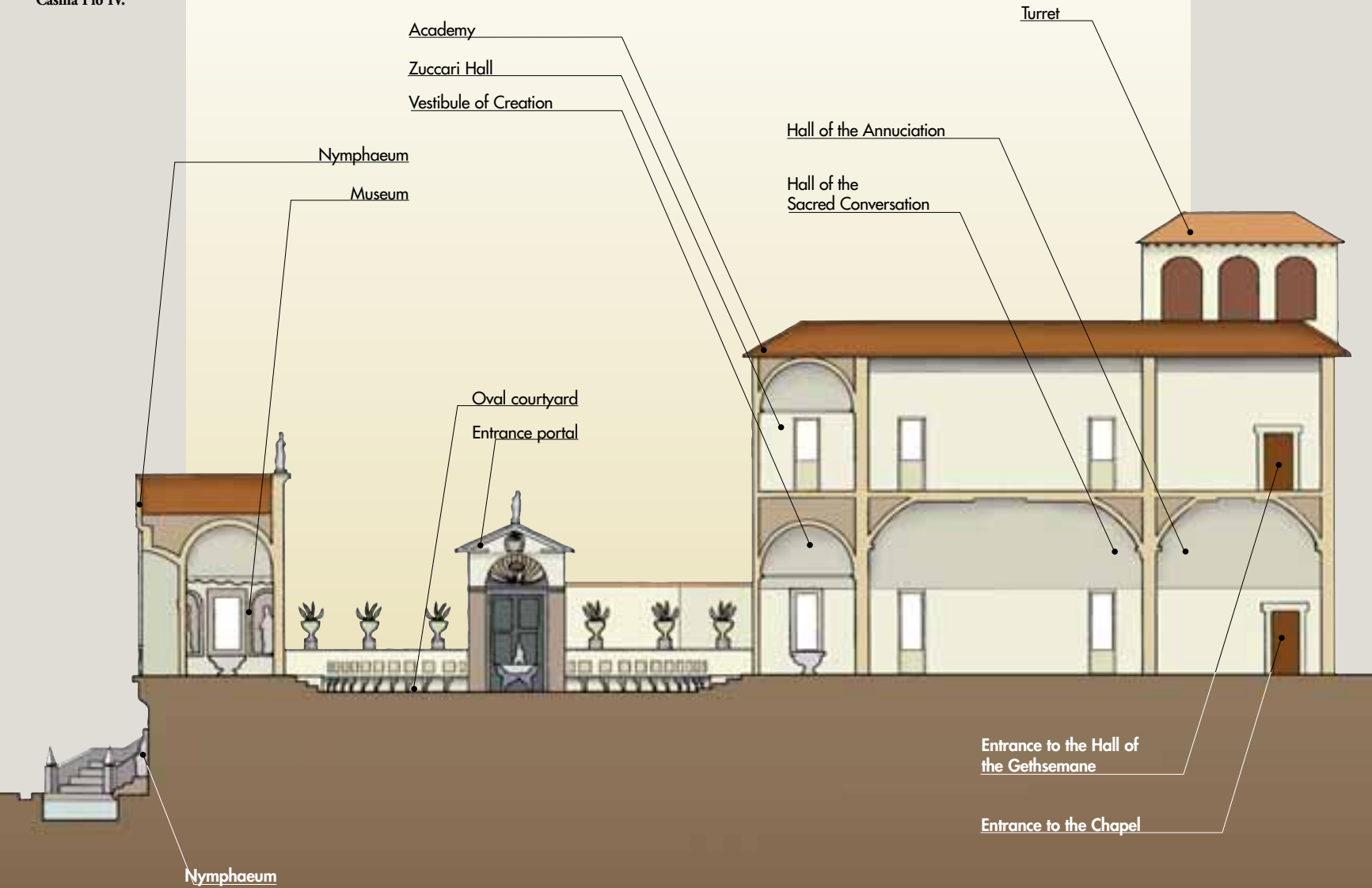




Fig. 97. The Academy.

2.6 The Academy: exterior

Ancient *musaea* were both related and suited to an Academy, as Ligorio vigourously stresses in his *Encyclopaedia*:

'*Musaeo, Musaeum, era detto ogni luogo dedicato alle Muse; come Domicilio d'esse sorelle nell'Acrocorinto, nell'Helicona nella Beotia in Orchomeno et in Thepsia et simili altri luoghi. Come Lymphaeo, Lymphaeum i luoghi dedicati alle Lymphae presidenti delle Fonti. Et Musaeo anchora si diceva il tempio delle Muse che si edificano come quelli delle Academie, nellj Gymnasij et presso delli Fori e piazze delle città illustre et schuole de scientie et colonie de philosophia, come furono dedicati in Athene, in Corinto, in Mitylene. Nella villa Hadriana Tiburtina nel luogo della sua Academia (Ligorio, Libro delle Antichità, AST, J.a.III.13, vol. 11, c. 172r)'*

In antiquity Academies could be located in the courtyards of villas, and the building of the Casina Pio IV functionally mirrors the Academy of Hadrian's Villa, which may have been inspired by the famous Academy of Athens founded by Plato and celebrated by Ligorio. Indeed, its architectural plan and layout of the rooms are also appropriate for a modern academy: the kitchen was located in the basement, a single bedroom was in the fourth room to the left of the *piano nobile* in correspondence with the small chapel, while the three rooms of the upper floor and Barocci's two rooms, as well as the oval courtyard, were suited to holding philosophical and literary lessons and meetings.

2.6.1 The building's façade

The oval courtyard which, because of its formal and functional structure, appears as an interior space enclosed within four façades, ends with a grand scenic effect, thanks to the rich decorative elements of the Museum's façade. The latter was not planned as an autonomous structure, but served to highlight the perspective view of the Nymphaeum, with its elegant chiaroscuro effect. This is why the



Fig. 98. Academy, ancient statue of the attic.

Fig. 99.
The Academy.

architectural and decorative elements do not follow the construction rules of the building, since Ligorio planned a perspective view which intentionally contrasted with the internal architectural structure, to the point of not mirroring its division into floors.

The Academy's façade, with its surface rectangles, friezes and reliefs, seems to be part of a trend which is particularly attentive to decoration, and was conceived by an architect with great experience in the ornamentation of

tabernacles and tombs. It was a typical trend in the Medici circles at the time of Leo X, to which the commissioner himself belonged, which became popular in Florence and then spread to Rome, Milan and Venice. Its manifestos were the façade of San Lorenzo in Florence (1515 c.); the façade of Santa Maria del Fiore by Jacopo Sansovino and the triumphal arches planned for Leo X's arrival in Florence (post 1515). It follows the line of the triumphal arches, of the figurative decorations



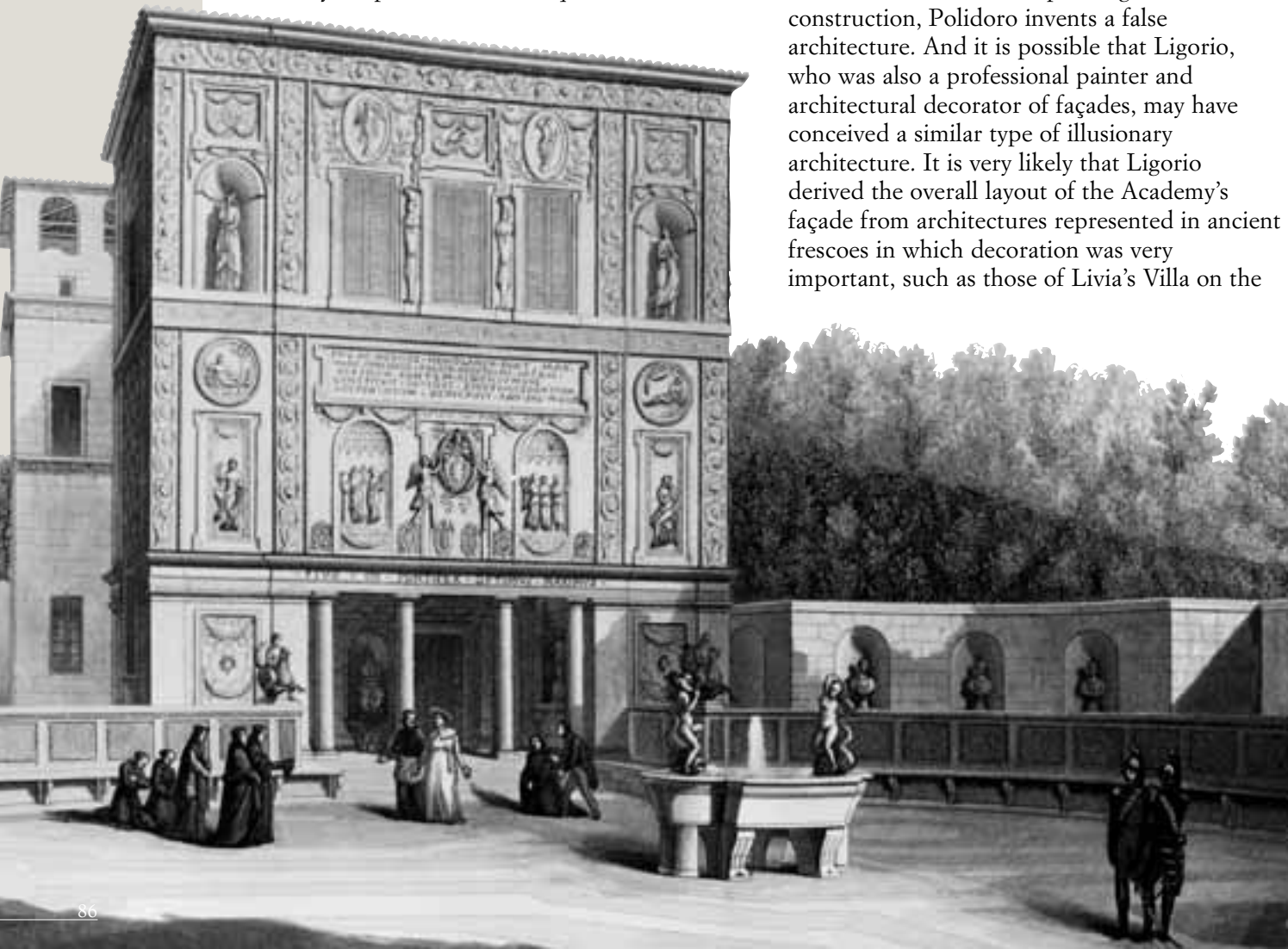
Fig. 100, 101.
Academy, reliefs of
Medusa heads.

Fig. 102. C. Cleter and P. Cacchiatelli, *Casina di Pio IV al Giardino Vaticano, prospetto della Palazzina, Rome 1847*. Aquatint (38,5 x 47), AFC, 18.C.XII.2\11. It is a reproduction of the Academy's façade on the oval courtyard, down to its most minute architectural and decorative



and of the graffito and painted façades, where reliefs, statues and paintings are framed by panels or housed within medallions and niches following symmetrical and ornamental schemes. The fact that Ligorio adhered to it is justified by his goal of creating an old-fashioned architecture, pinpointing the decoration with stuccos and statues. This trend is testified by the ancient sources of triumphal arches and public architectures, studied and reconstructed by Ligorio himself, as well as by his attention to detail or by his passion as an antiquarian who

was also a scholar and collector of ancient coins, following and enhancing the Medici tradition. In the Rome of the decades before Pirro Ligorio's work it is possible to find traces of the Medici's decorative trend especially in the graffito and painted façades. Indeed, the façade of Villa Pia's Academy, if isolated from its natural setting, is very similar to the façades painted by Polidoro da Caravaggio, in which it is the decorated panels that create the architectural structure of the building since, in order not to subordinate painting to construction, Polidoro invents a false architecture. And it is possible that Ligorio, who was also a professional painter and architectural decorator of façades, may have conceived a similar type of illusionary architecture. It is very likely that Ligorio derived the overall layout of the Academy's façade from architectures represented in ancient frescoes in which decoration was very important, such as those of Livia's Villa on the



elements: even the overhang of the horizontal bands over the vertical ones is correctly portrayed. The three niches of the gallery of statues, precisely depicted, contain six busts from Canova's collection. Bouchet's engraving only showed terracotta vases. The side wall of the Academy shows a *bugnato* pattern that, starting from the first span, for the first time also continues on the façade of the turret at the back, ending in an open loggia.



Fig. 103. Pompeii, Atrium of the Big Fountain.

Palatine Hill, or others, visible in the 16th century but no longer existing today, similar to those painted in the Temple of Isis in Pompeii, nowadays in Naples' National Museum. The same kind of impressively decorated interior, admirably combining architecture, stucco decorations and frescoes, is visible in the portico with fountain and paintings still extant in the house of the Big Fountain (Fig. 103) in Pompeii, which reproduces previous cases that were widespread in Rome and were perhaps known to Ligorio. The entire surface of the façade of Villa Pia's Academy is finely divided horizontally into three sections by means of shallow lesenes and undecorated pilasters with a marked structural relief along the base. However, the reticulate ordering the entire composition envisages three rectangles for each horizontal section: one at the centre, developing horizontally, and two vertical ones at the sides. And the vertical frames are designed to



Fig. 104, 105. Academy, middle storey, medallions of the side panels showing the rivers *Tiber* and *Ticino*.

underline the slight overhang of the central part, like in Trajan's Arch in Ancona, Italy. The observer will clearly read our façade in three stages, guided by the reticulate disciplining the whole structure. In actual fact, these three levels hide two storeys, the lowest of which also includes the attic corresponding to the portico's inner vault, while the upper floor is formed by three windows interspaced by caryatids and flanked by niches containing ancient statues.

Diagram 5. Illustrations of the Academy.

1. Fame
2. Victory
3. Tiber
4. Inscription
5. Ticino
6. Pan
7. Aegle & Apollo
8. Eirene, Dike, Eunomia
9. Cyparissus
- 10, 12. Medusa
11. Artemis of the Ephesians

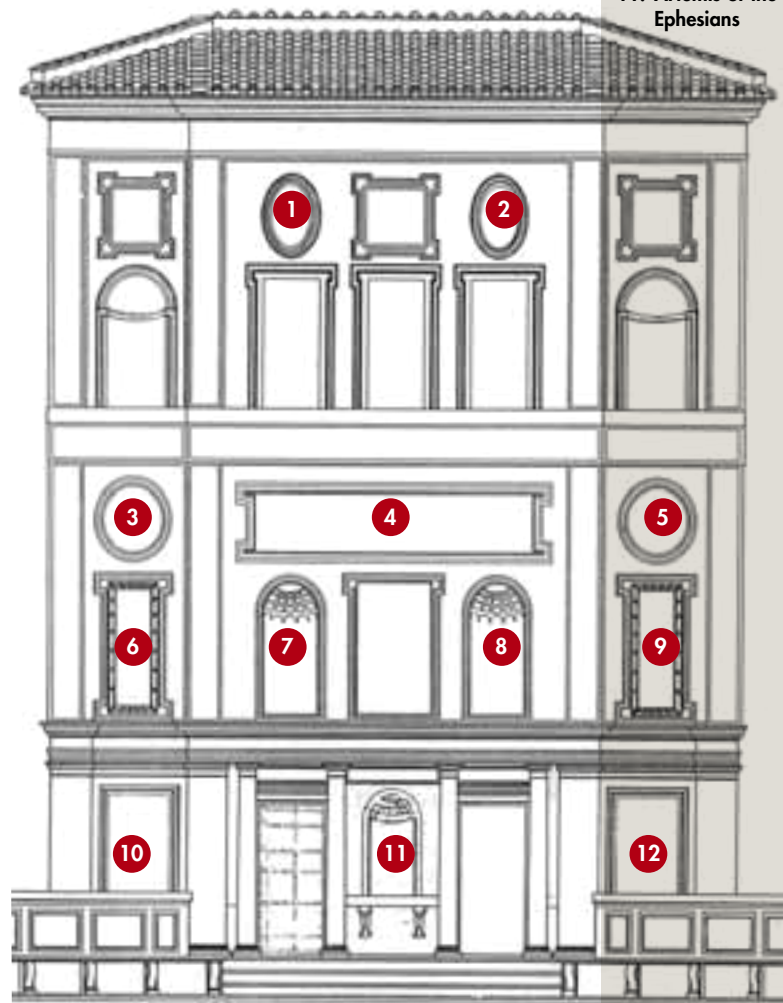


Fig. 106, 107. Academy. Middle storey. Pan is in the left panel and *Cypris* is in the right one. Ligorio writes on p. 438 of the ms XIII. B. 3 on *Pan and Cypris*: 'Again they represented Pan caressing *Cypris* as if he wants to free him from unhappy thoughts; and it appears that he wants to teach him to play the syrnx pipes. In Rome there are two very beautiful antique statues, both of the same type, with *Cypris* and Pan seated on a rock, as is that in the great Palazzo Farnese and that in the portico of the lovely Garden of Cardinal Cesi in the Vatican, one of which was found near the roots of the Viminale Hill (...) *Cypris* is an exceptionally beautiful adolescent, and although his body is sensual it nonetheless has an indisputable modesty; one leg is slung over the other: he looks downwards, and brings the syrnx pipes to his mouth, holding them with both hands; he has a beautiful face with long, graceful hair, unkempt so that it forms knots and curls like Amor's. Seated beside him, Pan looks affectionately at *Cypris*, holds the pipes out to him



a) The base: the portico entrance

The 3.67 m high portico, formed by the central rectangle of the colonnade, is the base's core. Its secondary element is formed by the two lateral sections with stucco reliefs in rectangular frames representing Medusa heads topped by ribbons entwined like snakes, between the base's two pairs of pilasters. The Tuscan architrave enveloping the entire base is divided into three parts in order to be able to place at the centre of the frieze the inscription:

PIVS IIII (palimpsest replacing the name of PAVLVS IIII)
PONTIFEX OPTIMVS MAXIMVS

b) The attic

A meticulously accurate decoration covers the central area that reaches a height of 4.7 m and has no windows in order to perform its role as a covering of the barrel vault of the internal rooms. Its layout and type of decoration echo the upper area. Ligorio merged and revised various models in the decoration and chiaroscuro of this area to convey minimum architectural depth. This is due to the fact that the decoration was conceived at the same time as the structure, becoming an indivisible part of



with his right hand, and embraces *Cypris*' shoulders with his left. Pan has a goat-like face with a bristly beard and goat's horns. From the waist up he is a muscular man, and below the waist he has the thighs and feet of a goat, as will be said in the proper place. For the rest, being entirely intent on and infatuated by the sensuality of the youth, Pan raises one leg, placing it beside that of his young lover, while leaving the other leg down. On the rock his Pan's shepherd's staff, knotted and twisted at the top, like that belonging to a guardian of flocks, woods and mountains'.

it, since the subjects of the iconographic programme collaborate in dividing the façade into false rectangular windows, arched windows, niches, medallions and panels. The centrepiece is the coat of arms with winged virtues surmounted by the panel with the inscription. Four lesenes enclosed in frames finished off with a thin layer of stucco, which prolong the lines of the pilasters of the base-loggia, organise and spell out this section vertically. The wall, the layout of which is determined by the lesenes, is hidden by the decoration covering them. Its characteristic element is the frieze with volutes which is different in decoration and role from the one of the upper storey and is well distinguished from it by the horizontal band of the base. It is an exact copy of the frieze of the Arcus Argentariorum in the Velabrum in Rome and is also similar to those of Early Christian sarcophagi. Each of the two side sections contains two panels: a smaller, rounder upper one, with the figure of a reclining river goddess inspired by ancient medals, and a long, narrow rectangular lower one, with four lugged corners. These panels, simulating niches in perspective, feature two figures framed by a garland of fruit which may be identified with Pan, a pastoral divinity believed to be the son of Hermes, to the left, with 'a goat-like face with a bristly beard



Fig. 108. P. Ligorio. *Hegle and Apollinis*, preparatory drawing, London, British Museum, n. 1962-4-14-I. In this sketch Ligorio mentions *Apollinis* instead of *Solis* because he identified the Sun with *Apollo*.

and a goat's horns' (Fig. 106). To the right is Cyparissus, son of Telephus, an 'exceptionally beautiful adolescent' friend of Pan, who 'brings the syrnx pipes to his mouth, holding them with both hands' (Fig. 107). Pan and Cyparissus both recall ancient statues found by Ligorio in the Palazzo Farnese and in the portico of the garden of Cardinal Cesi's palace. In the middle band (Fig. 109) a lugged frame invades the upper part and bears the following inscription:

**PIVS IIII MEDICES MEDIOLANEN PONT. MAX.
HANC IN NEMORE PALATII APOSTOLICI AREAM
PORTICVM FONTEM AEDIFICIVMQVE
CONSTITVIT VSVIQVE SVO ET SVCCEDENTIVM
SIBI PONTIFICVM DEDICAVIT ANN. SAL M.D.LXI**

This frame and its positioning call to mind the plaque of the Arcus Argentariorum, an arch that is partly incorporated in the



Fig. 109. Academy, central area of the middle storey, two winged virtues carry Pius IV's coat of arms.

church of San Giorgio al Velabro in Rome. In the lower part two false niches flank the panel with the papal crest, enhancing its importance with their decoration. Goddesses of the seasons and daughters of Apollo and Aegle, the Hours – Eirene (Peace), Dike (Justice), Eunomia (Good Governance) – stand on the lower edge of the right niche (Fig. 111): they 'are three beautiful young women, dressed in exceptionally ornate manner. Two of them have bird's wings. The third has the wings of a butterfly and is crowned with flowers, because she symbolises Spring'. In the left niche are Solis and Aegle, 'the splendour and beauty of light' who 'carried a round shield (...) emblazoned in the centre with the head of Medusa' (Fig. 109, 110). In a rectangular panel at the centre is the marble coat of arms of the Medici Pope, with the crossed keys and the tiara in an oval medallion surrounded by a thick crown (Fig. 109). Two winged victories overlapping the frame on both sides hold the coat of arms. Six small coats of arms are in the lower part of the central panel.

Fig. 110. Academy, left niche of the central panel of the middle storey: *Aegle and Solis*. Ligorio writes about *Aegle* on pp. 539-540 of the ms XIII.B.3: 'The Hours daughters of Aegle and the Sun with the urns on their left shoulders, and with their right hands pouring the water from the vases on to the earth; and the three together made a single fountain'. On p. 608, commenting on a scarab beetle cut in emerald he writes: 'Hegle, who represents the splendour and beauty of light (...) the intellect which sees and understands everything'. Ligorio also wrote in the ms Canonici Ital. 138, c. 84v: 'Essendo dunque nel suo alto seggio love, comando alle Hore cio è a Irene et a Dice, et a Eunomie, ... figliuole del Sole è di Egle cio è del Splendore è dela luce, che ritorna dentro al Diaphono corpo ò vogliamo dire trasparente Vaso del bene dela chiarezza è cosi le Virtu rivolte in terra salliscono al cielo per fuggir le humane tristitie'.



Fig. 111. Academy, right niche in the central panel of the middle storey with the *Hours: Eirene, Dike, Eunomia*. The iconography of the hours corresponds to what Ligorio writes on p. 44 of the ms. XIII.B.3 of the BNN: 'They are three beautiful young women, dressed in exceptionally ornate manner. Two of them have bird's wings. The third has the wings of a butterfly and is crowned with flowers, because she symbolises spring. One of the others holds a torch and is crowned with ears of corn, symbolising the hot Summer season. The third comes close to the others, and is crowned with various fruits and a leafless branch, symbolising the cold, bare winter in which fruits are hidden. The Hours are so beautifully dressed in the finest of clothes that they seem to be nude; and each takes the other by the hand, as if to show that they are engaged in dance'. And on p. 45 he continues: 'The Hours according to Hesiod symbolise divine things, Eunomia is Good Law; Dike signifies Justice; and Eirene, the third, is Equity and Peace'.

Fig. 112. Academy, upper storey. The left medallion portrays *Fame* and the right one *Victory*. Ligorio writes about *Fame* on p. 486 of the ms XIII.B.3 of the BNN: 'Although fame is nothing but a name borne from the mouths of sundry people to the ears of men, as Tertullian says, nonetheless they also made it a goddess with wings on her shoulders and on her head, standing on a globe, with the palm in her hand and the double trumpet in her mouth or, as some other have represented her, blowing two trumpets'. And on p. 498: 'A woman dressed in a thin, transparent veil, very short below her breasts, and who appears to be running swiftly away; she has a trumpet at her mouth and wings on her shoulders and feet, indicating her swiftness and the fact that she never stops before she has proclaimed the news with her strident blast to every nation and city'.



The two external ones belong to Federico Borromeo (left) and Gabrio Serbelloni (right). At the centre are the coats of arms of the four Cardinals, all from Milan, appointed by Pius IV between 31 January 1560 and 26 February 1561: Charles Borromeo, Gian Antonio Serbelloni, Giovanni de' Medici and Pier Francesco Ferreri.

c) The upper storey

A stone border with a meander design in its lower part, similar to that of many sarcophagi, creates an evident split from the middle storey. Like in the other storeys the wall's layout is determined by four pilasters decorated with a frieze with volutes and two caryatids bearing fruit bowls on their heads, staking out three windows, which are perfectly in axis with the two central columns of the Museum's garden façade.

The four lesenes of this upper storey mirror the lower ones. In the lateral sections there are two niches with small pillars, capitals and shells.

Inside the niches are two restored ancient figures. In the central section over the two side windows in the uppermost part are two oval medallions separated by panels with floral motifs: in the left one is a clothed and winged female figure, who plays the trumpet and is standing on tiptoe on a globe while holding a sphere in her other hand. Ligorio identified her with *Fame* in his treatise mentioning the iconography of ancient medals (Fig. 112, 113). The figure in the right oval represents *Victory* (Fig. 112, 114), as reinvented by Ligorio.

In this façade the feeling of space is generated by an excessively rich decoration, which multiplies visual and associative stimuli, in connection with the natural environment and with the elements that make up this admirable complex. The decoration embellishing the façade invites the observer to read what is really a text of ancient and antiquarian quotations. Indeed, as in his *Encyclopaedia*, Ligorio reconstructs the façade as a whole, starting from its individual parts. Decorative details and antique-inspired fragments successfully come together to form an elegant whole.



Fig. 113, 114. Ancient medals with *Fame* and *Victory* (Nike). Ligorio does not follow the classic iconographic prototype of *Victory*. His is not winged and is not crowned in laurel but holds an olive branch and a sphere alluding to the Medici's power.

2.7 The lower floor

2.7.1 The Vestibule of Creation

Painted between 30 October 1561 and 8 September 1563, the vault of the Vestibule's portico features scenes of the Creation (Fig. 116):


'it is painted with grotesques, stories taken from the beginning of the Genesis in the frieze surrounding it, in the headings and in many other places, of incredible excellency (...) so much so that it can be considered to have been carried out by Giovanni Schiavone, a very skilled master not only of grotesques but of small, ornate figures'. (BAV Vat. Lat. 9927, f. 337v).  p. 104



Fig. 115. Vestibule, detail of the frieze with the *Chariot race*.



Fig. 116. Vestibule, vault.

Fig. 117. Vestibule, ancient statue of *Fortune* in the north niche.



Fig. 118. Vestibule, centre, *Artemis of the Ephesians*.

Fig. 119. Vestibule, statue of *Clio*.



Diagram 6.
Vestibule, map of the vault with the lunettes.

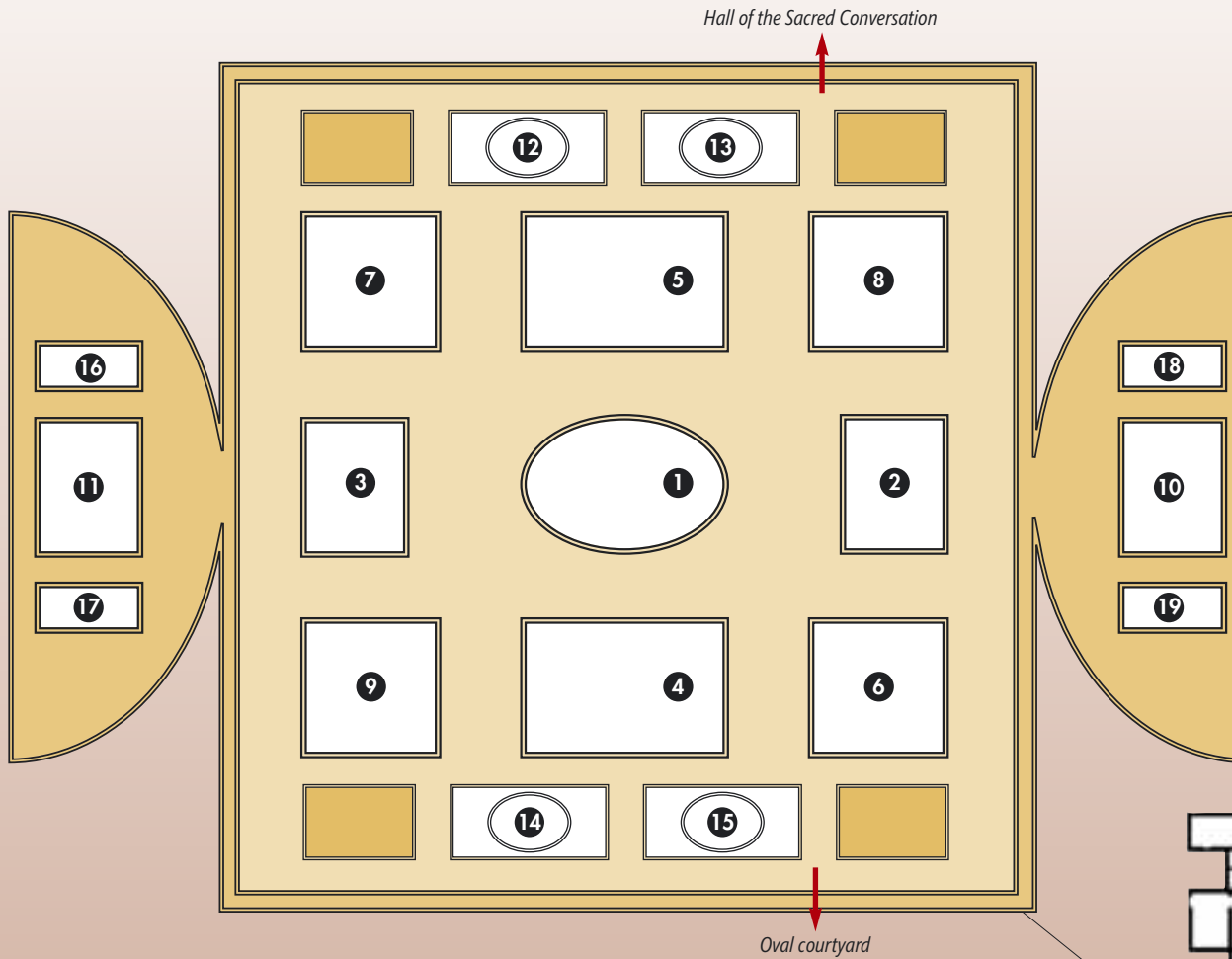


Fig. 120. Caritas.



Fig. 121. Fides.



Fig. 122. Religio.



Fig. 123. Spes.

- | | |
|---|---|
| <input type="checkbox"/> 1. The Creator | <input type="checkbox"/> 12. The offerings of Cain and Abel |
| <input type="checkbox"/> 2. Creation of Sky and Earth | <input type="checkbox"/> 13. Abel <i>pastor ovium</i> |
| <input type="checkbox"/> 3. Creation of Day and Night | <input type="checkbox"/> 14. Eve spinning |
| <input type="checkbox"/> 4. Creation of Adam | <input type="checkbox"/> 15. Adam chopping wood |
| <input type="checkbox"/> 5. Creation of Eve | <input type="checkbox"/> 16. Caritas |
| <input type="checkbox"/> 6. Original Sin | <input type="checkbox"/> 17. Fides |
| <input type="checkbox"/> 7. Expulsion from Paradise | <input type="checkbox"/> 18. Religio |
| <input type="checkbox"/> 8. God's Reprimand of Adam and Eve | <input type="checkbox"/> 19. Spes |
| <input type="checkbox"/> 9. Presentation of Eve | <input type="checkbox"/> The four rivers of the garden of Eden:
Pishon, Gihon, Tigris, Euphrates |

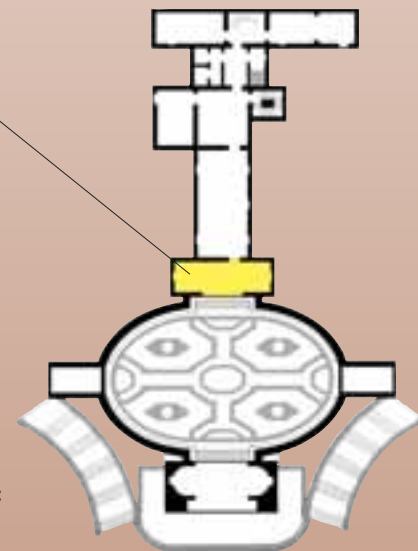


Fig. 124. Vestibule,
The Creator.



125. Vestibule,
Creation of Sky and Earth.



Fig. 126. Vestibule,
Creation of Day and Night.



Fig. 127. Vestibule,
Creation of Adam.





Fig. 130. Vestibule,
detail of the river *Gibon*.

With these words Agostino Taja uses valid arguments to attribute the Vestibule of the main building to Giovanni Schiavone from Venice, who is mentioned in the documents for ‘works of painting, stucco and gilding’. The Vestibule stands out for its stucco vault and paintings; its walls are covered in polychrome mosaic and its floor in antique coloured marbles. The entire composition

▣ p. 110

Fig. 128. Vestibule,
vault, from J.
Bouchet, *La villa
Pia des jardins du
Vatican*, Paris 1837,
table X.

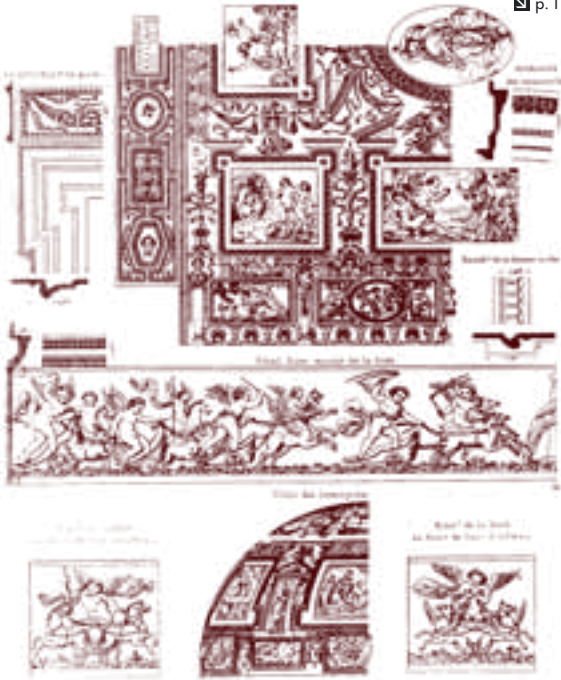


Fig. 129. Vestibule,
Original Sin.



Fig. 131. Vestibule, vault, from J. Bouchet,
La villa Pia des jardins du Vatican, Paris 1837, table IX.



Fig. 132. Vestibule, *God's Reprimand of Adam and Eve*.



The friezes of the vestibule contain four scenes in the lives of men outside of Paradise (*Gn* 4:2-4) 'Now Abel became a shepherd of a flock, but Cain cultivated the land. In the course of time

Cain presented some of the land's produce as an offering to the Lord. And Abel also presented [an offering] – some of the firstborn of his flock and their fat portions (...)'.



Fig. 133. Adam chopping wood.



Fig. 135. Abel, *pastor ovium*, plays a bagpipe while guarding his flock.



Fig. 134. Eve intent on spinning yarn.



Fig. 136. Cain and Abel offer sacrifices to God. They kneel with their hands clasped beside an altar from which spring the flames of the sacrificial fire.



Fig. 137. Vestibule, mosaic detail.

Fig. 138. Vestibule, north niche with *The Gathering of Manna*.

of the barrel vault leads the observer towards the imposing Creator (Fig. 124) of the central medallion who, encircled by an exquisite stucco decoration, introduces the stories of Creation in the eight panels surrounding him (D. 6). The central structure of the Vestibule vault is set within a painted frieze depicting an unusual triumphal carriage with flying putti. In the lowest part of the vault a second frieze with stucco reliefs shows the four rivers of the garden of Eden, the stucco hermai of ten gods of the ancient Roman Zodiac and four scenes depicting the beginning of human life in the Garden of Eden. The two lateral niches show stories from the life of Moses, among which stand out to the north, *The Gathering of Manna* (Fig. 138, 139) and to the south *Moses Striking the Rock* (Fig.



140, 141). *The Gathering of Manna* episode, often interpreted as a prefiguration of the Eucharist and associated with the miracle of the multiplication of loaves and wine at the wedding at Canaan, is shown in three sequences: manna falling from the sky, manna being gathered and manna being stored in a container. The crack in the rock, from which Moses collects water to quell his people's thirst, prefigures the salvation pouring from Christ's ribs; the rock struck by the prophet's staff represents the stone from which flows the water of divine Grace. In both scenes the association between a significant episode in the life of Moses and an analogous episode in the life of Jesus is evident, proving the fact that Moses' life anticipates the New Testament. The frescoes of the two niches are flanked by *aediculae* with theological and religious virtues, central topics in the debates of the Vatican Nights. In representation of their corresponding theological and moral meaning, under the personification of *Hope* (Fig. 123) there is a fresco of a woman milking a cow (Fig. 215); under *Religion* (Fig. 122) a woman inspecting the foot of a restless goat. In correspondence with *Charity* (Fig. 120), there are

Fig. 139. Vestibule, northern niche, *The Gathering of Manna* (Ex 16:13-15).
 'That evening quail came and covered the camp, and in the morning there was a layer of dew around the camp. When the dew was gone, thin flakes like frost on the ground appeared on the desert floor. When the Israelites saw it, they said to each other, "Man hu, What is it?" For they did not know what it was. Moses said to them, "It is the bread the Lord has given you to eat".'

Fig. 140. Vestibule, right niche with *Moses Striking the Rock*.



Fig. 141. Vestibule, right niche, *Moses Striking the Rock* (Ex 17:5-7).

‘The Lord answered Moses, “Walk on ahead of the people. Take with you some of the elders of Israel and take in your hand the staff with which you struck the Nile, and go. I will stand there before you by the rock at Horeb. Strike the rock, and water will come out of it for the people to drink”. So Moses did this in the sight of the elders of Israel. And he called the place Massah and Meribah because the Israelites quarreled and because they tested the Lord saying, “Is the Lord among us or not?”’.

three deer (Fig. 216) and under *Faith* (Fig. 121) two lions (Fig. 219). On the one hand, Giovanni Schiavone’s work on the decoration is confirmed by the absence of spatiality in the vault’s layout. The wall is hidden by the decorative explosion of broken tympana that lead the onlooker to the religious scenes. On the other hand, Pirro Ligorio’s work is evident in the shell, pebble and stone mosaics surrounding the relief of Artemis of the Ephesians on the entrance wall and in the two very elegant ‘antique’ baths at opposite ends of the Vestibule which, together with the pictorial cycle dedicated to the life of Moses, confirm the allusion to the salvific value of baptismal water. The Vestibule interrupts the oval shape of the courtyard and leads into the magnificent Hall of the Sacred Conversation which was originally used as a state or throne room.

2.7.2 Hall of the Sacred Conversation

Upon entering this Hall from the Vestibule, the visitor’s gaze moves from the right-hand wall, lightened by three windows, to the left-hand wall with two windows which look out onto the niches, originally adorned with statues, that formed the extraordinary gallery surrounding Villa Pia. The complex, prestigious decoration of the Hall of the Sacred Conversation (Fig. 142) was carried out between 30 October 1561 and 10 June 1563. As the documental sources confirm, it was entirely decorated without Ligorio’s intervention by painter Federico Barocci, with the help of *stuccatori* Pierleone Genga, Leonardo da Borgo San Sepolcro, and perhaps Leonardo da Cungi, Durante del Nero, Giovanni da Montepulciano and Filippo Gamberasi. Above all, it is a significant masterpiece of Barocci’s early activity. One of his main traits was to flank the scenes with geometrically arranged panels, skillfully decorated in the grotesque form. The lowest part of the vault features a frieze with painted panels and oval medallions (eight small ones and two large ones). A few playful putti stand out in eight square panels under the Beatitudes.* Four oval stucco medallions with marine scenes grace the four corners of the frieze. Four river gods mark the centre of each side. A couple of landscapes and two bucolic scenes with *Saints* complete the sections below the grotesque panels. The four great *Prophets* lie at intervals along the frieze in oval structures in correspondence with the *Medusa* heads. In the central panel of the barrel vault, the imagination is struck by the Sacred Conversation that took place among the *Virgin Mary with the Infant Jesus, the Infant St John, St Elisabeth and St Zachariah* (Fig. 150). It is interesting to note that St John, whom St Elisabeth introduces to the infant Jesus, prefigures the cross and the scroll with the *Agnus Dei*. This popular scene is portrayed with unusual expressive intensity, as

* (Mt 5, 1-11) ‘Now when he saw the crowds, he went up on a mountainside and sat down. His disciples came to him, and he began to teach them saying: “Blessed are the poor in spirit, for theirs is the kingdom of heaven. Blessed are those who mourn, for they will be comforted. Blessed are the meek, for they will inherit the earth. Blessed are those who hunger and thirst for righteousness, for they will be filled. Blessed are the merciful, for they will be shown mercy. Blessed are the pure in heart, for they will see God. Blessed are the peacemakers, for they will be called sons of God. Blessed are those who are persecuted because of righteousness, for theirs is the kingdom of heaven. Blessed are you when people insult you, persecute you and falsely say all kinds of evil against you because of me (...)”’.

Fig. 142. Vault, Hall of the Sacred Conversation.



Diagram 7. Hall of the Sacred Conversation, map of the vault.



Fig. 143. Vault, small fresco with a sybil.

Vestibule of Creation

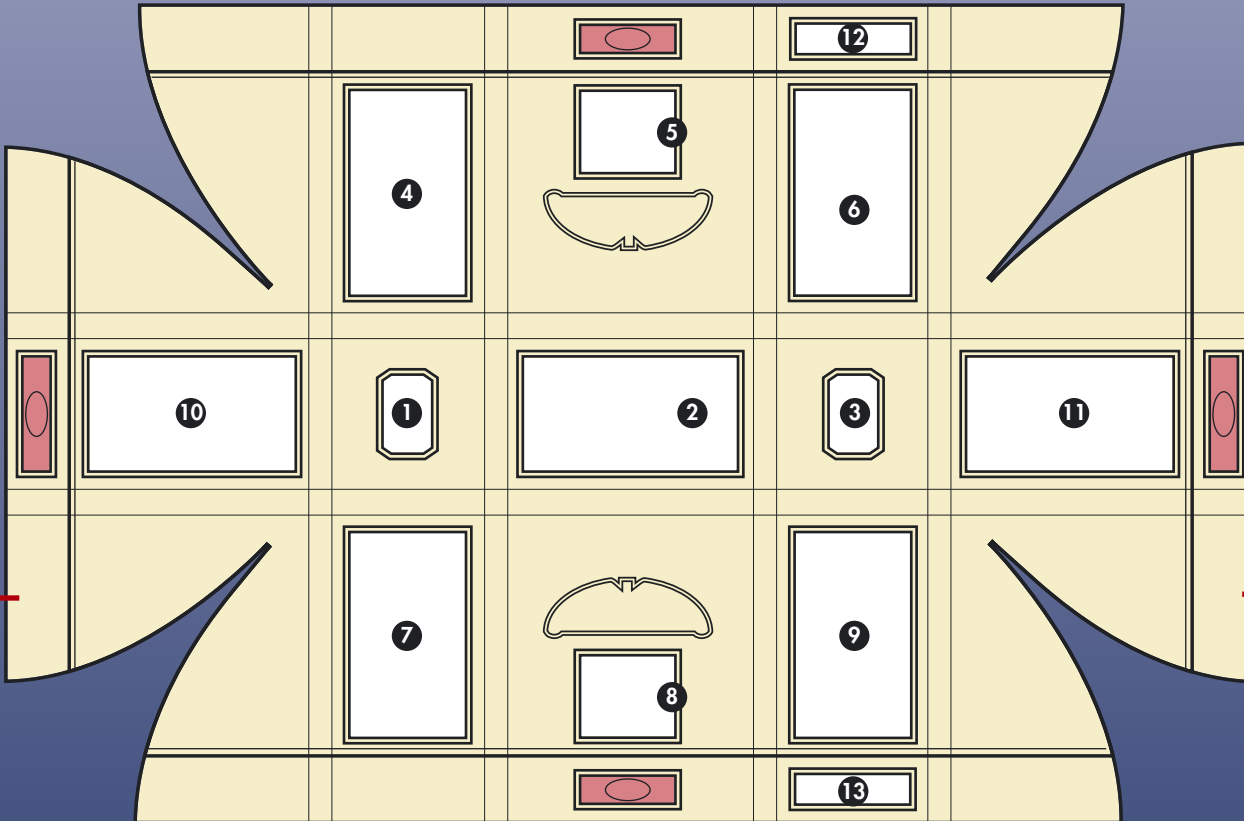
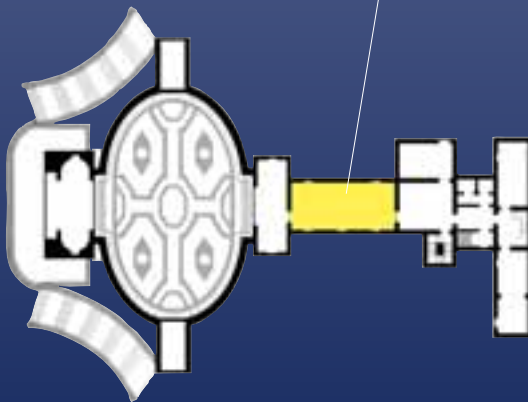


Fig. 145. Vault, small fresco with *Minerva*.

Hall of the Annunciation



Fig. 144. Vault, small fresco with unidentified figure.



- 1. Jesus and the Adulteress
- 2. Sacred Conversation
- 3. Samaritan Woman at the Well
- 4, 6, 7, 9. Grottesques
- 5. Baptism of Christ
- 8. Christ and Peter Walking on Water
- 10, 11. Coat of arms of Pius IV
- 12. St Anthony the Abbot in Search of St Paul the Hermit
- 13. Preaching of St John the Baptist
- River gods



Fig. 146. Vault, small fresco with figure.

nically pointed out by Bellori in 1672, although he mistakes St Zachariah for St Joseph:

'In the centre of the vault he (F. Barocci) painted the Virgin with the Infant Jesus. The infant extends his hand to the young child Saint John, presenting the reed cross to him; and Saint Joseph and Saint Elisabeth are also there'. (p. 173).

The first perception of the whole and of the main scenes is necessarily followed by a careful observation of the meticulous naturalistic representation of plants and animals in the grotesque form, which embellishes the geometric grid and the four main panels showing episodes from the life of Jesus. The space is thus divided geometrically by the accurate grotesque decoration characterising the entire vault. The two side panels of the central section contain the *Samaritan Woman at the Well* (Fig. 152) and



Jesus and the Adulteress (Fig. 275), rounded off by a stucco decoration which is unfortunately incomplete. In the remaining lateral sections two scenes from the life of Jesus are worth noting: *Christ and Peter Walking on Water* (Fig. 148) and

Fig. 148. Vault, Hall of the Sacred Conversation, *Christ and Peter Walking on Water* (Mt 14:28-31). "Lord, if it's you", Peter replied, 'tell me to come to you on the water'. 'Come', he said. Then Peter got down out of the boat and walked on the water and came toward Jesus. But when he saw the wind, he was afraid and, beginning to sink, cried out, "Lord, save me!" Immediately Jesus reached out his hand and caught him. "You of little faith", he said, "why did you doubt?"

Fig. 147. Vault, Hall of the Sacred Conversation, from J. Bouchet, *La Villa Pia des jardins du Vatican*, Paris 1837, table XI.



p. 122

Fig. 149. Vault, Hall of the Sacred Conversation, scene with the *Baptism of Christ* (Mt 3:13-17). ‘Then Jesus came from Galilee to the Jordan to be baptized by John. But John tried to deter him, saying, “I need to be baptized by you, and do you come to me?” Jesus replied, “Let it be so now; it is proper for us to do this to fulfill all righteousness”’.

Then John consented. As soon as Jesus was baptized, he went up out of the water. At that moment heaven was opened, and he saw the Spirit of God descending like a dove and lighting on him. And a voice from heaven said, “This is my Son, whom I love; with him I am well pleased.”’.





the *Baptism of Christ* (Fig. 149). The fine stucco decoration, flanked by panels with multicoloured grotesques, significantly highlights precisely these two episodes. In particular, the *Baptism of Christ* (Fig. 149), present in the four Gospels and a focal point in Jesus' public life, can be compared to *Moses Striking the Rock* (Fig. 141) in the Vestibule and the *Crossing of the Red Sea* in the Museum (Fig. 83). It also seems to fully confirm how important the sacrament of Baptism was in the cultural circle of Pius IV and St Charles Borromeo. The way in which it is portrayed

highlights with philological accuracy the intimate dialogue between John and Jesus before the *Baptism*, described in the Gospel according to Matthew: the fresco also shows the skies opening and the Father sending down the Spirit, the river 'genie' and the adoring angel. The vault is scenographically bordered in its four corners by

'the sitting virtues, each bearing a shield with the Pontiff's name, and with putti in the frieze' (Bellori, 1672, p. 173)

that is, the eight Beatitudes, which were the subjects of the academic lessons of the Vatican

Fig. 150. Vault, Hall of the Sacred Conversation. The main scene shows *Mary with the Infant Jesus, the Infant St John, St Elizabeth and St Zachariah*.



Fig. 151. Federico Barocci, preparatory sketch for the *Sacred Conversation*, Florence, Gabinetto disegni e stampe of the Uffizi, 11414F.

Nights: *Virtus*, *Tranquillitas*, *Laetitia*, *Felicitas*, *Concordia*, *Liberalitas*, *Immortalitas*, and *Aequitas* (Fig. 155-158). The shields with Pope Pius IV's insignia are surmounted by Ligorio's *Artemis of the Ephesians*. The friezes show representations of Saints: the *Preaching of Saint John the Baptist* (Fig. 153), *St Anthony the Abbot in Search of St Paul the Hermit* (Fig. 154). A lugged door leads into the second room, another important masterpiece by Federico Barocci in the Villa Pia: the Hall of the Annunciation.



Fig. 152. Vault, Hall of the Sacred Conversation, Samaritan Woman at the Well.



Fig. 153. Hall of the Sacred Conversation, *Preaching of St John the Baptist*. (Mt 3:11) 'I baptize you with water for repentance. But after me will come one who is more powerful than I, whose

sandals I am not fit to carry. He will baptize you with the Holy Spirit and with fire'. Jesus appears in the distance while the four closer figures are probably the prophets *Daniel*, *Ezekiel*, *Isaiah* and *Jeremiah*.



Fig. 154. Hall of the Sacred Conversation, *St Anthony Abbot in Search of St Paul the Hermit*.

Fig. 155, 156. Hall of the Sacred Conversation, details with four of the eight Beatitudes: *Virtus, Tranquillitas, Laetitia, Felicitas.*



Fig. 157, 158. Hall of the Sacred Conversation, details with four of the eight Beatitudes: *Concordia, Liberalitas, Immortalitas, Aequitas.*



2.7.3 Hall of the Annunciation

The vault (Fig. 160) shows a remarkable stucco decoration alternated with grotesques surrounding eight rectangular panels with scenes from the life of Joseph the Jew (S. 8), son of Jacob, among which are *Joseph and Potiphar's Wife* (Fig. 169), *Joseph Reunited with his Brothers* (D. 8.10), *Joseph Describing his Dreams to his Brothers* (Fig. 170), *Joseph Meeting his Brothers in Dothan* (Fig. 171), which define and highlight the centrepiece of the vault: the *Annunciation* (Fig. 164). The moment of *conturbatio* is

portrayed with ethereal gracefulness, with Mary startled by the sudden arrival of the Archangel Gabriel, a mainstay of the *Annunciation* scene. Gabriel, in turn, is moved by the dove of the Holy Spirit swiftly descending towards him. The stucco decoration surrounding the medallion with the *Annunciation* seems to stress the importance of action in this very emotional scene. For this reason the decoration, which, in the Hall of the Sacred Conversation is still rather contained within a geometric grid, explodes here to highlight the central panel of the vault where,

with great emphasis in grasping the dynamics of the action, according to Bellori, Federico Barocci 'represented the Angel descending to announce the Virgin'. In the two underlying ovals, in more complex stucco frames, perhaps by Pierleone Genga, we find a selection of episodes from the life of Moses, among which the following stand out: *Moses Receiving the Tablets of the Law* (Fig. 166), and *Moses Presenting the Law to the*

Israelites (Fig. 167). *Moses Receiving the Tablets of the Law* can be associated to the Pentecost. This scene is connected to the one in which the tablets are handed over to the elders and to the Israelites, depicting the moment when Moses, having punished the culprits of the sin of the golden calf, climbs Mount Sinai again, from which he will descend with the new Tablets. The association of these two episodes is rather

■ p. 135

Diagram 8. Hall of the Annunciation, map of the vault.

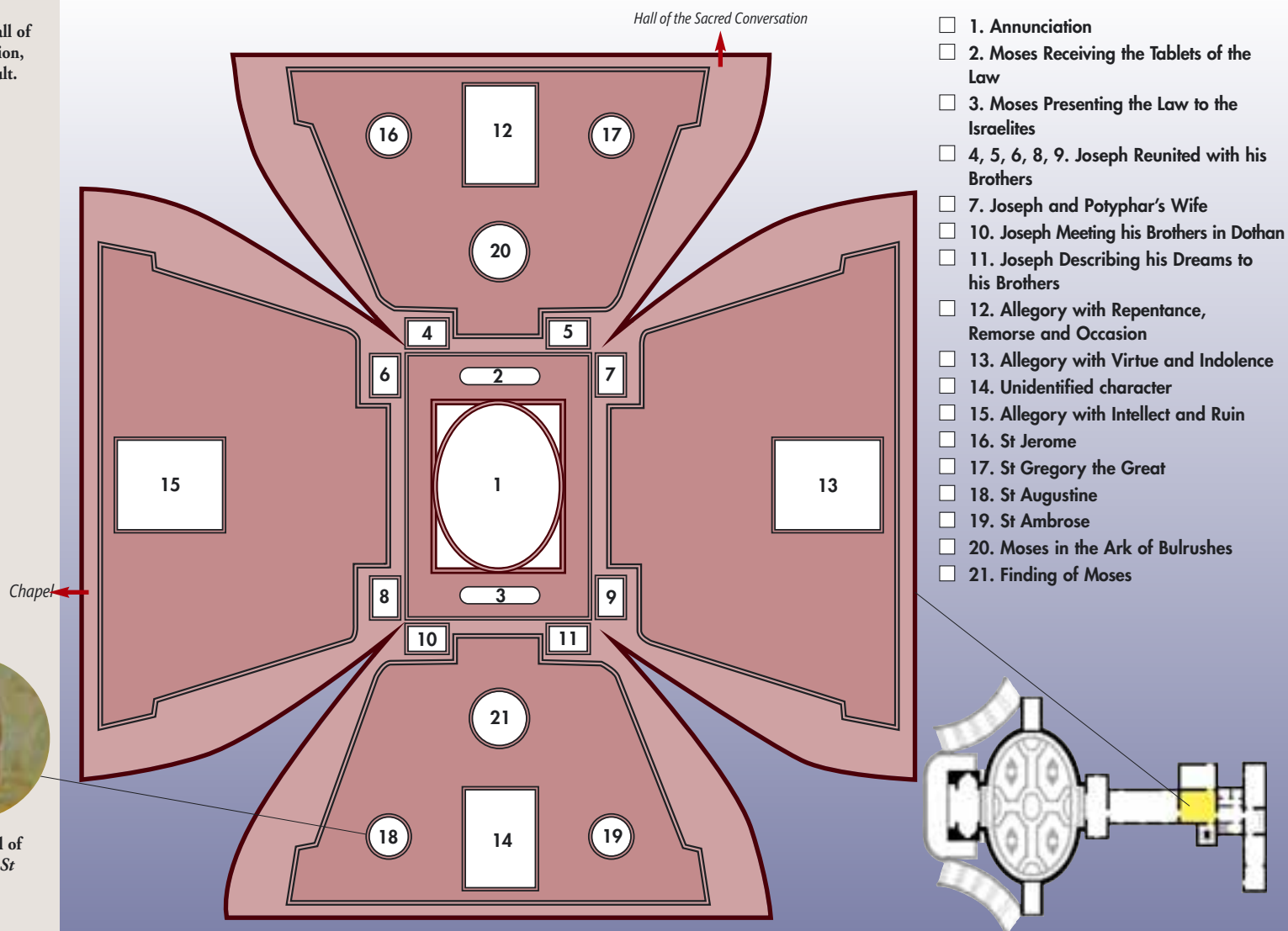


Fig 159. Detail of the vault with St Augustine.

Fig. 160. Hall of the Annunciation, vault.



Fig. 161.
Federico Barocci,
sketches for the
Annunciation,
Berlin,
Kupferstichkabinett.



Fig. 162. Hall of the
Annunciation, vault,
allegory representing
Virtue and
Indolence.



Fig. 163. Hall of the
Annunciation, vault,
allegory representing
Repentance, Remorse
and *Occasion*.



Fig. 164.
Academy, Hall of the
Annunciation, vault,
detail of the
Annunciation. The
symbols of the
Evangelists are in the
four corners.

common in the mosaic cycle of the Basilica of Santa Maria Maggiore, in the frescoes of the Sistine Chapel, of the Vatican Logge and of the Quirinale Palace. The remaining space around the Annunciation is filled with the symbols of the Evangelists. Small niches, adjoining the panels with the stories of Joseph, contain delicate grotesques with floral mermaids, satyrs, sphinxes, griffons and birds. Only four Christian images appear in round medallions; they are the portraits of the Doctors of the Church: *St Ambrose* (D. 8.19), *St Augustine* (Fig. 159), *St Gregory the Great* (D. 8.17) and *St Jerome* (Fig. 173). At the centre of the niches are four stucco structures with allegorical scenes. It is possible to identify with certainty the personifications of *Virtue and Indolence* (Fig. 162), *Repentance*,



Fig. 165. Hall of the Annunciation, vault, allegory representing *Intellect and Ruin*.



Fig. 166, 167. Hall of the Annunciation, vault, *Moses Receiving the Tablets of the Law* and *Moses Presenting the Law to the Israelites*.



Fig. 168. Hall of the Annunciation, vault, from J. Bouchet, 1837, Table XII.



Fig. 169. Hall of the Annunciation, vault, *Joseph and Potyphar's Wife*.



Fig. 170. Hall of the Annunciation, vault, *Joseph Describing his Dreams to his Brothers*.



Fig. 171. Hall of the Annunciation, vault, detail, *Joseph Meeting his Brothers in Dothan*.

Fig. 172. Hall of the Annunciation, corner detail of the vault.



Remorse and Occasion (Fig. 163), *Intellect and Ruin* (Fig. 165) taken from the *Emblemata* by Alciati, a great humanist of the time. Pius IV's coat of arms appears in two of these allegories while two medallions portray *Moses in the Ark of Bulrushes* (Fig. 211) and the *Finding of Moses* (Fig. 212). In the four corners of the structure three women on classical tripods represent the Hours, emphasising the seasonal meaning. All things considered, the decoration of the vault (Fig. 160) suggests a wide spatial depth and leads the onlooker to focus on the central scene of the Annunciation, by means of an operation already visible in the Vestibule of Creation. The decoration embellishes the wall and creates an extraordinary expansion of space. The vault's geometric layout draws the observer away from the perception of the whole and points to the detail of the Archangel Gabriel, who suddenly descends to announce the Virgin. A door in the left wall leads to the third adjoining room: the old chapel.



Fig. 173. Hall of the Annunciation, detail of the vault with *St. Jerome*.

2.7.4 The Chapel

Little is known of the important chapel (Fig. 178), described only by Chataurd in 1767.

The vault, covering the same, is made a *schifo colmo*, divided into panels, niches, pilasters (...), interrupted by various decorations of leaves, garlands, roses and bead-and-reel motifs; its central part is unpainted; finally, it is surrounded by a stucco frame with five orders of reliefs'. (III, p. 247).

Of the original decoration of the vault, which almost certainly remained incomplete (see the central panel and the remaining four side panels), only eight Apostles (D. 9) are still visible today: *St. Peter* and *St. Paul* (Fig. 176, 177), *St. Andrew*, *St. John*, *St. Matthew*, *St. Thomas*, *St. James*, *St. Simon* and two female figures, the *Church* (Fig. 174) and *Peace*, in rectangular panels carefully divided by stucco frames.

Regretfully, due to the lack of archival documents and sources, many doubts remain on the attribution, dating and completion of the chapel's decorations.

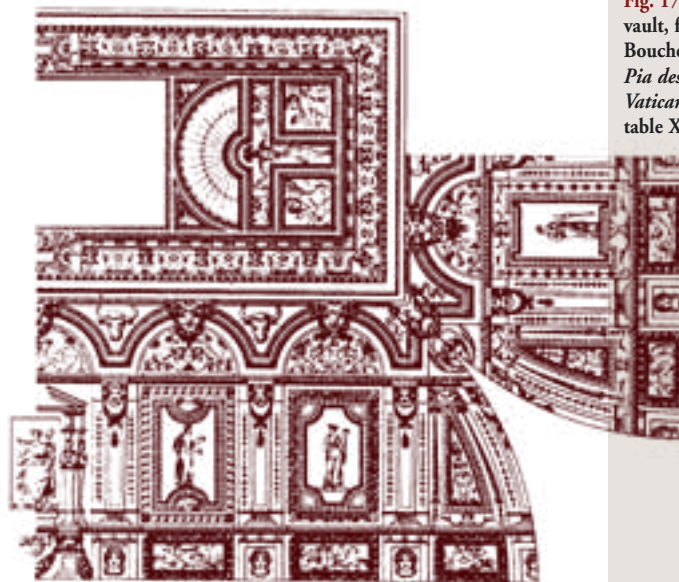


Fig. 174. Chapel, vault, allegory of the *Church*.

Fig. 175. Chapel, vault, from J. Bouchet, *La villa Pia des jardins du Vatican*, Paris 1837, table XIII.

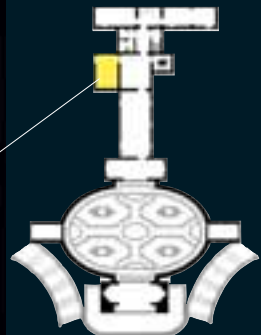
Fig. 176, 177. Chapel, vault. The Apostles *Peter* and *Paul*.



Fig. 178. Chapel, vault.



Diagram 9. Chapel, map of the vault.



- 1. Peace
- 2. St Peter
- 3. The Church
- 4. St John
- 5. St Andrew
- 6. St Matthew
- 7. St Paul
- 8. St Simon
- 9. St Thomas
- 10. St James
- Unfinished panels

2.8 The upper floor

2.8.1 The Stairwell

Built between 30 November 1561 and 10 June 1563, as confirmed by the following inscription:

PIVS IIII MEDICES MEDIOLANEN
PONTIFEX MAXIMVS
HANC IN NEMORE PALATII APOSTOLICI
AREAM PORTICVM FONTEM
AEDIFICVMQVE CONSTITVIT VSVIQVE SVO
ET SVCCEDENTIVM SIBI PONTIFICVM
AEDIFICAVIT ANN. SAL MDLX

Fig. 179. Stairwell, vault.



Fig. 180, 181. Two merlion statues on the landing of the stairwell.

it remained incomplete and is one of the first, most significant works of Santi di Tito (1536-1623) (Fig. 179). The vault, widened perspectively and laid out within a rational geometric grid, features its commissioner Pius IV's coat of arms in the central panel, with oval medallions in the corners containing figures representing the four seasons (D. 10.5, 7, 9). The entire structural composition serves to highlight the underlying panels showing the four most significant monuments completed by Pius IV Medici:

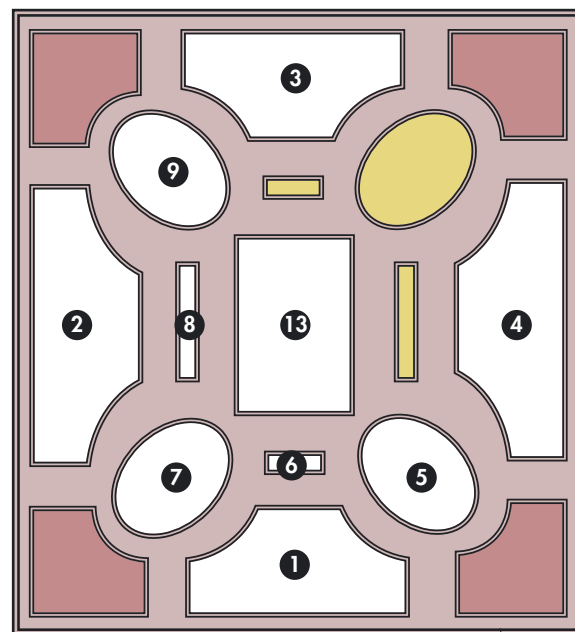


Diagram 10. Stairwell, map of the vault.

- 1. Villa Pia
- 2. Belvedere Courtyard
- 3. Via Pia and the Quirinale sculptures
- 4. Via Flaminia and the Porta del Popolo
- 5. Winter
- 6, 8. Cherubs
- 7. Autumn
- 9. Summer
- 13. Coat of Arms of Pius IV
- Damaged area
- Stuccoes

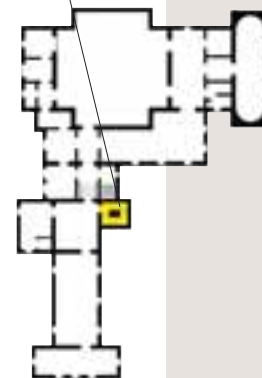




Fig. 182. Stairwell, vault, detail with *Summer*.

Villa Pia (Fig. 12), the *Belvedere Courtyard* (Fig. 183), *Via Flaminia and the Porta del Popolo* (Fig. 186), *Via Pia and the Quirinale sculptures* (Fig. 184), making the vault extremely interesting from a historical point of view. Another inscription attesting to the Casina's 19th century role as a museum, when it housed the Egyptian statues of Canova's collection, is above the door leading to the next room:

GREGORIVS XVI PONTIFEX MAXIMVS
 PRAETORIOLVM VIRIDIARI IN HORTIS VATICANIS
 PII IV PONTIFICATV A PYRRHO LIGORIO ARCHITECTO
 AD ANTIQVI DIAGRAMMATIS CONCINNITATEM
 EXSTRVCTVM
 ET TEMPORIS INIVRIA GRAVITER LABEFACTVM
 IN PRISTINVM NITOREM RESTITVIT
 PARIETES INTERNOS VETERVM FIGLINARVM ECTYPI
 AB EXIMIO CANOVA SINGVLARI CVRA CONLECTIS
 ALIISQVE PRISCARVM ARTIVM MONVMENTIS
 ORNARI IVSSIT PRINCIPATVS SVI ANNO I.
 CVRANTE ALOYSIO DEL DRAGO SACRI PALATII APOSTOLICI
 PRAEFECTO MDCCCXXXII

Indeed, under Pope Gregory XVI the Casina was turned into a museum housing busts, statues, bas reliefs and marble *cippi* which were exhibited in the first room of the *piano nobile* at the back of the inscription; bas reliefs of terracottas belonging to the Knight of Agincourt, now in the Gregorian Etruscan Museum, and many busts of Canova, including his own bust in marble, were stored in cabinets.

Fig. 183. Stairwell, vault, detail with the *Belvedere Courtyard*. It is worth noting the centrality of the figure of Pope Pius IV pointing out the *Belvedere Courtyard*.



Fig. 184. Stairwell, vault, detail with *Via Pia and the Quirinale sculptures*.



Fig. 185. Vault of the stairwell, from J. Bouchet, *La villa Pia des jardins du Vatican*, Paris 1837, table XIV.



Fig. 186. Stairwell, vault, detail with *Via Flaminia and the Porta del Popolo*.

Fig. 187. Hall of the Gethsemane, vault, corner detail. Next to the incomplete Papal coat of arms are the allegories of *Faith* and *Charity*.



2.8.2 Hall of the Gethsemane

The first room of the upper floor leads into the Hall of the Gethsemane (Fig. 191), the stucco decoration of which has remained incomplete. It is unfoundedly attributed to Santi di Tito, but was finished instead by Federico Zuccari around 8 September 1563. The vault, completed with an exceptional sense of balance by an airy and intense stucco decoration and detailed grotesques, illustrates five important episodes from the life of Jesus: at the centre, *Jesus in the Garden of Gethsemane* (Fig. 188) and on the four sides the *Last Supper* (Fig. 192), the *Temptation in the Desert* (Fig. 193), the *Transfiguration* (Fig. 194), and *Christ on the Way to the Calvary* (Fig. 195). In each corner, two virtues support Pope Pius IV's coat of arms. As in the previous rooms, the centre of the



Fig. 188. Hall of the Gethsemane, vault, *Jesus in the Garden of Gethsemane*. This centrepiece of the vault highlights the importance of the Eucharist in the Council of Trent. (Lk 22:39-45). 'Jesus went out as usual to the Mount of Olives, and his disciples followed him. On reaching the place, he said to them, "Pray that you will not fall into temptation". He withdrew about a stone's throw beyond them, knelt down and prayed, "Father, if you are willing, take this cup from me; yet not my will, but yours be done". An angel from heaven appeared to him and strengthened him. And being in anguish, he prayed more earnestly, and his sweat was like drops of blood falling to the ground. When he rose from prayer and went back to the disciples, he found them asleep, exhausted from sorrow'.

Fig. 189, 190. Hall of the Gethsemani, corner details. *Prudence, Fortitude, Providence and Peace.*

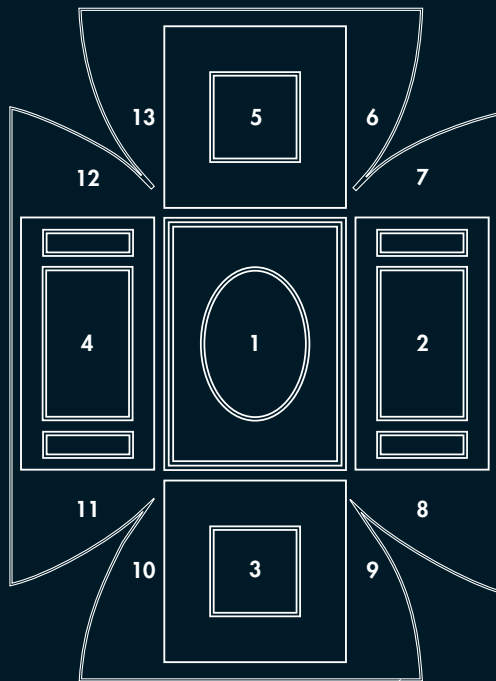


Diagram 11. Hall of the Gethsemani, map of the vault.

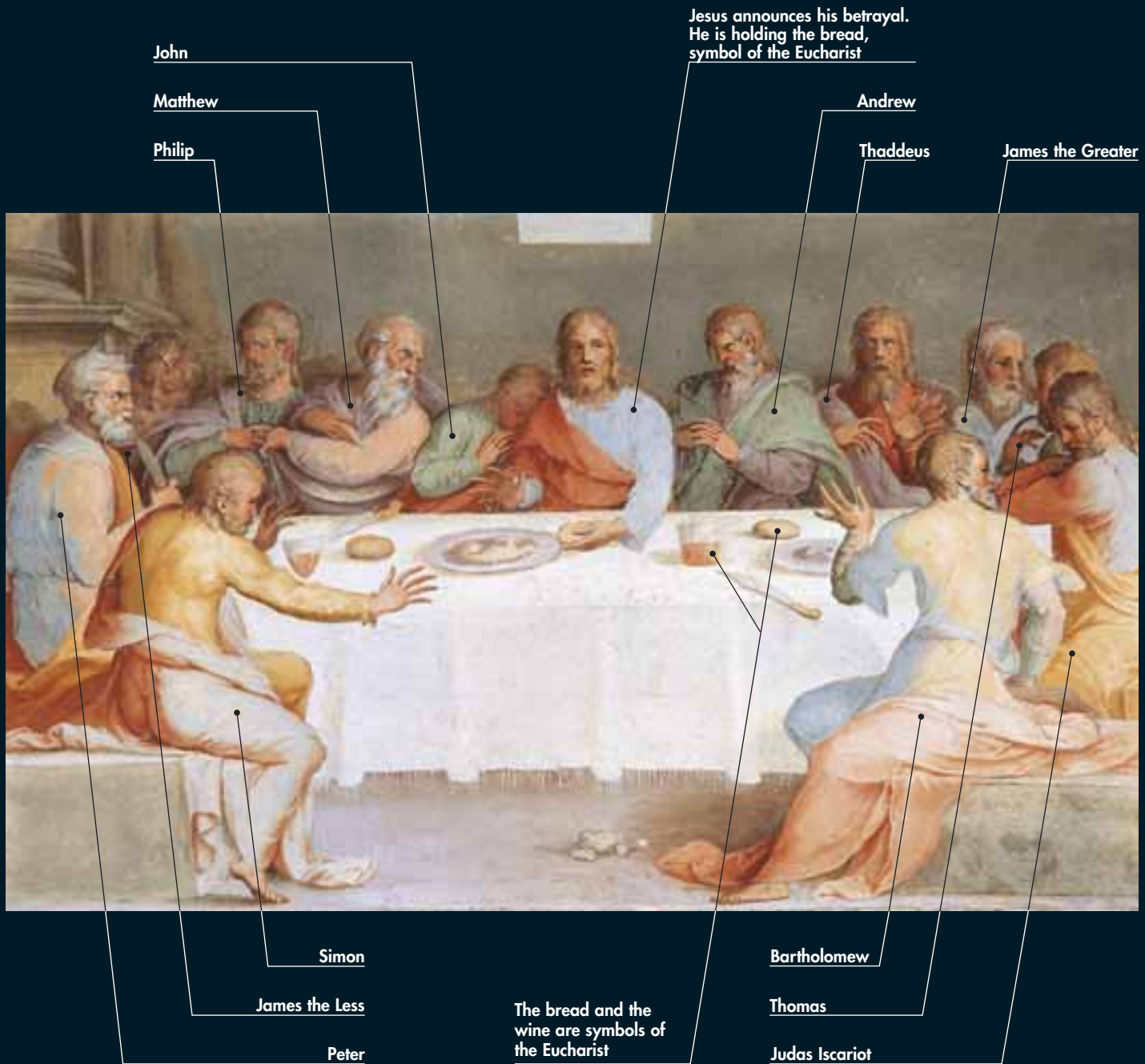
- 1. Jesus in the Garden of Gethsemane
- 2. Last Supper
- 3. Temptation in the Desert
- 4. Christ on the Way to the Calvary
- 5. Transfiguration
- 6. Peace
- 7. Providence
- 8. Fortitude
- 9. Prudence
- 10. Hope
- 11. Temperance
- 12. Charity
- 13. Faith



Fig. 191. Hall of the Gethsemane, vault.



Fig. 192. Hall of the Gethsemane, vault, *Last Supper*. (Jn 13:21-26). 'After he had said this, Jesus was troubled in spirit and testified, "I tell you the truth, one of you is going to betray me". His disciples stared at one another, at a loss to know which of them he meant. One of them, the disciple whom Jesus loved, was reclining next to him. Simon Peter motioned to this disciple and said, "Ask him which one he means". Leaning back against Jesus, he asked him, "Lord, who is it?" Jesus answered, "It is the one to whom I will give this piece of bread when I have dipped it in the dish"'.



The characters' identity is based on the iconographic subjects of the *Last Supper* by Leonardo da Vinci.

vault is assigned to a significant theme: *Jesus in the Garden of Gethsemane* (Fig. 188), portraying the angel presenting Christ with the Chalice of Passion. The three Apostles overcome by sleep, and the guards with Judas coming to arrest Jesus, can be made out in the background. This ending is where the tragedy of Jesus' solitude is concentrated and well portrayed by Federico Zuccari. In the four corners, *Providence* and *Peace* (Fig. 190) are followed by the theological virtues of *Hope*, *Faith* and *Charity* (Fig. 187) and the cardinal virtues of *Temperance*, *Prudence* and *Fortitude* (Fig. 189). Two coats of arms of the *Sede Vacante* (the vacancy of the Holy See between the pontificates of Pope Pius IV and St Pius V) and two unfinished ones are placed diagonally. An eared door leads into the intermediate room, which today sports a coffered vault, decorated with a frieze in tempera paint bearing the disassembled coat of arms of Pope Pius XI (1922-1939), the promoter of the Academy's extension, adjacent to the Zuccari Hall.

Fig. 193. Hall of the Gethsemane, vault, *Temptation in the Desert* (Mt 4:1-4). 'Then Jesus was led by the Spirit into the desert to be tempted by the devil. After fasting forty days and forty nights, he was hungry. The tempter came to him and said, "If you are the Son of God, tell these stones to become bread". Jesus answered, "It is written: Man does not live on bread alone, but on every word that comes from the mouth of God"'.



Fig. 194. Hall of the Gethsemane, vault, *Transfiguration* (Mk 9:1-4). 'After six days Jesus took Peter, James and John with him and led them up a high mountain, where they were all alone. There he was transfigured before them. His clothes became dazzling white (...). And there appeared before them Elijah and Moses, who were talking with Jesus'.

Fig. 195. Hall of the Gethsemane, vault, *Christ on the Way to the Calvary*.





Fig. 196. Zuccari Hall, detail.

2.8.3 Zuccari Hall

Attributed to Federico Zuccari by Chattard, this room is the most complicated as far as the identification of the different phases of the frescoes is concerned, since the original paintings suffered many alterations. Federico Zuccari's important contribution to the decoration can be seen today in the *Mystic Marriage of St Catherine* (Fig. 198), which is the vault's centrepiece, despite extensive and still discernible tampering by Pope Gregory XIV (1590-1591) (see crest at the centre of the lunettes) and the many grotesche that Luigi Fabiani da Riofreddo added to the twelve friezes for Pope Gregory XVI (1831-1846). Giovanni da Cherso was probably the main contributor to the lower section, designed by Federico Zuccari. Between 30

October 1561 and 8 September 1563 he obtained a significant payment for

'works of painting, stucco and gilding in the fourth room or galleria above the rooms in the woods' (ASR, Camerale I, Fabbriche 1521, 8.IX.1563).

In the frieze framing the entire vault we recognise, starting from the left: *St John the Baptist in the Wilderness* (Fig. 199), *Jonah and the Whale* (Fig. 203), *Penitence of St Jerome* (Fig. 200), *Christ and Peter Walking on Water* (Fig. 201), the *Miraculous Draught of Fish* (Fig. 202), *Jesus Calming the Storm*, the *Great Flood* (Fig. 205), *David Restraining Abishai from Killing Saul*, the *Crossing of the Red Sea* (Fig. 283), and *Judith and Holofernes* (Fig. 204). These important episodes of Jesus' life confirm the excellence of Federico Zuccari's work in the Casina Pio IV.



Fig. 197. Zuccari Hall, detail of the grottesche.

Fig. 198. Zuccari Hall, central scene of the vault with the *Mystic Marriage of St Catherine*. The fresco shows St Catherine of Alexandria receiving the ring from baby Jesus on Mary's lap. In her left hand she holds a piece of a wheel, the symbol of her martyrdom. St John the Baptist is in the lower left hand corner, accompanied by his lamb and bearing a cross formed by two reeds and topped with the scroll of the *Agnus Dei*. To the right of the scene St Joseph stands in contemplation.

Diagram 12a. Zuccari Hall, location of the friezes.



Fig. 199. Zuccari Hall, frieze with *St John the Baptist in the Wilderness*.

The vines are a symbol
of the Eucharistic wine

The reed cross represents the
penitence he preached

Fig. 200. Zuccari Hall, frieze with the *Penitence of St Jerome*.



The Book he holds
is the Bible

The Lamb is the
Saint's main attribute

The cross, object of his meditation,
before which the Saint kneels in penitence

The lion is the symbol of brute
force overcome by pity

The Skull is a symbol
of meditation on death

Rock which Jerome
used to strike his chest
in penitence

The cardinal's hat because he was believed
to have been made a cardinal

Diagram 12b. Zuccari Hall, location of the friezes.



Fig. 201. Zuccari Hall, frieze with *Christ and Peter Walking on Water* (*Jn* 6:18-21; *Mk* 6:45-56; especially *Mt* 14:22-33). ‘Immediately Jesus made the disciples get into the boat and go on ahead of him to the other side, while he dismissed the crowd. After he had dismissed them, he went up on a mountainside by himself to pray. When evening came, he was there alone, but the boat was already a considerable distance from land, buffeted by the waves because the wind was against it. During the fourth watch of the night Jesus went out to them, walking on the lake. When the disciples saw him walking on the lake, they were terrified. “It’s a ghost”, they said, and cried out in fear. But Jesus immediately

said to them: “Take courage! It is I. Don’t be afraid”. “Lord, if it’s you”, Peter replied, “tell me to come to you on the water”. “Come”, he said. Then Peter got down out of the boat, walked on the water and came towards Jesus. But when he saw the wind, he was afraid and, beginning to sink, cried out, “Lord, save me!” Immediately Jesus reached out his hand and caught him. “You of little faith”, he said, “why did you doubt?” And when they climbed into the boat, the wind died down. Then those who were in the boat worshipped him, saying, “Truly you are the Son of God””.



Fig. 202. Zuccari Hall, frieze with the *Miraculous Draught of Fish* (*Lk*, 5:1-11). ‘One day as Jesus was standing by the Lake of Gennesaret, with the people crowding round him and listening to the word of God, he saw at the water’s edge two boats, left there by the fishermen, who were washing their nets. He got into one of the boats, the one belonging to Simon, and asked him to put out a little from shore. Then he sat down and taught the people from the boat. When he had finished speaking, he said to Simon, “Put out into deep water, and let down the nets for a catch”. Simon answered, “Master, we’ve worked hard all night and haven’t caught anything. But because you say so, I will let down the

nets”. When they had done so, they caught such a large number of fish that their nets began to break. So they signalled to their partners in the other boat to come and help them, and they came and filled both boats so full that they began to sink. When Simon Peter saw this, he fell at Jesus’ knees and said, “Go away from me, Lord; I am a sinful man!” For he and all his companions were astonished at the catch of fish they had taken, and so were James and John, the sons of Zebedee, Simon’s partners. Then Jesus said to Simon, “Don’t be afraid; from now on you will catch men”. So they pulled their boats up on shore, left everything and followed him’.

Diagram 12c. Zuccari Hall, location of the friezes.



Fig. 203. Zuccari Hall, frieze with *Jonah and the Whale* (*Jonah* 1:8-16).

'So they asked him, "Tell us, who is responsible for making all this trouble for us? What do you do? Where do you come from? What is your country? From what people are you?" He answered, "I am a Hebrew and I worship the Lord, the God of heaven, who made the sea and the land. This terrified them and they asked, What have you done?" (They knew he was running away from the Lord, because he had already told them so.) The sea was getting rougher and rougher. So they asked him, "What should we do to you to make the sea calm down for us?" "Pick me up and throw me into the sea", he replied, "and it will

become calm. I know that it is my fault that this great storm has come upon you'. Instead, the men did their best to row back to land. But they could not, for the sea grew even wilder than before. Then they cried to the Lord, "O Lord, please do not let us die for taking this man's life. Do not hold us accountable for killing an innocent man, for you, O Lord, have done as you pleased". Then they took Jonah and threw him overboard, and the raging sea grew calm. At this the men greatly feared the Lord, and they offered a sacrifice to the Lord and made vows to him'.



Fig. 204. Zuccari Hall, frieze with *Judith and Holofernes*. Judith shows Holofernes' head (*Judith*, 13:11-16). 'Judith shouted to the guards from a distance: "Open! Open the gate! God, our God, is with us. Once more he has made manifest his strength in Israel and his power against our enemies; he has done it this very day". When the citizens heard her voice, they quickly descended to their city gate and summoned the city elders. All the people, from the least to the greatest, hurriedly assembled, for her return seemed unbelievable. They opened the gate and welcomed the two women. They made a fire for light; and when they gathered around the two, Judith urged them with a loud voice:

"Praise God, praise him! Praise God, who has not withdrawn his mercy from the house of Israel, but has shattered our enemies by my hand this very night". Then she took the head out of the pouch, showed it to them, and said: "Here is the head of Holofernes, general in charge of the Assyrian army, and here is the canopy under which he lay in his drunkenness. The Lord struck him down by the hand of a woman. As the Lord lives, who has protected me in the path I have followed, I swear that it was my face that seduced Holofernes to his ruin, and that he did not sin with me to my defilement or disgrace".

Diagram 12d. Zuccari Hall, view of the friezes.



Fig. 205. Zuccari Hall, frieze with the Great Flood (Gn 7:1-24).



Fig. 206. Zuccari Hall, vault, *Hercules*.



Fig. 207. Zuccari Hall, vault, *Apollo*.



2.9 Epilogue

Reality and representation: architecture in landscape and landscape in architecture

In short, Pope Paul IV Carafa commissioned to Ligorio an alternative to his apartment in the Belvedere (which had a more public function), in the place where the Neapolitan architect had positioned the villa of Rustio in the topographic map of ancient Rome. It was to be a small single-storey lodge for his literary pleasure, in a secluded 'grove' cooled by a fountain, that was to be visible from the windows of his apartment as in a painting. At the time the view was still unblocked by the west wing of the Belvedere.

Upon Pope Pius IV Medici's advice, starting in 1560 and drawing inspiration from ancient descriptions and frescoes, Ligorio turned Paul IV's Casina into an old-fashioned villa with a Nymphaeum, a Museum, an Academy and a *coenatio*. Indeed, Pius IV added a second floor, the Museum, the oval courtyard between the two buildings, the sculptural, stucco and pictorial decoration and formally and functionally connected the Casina to the Belvedere by means of a charming garden adorned with statues and *jeux d'eau*. Therefore, Villa Pia was in a close functional relation with the Belvedere theatre, restored by Ligorio between 1562 and 1565 and embellished with ancient statues. St Charles Borromeo, Pope

Fig. 208. View of St Peter's Dome from the oval courtyard.



Pius IV's favourite nephew, used Villa Pia as the headquarters of the Academy of the *Noctes Vaticanae*, where he and his friends gathered from 20 April 1562. The Academy's literary and philosophical importance in its first stage served as an inspiration for the pagan iconography of the façades of the Casina's Museum and main building. It is unlikely that the Academy was housed in Villa Pia from May 1561 to September 1563 because the Casina was still unfinished. The Academy interrupted its activity at the beginning of 1563 and resumed it the following May, with conversations centred on theology. It moved to the Casina only as of September 1563, upon completion of the pictorial decoration of the rooms, which was inspired by the religious themes at the centre of the theological conversations of the *Noctes Vaticanae*.

**A 'man-made' landscape:
'a window opening onto an internal space'**

The Casina is the synthesis of Ligorio's pictorial activity. The architecture and its decoration, like the Belvedere, to which it is historically and functionally tied, observed each other at a distance from the windows of Pope Carafa's apartment at the southern end of the second floor of the Belvedere's east wing, as in a 'real' and 'man-made' landscape. Thanks to the multiple architectural elements clustered around the oval courtyard and because of the integration between garden, decorated architecture and statues, Villa Pia immersed the onlooker in a fantasy atmosphere, similar to that of the ancient frescoes which Ligorio would also have been familiar with through the descriptions of Vitruvius and Pliny. The Casina's architecture is planned according to Leonardo da Vinci's colour perspective because its layout and decoration are conceived to be viewed from two privileged vantage points and its façades are decorated in view of the striking pictorial effect created on them by the oblique

sunlight during the different hours of the day. The Casina's architecture thus becomes a scenographic architecture inserted into a real landscape to be viewed from a distance as a painting within a painting, like a 'represented space' within the 'enclosed real space' of Pius IV's apartment.

**A 'represented' landscape:
'a false window onto an interior space'**

However, the 'scenographic man-made landscape' of the Casina, visible from the windows of Pius IV's apartment, is opposed to the fabulous 'represented landscape', which set the stage for the magnificent religious narratives of the Vestibule, of the Hall of the Sacred Conversation, of the Hall of the Annunciation and of the Zuccari Hall. These striking 'landscape-scenarios', in part attributable to Federico Zuccari, seem to continue the pictorial logic of Ligorio's 'open space', confusing as much as possible 'imaginary representation' and reality, as in the four frescoes painted by Santi di Tito in 1563 on the ceiling of the stairwell, representing the four most important buildings designed by Ligorio for Pius IV: Villa Pia, the Palazzo on the via Flaminia, the Quirinale Palace and the Nicchione of the Belvedere.



Fig. 209. View.

Landscapes



Fig. 210. Zuccari Hall, imaginary view of Rome.



Fig. 211. Hall of the Annunciation, *Moses in the Ark of Bulrushes*.



Fig. 213. Vestibule, landscape with temple.



Fig. 212. Hall of the Annunciation, *Finding of Moses*.



Fig. 214. Hall of the Sacred Conversation, landscape.

Animals



Fig. 215. Vestibule,
Woman milking a
cow.



Fig. 218. Hall of the
Sacred Conversation,
swans.



Fig. 216. Vestibule,
deer.



Fig. 219. Vestibule, lions.



Fig. 217. Hall of the Sacred Conversation, parrot.



Fig. 220. Hall of the Sacred Conversation, mallards.



*3. The Pontifical
Academy of Sciences*





Fig. 221. Pontifical Academy of Sciences, Ancient statue of *Faith* to the left of the main entrance.

3.1 Brief history

The new headquarters of the Pontifical Academy of Science – New Lynxes was inaugurated in the Casina Pius IV on 16 December 1923. However, it was only as of 1929, following the Italian Government's recognition of the Independent Sovereign State of the Vatican City, that Pope Pius XI implemented a wide-ranging modernisation programme within the Vatican City, which also comprised the Pontifical Academy. On 20 December 1931 President Giuseppe Gianfranceschi, in the inaugural session chaired by Pius XI, announced the plans for the enlargement of Villa Pia. Architect Giuseppe Momo, to whom the project was assigned, brilliantly solved the problem of building a new wing on the sloping plot without disrupting the shape of Ligorio's original Casina. Moreover, Momo faced the challenge of planning

a new extension that had to merge with the pre-existing Renaissance jewel. The new reinforced concrete foundations were dug ten metres deep into the ground to ensure maximum stability. Upon them, an excellent, unpretentious, functional new structure was built. The planning stage began in the Spring of 1932 and, on 17 December 1933, Pope Pius XI was able to inaugurate the new buildings, as commemorated by an inscription on the central wall of the Aula Magna (Great Hall). Pius XI also gave the Academy a new lease on life and named it *Pontificia Academia Scientiarum*, encouraging greater dialogue between faith and science in their respective responsibilities towards truth and good, with the Motu Proprio *In Multis Solaciis* (28 October 1936). He appointed the Rector of the Catholic University, Father Agostino Gemelli, as President, and Pietro Salviucci as Chancellor.



Fig. 223. Pontifical Academy of Sciences, Ancient statue of *Science* to the right of the main entrance.



Fig. 222. Pontifical Academy of Sciences, main façade of the new building.



Fig. 224. Gallery, bust of Father Agostino Gemelli.



Fig. 225. Gallery, bust of Msgr. Georges Lemaître.

3.2 The main garden façade

The Pontifical Academy of Sciences's main garden façade (Fig. 222), built after major excavation works (Fig. 233), is a synthesis of the 16th century garden façade of the Casina Pio IV's Museum and of the ancient Academy's original façade before the elevation carried out by Pope Pius IV after 1561. The four columns of the base, in black granite from Val Camonica, mirror the two colonnades overlooking the oval courtyard. Two niches with ancient statues of *Faith* (Fig. 221) on the left and *Science* (Fig. 223) on the right recall the four old-fashioned panels decorated with the *Medusa* relief. In the same way, the five panels spaced out by eight pilasters without capitals echo the two attics of the Museum and of the original Academy on the oval courtyard. These two inscriptions stand out

PIO XI
PONTIFEX MAX
MDCXXXVI

which flank and highlight the coat of arms of Pope Pius XI, founder of the *Pontificia Academia Scientiarum*, as underlined by the inscription of the doric frieze below it.

3.3 The Gallery

The Gallery is accessed through a wide porch featuring the bust – in white Carrara marble on a *cipollino* marble pedestal (Fig. 226) – of the Jesuit physician Father Giuseppe Gianfranceschi (1875-1934), President of the Academy from 15 May 1921, successor of the Oratorian Giuseppe Lais, former Physics Professor at the Pontifical Gregorian University and the first Director of the Vatican Radio in 1931. A short corridor follows, in the centre of which is the majestic portrait of Pope Pius XI (Fig. 227). The Gallery, which is the cornerstone of the new building, leads to the secretariat and main offices located in the Casina



Pio IV's oldest wing. The Gallery also contains the bust of Father Agostino Gemelli (1878-1959)(Fig. 224), Rector of the Catholic University of Milan and President of the *Pontificia Academia Scientiarum* from 12 January 1936. The founding of the new Academy is commemorated by the bronze bust of Monsignor Georges Lemaître (1894-1966)(Fig. 225), a Jesuit father and Belgian astrophysicist and mathematician who became President of the Pontifical Academy of Sciences in 1960. He created links between the new astrophysical discoveries, electronics and the conquest of space. Next to the bust is the inscription



Fig. 226. Porch, bust of Father Giuseppe Gianfranceschi by the sculptor Guarino Roscioli.

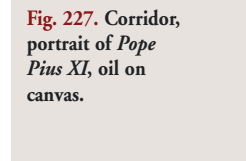


Fig. 227. Corridor, portrait of Pope Pius XI, oil on canvas.



Fig. 228. Gallery, small bronze statue of Pope Pius XI.



Fig. 229. Bronze bust of Pope John Paul II.

commemorating the well-known geologist Nicholas Steno, beatified by Pope John Paul II in 1986:

NICOLAO STENONIS
MDCXXXVIII MDCLXXXVI
ANATOMIAE GEOLOGIAE PRINCIPI
QVEM A DANIA ORIVNDVM
ROMA IN FIDEM SVAM RECEPTVM
EPISCOPATV INSIGNIVIT
A IOANNE PAVLO II SVMMO PONTIFICE
ANNO MCMLXXXVIII BEATORVM IN NVMERVM RELATO
IN REI MEMORIAM POSERVNT
XXIII X MCMLXXXVIII
VNIVERSITAS GENERALIS NORDISK INSVLIN
STVDII HAFNIENSIS LABORATORIVM DANMARK

The next plaque recalls the Casina Pio IV's magnificent restoration, commissioned by Pope John Paul II, which renewed the prestige of the headquarters of the Pontifical Academy of Sciences and of the more recent Pontifical Academy of Social Sciences (January 1994):

IOANNIS PAVLI II
PONTIFICATVS XXV INCIDENTE MEMORIA
PII IV CASINA PONTIFICIAE CCCC ANNORVM ACADEMIAE
SCIENTIARVM SEDES SCIENTIARVMQVE SOCIALIVM
EST RESTITVTA
SVBSIDIVM LARGITER FERENTE
NEOEBOACENSI HOMELAND OPERE FVNDATO
E. LISK WYCKOFF JR. PRAESIDE
EVGENIO V. CLARK * LICIA FLEMING - MC GRATH
ROBERTO B. MACKAY * CAROLO SCHMITT
RAPHAELE CAAMANO * CAROLO SCRIBNER III
AVCTORIBVS
ANGELO CARD. SODANO SECRETARIO STATVS
EDMONDO CASIMIRO CARD. SZOKA GVBERNI VATICANI
PRAESIDE
LEONARDO SANDRI SECRETARIAE STATVS SVBSTITVTO
NICOLAO CABIBBO ET EDMVND MALINVAVD PRAESIDIBVS
MARCELLO SANCHEZ SORONDO EPISCOPO IPSOQVE
ACADEMIAE CANCELLARIO
FAVTOIBVS
SS. ANGELORVM CVSTODVM SACRO DIE MMIII

3.4 The Aula Magna (Great Hall)

The Aula Magna is located to the right of the Gallery. It is the heart of the new building and is used for official audiences and for the Plenary Sessions of the Academies. On the wall opposite its main entrance, the bronze bust of Pope Pius XI fills the niche (Fig. 230) between the inscription commemorating the founding of the *Pontificia Academia Scientiarum* (1) in 1936 and the one recalling that the Pontifical Academy of Sciences originated from the Academy of the Lynxes, founded in Rome in 1603 during the Pontificate of Clement VIII Aldobrandini by the scholar Federico Cesi. The inscription also rightly commemorates the Academy's first scientific leader, the renowned scientist Galileo Galilei (2):



Fig. 230. Aula Magna, bronze bust of Pope Pius XI.

Fig. 231. Aula Magna.



(1) PIVS XI PONT. MAX.
 CVM IN HAC SEDE VATICANA
 QVASI QVODDAM SAPIENTIAE AC DOCTRINARVM
 DOMICILIVM
 ANIMO CERNENTE PRAESSENTIA PROVIDENTE FVTVRA
 TEMPORVM NECESSITATI OBSECVTVS CONSTITVISSET
 COLLEGIVM ET QVASI SENATVM DOCTORVM HOMINVM
 NATVRAE VIRIBVS COGNOSCENDIS ILLVSTRANDIS
 FELICITER INSTAVRAVIT
 PONTIFICIAM SCIENTIARVM ACADEMIAM
 AD DEI LAVDEM REIQVE CHRISTIANAE INCREMENTVM
 IPSE PER SE CONDIDIT CONSILIO INGENS ET MENTE
 LEGIBVSQVE COMMVNITAM
 VERA EXQVIRENTIBVS APERVIT
 V KAL NOV MDCCCCXXXVI PONTIFICATVS XV
 DIE FAVSTO FAVSTIS OMINIBVS
 SEQVENTIS Aevi MEMORIAE EXCVLTISSIMA QVAEQVE
 LVMINE CLARISSIMO PRAELATVRVS

(2) PIVS XI PONT. MAX.
 PRO BONARVM ARTIVM ALACRI STVDIO
 ET MVNIFICENTIA SINGVLARI
 LYNCAEORVM ACADEMIAM
 A FRIDERICO CESI PRINCIPE FVND MDCIII
 INTER PRIMORES SOCIOS A GALILAEO ILLVSTRATAM
 POST VARIAM TEMPORVM RERVMSQVE FORTVNAM
 PII IX P. M. CVRA RESTITVTAM MDCCCXLVII
 VILLVLA PII IV P. M. SEDE PROPRIA DONAVIT
 AVLA HAC NOVA AVXIT
 AD SOCIORVM CONVENTVS APTIVS AGENDOS
 QVAM AN. IVB. XIX A REPARATA SALVTE
 MCMXXXIII A.D. XVI KAL. IAN.
 PRAESENS DEDICAVIT

3.5 The secondary façade

The secondary façade (Fig. 232) which looks out onto St Peter's was originally reserved as an entrance for the Holy Father (Fig. 274). It recalls both the Museum's façade on the oval courtyard and the old rear façade of the 16th century Casina Pio IV, as we can see from an old photograph of the Casina taken from the Basilica (Fig. 233) and from two surveys carried out

before the extension of the recent Academy. Four Doric pilasters flanked by two pilasters supporting the triangular tympanum, with the coat of arms of Pope Pius XI, divide the façade between the two pre-existing windows and the Academy's back door. Note how the architectural elements stand out thanks to the expert use of



Fig. 232. Pontifical Academy of Sciences, secondary entrance.



Fig. 233. Aerial view of the Casina Pio IV before the new extension was built.



Fig. 234. Hall of the Sacred Conversation, oil on canvas, *Ecstasy of Mary Magdalene*, Guido Cagnacci.



Fig. 235. Hall of the Sacred Conversation, *St Jerome*, oil on canvas, Jusepe de Ribera, nicknamed Lo Spagnoletto.



*4. Further reading:
direct evidence and
documents*



4.1 Exhibiting 'out of scale' antiquities

In Villa Pia antique models – philologically reconstructed or reinvented – are enlarged and transformed 'out of scale', becoming real architectures. Indeed, the Casina Pio IV was mainly designed to exhibit Ligorio's most significant discoveries as an antiquarian. The stucco decoration features ancient architectures, out of scale reproductions of coins and reliefs, all inspired by careful inventions or reconstructions contained in Ligorio's *Encyclopaedia of Antiquity*. Ligorio's method of searching for the sources gives us an insight into his work in the antiquarian field, emphasising his technique of rebuilding the whole from its individual parts. Ligorio applied a similar technique in the Casina, where the creative process seems to begin with a detail of the decoration or of an ancient fragment and then grows into a complete structure.

Thanks to this attention to detail and to the final effect the Casina's two façades of the Academy and of the Museum on the oval courtyard can be compared to 'pages from a picture book'. It is therefore possible to recognise 1) Nero's Naumachia, replicated in the formal layout of the oval courtyard; 2) a sarcophagus with Muses in

Fig. 236. *Naumachia Neronis*, G. Lauro (1583).



the structure of the Museum in the courtyard; and 3) the layout of Trajan's Markets (already discussed in ch. 2.4d on p. 64), on a smaller scale, in the decoration of the Museum's barrel vault.



Fig. 237. *Naumachia Neronis*, P. Ligorio BNN, ms XIII.B.1, f. 278v.



Fig. 238. *Casina Pio IV* in M. Cartaro (1574).



Fig. 239. *Casina Pio IV* in G. Lauro (1628).



Fig. 240. *Casina Pio IV* in G.B. De Rossi (1668).



Fig. 241. *Casina Pio IV* in G.B. Falda (1676).

NERO'S NAUMACHIA

Nero's Naumachia (Fig. 236) is a model for Villa Pia. Following Suetonius' text, Ligorio reconstructs the Naumachia Neronis from an ancient medal, no longer extant, represented in the codex XIII B 6 of Naples as two temple-like buildings connected by an elliptical wall (decorated with niches and statues) and a courtyard flooded with water. Ligorio later drew this Naumachia in his 1562 map of ancient Rome. Villa Pia corresponds to the idea of the Naumachia Neronis because of the presence of a fountain, the elliptical shape of the courtyard connecting the two entrance portals, the Museum, the Academy, the sacred woods and, perhaps, the presence of water in the original project of the oval courtyard's fountain. Moreover, the similitude with the Naumachia is strengthened by the fact that the Casina is not accessed through the Nymphaeum on the building's central axis, but sideways through the entrance portals, which lead into the elliptical courtyard or atrium. Therefore, the formal layout of Villa Pia seems to be inspired by Ligorio's interpretation of Nero's Naumachia. Starting from an ancient text, Ligorio probably recreated an ancient medal and used this restitution in Villa Pia to formally connect four buildings. The Casina Pio IV calls to mind Nero's Naumachia in the maps by Cartaro, Lauro, De Rossi and Falda from 1574 onwards. As of the 17th century, the presence of the fountain in the Casina and the elliptical shape of its courtyard led many antiquarians to believe that Villa Pia was located on the spot of Nero's ancient Naumachia and that its courtyard, which was capable of containing water, had been designed to stage naval battles. Nevertheless, no real trace of the Naumachia has ever been found. In its presumed location, in correspondence with the ancient gallery of statues, is an underground channel for the draining of rainwater, dating from the 18th century. The analogy between the Casina Pio IV and Nero's Naumachia was to inspire many antiquarians to portray what they wrongly believed to be the site of an ancient monument. Therefore, the reference to the Naumachia Neronis is a first emblematic 'out of scale' example of Ligorio exhibiting his previous antiquarian research and its influence on his contemporaries.

THE ANCIENT SARCOPHAGUS AND THE MUSES

The Museum's court façade reproduces in stucco the front of a sarcophagus decorated with the Muses (Fig. 242). However, Ligorio distanced himself from the ancient sarcophagi in the iconographic details of these Muses. Indeed, the Casina Pio IV's Muses follow Ligorio's interpretation of Pomponio Musa's medals in vol. 1 of the Neapolitan codex B XIII. In the description and portrayal of the latter Ligorio seems to base himself on the *De Musis Syntagma* in which Lelio Giraldi, using the texts of Pausanias, Homer and Strabo as a starting point, defines for the first time the correspondence between the names and the iconographic characteristics of the Muses. Therefore, in the Casina Pio IV's Loggia, Ligorio reinterprets the iconography of the nine Muses with Apollo and Bacchus, incorrectly portrayed on the sarcophagi, preserving in particular its 'out of scale' architectural form. From 1565 onwards this iconography became very popular for the façades of villas. Indeed, the inclusion of a sarcophagus in the frieze of the façades of Villa Medici and in other villas shows that these antique pieces, exhibited as in a museum, have the same nobilitating role as the interpretation of an ancient sarcophagus in the Casina Pio IV's loggia in the oval courtyard. In short, in the Casina Pio VI there is a juxtaposition of recognisable ancient sources, which Ligorio had already archaeologically reconstructed in his treatise after a process of manipulation and abstraction from their real use. With complacent proudness, the Neapolitan architect aims at showing the contemporary world the unique archaeological and philological reconstructions of his *Encyclopaedia*. This is why the Casina Pio IV can be thought of as a true treatise in masonry.

Fig. 242. Ancient sarcophagus with *Muses*, Berlin, Staatsbibliothek, Codex Pighianus, ms. lat. fol. 61, c 285v.



4.2 The Muses according to Ligorio

On the meaning of the Muses Ligorio wrote: '(They) were born of Jupiter in the neighbourhood of Pieria, that is, in the dwelling of the mind, which is a place inside our brain, because the concerns of the Muses, intellectual things, abound in the mind. The fact that Jupiter enjoyed himself sensually with his Mnemosyne for nine days simply means that he – that is, our mind – often turns and recalls creative ideas. The Muses leap and dance in Pieria in Helicon, and sing praises to their father Jupiter. They turn over what is written in books, go everywhere, and circle like a chorus, praising the intellect which gave birth to them. Thus, Greek commentators declare Pieria to be the dwelling of the mind itself, and Helicon the books through which dance the Muses, who are aspects of knowledge and opinion'.

(Ligorio, ms. XIII. B. 3, p. 50).

As to the iconographic characteristics of the nine Muses, Ligorio writes on p. 529-531 of the MS. XIII B. 3: 'Calliope Musa (Fig. 60), who was considered the mother of Orpheus, so called because of the sublime nature of her compositions and of her singing skill. Thus they gave her those things that intelligent Love bears with it, that is the mask, wearing which one acted or sang on the theatre stage, and, in those hymns sung to Apollo, played the kithara that Apollo lent to Orpheus, the son of the Muse of whom Virgil wrote in the epigram:

CARMINA CALLIOPE LIBRIS HEROICA MANDAT.

This Heroic Muse they portrayed as crowned in laurel, just as they also crowned her intelligence, and she holds a book, because she sang of the Heroes' highest deeds; she was named Calliopea with five syllables, Calliopea, just as Penelope

became Penelopea, by Virgil in the fourth of his Eclogues:

ORPHEI CALLIOPEA, DINO FORMOSUS APOLLO.

Love crowned in myrtle with a trumpet in one hand and the book in the other (...) is the symbol of the intelligence of the Muse Clio (Fig. 61a) (...). Clio was called of the Glory, because poets are drawn by glory to compose the verses and theme of distinguished deeds by enhancing good and diminishing evil; she is also called a winner, that is, celebrating the fact of being a winner of the history and memory of those who were glorious (...) thus they placed in her hands Myrtle and a crown of Myrtle, the trumpet and the books, of which the poet says:

CLIO GESTA CANENS TRANSACTIS TEMPORA REDDIT

those of the ancients are significant things, because they never did anything at random in those things of the mind, and those things they imitated in art (...), although variously described, were all aimed at proving the lofty wisdom that goes to everyone's benefit and if they took anything from nature, again it was not at random, but everything was carefully aimed at showing the energy that is expressed by human thoughts, concerns, pain and errors to make known the defects of the perfect things that have more life and are more delightful. Now let us come to the other intelligence of the third Love or the effect of the things that are born of another third Muse. Love bearing a Lyre, the second instrument of the consonance discovered by Apollo, and next to it a sword (...) tells us that he is the example of the love felt by anyone who delights in the Muse Melpomene (Fig. 61c), so



Fig. 243. Apolline attributable to Pomponio Musa according to Ligorio.



called because she was the inventor of tragedy (...) the tragic subject is submitted to an end having to do with the sword that leads to a horrendous death (...) which Euripides, Sophocles and Aeschylus, Ovid and Seneca and the other tragic poets made use of; Virgil said of her:

**MELPOMENE TRAGICO
PROCLAMAT MOESTA BOATU.**

That other one who decided to make another intelligence created a winged child sitting down and playing the fife, which is round and slender at the top, wide at one end and has a raised part in the middle, full of little holes and with other pipes underneath, with no other intention but to recall the memory of the Muse called Euterpe (Fig. 61d), who discovered the Fife, or, as others say, the inventor of the Tibia, which we call flute. And her name comes from the sweetness of her song with which she delights her listeners, she of whom (...) Virgil clearly stated was the discoverer of said instrument (...):

**DULCILOQUIS CALAMOS EUTERPE
FLATIBUS IMPLET.**

The Tibia, the Fife and the syrinx are all made of canes (...). That other one liked wearing a ring engraved with the beautiful young Hymenaios holding two burning torches, and with Love offering him his fruits, because he delighted in matrimonial things (...) or even composed Epithalamium poetry, or because of other effects of his as delighting in and curious of the things that are sought in the Muse called Erato (Fig. 61b), next to whom by her nature the poets placed Love and Nymeneus, because according to the ancients she presided over the kidnapping that Love organises in weddings (...). Of this venerable Muse Virgil wrote in his seventh book:

**NUNC AGE, QUI REGES HERATO, QUAE
TEMPORA RERUM, QUI SCATIO
ANTIQUO FUERIT SATUS.**

In another's thought Love was engraved in a gemstone, holding a laurel crown in his right hand and a book or scroll in his left hand, in order to show with these things that he was the intelligent Love of Thalia Musa (Fig. 59a), so called from the verb to live and to flower (...) she is crowned in laurel, (a plant) loved by the sun, and holds the book, that is a paper scroll, as Virgil writes (...) about this Muse in the seventh book of his Eclogues:

**NOSTRA NEC ERUBUIT
SILVAS NABITARE THALIA**

What else did he, with that kind disposition, mean when he bore, engraved in his gemstone from Arcadia, Love, and Atlas with the sky on his shoulders, with his daughters, all six of them, whom, with musical instruments, (...) sang and rejoiced in their father's power, other than the things that belong to astrology, meaning the celestial bodies, and the things belonging to the Muse called Urania (Fig. 59b), daughter of Mnemosyne and Jupiter, who invented Astrology, (...) of whom Ovid says in the fifth book of his Fasti:

**EXCIPIT URANIE FECERE
SILENTIA CUNCTAE.**

It was said by Clio (...) that Uranus, the father of Saturn, was the first to find a way to prove the course of the stars over time and was able to predict the future effects of the sun and the moon (...). Now, since Urania had the same things in mind, she was given the globe and the



Fig. 244. Melpomene.



Fig. 246. Erato.



Fig. 245. Euterpe.



Fig. 247. Thalia.

lyre of Apollo, to denote the consonance and concordance of the stars, of which with this Muse sang Aratus, Hyginus and the other astronomers. Love who ploughs the soil and threatens Jupiter to make the fields fertile, or to fill the horn, what if not agriculture (...) does the Muse called Polyhymnia (Fig. 59a) teach us, who had a hoe and a Plough to furrow the soil as her insignia, and a crown of ears of wheat, for being the one who showed the ignorant people how to cultivate and humble the soil into bearing abundant fruit. Some write a shorter version (...) like the Greeks in this way, Polyhymnia, so called because of the magnitude of memory. (...) Virgil says of her:

**SIGNAT CUNCTA MANU, LOQUITUR
POLYMNEIA GESTU.**

Horace in the first of his Odes said:

**SINEQUE TIBIAS EUTERPE
CONHIBET, NEC POLYMNEIA.**

They gave her the tools of agriculture, because she reminds mortals of how to cultivate the fields, and was said to be the mother of Triptolemus, because he wrote of agriculture and preached of the grain that was known before Ceres. The image of Mnemosyne (Fig. 59d) can be seen from the Woods of the holy palace in one of the entrances of the building built by Pope Pius Fourth; her hands are veiled by her cloak and she wears Apollo's lyre as a diadem, with this word inscribed beneath her:

MNEMOSINE.

Of the ninth Muse called Terpsichore (Fig. 59c), we have no clear information, but she was given different insignia according to the different

opinions. Some placed in her hands the Tibia, some the cithara, the Tibia because her companion discovered it, and the cithara, because according to some she was the mother of Orpheus or of Lyno. In the ancient sculptures we find that the Heroic Muse was given Hercules' very Club as her insignia, and sandals on her feet with a thick sole (...). To that Muse who presides over satire and Tragedy they gave the sword, a chain mail breastplate and the boots called Coturmi, and in one hand she bears a shepherd's staff (...)'.



Fig. 248. *Musar.*



Fig. 249.
Polyhymnia.



Fig. 250. *Terpsichore.*



Fig. 251.
Mnemosyne.

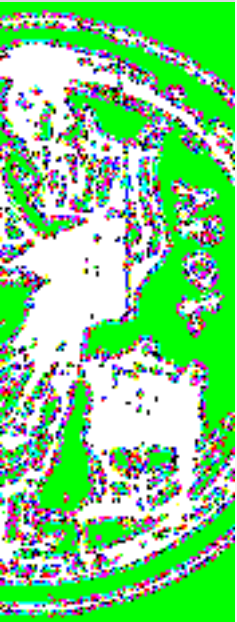


4.3 On Pomponio Musa's medals

The following is Ligorio's description of Pomponio Musa's Muses in the ms XIII.B.5 of BNN a f. 48 'Pomponio in his skill had all nine Muses engraved on silver coins, each with her instruments: one has the Tibia, the second Apollo's Lyre, the third the Fife, the fourth the globe, the fifth the Plough, the sixth myrtle and Love, the seventh Hymenaios, the eighth a book, the ninth a mask'. And on p. 49 of the same codex Ligorio writes: 'The Muse Clio dictates history, this is why she is holding the book and at times a pen and the Tibia (...) Thalia discovered planting, this is why she sometimes has a Hoe and the Tibia. Euterpe, the fife because she invented it. Melpomene, (invented) song, so for this invention of hers she has the lyra and other musical instruments. Terpsichore discovered dancing, thus she plays the cithara, which is similar to Apollo's lyre (...) Erato discovered nuptials (...), this is why she has Hymenaios with two torches at his feet, one for the wife and one for the husband, and again has the Tibia. Polyhymnia discovered agriculture, therefore she was usually given a Plough as well as her musical instruments. Beside her Urania is named after the sky and discovered astrology, this is why she has the globe. Calliope discovered poetry, this is why she is crowned in laurel as the Heroic Muse and has the mask that denotes the double meaning, literal and allegorical. Because of these inventions they were called Goddesses: and Muses although they are mortal Women'.

And on pages 319-320 of the same codex Ligorio wrote: 'Of whom (Pomponio Musa) many memories are found on the silver Coins; first and foremost one can find Mnemosyne, the mother of the Muses, and Hercules Mousagetes, that is, the leader of the Muses, and there is also Asclepius, and Apollo and all the Muses as we can well see. On the obverse of the first Coin is Apollo and Hercules on the reverse, playing the

lyre: as the leader of the Muses. On the second Coin is the head of Jupiter, and Mnemosyne on the reverse, that is memory their mother, as one can see, who is completely veiled with a lyre on her head, because it creates a celestial consonance that resides in the intellect, and harmonises the past with the present and composes a consonance of all the most excellent things that are worthy of study and of being remembered (...) On the third coin, on one side is the Muse Urania and on the other is the head of the same Urania; Heroic Muse crowned in Laurel, so called from Uranus, which I think means what Fulgentio says, because she wrote about and showed the eternal celestial things submitted to astronomy: thus she holds a compass in one hand and in the other a rod with which she shows the sky in the form of a ball placed above a tripod, since she was the one who discovered the strength and proportions of the triangle (...). On the fourth coin one can see another Muse, crowned in laurel, with a Myrtle crown behind her which must belong to Erato, and on the reverse Mnemosyne her mother with veiled hands because she signifies memory which, as is well known, has covered and veiled many things; these veils mean what is hidden under the intellect and made up with many various inventions. On the fifth coin is the head of Minerva with her high helmet and a myrtle crown; and on the reverse Apollo with the lyre; thus Minerva the author of Myrtle means virtue that wins without bloodshed as an "operator", and intellect that understands the highest celestial things, as written in the Souda, while Apollo demonstrates the morality of the things of that consonance which is reasoning, which is in common with the Muses according to what Palaephatus and Hesiod have shown us. The sixth coin contains the head of Jupiter and Pegasus the horse, which together represent fame, glory; and the things that are comprised





under the spring of Helicon, in practical morality, of which the commentators of Hesiod and Ovid write. Because Jupiter is the intellect and reasoning around whom the Muses dance and sing to their father and the horse is the perpetual spring that makes Pyrene and Helicon illustrious; these are the things that fill the books written by the children of the Muses, by Livy, Orpheus, Palaephatus, Triptolemus, Thalamus and the others. On the seventh coin we see the Muse Polyhymnia with Hercules' head, thanks to whom the Tibia was discovered, that is, the flute as a musical instrument, and Hercules discovered the honourable labours, the fortitude that links and confirms all the things of the skies that are governed on earth: thus according to the physicists Hercules shows us exactly which good causes need governing and according to the astronomers he shows the passion of the sun and the stars (...). Asclepius with Apollo teach us two main things: medicine and the consonance of the pulsation of the corporeal things (...). We have seen in a ruined monument along the via Appia a Pomponius Atticus that was buried in a pile of marble engraved with the Muses, buried here in the first year of the empire of Antoninus Pius under the Emperor Hadrian, who had been the curator of said road from Rome to its second mile. (...) Now on one side of the ninth medal is the comic Muse with a mask in her left hand, while she holds in her right Hercules' club and the lion skin on her head (...)'.

4.4 The Casina seen by its contemporaries

The following is a selection of descriptions of the Casina from its construction up to the year 1600, which help clarify the original intentions of the Pontiffs and of its craftsmen, and highlight Villa Pia's scenic effect.

'An important pastime' (ca. 1561)

Frei Luis de Sousa, while visiting the Casina, asked the Pontiff the reasons for creating such a breathtaking building:

"Levou -o um dia consigo passeando até o jardim famoso dos Papas, que chamam Belveder, e mostrando -lhe as obras que se iam fazendo, disse -lhe sorrindo, como quem lhe sabia ja o humor, porque nao fazia la na sua Braga uns paços como aqueles.

– Santissimo Padre – respondeu o Arcebispo –, nao é de minha condiçao occupar – me em edificios que o tempo gasta.

Nao ignorava o papa que havia de ser esta a reposta; e contudo tornou a instar e disse:

– Pois que vos parece destas minhas obras? Entao, com maior energia, respondeu:

– O que me parece, Santissimo Padre, é que nao devia curar Vossa Santidade de fabricas que cedo ou tarde hao de acabar e cair. E o que digo delas é que, de tudo isto, pouco e muito pouco, e nada; e do edificio temporal das igrejas seja mais do que se faz, mas no espiritual, ai sim, que é rezao ponha Vossa Santidade toda a força e meta todo o cabedal de seus poderes.

E por nao ficar com escrupulo de dizer pouco onde via despesa grossa e mal empregada, foi carregando a mao e ajuntando razoes, as quais o Papa com a sua brandura acudiu com estas palavras:

– Pois que ha – de ser? Quereis que deixemos a obra imperfeita? Eu, na verdade, nao fui autor dela, que nao sou amigo de gastar dinheiro em vaidades; achei -a começada, folgarei de a acabar, que também nao tenho outros passatempos em que me ocupe'. (Frei Luis De Sousa, *A Vida de*

D. Frei Bertolameu dos Martires, ed. Lisbon 1984, L. II, cap. XXII, pp. 246-247, Deswarte Rose, 1991, pp. 87-89).

On the *impresa* (personal device) of the Academy of the Vatican Nights (ca. 1563)

‘Avendo noi tolto di ridurre di notte l’Academia per convenienti rispetti, parmi che con molta providenza si sia statuito che il principato duri solo un mese, quasi seguendo il corso della luna, la quale essendo il maggior lume della notte et quello che nelle cose del mondo opera più efficacemente per essere nel più basso cielo, non senza ragione l’impresa dell’Academia si potrebbe tor da lei. Et perchè mi ricordo d’aver letto che Roma, ove noi siamo, ebbe principio a 20 d’aprile, trovandosi la luna in libra, et la nostra Academia per avventura cominciò il medesimo tempo, mirando alle notti vaticane, che sinora hanno dato il cognome all’Academia, et alla città, che fu fondata in questa costituzione di cielo, et a molte altre circostanze; ho pensato che sarebbe conveniente impresa una luna, posta in libra, che significasse così il principio di Roma come della nostra Academia, con un motto tale: *Aequata potestas*.

Il motto significherebbe che Roma ebbe diviso l’impero con Dio, avendo egli il cielo et Roma la terra, et riguarderebbe all’intenzione di quel verso fatto in laude di Augusto: *Divisum imperium cum Iove, Caesar, habet*; alla proprietà della libra, che è di pesare et d’aggiustare, alla potestà del Papa, che ha da Cristo; al cominciamento della nostra Repubblica, quasi che si possa paragonare in certo modo con l’antica de’ Romani, perchè quella fu per regnare, questa per imparare; all’usanza degli Accademici, i quali, se ben sono differenti in grado et in fortuna, pur qui dentro sono tutti pari et tutti godono de’ medesimi privilegij. Il corpo o la materia saria bella, vistosa et proporzionata alla dignità et all’Istituto

dell’Academia. Il motto cade assai bene, è breve, non è oscuro, serve a più cose, comprendendo più proporzioni in virtù et si confa benissimo con le Notti vaticane, col luogo, ove le riduciamo et con molte altre cose, che voi potete molto bene considerare, senza che io le dica.

Più tosto sia un Capricorno, il quale è la porta del cielo, per onde gli uomini salgono a Dio, et ha stelle ventuna, con un motto che dica: *Monstrat iter*. (Oration of Giovan Battista Amalteo in the cod. Ottob. 2418, par. II, c. 446).

“An ancient example of things past” (ca. 1565)

Pirro Ligorio expresses his sorrow at the sale of the ancient collections of statues:

‘Del Casino nel Boschetto del Sacro Palazzo (...) ne havemo hauto la cura del disegno, et del fabricarlo et dell’ornarlo, la quali accetto volentiera per mostrarle per antico essemplio à gli huomini curiosi che amano de vedere le cose passate. Ma Papa Pio Quinto per suo volere n’ha spogliato ogni ornamento delle antiche opere’. (P. Ligorio, AST, ms. J.A.II.13, f. 22).

Artist apprentices (1568)

Many artists, including Vasari (and later Taja, Vasi, Chattard, Fea), studied the Casina with infinite passion and described it with great acumen as surrounded by the pleasant, awe-inspiring scenery of the Vatican Gardens:

‘Né passò molto ch’il Cardinale Emulio a cui aveva di ciò dato cura il Papa, diede a dipingere a molti giovani (accio fosse finito tostamente) il palazzetto che è nel bosco di Belvedere, cominciato al tempo di Papa Paolo Quarto, con bellissima fontana ed ornamenti di molte statue antiche, secondo l’architettura e disegno di Pirro Ligorio. I giovani dunque che in detto luogo con loro molto onore lavorarono furono Federico Barocci da Urbino giovane di grande aspettazione, Leonardo da Cungi, Durante del Nero, ambedue di Borgo San Sepolcro, i quali

condussero le stanze del primo piano. A sommo la scala fatta a lumaca dipinse la prima stanza Santi di Tito pittore fiorentino, che si portò molto bene, e la maggiore che accanto questa dipinse il sopradetto Federico Zuccheri fratello di Taddeo, e di là da questa condusse un'altra stanza Giovanni del Carso Schiavone assai buon maestro di grottesche. Ma ancorché ciascuno dei sopradetti si portasse benissimo, nondimeno superò tutti gli altri Federico, in alcune storie che vi fece il Cristo, come la Trasfigurazione, le Nozze di Cana di Galilea ed il Centurione inginocchiato.

The description of this vault is inaccurate because the Kneeling Centurion is now missing (editor's note).

E di due che ne mancavano, uno ne fece Orazio Sammachini pittore bolognese, e l'altra Lorenzo Costa mantovano. Il medesimo Federico Zuccheri dipinse in questo luogo la loggetta che guarda sopra il vivaio e dopo fece un fregio in Belvedere e nella sala principale, a cui si saglie per lumaca, con istorie di Mosè e Faraone belle affatto; della qual opera ne diede non ha molto esso Federico il disegno fatto e colorito di sua mano in una bellissima carta al reverendo Vincenzo Borghini, che lo tiene carissimo e come si deve di mano d'eccellente pittore e nel medesimo luogo dipinse il medesimo l'angelo che ammazza in Egitto i primogeniti, facendosi fare più presto aiutare da molti suoi giovani'. (G. Vasari, *Le vite dei piu' eccellenti pittori, scultori e architetti*, Florence 1568, ed. cons. 1987, pp. 91-92).

On Federico Barocci (1584)

Borghini tried to distinguish the works of the various artists in detail. This is what he says about Federico Barocci:

'Essendo in Roma dipinse a fresco nella volta d'una stanza al boschetto la reina dei cieli con quattro Santi, & altre figure nei partimenti di

detta stanza: e nella volta d'un'altra camera la Vergine dall'agnolo annunziata (...) ma interrotto da una malattia non li poté dar fine'.

(R. Borghini, *Il Riposo*, Florence 1584, p. 568).

On Santi di Tito (1584)

Borghini, maybe following Vasari's text, describes a painting that was never carried out in the so-called 'Hall of Santi di Tito', which is next to the monumental stairwell and whose ceiling is now panelled.

'Nel Boschetto di Belvedere al tempo di Papa Pio Quarto fece una volta sopra la scala l'istoria della vigna, & in una stanza quivi appresso la Vergine gloriosa, che sale in cielo con altre istorie sacre, e grottesche con stucchi messi d'oro'.

(R. Borghini, 1584, p. 619).

On Federico Zuccari (1584)

The description of the Zuccari Hall (cf. ch. 2.8.3), which follows Vasari's, is also imprecise and sometimes inaccurate: in its current state the Centurion, the Miracle of the Loaves and Fish and the Pharisees Expelled from the Temple are missing.

'Lavorò poscia sotto il pontificato di Pio IV nel palazzo papale quattro anni continui, non ricusando fatica alcuna, e prendendo a fare ogni sorte di lavori per farsi pratico, & universale, e fra l'altre cose dipinse in una stanza in volta nella Palazzina del Boschetto cinque storie del testamento nuovo contenenti la Trasfigurazione del Signore, la fede del Centurione, le Nozze di Canagalilea, la moltiplicazione dei cinque pani, e dei tre pesci, e lo scacciamento dei Farisei fuori del tempio, compartite con grottesche, e con bellissimi adornamenti, nella qual opera si conosce grandissim'arte, e diligenza: dipinse ancora nella Loggia sopra il vivaio alcune storiette di Venere, e di Adone, & il nascimento di Bacco & altre favole con graziosa maniera'.

(R. Borghini, 1584, pp. 570-571).

4.5 The Casina between 1600 and 1800

The following reviews are based on the aforementioned information, with added aesthetical judgements.

On Federico Barocci (1649)

‘E nella sua gioventù in Roma dipinse a fresco in una stanza sopra la volta, nel Boschetto di Belvedere, nostra Donna con quattro Santi, e nei partimenti della stanza altre figure: Nella volta d’un’altra camera la Vergine dall’angelo annunziata’. (G. Baglione, 1649, p. 133).

On Santi di Tito (1649)

This description is inspired by Borghini’s 1584 text, with its inaccuracies. ‘Poi sotto il Pontefice Pio IV, nel Boschetto di Belvedere sopra una scala a lumaca in una volta colorì la storia della vigna; & in una stanza vicina, l’Assunzione di nostra Donna con altre storie faere, e tra stucchi messi ad oro vi fece belle grottesche. Ma nella sala maggiore avvi alcune storie grandi presso quelle di Niccolao Pomarancio, e molto bene vi si portò’. (G. Baglione, 1649, p. 65).

On Federico Zuccari (1649)

‘Morì Taddeo avanti il Pontefice Gregorio XIII, nel qual tempo aveva dato principio a molte opere, ma nel più bel fiore della sua vita tolto si’ gran soggetto alla virtù ereditò Federico il di lui valore, il quale aveva fatto molte opere in Belvedere nel palazzo del Boschetto, ove dipinse la seconda stanza del secondo piano con storie di Cristo; la Loggia, che guarda verso il vivaio con favole; & in una sala colorì a fresco alcune storie di Faraone, e di Mosè egregiamente; & in un’altra stanza un fregio con molte figure, e varie storie ingegnosamente condusse’. (See *Zuccari Hall*). (G. Baglione, 1649, p. 121).

On Federico Barocci (1672)

‘Dipingendosi dopo l’anno 1561 per ordine di Papa Pio IV il Palazzetto del Bosco di Belvedere,



architettura di Pirro Ligorio, fu eletto il Barocci con Federico Zuccherò, & altri a quel lavoro; dov’egli dipinse nei quattro angoli d’una camera le virtù a sedere, e ciascuna tiene uno scudo col nome del Pontefice, e con puttini nel fregio. Nel mezzo la volta figurò la Vergine col Bambino Gesù, il quale stende puerilmente la mano verso San Giovanni fanciullo nell’appresentargli la croce fatta di canna, e vi sono San Giuseppe (*who is actually St Zachariah*, editor’s note), e Santa Elisabetta. Nella volta dell’altra camera che succede, rappresentò l’angelo, che scende ad annunziare la Vergine, figure più piccole, ma raramente condotte’. (G. Bellori, 1672, p. 173).

On Federico Zuccari (1681)

This description is rather inaccurate and is based on the description of the room next to the stairwell, which Borghini and Baglione attribute to Santi di Tito. Its ceiling is now panelled.

‘Nel Boschetto di Belvedere sopra la scala a lumaca colorì la storia della vigna ed in una stanza viene l’Assunzione di nostra Donna con altre storie sacre; e tra gli stucchi messi ad oro vi fece belle grottesche. Nella sala maggiore fece alcune storie grandi presso quelle di Niccolò de Pomarance e vi si portò molto bene’. (F. Baldinucci, 1681, p. 36).

Fig. 252. G. Lauro, *Antiquae urbis splendor*, Rome 1628-41. Copper engraving in 8°. It is a bird’s eye view from the west.

On the Academy of the Vatican Nights (1748)

The collected works of the Academy, with an enlightening foreword, were finally published by J.A. Sassi, the 18th century publisher of the Ambrosian Library in Milan.

Joseph Antonius Saxius, *Noctes vaticanae seu sermones habiti in Academia a S. Carolo Borromeo, Romae in Palatio Vaticano instituta. Mediolani MDCCXLVIII. p. XVII. In noctes vaticanas prefatio Joseph Antonii Saxii SS. Ambrosii et Caroli oblatis, collegio ac bibliothecae ambrosianae praefecti.*

On its Foundation and academic aims

‘Delatus ad me fuerat rumor, prodiisse olim in lucem Librum, inscriptum *Noctes Vaticanae*, eiusque videndi desiderio flagrans omnem moveram lapidem, ut illum aut venalem lucrarer, aut in Bibliothecis latentem explorari facerem ab Amicis, conscium me humaniter reddituris, quod argumenti genus tractaret, quidve complecteretur. Siquidem in oculis erat celeberrima ea Insignium Virorum Academia, quam Romae instituerat, atque illo prorsus nomine donaverat Sanctus Carolus Borromeus, cum gravissimis Avunculi sui Pii IV’.

On the Topics studied during the Academy’s two phases

‘Ut autem aliqua de nobilissimi hujus Instituti methodo atque ordine proferamus: quisquis in hunc Coetum adoptabatur, adscititium sibi nomen more Academico imponebat: Sancto Carolo Borromeo appellari placuit *il Caos*. Praerat omnibus suus Princeps, quotannis aut etiam citius deligendus, eique in Orationibus, quae habebantur, modo *Excellentissimi*, modo *Eminentissimi* titulus tribuebatur: Unicuique vero onus incumberebat per alternas vices in singulis Congressibus sermocinandi. Materies Sermonum primo desumpta est e praeceptis Philosophiae, quae animos ad virtutem sapienti

homine dignam conquirendam, sanosque mores instituendos excitat eruditque. Proponerantur etiam argumenta ad civilem aulicamque vitam spectantia: Omnia vero themata juxta Academicas Leges ita concepta erant, ut in utramque partem agitari possent; in iis autem quilibet, pro suae sententiae patrocínio, ornate atque eleganter disserere contendebant’.

Academician Sperone Speroni in his Epigrammate italico thus summarises the Academy’s works:

‘Schiera gentil, che l’alto Vaticano
Onde umilmente il tuo gran nome prendi,
Con sì chiaro valore ornì e difendi,
Che invidia tenta ormai di armarsi in vano;
Tu di ogni stato tuo sacro ed umano
Giusta ragione al Cielo e al Mondo rendi;
Tu sola forse intentamente attendi,
L’ombra lasciando, al vero onor sovrano.
Io che sì poco amar solea me stesso,
Ben troppo altrui, io tuo Padre in etade,
Ma nell’opre e nè premii inutil servo;
Or vuò sempre adorarti, se da presso
Già ti onorai, che la vita che cade,
Seco non trae la mente, ove io ti servo’.

On the Names and nicknames of the Academicians of the Vatican Nights

‘Sanctus Carolus Borromeus S.R.E. Cardinalis: appellatus *il Caos*.

Paulus Sfondratus Baro Vallis – Asinae: *L’Obbligato*.

Franciscus Gonzaga S.R.E. Cardinalis: *L’Infiammato*.

Caesar Gonzaga, Dux Arriani, postmodum S.R.E. Cardinalis: *Lo Scontento*.

Ludovicus Taberna, Comes Landriani, dein Laudensis Ecclesiae Episcopus: *il Costante*.

Petrus Antonius Lunatus, postea Mediolani Senator: *Il Trasformato*.

Joannes Delphinus, Torcellanae primum, dein Brixiensis Ecclesiae Episcopus: *Il Leale*.

Alexander Simonetta Utriusque Signaturae Referendarius: *L'Ansioso*.
 Ptolomeus Gallius S.R.E. Cardinalis, Sipontinae Ecclesiae Archiepiscopus: *Il Segreto*.
 Guido Ferrerius S.R.E. Cardinalis, Vercellensis Episcopus: *Il Sereno*.
 Speronus Speronius: *Il Nestore*.
 Sylvius Antonianus, postmodum S.R.E. Cardinalis: *Il Risoluto*.
 Augustinus Valerius, dein S.R.E. Cardinalis, & Episcopus Veronensis: *L'Obbediente*'.

The context (1750)

Paolo Posi's renovation already appears in the 18th century descriptions of A. Taja, G. Vasi and G.P. Chattard.

'Ora, lasciando questo nobile recinto della collinetta di Belvedere, che per le rare maestranze, che in se contiene, dee dirsi certamente il Moseo più sontuoso, e più pregiato del culto mondo in riguardo a' i rari esemplari dell'antica ottima scultura, e della pittura, già ritornata alla maestà delle primiere sue grazie, e calando per il secondo giardino da mano destra in amena vallicella fiancheggiata dal lato destro

Fig. 253. G.B. Piranesi, *Veduta della casina del Belvedere in Vaticano, Rome 1750*. Copper engraving. It is a practically identical copy of Falda's engraving of 1680. It differs only in the representation of the garden plants, in the missing connecting staircase between the garden and the southeast entrance portal and, above all, in the paths on this side of the garden.



Fig. 254. C. Percier, P.F.L. Fontaine, *Choix des plus célèbres maisons de plaisance de Rome et de ses environs*, Paris 1809. It is a view of the Casina Pio IV from the west, very similar to Panini's engraving of 1763. It is worth noting that the pool in front of the Nymphaeum does not feature the bevelled angular walls already present in the engravings by Vasi and Panini.

da vago bosco, converrà che ci priviamo qui del godimento, che si trarrebbe in osservare le tante vaghe fontane, che in molte parti del bel giardino furono compartite ed architettate dal famoso Giovanni Vesanzio, i viali, le spalliere, ed ogni altro vezzo della Campagna, per applicarci, secondo il fin della nostra inchiesta, à considerare, ed à registrare le si' diverse e rare pitture, che adornano in ogni sito lo specioso Casino terminato alla fin del bosco già dal Pontefice Pio Quarto; e perciò denominato comunemente, Casino di Pio Quarto nel Boschetto di Belvedere. Fu' dato principio alla fabbrica di questo pontificio nobile ritiro fin dal tempo del Pontefice Paolo Quarto sotto la direzione, ed architettura di Pirro Ligorio, cavaliere, ingegnoso architetto, Pittore, e scrittore Napolitano, mà poco dopo fu' ridotto all'ultima perfezione dal Pontefice Pio Quarto successore immediato di Paolo Quarto, à continuata direzione dello stesso Architetto Pirro Ligorio'. (A. Taja, original ms. Vat. Lat. 9927, compendium of 1750, *Casino del pontefice Pio Quarto nel Boschetto di Belvedere*, cc. 336 r & v).

Its role (1758)

‘A destra del palazzo Vaticano, e del diviato Casino di Belvedere, evvi la deliziosa villa del Papa, la quale si estende parte nella valle, e parte sul monte vaticano, ornata di varie fontane, e peschiere, e scompartita con folti boschetti nell’alto; e nel basso con molti giardini di fiori e di agrumi, ed insieme spaziosi viali coperti e scoperti, per poter passeggiare il Sommo Pontefice nelle ore di sua ricreazione. Oltre li molti casini, che sono in questa villa per uso de’ custodi, e operarj di essa, è sommamente riguardevole quello, che serve di riposo al Sommo Pontefice quando scende a godere dell’aria, e pigliare qualche respiro nelle sue gravi occupazioni. La struttura di questo, sebbene mostra essere più antica di quello, che c’insegna l’iscrizione, che stà nella fronte della loggia, e sul prospetto del Casino, ed ancorchè si legga, che nel pontificato di Giovanni XII. Già vi era nel Vaticano il giardino per uso del Papa; nulla di meno conviene rimetterci a queste, le quali qui’ riporto, per appagare la curiosità del lettore. La seguente è quella, che sta sul prospetto del Casino’. (G. Vasi, *Delle magnificenze di Roma antica e moderna*, Rome 1758, table 182).

Its architect (1762-1767)

‘Il Pontefice Paolo IV, avendo ordinato di fabbricare in questa parte un piccolo edificio per il suo ritiro, e diporto, ne diede l’incombenza a Pirro Ligorio, celebre architetto di quei tempi, acciò con la maggior vaghezza egli ne ideasse, e facesse proseguire il premeditato pensiero; ma appena ne erano dettati i fondamenti, che la morte del detto Pontefice ne interruppe il proseguimento. Ciò, che appena incominciato dal predetto Paolo IV, secondo le tracce del già approvato disegno, fu mandato alla sua perfetta esecuzione dal Pontefice Pio IV, di lui immediato successore; e perciò ritenne il nome di

Palazzetto, o sia Casino di Pio IV’. (G.P. Chattard, *Nuova Descrizione del Vaticano o sia del Palazzo Apostolico Vaticano di San Pietro*, Rome 1767, tome III, pp. 235-236).

‘The Casino seems to have been built surrounded by water’ (1819)

With these words, Carlo Fea points out that the oval courtyard, conceived to contain water, might be a faithful reproduction of Ligorio’s interpretation of Nero’s Naumachia.

‘Sotto al bosco Paolo IV con ben intesa architettura di Pirro Ligorio incominciò un casino, già ideato da Giulio II, compito poi dal successore Pio IV nel 1561, da cui prende il nome. Il Ligorio studiò di erigerlo su qualche modello antico; l’ornò di colonne di granito, con varie logge; di pitture da Federico Zucheri, da Federico Barocci, Santi di Tito, Leonardo da Cungi e Durante del Nero, di grotteschi da Giovanni dal Corso Schiavone; e di qualche scultura antica. *Pare che il casino sia fabricato in mezzo all’acqua*, a motivo di una gran vasca di figura ovale in prospetto, che lo circonda sì dalla parte anteriore, che dalle due laterali, in cui cadono copiosissime acque a guisa di due torrenti, da riunirsi poi alle suddette. Giulio II portò su questo colle fino al Belvedere una vena d’acqua eccellente di 5 in 6 once, dal luogo, detto S. Antonino, circa due miglia lontano, con un condotto sotterraneo quasi sempre a 70 piedi, colli suoi pozzi a luogo a luogo; che per errore, e confusione con altra acqua, al tempo d’Innocenzo X, il quale ne condusse porzion al cortile delle logge di Raffaele, fu chiamata di San Damaso’. (C. Fea, *Nuova descrizione de’ monumenti antichi ed oggetti d’arte contenuti nel Vaticano e nel Campidoglio colle nuove scoperte fatte alle fabbriche più interessanti nel Foro Romano e sue adiacenze*, Rome 1819).

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Coats of Arms



Pope Pius IV



Pope Urban VIII



Pope Pius IV



Pope Gregory XIV

Fig. 255. Museum, detail of one of the two fountains.

Fig. 256. Museum, northern lateral façade, mosaic.

Fig. 257. Museum, lateral façade, detail of the tympanum.

Fig. 258. Zuccari Hall, stucco in the lateral lunette.

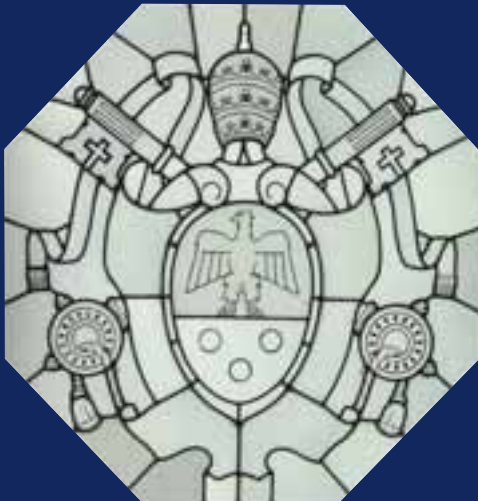
Coats of Arms

Fig. 259. Pontifical Academy of Sciences, main entrance, detail of the tympanum.



Pope Pius XI

Fig. 260. Skylight of the Aula Magna.



Pope Pius XI



Gabrio Serbelloni

Fig. 261. Academy, middle storey of the façade.



Cardinal Antonio Barberini

Fig. 262. Museum, lateral façade, detail of the tympanum.

Coats of Arms

Fig. 263, 264, 265, 266. Academy, central panel of the façade's middle storey. Starting from the left are the four Cardinals appointed by Pope Pius IV.



Cardinal Pier Francesco Ferreri



Cardinal Gian Antonio Serbelloni



Cardinal St Charles Borromeo



Cardinal Giovanni de' Medici

5. Glossaries



5.1 Technical terminology

Academy (Gr. *académeia*). The original term indicates the sacred park, near Athens, dedicated to the hero Academus, where Plato founded his first school of philosophy called Academy in 387 BC. Ligorio writes the following under the entry *Academia* of his *Encyclopaedia*:

‘The Academy is a very ancient place in the suburbs of Athens, a city in Attica, in the shade of a grove of plane trees, where Plato was born and studied. This clearing in the woods was farmed by Comon of Athens, who dug a well since it was waterless (...). They say it was first used as a place of leisure by Peisianax, then by Cimon who brought fountains when the well was no longer sufficient, and by means of aqueducts brought freshwater, and planted plane trees in orderly rows, which then provided shade to the Academy of Plato, who chose it as suited to philosophy and became the principal and prefect of a great number of pupils, and this is the origin of the academic community. There was also a long, wide, double portico (...) and there were schools, hemicycles, baths, a theatre, the temple of Apollo and the Muses and other places’ (Ligorio, AST, vol. 1, f. 38r).

Caryatid Supporting architectural element shaped as a female figure, sometimes as a male, and used as a column or pilaster. The term may derive from ‘maiden of Karyaë’ (*karyàtis*) because it is thought that the Greeks, after enslaving the women of the ancient Greek city of Karyaes, which dared to ally itself with the Persians, might have wanted to perpetuate this memory by employing sculpted female figures to support their buildings.

Casina Stately country house, a place of leisure or holiday home, or a separate building of a larger villa, used for entertaining.

Chapel (late Lat. *cappella*, diminutive of *cappa*). The term indicates a small building used for worship, which may be isolated or inserted in complex architectures.

Coenatio See *Triclinium*.

Gallery (Fr. *galerie*, Med. Lat. *galilea*). Term inspired by the porticoes of Medieval churches, named after the last station of the Easter procession, symbolising the risen Christ’s return to Galilee. This term originally indicated a covered, elongated room connecting two parts of a building; it later became a synonym of loggia and portico.

Grottesche Pictorial decoration, made popular in the 16th century, inspired by the decorations discovered in Titus’ and Trojan’s Baths in Rome, which in Ligorio’s time were below ground level and thus likened to underground grottoes.

Lararium (Lat. *lararium*, derivative of *Lares*). A place reserved to the Lares, the Roman gods of the family, who were worshipped privately in every ancient Roman home. In ancient gardens the lararium was an altar placed in front of a painting of a holy landscape.

Loggetta (late Lat. *laubia*, ‘gathering place’). This term was commonly adopted in the 16th century to indicate an architectural structure formed by a porticoed room with a ceiling resting on lintels supported by columns and pilasters. In Medieval civilian architecture it was used as a meeting place for citizens; on the façade of a church it was the place where blessings were imparted; in private Renaissance buildings it was used as an entertainment and gathering place.



Fig. 267. Museum, façade on the oval courtyard, caryatid.



Fig. 268. Zuccari Hall, detail of the grottesche.

Museum (Gr. *musèion*, building dedicated to the *Muses*, founded in Alexandria by Ptolemy Philadelphus). Architectural structure built to house and exhibit artworks but also home of the *Muses*. This is what Ligorio wrote in his *Encyclopaedia*, preserved in Turin, under the entry *musaeo*: ‘*Musaeo, Musaeum*, era detto ogni luogo dedicato alle *Muse*; come Domicilio d’esse sorelle nell’Acrocorinto, nell’Helicona nella Beotia in Orchomeno et in Thespia et simili altri luoghi. Come *Lymphaeo, Lymphaeum* i luoghi dedicati alle *Lymphae* presidenti delle Fonti. Et *Musaeo* anchora si diceva il tempio delle *Muse* che si edificano come quelli delle *Academie*, nell’Gymnasij et presso delli Fori e piazze delle città illustre et schuole de scientie et colonie de philosophia, come furono dedicati in Athene, in Corintho, in Micylene. Nella villa Hadriana Tiburtina nel luogo della sua Academia’. (AST J.A.III.13, vol. 11, f. 172r.).

Naumachia (Gr. *naumakbia*, ‘naval battle’). It is strictly a Roman building, almost an amphitheatre with a wide arena used for naval battles and surrounded by ascending steps. Before each battle the arena was rapidly filled with water thanks to sophisticated mechanisms.

Nymphaeum (Gr. *nymphaion*, ‘shrine of the Nymphs’; Lat. *nymphaeum* or *lympheum*). In Greek and Roman times this name indicated an architectural structure consecrated to the *Nymphs* and *Muses*: it was usually a monumental fountain with many water jets. Nowadays this term refers to ornamental garden buildings with circular ground plans.

Palazzina In the 15th and 16th centuries this term was used for residential buildings of limited size which were part of bigger complexes of aristocratic villas or hunting lodges located on large estates.

Propylaea or Entrance Portal (Gr. *propylaios*, ‘that which is placed in front of the door’, from *pro*, ‘in front’ and *pylé* ‘door’; Lat. *propylaea*). In Ancient Greece and Rome this term indicated a monumental gateway, with porticos and, often, columns, leading to a sanctuary or solemn place. The oldest example can be seen in Troy and especially in the hill fort of Tiryns, where two forebuildings in brick flank a passage interrupted by a door. The propylaea of the temples of Aphaea at Aegina, of Poseidon at Kalauria (present-day Poros), of Poseidon at Cape Sounion and those near the Pelagic wall of the Acropolis in Athens are also significant.

Scalone Large, often monumental, staircase used to obtain unique decorative, scenic and symbolic effects according to the year of construction and type of building into which it is inserted.

Triclinium (Lat. from the Gr. term *triklinion*, ‘with three beds’). This term indicates three beds placed around a dining table. It generically refers to the dining room of a Roman *domus* formed by three closed walls that beds were placed against and a fourth wall that looked out onto the peristyle. Further clarifications can be found in Vitruvius’ *De Architectura*, which lists the *verna*, the *autunnalia* and the *aestiva*, respectively the Spring, Autumn and Summer triclinia.

Vestibule (Lat. *vestibulum*). In the Roman *domus* it was the area around the entrance. In the Middle Ages and Renaissance it was usually a monumental entrance hall, but also the *pronaos* (portico) of a temple or, as in the case of the Casina Pio IV, a porticoed area also called antechamber.

5.2 Artists, Pontiffs and Famous People

Alberti, Durante Also known as Durante dal Borgo, painter (Borgo Sansepolcro 1538 – Rome 1613). After his work on the Casina Pio IV he was appointed prince of the Accademia di San Luca in 1598. His most significant paintings are the *Transfiguration* in the Chiesa del Gesù, the *Annunciata e Apostoli* in a chapel of the Church of the Madonna dei Monti and the *Adoration by the Shepherds* in S. Maria in Vallicella, all in Rome.

Alciati, Francesco Cardinal (Milan 1522 – Pavia 1580) and one of the most important law professors in Milan. His best known student in Pavia was Charles Borromeo. He excelled in science and literature and was a model of erudition. Under Pius IV he became a bishop, datary, pro-camerlengo, Cardinal Deacon of S. Maria in Portico and Cardinal Priest of Santa Susanna. He became Protector of the Order of the Carthusians and Protector of Spain and Ireland to the Holy See. Under Pius V he was vice-penitentiary and later grand penitentiary.

Amalteo, Giovan Battista Academician of the Vatican Nights, known as *il Sollecito*; poet (Oderzo 1525 – Rome 1573). He began studying literature at a very young age in Oderzo and later in Venice and Padua, where he was part of the circles of T. Gabriele, F. Badoer, D. Venier, P. Aretino, S. Speroni, P. Manuzio and G. Fracastoro. He entered the Faculty of Law in Padua in 1548. He was a secretary of the Republic of Ragusa in 1558. On 20 April 1562 he became a member of the Academy of the Vatican Nights and composed for it several speeches and rhetorical texts, poems, dramas, a comedy entitled *Le gemelle* and the tragedy *Atamante e Ino*. In 1563, when the Academy became more theologically-oriented, Amalteo wrote a treatise on the eighth beatitude. A close friend of Charles Borromeo, he was the secretary of the committee

of the eight Cardinals of the Inquisition, founded by Pius IV. In September 1565 he followed Borromeo to Milan, obtaining prestigious posts also in Trent and Parma. In 1568 he joined the Cistercians of San Salvatore, where he was named privy chamberlain to the Pope, Knight of the Order of Jerusalem and Knight of Jesus Christ.

Antoniano, Silvio Cardinal, Academician of the VN, known as *il Risoluto*, and secretary of St Charles. He was born of humble parentage in Rome in 1540. In 1559, during Pius IV's pontificate, he became professor of literature at Rome University and prince of the Vatican Academy. Under Pius V he was secretary of the College of Cardinals, under Sixtus V he was secretary of bishops, under Clement VIII he held the titles of *sottosegretario dei brevi* and chamber master, and was appointed Cardinal Priest of S. Salvatore in Lauro in March 1599. He wrote *De christiana puerorum educatione*, *Dei Commenti e dei Sermoni*, *De obscuritate solis in morte Christi*, *De primatu Petri*, *De successione Apostolorum*.

Barocci, Federico Painter (Urbino 1528/35 – 1612). He worked in Rome in 1555 and in 1561-63, becoming part of the Rafaelesque tradition headed by Taddeo Zuccari. After his bright beginnings in the Casina Pio IV he worked in Urbino and Perugia, where he created a proto-Baroque type of Mannerism. His most significant works include the *Madonna del Popolo* in Arezzo (1575-1579), now in the Uffizi Gallery, *St Andrew's Vocation* in Brussels (1586), *Jesus and Mary Magdalen* in Munich (1590), and the *Beata Michelina* in the Vatican Pinacoteca.

Bellori, Giovan Pietro Art historian, collector, archaeologist, painter and poet (Rome 1613 – 1696). A close friend of Poussin, the antiquarian and librarian of Christina of Sweden, he wrote the important collection of archaeological sources

Admiranda romanorum antiquitatum ac veteris sculpturae vestigia (1693) and is famous for *The lives of the modern painters, sculptors and architects* (1672) and the annexed speech entitled *Ideal in Art*, with which he imposed 17th century classicism.

Benedict XVI Elected Pope on 19 April 2005 (Joseph Ratzinger, Marktl am Lu near Passau, Germany, 16 April 1927). 'I was born in 1927 in Marktl, in Upper Bavaria. I did my philosophical and theological studies immediately after the war, from 1946 to 1951. In this period, theological formation in the faculty of Munich was essentially determined by the biblical, liturgical and ecumenical movement of the time between the two World Wars. Biblical study was fundamental and essential in our formation, and the historical-critical method has always been very important for my own formation and subsequent theological work. Generally, our formation was historically oriented, and so, although my area of speciality was systematic theology, my doctoral dissertation and my postdoctoral work presented historical arguments. My doctoral dissertation was about the notion of the people of God in St Augustine; in this study, I was able to see how Augustine was in dialogue with different forms of Platonism, the Platonism of Plotinus on the one hand and of Porphyry on the other. The philosophy of Porphyry was a re-foundation of Politeism and a philosophical foundation of the ideas of classical Greek religion, combined with elements of oriental religions. At the same time, Augustine was in dialogue with Roman ideology, especially after the occupation of Rome by the Goths in 410, and so it was very fascinating for me to see how in these different dialogues and cultures he defined the essence of Christian religion. He saw Christian faith, not in continuity with earlier religions, but rather in continuity with philosophy as a victory of reason over superstition. So, to understand the original idea of Augustine and many other Fathers about the position of Christianity in this period of

world history was very interesting (...) My postdoctoral work was about St Bonaventure, a Franciscan theologian of the 13th century. I discovered an aspect of Bonaventure's theology not found in the previous literature, namely, his relation with the new idea of history conceived by Joachim of Fiore in the 12th century. Joachim saw history as progression from the period of the Father (a difficult time for human beings under the law), to a second period of history, that of the Son (with more freedom, more openness, more brotherhood), to a third period, the definitive period of history, the time of the Holy of Spirit. According to Joachim, this was to be a time of universal reconciliation, reconciliation between east and west, between Christians and Jews, a time without the law (in the Pauline sense), a time of real brotherhood in the world. The interesting idea which I discovered was that a significant current among the Franciscans was convinced that St Francis of Assisi and the Franciscan Order marked the beginning of this third period of history, and it was their ambition to actualise it; Bonaventure was in a critical dialogue with this current. After finishing my postdoctoral work I was offered a position at Bonn University to teach fundamental theology, and in this period ecclesiology, history and the philosophy of religion were my main areas of work. From 1962 to 1965 I had the wonderful opportunity to be present at the Second Vatican Council as an expert; this was a very great time of my life, in which I was able to be part of this meeting, not only between bishops and theologians, but also between continents, different cultures, and different schools of thought and spirituality in the Church. I then accepted a position at Tübingen University, with the idea of being closer to the "Tübingen school", which did theology in a historical and ecumenical way. In 1968 there was a very violent explosion of Marxist theology, and so when I was offered a position at the new University of Regensburg, I accepted not only because I thought it would be interesting to

help develop a new University, but also because my brother was the choirmaster of the Cathedral Chapel. I hoped too that it would be a peaceful time to develop my theological work. During my time there I wrote a book about eschatology and a book about principles of theology, such as the problem of theological method, the problem of the relationship between reason and revelation, and between tradition and revelation. The Bible was also always the main point of interest for me. While I was beginning to develop my own theological vision, in 1977 Pope Paul VI named me Archbishop of Munich, and so I had to stop my theological work. In November 1981, the Holy Father, Pope John Paul II, asked me to become the Prefect of the Congregation for the Doctrine of the Faith. The Prefect of the Congregation is also President of two important Commissions, the International Theological Commission and the Pontifical Biblical Commission. The work of these two bodies (...) is carried out in complete freedom and acts as a link between the Holy See and the offices of the Roman Curia on the one hand, and the theological world on the other. It was very helpful to me to serve as the President of these two Commissions, because it enabled me to continue somewhat my contact with theologians and with theology. In those years, the two Commissions published a good number of very important documents. In the Biblical Commission two documents in particular were very well received in ecumenical circles and in the theological world in general. The first was a document about the methods of exegesis. In the fifty years since the Second World War we have seen interesting developments in methodology, not only the classic historical-critical method, but also new methods that take into account the unity of the Bible in the diverse developments in this literature. I think this document was really a milestone; it was very well accepted, as I said, by the scholarly community. The second document was published in 2001 on the relationship between the Holy Bible of the

Jewish people, the Old Testament, and the New Testament. It treats the question of the sense in which the two parts of the Bible, each with very different histories, can be considered one Bible, and in what sense a Christological interpretation of the Old Testament – not so evident in the text as such – can be justified, as well as our relationship to the Jewish interpretation of the Old Testament. In this sense, the meeting of two books is also the meeting of two histories through their cultures and religious realisations. We hope this document will also be very helpful in the dialogue between Christians and Jews. The Theological Commission published documents on the interpretation of dogma, on the past faults of the Church – very important after the confessions made repeatedly by the Holy Father – and other documents. At the moment we are publishing a document on the Diaconate and another on revelation and inculturation. This last argument, the encounter between different cultures, that is, intercultural and interreligious dialogue, is at the moment the main topic for us in our Congregation. After the disappearance of liberation theology in the years following 1989, there developed new currents in theology; for example, in Latin America there is an indigenous theology. This idea is to re-do theology in the light of the pre-Columbian cultures. We are also dealing with the problem of how Christian faith can be present in the great Indian culture with its rich religious and philosophical traditions. The meetings of the Congregation for the Doctrine of the Faith with Bishops and with theologians, aimed at finding how an intercultural synthesis in the present moment is possible without losing the identity of our faith is exciting for us, and I think it is an important topic even for non-Christians or non-Catholics'. (From the self-presentation of Card. Joseph Ratzinger on 8 November 2002 at the Pontifical Academy of Sciences during the Plenary Session *The Cultural Values of Science*). For an introduction to the meaning of the Pontificate of Benedict XVI cfr. www.vatican.va/

holy_father/benedict_xvi/index.htm

Bertone, Tarcisio Cardinal (Romano Canavese 1934). Ordained a priest in 1960, he holds a doctorate in Canon Law. He was Professor of Special Moral Theology at the Pontifical Salesian University from 1967, Professor of Canon Law from 1976 to 1991, and Rector in 1989. In 1991 he was appointed Archbishop of Vercelli by Pope John Paul II. In 1995 he was named Secretary of the Congregation for the Doctrine of the Faith under Cardinal Ratzinger, the future Pope Benedict XVI. Appointed Archbishop of Genoa in 2002, he was elevated to the College of Cardinals in the consistory of 21 October 2003, with the title of Cardinal Priest of Santa Maria Ausiliatrice in Via Tuscolana. On 22 June 2006, Benedict XVI appointed him Cardinal Secretary of State. On 4 April 2007, Benedict XVI appointed Cardinal Bertone as Camerlengo of the Holy Roman Church. On 10 May 2008 he was promoted to the rank of Cardinal-Bishop of Frascati. On 21 January 2010 Benedict XVI reconfirmed him as Cardinal Secretary of State. For further information: www.vatican.va/roman_curia/secretariat_state/card-bertone/index-bertone_en.html

Borromeo, Charles Cardinal and Saint (Arona 1538 – Milan 1584). Known as *il Caos* in the Academy of the VN. Nephew of Pius IV, bishop of the diocese of Milan in 1563, he fought for the reopening of the Council of Trent. His pastoral activity was strongly aimed at preventing protestant interferences. He strengthened new religious orders, including the Jesuits, founded many seminaries and schools and organised local synods. In 1581 he created the order of the Oblates.

Bresciano, Niccolò Milanese sculptor. From 30 September 1560 to 22 September 1565 he received payments for the restoration of ancient statues in the Casina Pio IV and for the supply of mischio marble for its floors. He worked at the Vatican on some coats of arms in the secret chapel from 1557 to 1558 and as a sculptor in the New Corridor of

the Apostolic Palace in 1563.

Buonomo, Giovanni Francesco Nobleman (Cremona 1536 – Rome 1587). He was considered one of the greatest orators and poets of his time and was appointed Archbishop of Vercelli in 1572.

Cabibbo, Nicola Physicist (Rome 1935). After graduating in Physics from ‘La Sapienza’ University of Rome he collaborated with Raoul Gatto. In 1963 he formulated the theory of weak interactions for transitions with change in strangeness, containing the so-called ‘Cabibbo angles’, one of the most significant achievements of modern theoretical physics, which provided some fundamental elements of the Standard Model of elementary particles. From 1983 to 1992 he was President of INFN and of ENEA. He is a national member of the Accademia Nazionale dei Lincei and of the Accademia delle Scienze in Turin; he is a member of the National Academy of Sciences (USA) and of the American Academy for Arts and Sciences. He has been President of the Pontifical Academy of Sciences since 1993.

Cesi, Federico Botanist and naturalist (Rome 1585 – Acquasparta 1630). Son of Federico, the Duke of Acquasparta, and of Olimpia Orsini of Todi. He studied in Rome, revealing an unusual inclination towards the natural sciences. In 1603, when he was only eighteen years old, encouraged by Pope Clement VIII, Cesi founded the Accademia dei Lincei, of which Galileo Galilei was the scientific leader. This prestigious Academy was the forefather of the contemporary Pontifical Academy of Sciences. Cesi devoted his whole life to the Accademia dei Lincei, among whose original members were the mathematician Francesco Stelluti from Fabriano, the Dutch doctor Joannes van Heeck and the scholar Anastasio De Filiis from Terni. Although it was based on the Medicean Aristotelic-Platonic model,



Fig. 269. Zuccari Hall, detail of the floor tiles by Niccolò Bresciano.



Fig. 270. P. Fachetti, portrait of Federico Cesi. Rome, Accademia Nazionale dei Lincei.

the Accademia dei Lincei adopted an original inductive scientific research method founded on empirical observation. 'If we are to achieve anything on our own account we must study that great, true and all-encompassing book of the world. for this we must visit its different parts and exercise ourselves in observing it and experimenting, so as to base upon these two good methods a profound and perceptive understanding' (From F. Cesi, *On the Natural Desire for Knowledge*). Cesi was the greatest supporter of Galileo Galilei's scientific discoveries. Like Galileo he held Aristotle in high esteem but disliked the Academicians of his time who had opposed his inductive method. Starting from 1613 the Accademia dei Lincei published Galileo's *History and Demonstrations Concerning Sunspots and their Properties* and *The Assayer*, and other works such as *De aeris trasmutationibus* by Della Porta and Federico Cesi's *Tavole fitosofiche*. Cesi and Galileo remained close friends until the prince's death. Due to Cesi's poor state of health, the Accademia dei Lincei convened in Acquasparta between 1618 and 1624. There he concentrated on his many times interrupted *Mexican Treasure*, a very original collection of documents on the exploration of the Americas, which was printed in 1628. He died just when Galileo was about to publish the *Dialogue Concerning the Two Chief World Systems*.

Clement XI Pope (Giovan Francesco Albani, Urbino 1649 – Rome 1721). Elected Pope in November 1699, he defended faith from Jansenism and reformed the prison system, creating offices for the protection of the poor and the outcast. He was responsible for several major works in the city of Rome: he transformed Piazza della Rotonda, restored the Colosseum, supervised the project of Trinità de' Monti and created the Port of Ripetta. In Urbino he restored the Churches of San Domenico and San

Francesco, the Palazzo Ducale and the city walls. **Clement XIII** Pope (Carlo Rezzonico, Venice 1693 – Rome 1769). He studied law and theology in Padua, became bishop of that city and severely condemned the enlightened ideas of the *Encyclopédie*. In 1737, under Clement XII, he was elected Cardinal and succeeded him as Pope in 1758. He issued a bull against the Jesuits and his whole pontificate focused on the issue of the abolishment of the Society of Jesus (the Order was then re-established by Pius VII in 1814).

Contini, Giovan Battista Architect (Rome 1641 – 1723). An apprentice of Bernini, he was part of the Baroque Classicism of the Italian region of Lazio. His most significant works are the duomo of Vetralla and Vignanello (1703) and the Church of the Stimate di S. Francesco in Rome (1708).

da Cungi, Leonardo Painter (Sansepolcro first quarter of the 16th century – after 1569). Born in Sansepolcro, he studied with Michelangelo's followers in Rome. His art fused Michelangelesque stylistic themes and a Rafaellesque language very close to that of Perin del Vaga. He worked on the Casina Pio IV with Alberti and Barocci in 1561, and from 1563 to 1566 with Daniele da Volterra on the ceiling of the main nave of the Basilica of St John Lateran.

Delfino, Giovanni Cardinal (Venice 1545 – Rome 1622). Known as *il Leale* in the Academy of the VN. Born a nobleman, he was an Ambassador of the Republic and Procurator of St Mark. He became Bishop of Vicenza in 1603 under Clement VIII and was appointed Cardinal Priest of San Matteo in Merulana in the consistory of 6 June 1604. A very clever man, he negotiated the dispute between the Republic of Venice and Paul V.

Dori, Alessandro Architect (Rome 25 January 1702 – Rome 1772). His career began under the

pontificate of Clement XIII in July 1758, when he was appointed ‘architect of the Holy Apostolic Palaces’. In 1771 he worked on the reconstruction of the Casina of Innocent VIII in the Vatican Belvedere and on the setup of the Pius Clementine Museum, where he created the gallery of statues, a cabinet and the hall of busts.

Falda, Giovan Battista Engraver (Valduggia 7 December 1643 – Rome 1678). He was introduced to the art of engraving by G.B. De Rossi, who completed his training by putting him in touch with F. Borromini and Pietro da Cortona, J. Callot, S. Della Bella and I. Silvestre. Pope Alexander VII asked him to design some of the buildings of his residence in Castel Gandolfo. His very well-known *Pianta di Roma* map of 1676, engraved with De Rossi, is a unique work of art. The *Giardini di Roma*, in which his skilful use of perspective goes elegantly in hand with the accuracy of the representation, is also of considerable artistic value.

Ferreri, Guido Cardinal (Vercelli 1537 – Rome 1585). Known as *il Sereno* in the Academy of the VN. Son of St Charles’ sister Maddalena Borromeo, he headed six abbeys, including San Benigno di Fruttuaria, and became Bishop of Vercelli in 1562. He took part in the Council of Trent and represented the nunciature in the senate of Veneto. With St Charles’ support, he became Cardinal of Sant’Eufemia under Pius IV. Gregory XIII assigned him to the correction of the *Decretum Gratiani* and later appointed him legate of Romagna and Spoleto.

Ferreri, Pier Francesco Cardinal (Vercelli 1509 – Rome 1566). He was the abbot of Santo Stefano in Vercelli and of Pinarolo and became Bishop of Vercelli in 1536. A delegate to the vice-legislation of Bologna, he took part in the Council of Trent and wrote an important diary of its events. Paul IV assigned him to the legation of the Flanders with Cardinal Carlo Carafa. Pius IV appointed him Nuncio to the senate of Veneto. He was then made Cardinal Priest of San Cesario in 1561.

Fontana, Carlo Architect (Rancate 1638 – Rome 1714). In 1657-58, during the building of Santa Maria della Pace, Bolino introduced him to Pietro da Cortona, in whose workshop he became an apprentice. He was in charge of the excavations for the foundations of St Peter’s colonnade, as he wrote in the *Tempio Vaticano* in 1694. He worked with Bernini on the renovation of palazzo Chigi in piazza SS. Apostoli in Rome and scenographically studied the placement of the sculpture of the elephant with the obelisk in piazza della Minerva. In 1662, with Carlo Rainaldi, he made two drawings of the façade of S. Andrea della Valle and competed with the well-known master on the planning of the twin churches of piazza del Popolo. His most important works are the designs for the interior of the Chiesa del Gesù and for the Church of S. Marcello al Corso in Rome, where he conceived a new type of façade.

Galilei, Galileo Physicist (Pisa 1564 – Arcetri 1642). Son of Vincenzo Galilei, musician and composer, and Giulia Ammannati. Between 1577 and 1578 he was a novice in the Convent of Santa Maria in Vallombrosa in Florence, where he remained until the age of 15 when his father took him home due to an eye disease. In 1580 he enrolled in the Art of Medicine at the ‘Study’ of Pisa. This cultural environment led him to become critical of the dominant Aristotelism and to prefer an inductive type of reasoning. In 1589 he was appointed to the chair of the Faculty of Medicine at Pisa University. In 1592 he obtained the chair of Mathematics at Padua University and held it for 18 years. Thanks to his new telescope, whose excellent optical quality was demonstrated to Venetian lawmakers on 21 August 1609, and with another telescope, perhaps made by the Florentine artisan Ignazio Dondi, he discovered that the Moon was mountainous and not a perfectly smooth Aristotelic sphere. In 1610 he was appointed Mathematician at the Study of Pisa. In



Fig. 271. Paolo Borghi, terracotta model of a statue of Galileo Galilei donated to the Pontifical Academy of Sciences.

that scientifically fruitful period he discovered sunspots, Venus' phases and the existence of the planet Neptune (which he mistook for a fixed star). Moreover, by observing the Sun's motion he demonstrated that the 'Earth rotates around the Sun', clashing with the intellectuals of the time, as he wrote in a remarkable letter sent from Padua on 4 August 1597 to his German colleague Johannes Kepler in Gratz: 'it is certainly mortifying that men who love the truth are so rare' (*Epistolario, Opere*, UTET). For Galileo Galilei, as for St Thomas Aquinas, 'truth is the goal of the universe' and 'the goal of science and religion'. In 1614 he discovered the method to measure the infinitesimal weight of air, and in 1632, in his *Dialogue Concerning the Two Chief World Systems, Ptolemaic and Copernican*, he dealt with the laws of motion and the structure of matter. He taught us how to read the Great Book of Nature which, because of its perfection, he thought God had Written: 'in the language of mathematics and its characters are triangles, circles and other geometric figures without which means it is impossible to humanly understand a word; without these it is like wandering in vain in a dark labyrinth' (G.G., *Opere* VII, 565). The accusation of heresy against Galileo was lifted only in 1992, 350 years after his death, by Pope John Paul II. After his death, for a short period his science students were able to continue his experimental research in the Accademia dei Lincei, founded by Prince Federico Cesi under the auspices of Pope Clement VIII Aldobrandini, the first nucleus of the Pontifical Academy of Sciences.

Gallo, Tolomeo Cardinal (Cernobbio 1527 – Rome 1607). Nicknamed *il Segreto* in the Academy of the V.N. He was admitted to the courts of Cardinal Trivulzio as his secretary, of Cardinal Gaddi and finally of Cardinal Gian Angelo Medici, who then became Pope Pius IV. He was bishop of Martorano in Calabria and of Manfredonia in

Apulia. He was bishop of Sabina under Sixtus V in 1589 and bishop of Ostia and Velletri under Clement VIII in 1603. Under Gregory XIII he became Secretary of State and Prefect of the Council and of Rites. As lay abbot of S. Abbondio in Como he totally renovated the Church which was almost in ruins and founded a beautiful chapel in the church of San Giovanni di Piedemonte.

Gemelli, Agostino (Edoardo) Physician, psychologist and Franciscan friar (Milan 1878 – 1959). Founder and rector of the Università Cattolica del Sacro Cuore of Milan. Born to a wealthy family, he graduated in medicine from Pavia University. In November 1903 he entered the Franciscan convent of Rezzato, near Brescia, and was ordained a priest, under the name of Agostino, on 14 March 1908. He founded the journals *Rivista di filosofia neoscolastica* (1909) and *Vita e Pensiero* (1914). He carried out scientific research in histology and experimental psychology in several internationally well-known laboratories. During the first world war he served as a priest and doctor and founded a psychophysiological laboratory in the army's high command. Father Agostino founded the Catholic University in 1919 and inaugurated it on 7 December 1921. There he opened a modern psychology institute, being the first to understand the social function of this discipline.

Gianfranceschi, Giuseppe Physicist (Arcevia, AN 1875 – Rome 1934). A mathematics and physics graduate, he taught experimental physics at Rome University. He published the books *Costituzione della materia* and *Fisica dei corpuscoli* between 1914 and 1916 and *Relatività* and *Quanti* between 1921 to 1926. As ecclesiastical assistant of the Italian Catholic Boy Scouts, he had a fundamental influence on the religious foundation of this movement. He later became Professor of Astronomy at the Pontifical Gregorian University



Fig. 272. Father Agostino Gemelli and Msgr. Giovanni Montini, future Pope Paul VI, in the oval courtyard of the Casina Pio IV, December 1940.

and greatly contributed to its expansion by annexing to it the Biblical and Oriental Institutes. In 1921 he was appointed President of the Accademia dei Nuovi Lincei. In his speech of 12 January 1936, Pope Pius XI attributed to Gianfranceschi the merit of the renaissance of the 'Nuovi Lincei'. In 1931 he became the first director of the Vatican Radio and used its radio wave transmitter to measure wave propagation time from the Vatican City to Sydney, Australia.

Gonzaga, Cesare Nicknamed *lo Scontento* in the Academy of the VN (b. perhaps in Sicily on 6 September 1536 – Rome 17 February 1575). First-born son of Ferrante I Gonzaga and Isabella di Capua. He was Duke of Ariano and Prince of Molfetta. On 21 May 1558 Philip II appointed him commander-in-chief of his troops in Lombardy. On 12 March 1560 he married Camilla Borromeo, niece of the recently elected Pope Pius IV. In close contact with the Pontiff and with the Pope's nephew Charles Borromeo, he became a member of the Academy of the VN and almost simultaneously founded the Accademia degli Invaghiti and the Gallery of Marbles in Mantua, in the impressive palace he inherited from his father. In 1567-68 he moved his court from Mantua to Guastalla, where he remained until his death, employing Francesco da Volterra as his architect and engineer.

Gonzaga, Francesco Cardinal (Palermo 12 June 1538 – Rome 6 January 1566). Nicknamed *l'Infiammato* in the Academy of the VN. Duke of Ariano, brother of Cardinal Gianvincenzo, nephew of Cardinal Ercole and of Francesco III Duke of Mantua. During his post as archpriest of Guastalla he became related to the Borromeo family and was called to Rome by Pius IV. As Protonotary Apostolic, Pius IV assigned Acqua Nera Abbey to him. On 26 February 1561 he was created Cardinal Deacon of San Nicola in Carcere. He obtained the title of Cardinal Priest of San

Lorenzo in Lucina and oversaw the restoration of the Cardinal's palace adjacent to the Church. Legate of the province of Marittima and Campagna, in 1565 he obtained the administration of Cosenza and of the diocese of Mantua. He died in 1566 at the young age of 28.

Gregory XVI Pope (Bartolomeo Alberto Cappellari, Belluno 1765 – Rome 1846). A Camaldolese monk from 1783, he became vicar-general of the Camaldolese Order in 1823 and Cardinal in 1826. He was chosen to succeed Pope Pius VIII in February 1831. With the 1832 Encyclical *Mirari vos* he condemned the liberal Catholicism of F.R. de Lamennais and greatly encouraged missionary activities.

John Paul II (Karol Josef Wojtyła) Pope and Servant of God (Wadowice 1920 – Vatican City 2005). Pope John Paul II – the 263rd successor of Peter – left this world on 2 April 2005, on the eve of the Octave of Easter (Divine Mercy Sunday). Karol Wojtyła was born in Wadowice (Krakow, Poland) on 18 May 1920, into a profoundly Christian family. He was baptised on 20 June in the parish church of the Presentation of the Blessed Virgin Mary, where he received his First Communion at the age of nine and his Confirmation in 1938. After graduating from Marcin Wadowita High School in his hometown, he entered the Jagiellonian University in Krakow in 1938. When the University was closed by the Nazi regime in 1939 he continued to study, following underground courses. He was one of the promoters of the Rhapsodic Theatre. In order to be able to support himself and to avoid being deported to Germany, from 1940 to 1944 the young Karol worked in a quarry first and later in the Solvay chemical factory. Following his priestly vocation, he started the training courses in the underground seminary of Krakow in 1942. Card. Sapięha ordained him a priest on 1

November 1946 and later sent him to Rome to complete his studies in the Faculty of Theology of the Pontifical University of St Thomas Aquinas, where he obtained his PhD in 1948 with a thesis entitled *Doctrina de fide apud Sanctum Ioannem a Cruce*. During the school holidays he was a pastor among Polish migrants in France, Belgium and Holland. Upon his return to Poland he was vice parish priest in the parish of Niegowic and St Florian (Krakow). He was university chaplain until 1951, when he resumed philosophical and theological studies at the Catholic University of Lublin. He then became a professor of Moral and Ethical Theology in the major seminary of Krakow and in the Faculty of Theology of Lublin. On 4 July 1958 Pope Pius XI named him auxiliary bishop of Krakow, where he was consecrated to the Episcopate by Archbishop E. Baziak. On 13 January 1964 he was nominated Archbishop of Krakow by Paul VI. He actively took part in the works of the Second Vatican Council, significantly contributing to the drafting of the Pastoral Constitution *Gaudium et spes*. Created a Cardinal by Pope Paul VI on 26 June 1967, he took part in the five assemblies of the Synod of Bishops preceding his Pontificate. After the death of John Paul I, he was elected Pope with the name of John Paul II on 16 October 1978 and solemnly began his Petrine ministry the following 22 October. His constant pastoral concern, expression of the *munus regendi, docendi and sanctificandi*, is testified by the fifteen assemblies of the Synod of Bishops he convened; the creation of numerous dioceses and ecclesiastical districts; the reform and promulgation of the Latin and Oriental Codes of Canon Law; the reordering of the Roman Curia; the promulgation of the Catechism of the Catholic Church and his 14 Encyclicals, 15 Apostolic Exhortations, 11 Apostolic Constitutions and 45 Apostolic Letters; the institution of the Year of Redemption, of the Marian Year and of the Eucharist Year, as well as of the Great Jubilee of the Year 2000; and by 1338

beatifications and 482 canonisations. His devotion to young people inspired him to establish World Youth Days and his untiring missionary spirit led him to meet millions of faithful during his pastoral visits in Italy and throughout the world, and in the general audiences held on Wednesdays. No less important and topical are his 34 Allocutions to the Pontifical Academy of Sciences. In them he laid the groundwork for the reconciliation of the scientific tradition with the philosophic and theological one, as well as recognising Galileo as a scientist and as a believer. He appointed 106 Academicians; he celebrated the 50th anniversary of the Pontifical Academy of Sciences established by Pius XI and the 400th anniversary of its foundation; and he promoted the restoration of the Casina Pio IV, completed in 2003. (See also www.vatican.va/holy_father/john_paul_ii/index.htm).

Julius III Pope (Gian Maria Ciocchi del Monte Sansovino, Rome 1487-1555). He was bishop of Palestrina in 1543 and played a key role in the Council of Trent as Pope Paul III's spokesman. At the start of his pontificate he denounced the abuses of the Roman Church in the consistory of 28 February 1550 and convened the Council of Trent again in June 1551. He encouraged the foundation of the Roman College after confirming the statute of the Jesuits in July 1550 and founded the Germanic College for the education of German prelates in 1552. He was forced to suspend the Council because of the threat of the occupation of Trent by part of Maurice of Saxony's Protestant army and signed a truce with Ottavio Farnese in April 1552.

Lemaître, Georges Monsignor, astrophysicist and mathematician (Charleroi 1894 – 1966). After studying rhetoric at the Jesuit College of Charleroi, he studied mathematics and physics at the Special School of the Catholic University of Leuven. He was ordained a priest in 1923 and became a



Fig. 273. Msgr. Georges Lemaitre, 1936.

professor at Leuven University in 1927. Furthering the research of Einstein, Friedman and Hubble, he was the pioneer of the theory of an expanding universe, which was attributed to him in 1933. Having been invited to London in the early 1930s, he developed the so-called theory of the primeval atom which evolved into the Big Bang theory as we know it today. A member of the Accademia dei Nuovi Lincei since its foundation in 1936, he became its President in 1960 and remained in this position until his death in 1966. He was a member of the Académie Royale de Belgique des Sciences, Lettres et Beaux Arts and of many foreign universities and academies. Several institutes of Leuven University are named after him.

Ligorio, Pirro Architect, painter, art historian and antiquarian (Naples c. 1510 – Ferrara 1583). His career began in 1534 in Rome as a painter of historical subjects and grotesque decorations. In 1549 he began excavating Hadrian's Villa in Tivoli for Ippolito d'Este, for whom, between 1550 and 1572, he also designed Villa d'Este, one of the first significant examples of Italian garden and a masterpiece of his fervid imagination as a scenographer and decorator. From 1558 to ca. 1563 he designed the Casina Pio IV, maturing his learned antiquarian interests within the circle of the Academy of the VN. He then collected his studies in the *Libri delle antichità*, which he continued to write at the d'Este court in Ferrara.

Lunati, Pietro Antonio nicknamed *il Trasformato* in the Academy of the VN. Born to a patrician family from Milan, he was made a knight of the Order of Calatrava by Philip II and, later, commissioner of the army of Lombardy.

Medici, Giovanni Cardinal (Florence 1543 – Pisa 1562). On 31 January 1560 Giovanni de' Medici de' duchi di Firenze was made a Cardinal

Deacon in S. Maria in Domenica by Pius IV, in the presence of the Cardinals Guido Ascanio Sforza and Lodovico di Lorena, who had moved to Florence to visit Giovanni's father, Cosimo I. He was archbishop administrator of Pisa where he celebrated the synod. He died in Pisa in November 1562 at the young age of 19.

Medici di Marignano, Augusto Academician of the VN known as *Tranquillus* (1509-1570). Brother of Pius IV, son of Bernardo and Cecilia dei Serbelloni, he was born in 1509 and lived a comfortable life.

Panini, Giovanni Paolo Painter (Piacenza 1691-92 – Rome 1765). Initially attracted to perspective painting and *quadratura*, he moved to Rome in 1711 and became a decorator of palaces (villa Patrizi 1718-25 and palazzo DeCarolis 1720). In 1719 he became a member of the Accademia di San Luca, of which he was elected a prince in 1754. The Roman celebrations he painted for his protector, the French Cardinal Polignac, are significant works of art.

Paul II Pope (Pietro Barbo, Venice 1418 – Rome 1471). He was nominated canon of Padua Cathedral in 1436 and bishop of Padua in 1459. Elected Pope in 1464, his main political activity was aimed at pacifying turbulent Italian princes.

Paul IV Pope (Gian Pietro Carafa, S. Angelo della Scala 1476 – Rome 1559). He was a nuncio in Spain and England. After the death of Hadrian IV he founded the Theatine order with San Gaetano da Thiene and was among the promoters of the new Roman Inquisition in 1542. He fought heresy and Protestantism and was assiduously committed to the moralisation of ecclesiastical life. Nominated a Cardinal by Paul III, he was elected Pope on 23 May 1555 at the age of 79. In 1559 he published the *Index Librorum Proibitorum*. He developed an anti-Spanish alliance with France, but the irruption

of the Duke d'Alba in the Papal States forced him to sign the Cave peace treaty on 12 September 1557. He gave Pirro Ligorio the task of building the Casina in the Vatican Gardens that would later be enlarged and developed by his successor Pius IV.

Pius IV Pope (Giovan Angelo de' Medici di Marignano, Milan 1499 – Rome 1565). He was governor of the city of Rome, archbishop of Ragusa in 1545 and Cardinal from 1549. In 1559 he succeeded Paul IV as Pope.



His pontificate was quite eventful: he tried to soften the very strict policies of the Counter-Reformation, limited the powers of the Inquisition, published the final proceedings of the Council of Trent and compiled the Roman Catechism in 1564. From an architectural point of view he commissioned to Michelangelo the project of Porta Pia, continued work on St Peter's and finished the Nicchione del Belvedere and the eponymous Casina.

Pius V Pope and Saint (Antonio Ghislieri, Alessandria 1504 – Rome 1572). He entered the Dominican Order at the age of 14 and subsequently worked for the Inquisition, reaching the post of Grand Inquisitor. He became a Cardinal in 1557 and Pope from 1566 to 1572. A leader in the Counter-Reformation movement, he strictly enforced the reformist decrees of the Council of Trent, published the Roman Catechism and standardised the Roman Missal. In 1571 he promoted the anti-Turkish league with Spain and Venice, which obtained a famous victory on 7 October 1571 in the battle of Lepanto. He was proclaimed a Saint on 22 May 1712 by Pope Clement XI.



Pius XI Pope (Achille Ratti, Desio 1857 – Vatican City 1939). Having obtained three degrees in Theology, Law and Philosophy, he was appointed Prefect of the Ambrosian Library in 1914. He was made Apostolic Visitor in Poland and Lithuania by Pope Benedict XV and apostolic nuncio and titular archbishop of Lepanto in 1919. He was created archbishop of Milan and Cardinal in 1920. Elected Pope in 1922, he was very active in protecting the rights of the Church against the power of the state. In 1922 he commissioned the enlargement of the Casina Pio IV, and turned it into the headquarters of the Pontifical Academy of Sciences. He died on 10 February 1939 and was buried in the crypt of St Peter's Basilica.

Rocco da Montefiascone Scalpellino (chiseller). He received payments for stucco and chisel work in the Casina from 4 May 1560 to 27 September 1564, especially on the façades of the Academy and the Museum. He also worked on the Cevoli chapel of S. Maria degli Angeli in 1574 and on the drum of St Peter's Dome in 1564.

Sánchez Sorondo, Marcelo Bishop (Buenos Aires 1942). Ordained a priest on 7 December 1968 in the Archdiocese of Buenos Aires. From 1976 to 1998 he was professor of the History of Philosophy at the Pontifical Lateran University, where he was an ordinary professor from 1982 and was elected Dean of the Faculty for three consecutive periods from 1987 to 1996. He has been ordinary professor of the History of Philosophy at the Libera Università Maria SS. Assunta (Rome) since 1998. That same year he was also appointed President of the degree course in Education Science. He was made Chaplain of His Holiness on 11 December 1987 by John Paul II. He became an ordinary member of the Pontifical Academy of St Thomas Aquinas on 18 January 1989. Pope John Paul II appointed him Chancellor of the Pontifical Academy of Sciences and of the

Fig. 274. Pius XI leaves the Pontifical Academy of Sciences through its back entrance after the Plenary Session, 30 January 1938.



Pontifical Academy of Social Sciences in November 1998. In March 1999 John Paul II appointed him Secretary Prelate of the Pontifical Academy of St Thomas Aquinas. On 19 March 2001 Pope John Paul II consecrated him Bishop of Vescovio, with the task of directing the Pontifical Academy of Sciences and of Social Sciences.

Santi di Tito Painter and architect (Sansepolcro 1536 – Florence 1603). His recovery of a neo-15th century classicistic realism in his painting and architectural work marked the transition from late Mannerism. His most significant works include the *Resurrection of Lazarus*, the *Annunciation* in Santa Maria Novella and *Phaeton's Sisters* in Palazzo Vecchio, Florence.

Serbelloni, Gian Antonio Cardinal. Milanese nobleman and uncle of Pope Pius IV, he was bishop of Foligno, Cardinal Priest of S. Giorgio in Velabro and legate of Perugia and Umbria. He was transferred to Novara in 1560 where he celebrated the synod and founded a seminary in 1568. He was later appointed suburbicarian bishop of S. Maria in Trastevere, then of Sabina in 1577, of Palestrina in 1578, of Frascati in 1583 and finally of Ostia and Velletri in 1589. He died in Rome in 1591 and was buried in S. Maria degli Angeli.

Sfondrati, Paolo Emilio Cardinal, nicknamed *l'Obbligato* in the Academy of the VN. Born to a noble family in Milan, nephew of Pope Gregory XIV, he was Cardinal Priest of Santa Cecilia, legate in Bologna, member of the congregation of the Sant'Offizio and a good friend of St Filippo Neri. Under Paul V he became bishop of Cremona in 1607 and established a congregation of bishops similar to that of the Oblates founded by St Charles Borromeo in Milan. He died in Tivoli in 1618. Amidenio mentions his noble virtues as a bishop and churchman.

Simonetta, Alessandro Known as *l'Ansioso* in

the Academy of the VN. The son of a count palatine, he was a good friend of St Charles.

Speroni, Sperone Known as *Nestore* in the Academy of the VN (Padua 1500-1588). Born to a noble family, he graduated in philosophy in 1518. In 1520 he became Professor of Logic and, later, Professor of Philosophy. In Padua he founded the *Accademia degli Animosi e dei Ginnosofisti*, achieving great fame. He lived in Urbino, Rome, Ferrara, and Padua, where he died in 1588.

Steno, Nicholas Physician (Copenhagen 1638 – Schwerin 1686). Anatomy scholar and discoverer of the parotid gland bearing his name. Having trained in Copenhagen under the guidance of physician Thomas Barholin, Niels Stenses moved to Paris in 1664 and to the court of Ferdinand II of Tuscany in 1666, first to Pisa and the Medici court where the fame of the school of Galileo was still alive, and then to Florence. In 1666 he collaborated with the *Accademia del Cimento* and began studying biology and geology. We owe to him the principles of stratigraphy and crystallography. The Museum of Natural History in Florence sees him as its precursor for having classified the Grand Duchy's old mineral collections. He pursued botanical and anatomical studies and in 1668 published the book *De solido*, a cornerstone of modern geology, which earned him the title of *Geologiae fundator*. Having converted to Catholicism in 1667, he was ordained a priest in Florence in 1675 and bishop of Münster in 1680. He was beatified in 1986 on the occasion of the 300th anniversary of his death.

Valente Milanese sculptor and *scalpellino* (chiseller). He received payments from 30 September 1560 to 22 September 1565 for carrying out restoration work on ancient statues and putting the finishing touches on Villa Pia.

He worked on the construction site of Villa Giulia from 1522 to 1555, in Castel Sant'Angelo in 1555-1556 and in the Pauline Chapel in 1556.

Valerio, Agostino Cardinal (Legnago 1530 – Rome 1606). Nicknamed *l'Obbediente* in the Academy of the VN. Nephew on his sister's side of Cardinal Navagero, a Venetian nobleman, he was born on 7 April 1530 in the fortress of Legnago where his father Bertuccio was a magistrate of the Republic. Lecturer in moral philosophy in Venice, he was promoted to the church of Verona by Pius IV in 1565. He was named apostolic visitor in Vicenza, Padua, Venice, Istria and Dalmatia by Pope Gregory XIII and was created Cardinal Priest of St Mark on 12 December 1583. In 1606 Paul V made him bishop of Palestrina. He was also ascribed to the congregation of the Sant'Offizio, to that of the Index and made bishop's examiner. He died in Rome in 1606. Cardinals Paleotto, Baronio, Spondano, Ghilini, Sandero and Vittorelli praised the works and qualities of this Cardinal who wrote the famous *Della dignità del Cardinalato*.

Vasi, Giuseppe Engraver (Corleone 1710 – Rome 1782). His very significant etchings of lifelike Roman subjects validly anticipate the work of Piranesi. Among them are the *Magnificenze di Roma antica e moderna* in 10 books (1747-61) and the *Prospetto dell'alma città di Roma dal Monte Gianicolo*, 1761.

Visconti, Carlo Cardinal (Milan 1523 – Rome 1565). A member of the prominent noble Visconti family from Milan, in 1560 he was sent as a nuncio to Philip II. He was made protonotary by Pope Pius IV and became bishop of Ventimiglia in 1561. He took part in the Council of Trent, receiving many honours. On 12 March 1565 he was appointed Cardinal Priest of

SS. Vito e Modesto by Pope Pius IV and just four months later administrator of the see of Montefeltro. He died in Rome that same year.

Zuccari, Federico Painter, architect and treatise writer (S. Angelo in Vado 1540 – Ancona 1609). He is well known especially for painting the frescoes of the dome of Santa Maria del Fiore in Florence, which had been left unfinished by Pietro Vasari, and for working in England and Spain. His two homes in Florence (1579) and Rome (1590-1598) are interesting and rather eccentric. An important example of his theoretical activity is the treatise entitled *Idea de' pittori, scultori ed architetti* (1607), in which he brilliantly distinguished between the internal design (idea) and the external one (form).

5.3 Painted scenes and characters

Abduction of Deianira *Deianira*, daughter of Oeneus, the king of Aetolia, and of Althaea, was married to Heracles (*Hercules*). Travelling to Tyrins with him, she was ferried across the river Euenos by the centaur Nessus, who fell in love and tried to kidnap her. Heracles, who was swimming across, shot the centaur with an arrow. The dying centaur told Deianira to keep some of his blood to use when she realised that her husband no longer loved her. Upon reaching Trachis, Heracles fought the Dryopes and killed Eurytus, who had denied him the hand of his daughter Iole, taking her as his slave. In a fit of jealousy Deianira thus smeared her husband's tunic with Nessus' blood, which turned out to be a very potent poison. When Heracles wore it, it burned him unbearably and, in ripping it off, he also tore his skin and flesh off with it. While his body burned, Athena came down from a cloud and took him with her to Mount Olympus. Upon hearing of the tragedy, Deianira took her own life.

Abduction of Europa *Europa* was the daughter of Agenor and Telephassa. While gathering flowers, she was abducted by Zeus disguised as a bull and taken to Crete. She later married Asterion, king of Crete, who adopted the children she had borne Zeus (Sarpedon, Rhadamanthys, Minos and Carno). Zeus gave her three gifts: Talos the bronze giant, a dog and a javelin. The bull that had abducted Europa was then placed among the constellations of the zodiac.

Actaeon Son of Aristaeus (himself the son of Apollo and of the nymph Cyrene) and Autonoe, daughter of Cadmus. Trained by the centaur Cheiron, he became a skilled hunter and warrior. When he boasted he was a better hunter than Athena, she turned him into a stag that was torn

apart on Mount Cithaeron by his own dogs who failed to recognise him. Several authors attribute this punishment to the goddess Artemis, who was enraged with him for spying on her while she was bathing. After unknowingly killing their master, Actaeon's dogs howled through the forest trying to find him, until they met Chiron, who made them a statue of Actaeon to comfort them.

Adam (*Gn 2:7*). The theme of the *Creation of Adam* out of the dust of the ground includes the figure of God the Father breathing the breath of life into his nostrils. Chapters 2 and 3 narrate not only the *Creation of Adam* but also *Original Sin* and the *Expulsion from Paradise* (the Fall of Man).

Adonis An extremely attractive young man, who, according to Hesiod, was the incestuous son of Theias, King of Syria and his daughter Myrrha or Smyrna, whom the gods turned into a myrrh tree. Adonis was a beautiful child born from the bark of this tree. Aphrodite, the goddess of love, enthralled by his beauty, took him and gave him to Persephone, the goddess of death, to be raised; the latter also fell in love with him and refused to give him back to Aphrodite. The argument between the two goddesses was settled by Zeus, who decided Adonis should spend four months with Aphrodite, four with Persephone and four with whoever he wanted. Adonis chose to spend them with Aphrodite, sending Mars into a rage, who thus sent a wild boar to kill him. Aphrodite cried over the young man's body and her tears turned into anemones. This legend represents the cycle of nature, which, waking up in Spring, dies still young in Autumn; this myth is thus tied to the alternation of the seasons. Adonis is portrayed as a beautiful boy in hunting gear accompanied by Venus. It is also important to underline the Semitic origins of this myth and the fact that his name derives from the word 'lord' in Hebrew. (See also *Venus and Adonis*).



Fig. 276. Southeast portal, *Diana and Actaeon*.



Fig. 275. Northwest portal, *Abduction of Europa*.

Adulteress (*Jn 8:1-11*). The scene with Jesus and the adulteress who escaped death by stoning is masterfully portrayed in the central section of the vault of the Hall of the Sacred Conversation. This painting follows the well-known evangelic description: ‘But Jesus stooped down, and with his finger wrote on the ground. But when they continued asking him, he lifted up himself, and said unto them, “He that is without sin among you, let him first cast a stone at her”’.

Fig. 277. Hall of the Sacred Conversation, vault, *Jesus and the Adulteress*.



Aegle One of the three Heliades, daughters of the Sun. Mother of the *Hours* according to Ligorio. The name Aegle (‘splendour’) indicates the beauty of the human body.

Amalthea The sources on this character are rather discordant. According to the most reliable ones she was the daughter of the king of Crete, Melisseus, and also the Nymph who nurtured the infant Zeus, feeding him with her famous horn and hiding him from Cronus who wanted to swallow him. Other sources say she was the very goat who suckled the infant god Zeus. According to legend, Amalthea suspended Zeus from a tree, so that his father would not find him, and gathered the Kuretes around him to drown out his crying with their songs.

Ambrose (Saint). From the Greek word for ‘immortal’. *Attributes*: jurist and bishop of Milan, he was the Patron Saint of bee keepers and is sometimes portrayed with bees. According to legend a swarm of bees made a honeycomb in the infant Ambrose’s mouth to indicate the Saint’s lofty eloquence. He was a Doctor of the Roman Church with Augustine, Jerome and Gregory the Great. Born in Trier in 337 AD, he studied law in Rome, becoming a brilliant lawyer. In 370 in Milan he was the administrator of Liguria and Emilia when he was involved in a serious dispute between Arians and Christians over the appointment of the new bishop. He emerged a winner and devoted his life to theology and Catholic morality supporting the Church’s rights against the Emperor.

Andrew (Saint). A disciple of John the Baptist, Peter’s brother was born in Galilee and later moved to Capernaum. *Attributes*: the saltire cross or *crux decussata*, also known as ‘St Andrew’s cross’. He was a Saint and a warrior. For this reason his cross was adopted as an ensign by the chivalrous orders. The meaning of the X-shaped cross is complex, but it probably derives from the fact that St Andrew, as written in the Acts of the Apostles, was tied with rope to a cross which he demanded be different from Jesus’ cross. Called ‘fisher of men’ by the Lord, a fishing net is another of his symbols. He is one of the first twelve Apostles mentioned by Jesus and appears in the Gospel in the *Miraculous Draught of Fish* and in the *Miracle of the Loaves and Fish*, where he points out to Jesus the child with the five loaves and two fish.

Anthony the Abbot (Saint). From the Greek ‘born before’ or he who faces his enemies. *Attributes*: pastoral staff, pig, bell, tau cross. In the Hall of the Sacred Conversation he is portrayed praying in a cave with St Paul the Hermit. He is

one of the most significant figures of Christian asceticism and is generally depicted as a hermit accompanied by the devil, indicating resistance to temptations. His biography was written between 326 and 372 by his disciple St Athanasius of Alexandria. He was born in Coma (Thebaid, Upper Egypt) in ca. 251 and led an ascetic life in Pispir from the age of twenty. Throughout his life he cultivated gardens and wove mats of rushes, but was always ready to intervene in important ecclesiastical questions. In 311 he comforted the Christians persecuted by Maximinus Daia in Alexandria. Upon Athanasius' request, he also encouraged Christians to be faithful to the Council of Nicaea. He died a centenarian in ca. 356.

Annunciation (*Lk* 1:28-38). The central scene in the Hall of the Annunciation shows the Virgin Mary unsettled by the appearance of the Archangel Gabriel who says to her: 'Do not be afraid, Mary, you have found favour with God. You will be with child and give birth to a son, and you are to give him the name Jesus'. The scene also shows the dove of the Holy Spirit, which alludes to the subsequent conversation between the Virgin and the Archangel. Indeed, Mary seems to say: 'How will this be, since I am a virgin?' And the angel answers: 'The Holy Spirit will come upon you, and the power of the Most High will overshadow you'.

Apollo Son of Zeus and Leto and brother of the goddess Artemis, he is the god of Orphism and his name was linked to a semireligious system that promised salvation and eternal life to its initiates. He is a young man of rare beauty, portrayed as driving a Sun chariot pulled by four horses on which he crosses the sky each day. He is the inventor of music and for this reason is represented at the head of the cortège of the Muses, playing his kithara to bring joy to the gods during their gatherings. He was adopted as a protector by the Emperor Augustus who attributed to Apollo's intercession his naval victory of 31 BC in Anzio.

Apostles (*Mt* 10:1-4). 'Jesus called his twelve disciples to him. He gave them power over bad spirits so they could drive them out of people. He gave them power to heal people who were sick or weak in any way. The twelve apostles are: Simon, whose other name was Peter, and his brother Andrew, James and his brother John, the sons of Zebedee, Philip and Bartholomew, Thomas and Matthew the tax collector, James, the son of Alphaeus, and Lebbaeus, whose other name was Thaddaeus, Simon, the freedom fighter and Judas Iscariot, the one who gave Jesus over to people who hated him'.

Artemis of the Ephesians Identifiable with the goddess Diana, she was venerated as the goddess of fertility in the famous temple in the port of Ephesus, considered one of the seven wonders of the world for its opulence. Adorned with multiple breasts, a symbol of fertility, she is different from Diana's portrayal as a maiden huntress.

Augustine (Saint). From the Latin *Augustum*, 'consecrated by the augurs'. Doctor of the Church with Ambrose, Jerome and Gregory the Great, he was the Patron Saint of printers and theologians. In Germanic countries he was considered a healer of sore eyes, since Augen in German means eye. *Attributes*: he is portrayed as a bishop intent in his studies, with his heart pierced by arrows. He was born in 354 AD in Tagaste, present day Souk Ahras, (Algeria). He studied philosophy and rhetoric in Madaurus and Carthage, subjects which he then taught in Tagaste, Carthage, Rome and Milan. He returned to Africa in 388 and was ordained a priest in 391. In 396 he became bishop of Hippo, where he died on 28 August 430.

Aurora Sister of the Sun, she is the Roman goddess of dawn, equivalent to the Greek goddess Eos, daughter of the Titan Hyperion and Theia and sister of Elios (the Sun) and Selene (the

Moon). Ligorio portrays her driving a chariot, according to the ancient representations of the Sun. She was the bride of Tithonus, brother of Priam and son of Ilus and Placia, and asked Zeus to grant him immortality, but forgot to ask for eternal youth. Therefore Tithonus, condemned to age forever, is always portrayed as a sad, frail, bearded old man, whom Aurora eventually locked up in his palace.

Bacchus God of wine and fertility, venerated by the Romans as the old Italic god *Liber Pater*, he was later identified with Dionysus, the Greek god of vineyards and wine. Son of Zeus and Semele, daughter of Cadmus and Harmonia, he was born from his father's thigh, where he had been sewn by Zeus who had just killed his mother. He was raised by the Satyrs and by Silenus, after being cared for by the Nymphs, who later became the stars of the constellation of the Hyades.

Baptism of Christ (*Mt* 3:13-17; *Mk* 1:9-13; *Lk* 3:21-22). Masterfully painted by Barocci in the Hall of the Sacred Conversation. The scene is the one where John the Baptist agrees to baptise Jesus on the banks of the river Jordan near Bethabara. When Jesus came out of the water after receiving his Baptism, the skies opened and John saw the spirit of God descend on Jesus as a dove.

Bartholomew (Saint). Apostle. From the Aramaic 'son of Tolmay'. He is the patron saint of stucco workers, tailors, furriers, book binders, glove makers, plasterers, and hunters. *Attributes*: the knife with which he was flayed alive, sometimes his own skin over his arm, sometimes the devil in chains. Perhaps it was with the patronym of Nathanael that Philip introduced him to Jesus who said, 'an Israelite indeed, in whom is no deceit'. According to the *Roman Martirology* and the *Legenda Aurea* he preached in India where he defeated the demons that venerated sacred idols,

and converted king Polymius and his family. Because of his widespread preaching he was then captured by Astyages, Polymius' brother, and crucified upside down.

Beatitudes See the passage of the Gospel according to Matthew, ch. 5, verses 1-11.

Birth of Venus See *Venus*.

Cain and Abel (*Gn* 4:1-16). Cain and Abel represent evil and justice. Cain the farmer and Abel the shepherd were born from the union of Adam and Eve. Cain offers God a sheaf of wheat and Abel offers him a lamb. God accepts the lamb but refuses Cain's offer. Moved by jealousy, Cain does not heed the Lord's warning, which is well portrayed in the Vestibule's vault, and leads his brother to a field where he kills him. Abel's murder becomes the symbol of the blood spilled by humanity and Cain is always associated with Judas in the Christian tradition.

Calliope See *Muses*.

Catherine of Alexandria (Saint). Her name, according to the Greek etymology, means 'pure'. She is one of the Fourteen Holy Helpers and four Capital Virgins, patron saint of philosophers, orators and notaries. Her worship dates from the 9th century when, according to legend, angels moved her body to Mount Sinai. The *Legenda Aurea* states that she was the only daughter of the king of Costus. Having made her vows to Christ, she refused the Emperor Maxentius. When Maxentius sent fifty wise men to dispute her faith in Christ, she succeeded in converting them with her inspired rhetoric. The displeased Emperor thus condemned them to the stake and Catherine herself was sent to prison. Left without food, she was nourished by a dove and later condemned to

death on the spiked wheel, which became her main attribute. When the wheel broke she was beheaded instead and milk spouted from her neck.

Attributes: the broken spiked wheel, symbol of her martyrdom, the ring of her mystic marriage and sometimes even the sword that beheaded her, another symbol of her torment.

Charity A theological *virtue* that makes us love God above everything else and our neighbours as ourselves. It is synonymous with humanity, sympathy and alms. *Attributes:* it is represented as a young mother surrounded by her children and often accompanied by a dove, offered by an apostle as an example of charity and religious love.

Clio See *Muses*.

Creation (*Gn* 1:1-3). In Christian iconography the various phases of Creation can be split into different scenes or portrayed as a single episode. God is shown as an eye or while measuring the Earth with a compass.

Crossing of the Red Sea (*Ex* 14:19-31). This very well-known episode of *Exodus* is painted in the Museum and in the Zuccari Hall. When the Egyptians reached the Israelites in the Bitter Lakes area, God commanded Moses to lay his staff on the sea and a strong east wind immediately divided its waters. A little later, when Moses stretched his hand out again, the waters of the sea flowed back, drowning the Egyptian army. The *Crossing of the Red Sea* signifies Baptism.



Fig. 278. Zuccari Hall, frieze, detail of the *Crossing of the Red Sea*.

Cybele Goddess worshipped on Mount Cybele in Phrygia. Called 'Mother of the Gods', she represents the power of natural vegetation. She is portrayed wearing a mural crown, flanked by two lions, or riding a chariot.

Cyparissus Son of Telephus. He was a very handsome youth who lived in Chios and was loved by Apollo. He kept a pet deer which he killed by mistake with his javelin one summer's day. Cyparissus was so distressed he wanted to die and Apollo, seeing him so grief-stricken, turned him into a cypress, the tree of sadness.

Daniel (Saint). Prophet. From the Hebrew 'God is my Judge'. He is the last of the four great Prophets. A Jew of noble origins, he might have been born in Jerusalem and was related to the king of Judah. He was deported to Babylon by Nebuchadnezzar with other noble youths and was chosen to be admitted to the king's court, to carry out honorific duties. He was obliged to change his name to Belteshazzar. He became part of court life and was made prince of Babylon. The first test of his probity came during the trial of Susanna, whom he saved from death by turning the sentence of false testimony against her judges. This episode is often portrayed showing the young but judiciously mature Daniel in contrast with the corruption of the two old judges. Having survived the collapse of the neo-Babylonese empire, Daniel lived to see the first years of the new Persian empire and his last vision is dated 536 BC when he was over eighty. The Greeks commemorate him on the Sunday before Christmas.

David Restraining Abishai from Killing Saul (1 *Sam* 26:9-11) 'And David said to Abishai: "Destroy him not; for who can put forth his hand against the Lord's anointed, and be guiltless?'. David added:

“As the Lord liveth, nay, but the Lord shall smite him; or his day shall come to die; or he shall go down into battle, and be swept away. The Lord forbid it me, that I should put forth my hand against the Lord’s anointed; but now take, I pray thee, the spear that is at his head, and the cruse of water and let us go”.

Deianira See *Abduction of Deianira*.

Diana Ancient goddess of daylight and the hunt, identifiable with *Artemis of the Ephesians*, she was the twin sister of Apollo and daughter of Zeus and Latona. (See also *Acteon*).

Dike See *Hours*.

Doctors of the Church See *Ambrose (Saint)*, *Augustine (Saint)*, *Gregory the Great (Saint)* and *Jerome (Saint)*.

Elisabeth (Saint). See *Sacred Conversation*.

Erato See *Muses*.

Eunomia See *Hours*.

Europa See *Abduction of Europa*.

Euterpe See *Muses*.

Exodus of the Israelites from Egypt (*Ex* 13:17-22). The word *exodon* (trip) gives its name to the second book of the Bible. When the Pharaoh agreed to let the Jews leave Egypt, God led them through the desert towards the Red Sea. The Lord preceded them as a column of cloud in daytime and as a column of fire at night, so that they could travel by day and night.

Expulsion from Paradise (*Gn* 3:8-24). After committing original sin, Adam and Eve were

reprimanded by the Lord who then condemned the snake to slither, woman to suffer the pangs of childbearing and man to toil in eternity. In this depiction of their banishment from the Garden of Eden, a distressed Adam and Eve cover their nakedness with fig leaves.

Ezekiel (Saint). Prophet. From the Hebrew ‘God is my strength’. He is the prophet between pre-exile and post-exile Israel and comes after Jeremiah and before Daniel. He carried out his social work as a prisoner, when he was deported to Babylon by Nebuchadnezzar in 597 BC with ten thousand people, priests and artisans. From his mouth the exiled heard of the following prophecies and visions: God’s universal omnipotence, the destruction of Jerusalem in 586 and of its temple, God’s mercy with repentance and conversion. Ezekiel’s many visions include the field strewn with dry bones that once again become covered in flesh thanks to God’s breath which, for Christians, symbolises the resurrection of the flesh during the last judgement.

Faith Theological *virtue* recalling the rectitude and firmness of faith. *Attributes*: it is portrayed as a young woman raising a chalice in one hand and holding a book in the other, representing the Bible, the Tablets of Law and the Gospels. (See also Alciati, *Emblemata*, 1548, pp. 12-16).

Fame Roman goddess who was the personification of fame. She is the equivalent of the Greek goddess Ossa, daughter of Gaea. Virgil wrote that Pheme, rumour, was created by Terra after Coeus and Enceladus. She is portrayed as a goddess flying very rapidly, sometimes with multiple eyes and mouths and with one or more trumpets. Ovid imagines her living in a noisy palace with many windows that echo the words that reach it.

Flora Ancient Italic goddess of spring and of the

vegetative power of flowers. She is generally portrayed as a pretty maiden with a lap full of flowers and a garland of roses on her head. Ovid supposed Flora was a Greek nymph. One spring day, while she was out walking, the wind god Zephyrus fell in love with her, abducted and lay with her. He rewarded her by allowing her to reign over garden flowers and cultivated fields. Sometimes she is portrayed with Zephyrus or dancing in her garden.

Fortitude One of the cardinal *virtues* that fortifies the soul against passions and the fear of death, it is represented as a woman armed with the shield of Faith and bearing a flaming sword. (See Alciati, *Emblemata*, 1548, pp. 36-39).

Galatea Sea goddess, daughter of Nereus, she was loved by Polyphemus, the Cyclops with the body of a monster. However, his love was unrequited because Galatea was already in love with Acis, son of the god Pan and of a nymph. One day, when Galatea was resting with her lover, Polyphemus killed Acis with a boulder. Galatea thus turned Acis into a crystalline river.

Gathering of Manna (*Ex* 16:1-36). Having reached the desert of Sin, between Elim and Mount Sinai, and fearing they would die of starvation because their supplies were depleted after the long march, the Israelites began to complain about Moses and Aaron. God told Moses to announce that he would take care of his people. Indeed, that night a large flock of quail stopped by their camp, and in the morning small kernels of wheat tasting of bread and honey were scattered around it. Moses ordered his people to gather in jugs what had fallen from the sky according to the amount they would need for each day. Then, on the sixth day, they were to gather double the amount so that they could rest on the Sabbath. And those who gathered more food than necessary, fearing they would not

receive what they had been promised, found maggots in it.

Graces The Roman equivalent of the Greek *Charites*, daughters of Zeus and Eurynome and goddesses of grace and beauty. According to Pindar, three Charites were worshipped in Boeotia: Aglaea (ornamentation), Euphrosyne (mirth) and Thalia (abundance), three naked young women with their hands on one another's shoulders. Two looked one way whilst the middle one looked the opposite way. They lived on Mount Olympus with the Muses, with whom they sometimes sang; symbolising love and happiness, they accompanied Aphrodite, Hermes and the Muses. They were also said to influence intellectual activities and works of art. On the Graces as bearers of peace and friendship, see the entry *Amicitia, Gratiae* in Alciati, *Emblemata*, 1548, p. 129.

Great Flood (*Gn* 7, 8:1-17). During the Great Flood the Ark, portrayed as a floating three-storey house, bobs on the water while desperate men and women thrash about below it. Carrying out God's will, Noah retreats to the Ark with his wife, children and animals. The Lord orders rain for forty days and forty nights and the waters end up covering the mountains of the Earth, while the Ark floats over them. All living beings die. Only Noah and his family survive while the waters flood the Earth for one hundred and fifty days.

Gregory the Great (Saint). From the Latin 'watchful'. He was a Pope and Doctor of the Church with Ambrose, Augustine and Jerome, and is the patron saint of teachers, musicians and singers. *Attributes*: the tiara, the dove of the Holy Spirit and the book of the Doctors of the Church. He was born around 540 AD in Rome, where he studied law and then became a Benedictine monk in the Monastery of Sant'Andrea sul Celio. He was sent to Constantinople as an apostolic nuncio by



Fig. 279. Alciati, *Emblemata*, in *Amicitia, Gratiae*.

Pope Pelagius III and was later appointed abbot of Sant'Andrea. Soon after he was elected Pope by the Roman Senate and by the Roman clergy. A legislator in liturgy and plainsong, he wrote a Sacramentary which became fundamental for the Roman Missal.

Hercules A symbol of the physical strength and courage that allude to the victory of Good over Evil and especially to the intellectual power of science, he is the hero par excellence. *Attributes:* the club and the lion skin. He was born of the union of Alcmena and Zeus, who seduced her disguised as Amphitryon, her legitimate husband. He married Megara, daughter of Creon, and had three children, whom he killed when Juno struck him with temporary madness. To atone his guilt, Hercules performed the so-called twelve labours for Eurystheus. Hercules later married Deianira, who unwillingly caused his death. Taken up into the sky, he became immortal. Several great feats are attributed to Hercules, such as the construction of a dam and a road near Lake Locrino in the Italian region of Campania. On Hercules' moral strength in eloquence see the entry *scientia* in Alciati, *Emblemata*, Lugduni 1548, p. 144.

Holy Family In this iconographic theme Jesus, Joseph and Mary are almost always portrayed as a very ordinary family, the prototype of the perfect family. Mary is a young mother; Jesus a delightful child; Joseph a mature but attentive and caring father. The Holy Family expands in the scene of the *Mystic Marriage of St Catherine* in the Zuccari Hall.

Hope Theological *virtue* symbolising hope in a future life. It is related to sleep, which suspends our sufferings, and to death, which puts an end to them. *Attributes:* since the Middle Ages it has been portrayed as a woman resting on an anchor, her eyes turned to the sky, sometimes with a lamb, symbolising Jesus, who represents hope for the

Christians. She is associated to Aurora, whom the Athenians called hope because she renewed herself each day (See Alciati, *Emblemata*, 1548, pp. 45-48).

Hours: Irene, Dike, Eunomia Greek goddesses, daughters of Zeus and Themis and sisters of the Moirae (Destinies). They are the goddesses of the seasons and only later came to personify the hours of the day. At first there were three of them: Eunomia (equity), Dike (justice) and Irene (peace). For the Athenians they were Auxo (growth), Carpo (bearing fruit) and Thallo (bearing buds). They governed the cycle of the seasons and were considered the gate-keepers of Mount Olympus. Some legends describe them as Hera's maids, who were members of Aphrodite's entourage like the Charites. They were portrayed as three graceful maidens bearing flowers or plants. They appear in Dionysus' cortège and are often in the company of Pan, god of woods and flocks of sheep.

Irene/Eirene see *Hours*.

Isaiah (Saint) Prophet. He was the greatest of the Prophets and a martyr. St Jerome considered him an evangelist and apostle. Son of Amoz and a relative of King Manasseh, he descended from the house of David and lived eight hundred years before Christ. His mission as a Prophet was communicated to him through a vision: he saw God sitting on a throne in the temple while a cherub took a hot coal from the altar and touched it to Isaias' lips, purifying him from his sins and inviting him to preach to his people. He thus preached during the reigns of Uzziah, Jotham, Ahaz, Hezekiah and Manasseh. In particular, God sent Isaias to make Manasseh repent of his sins; at first the king paid no notice to him but later had him cut in half with a wooden saw.

Israel's Salvation from the Egyptian Army (*Ex* 14:27-31). After the sons of Israel had crossed



Fig. 280. Alciati, *Emblemata*, in *Scientia, Eloquentia, Fortitudine praestantior*.



the Red Sea, the Lord drowned the Egyptians in the waves. The waters closed over the Pharaoh's army while the Israelites walked through the sea on dry land, since the waters had created a dam to their left and to their right.

James the Greater (Saint). Apostle. He is the patron saint of hatters, pharmacists, pilgrims, Spain and Guatemala. *Attributes:* he is dressed as a pilgrim with a walking stick, satchel and hat; sometimes he also has a book, a sword and a scallop shell. Son of Zebedee and older brother of St John the Evangelist, he was nicknamed 'son of thunder' by Jesus. He was present at the Transfiguration on Mount Tabor with Peter and John and during prayers in the garden of Gethsemane. He evangelised Spain but Herod Agrippa had him beheaded in 42 AD upon his return to Jerusalem. His body was loaded onto a boat and buried in a forest in Galicia, where it was discovered again in the 9th century under miraculous circumstances. This event led to the birth of Santiago de Compostela, a city which is still a famous pilgrimage site.

Jeremiah (Saint). Prophet. From the Hebrew 'exaltation of the Lord' (Anathoth, Jerusalem 650 BC – Egypt, ca. 587 BC). Jeremiah, one of the four most important prophets of Israel, was born around 650 BC near Jerusalem in the village of Anathoth and preached in Judah's kingdom between 622 and 587. As a priest in the temple of Jerusalem he was chosen to witness its destruction and that of the Davidic kingdom of Judah. In those years, thanks to Nebuchadnezzar, the Assyrian empire disappeared and the power of Babylon emerged. Nebuchadnezzar made three expeditions against the kingdom of Judah which ended in the destruction of the Temple and the deportation of the Israelites. The Prophet was captured and taken to Egypt, where he was probably stoned to death by the Jews, exasperated

by his reprimands.

Jerome (Saint). From the Latin *Hieronymus* meaning 'holy name'. He was a Doctor of the Church with Ambrose, Augustine and Gregory the Great. A hermit monk and patron saint of scholars, archaeologists, students, librarians and pilgrims, he was often pleaded to by people with poor eyesight. *Attributes:* he is portrayed as a bearded, semi-naked anchorite, with the lion from whose paw he removed a thorn, a skull, the book (the Bible), and a Cardinal's hat. Born in Stridon, Dalmatia, near Aquileia, he improved his still rudimentary education in Rome under the grammarian Donatus, and studied rhetoric in Gaul and in Trier, transcribing works for his library. He soon decided to become a monk and lived as an anchorite in the Chalcis desert from 353 to 358. He was the secretary of Pope Damasus, who had him translate the Bible from the Greek and, according to the *Legenda Aurea*, made him a Cardinal. He died in a monastery in Bethlehem in 420.

Jesus in the Garden of Gethsemane (Lk 22:39-45). Awaiting his capture, Jesus retreated in prayer to the Garden of Gethsemane, at the foot of the Mount of Olives and on the banks of the brook of Cedron, with the Apostles Peter, John and James who, despite Jesus' prayers, were overcome by sleep.

Jesus and Peter Walking on Water (Mt 14:22-33). This scene, which is linked to the debate on Peter's primary role in the Catholic Church, is depicted in the Hall of the Sacred Conversation and in the Zuccari Hall. Jesus walks on water towards the Apostles who are frightened by a headwind. Jesus invites Peter to walk on water near the boat. Peter is scared and loses his balance. Jesus tells him: 'You of little faith, why did you doubt?'

Jesus on the Way to the Calvary (*Mk 15:20-22*).

After mocking Jesus, the soldiers took him to be crucified. Forcing Simon of Cyrene to bear the cross, they led Jesus to Golgotha, the 'place of the Skull'.

John the Baptist (Saint). Jewish name meaning 'gift of God'. He is the patron saint of leather workers and tailors. *Attributes*: he is either portrayed with his mother, St Elisabeth, or as a hermit, dressed in skins, with the Easter lamb, a cross symbolising repentance and a scroll with the sentence *Ecce Agnus Dei*. According to the Gospels he was born six months before Jesus and was the son of Elisabeth and Zachariah. He was the forerunner of Jesus, whom he baptised in the Jordan, and lived in the desert as a hermit, preaching repentance.

John the Evangelist (Saint). Jewish name meaning 'God is merciful'. Patron saint of booksellers, theologians and typographers. *Attributes*: young and beardless, with an eagle symbolising his sharp-witted way of examining reality. He and his brother James were among Jesus' first disciples. He took part in the *Miraculous Draught of Fish*, the *Miracle of the Loaves*, the *Transfiguration*, the prayer in the *Garden of Gethsemane* and in the *Last Supper*.

Jonah and the Whale (*Jonah 1:8-16*). The Zuccari Hall contains one of the most well-known episodes of Jonah's life, prefiguring the death and resurrection of Jesus, who remained in his tomb for three days, the same length of time that Jonah was trapped in the fish's stomach. Commanded by God to convert the pagans of the city of Nineveh, Jonah avoids doing so by fleeing to Jaffa and boarding a boat to Tarshish. As punishment, God raises a storm that endangers the boat. When Jonah confesses to the sailors that he is responsible for such a disaster,

he is thrown overboard. Swallowed by a big fish, the prophet prays God for forgiveness and, after three days, he is washed ashore unscathed.

Joseph (Saint). Jewish name meaning 'God shall add other sons'. Patron saint of artisans, carpenters and workers. *Attributes*: staff, carpenter's tools and the lily, a symbol of chastity. Portrayed as an aging man, he is often described as an old widower. A carpenter in Nazareth, he is Mary's husband and Jesus' foster-father. An angel who appeared to him in a dream urged him to flee to Egypt to save his son from Herod's persecution. In a subsequent dream the angel told him to return to Nazareth with Mary and the Child. In the Gospels he appears with the twelve-year-old Jesus and the doctors in the Temple.

Joseph and Potiphar's Wife (*Gn 39:7-23*). In Egypt Joseph was sold to Potiphar, a minister of the Pharaoh, whom he impressed to the point of being nominated superintendent of his household. However, Potiphar's wife fell in love with him and tried to seduce him. When the young man rejected her, the woman accused him of trying to seduce her. Potiphar believed his wife and sent Joseph to jail. Joseph, however, stood out even in prison and was put in charge of the other prisoners.

Joseph Describing his Dreams to his Brothers (*Gn 37:1-11; 40; 41:1-46*). Joseph's ability to interpret dreams marked his fate: sold by his envious brothers to slave merchants bound for Egypt, he became the Pharaoh's advisor. It is interesting to note that the interpretation of dreams sparked the same interest in ancient cultures as it does nowadays.

Joseph Reunited with his Brothers (*Gn 42-45*). After seven years of abundance, famine spread even beyond Egypt. However, thanks to the

stores he had accumulated, Joseph sold wheat to the needy and, with various ploys, was able to have his father and brothers accepted into the Pharaoh's court.

Judith and Holofernes (*Judith* 13:11-16). This rather popular scene in the Zuccari Hall symbolises Holofernes as power blinded by pride and Judith as the craftiness of Jewish people. In order to free the city of Bethulia, under siege by the Assyrians, Judith seduces the general Holofernes, who invites her to a banquet. However, at the end of the banquet, Judith kills the general and, with the complicity of her maidservant, decapitates him, putting his head in a sack and then displaying it on the walls of Bethulia. Holofernes' death creates confusion among the Assyrians who free Bethulia and are chased away by the Israelites.

Jupiter See *Amalthea*.

Justice Cardinal *virtue* that regulates relations among equals. It is portrayed as a young woman holding a scales (See Alciati, *Emblemata*, 1548, pp. 30-35).

Juventas Goddess of youth, patron of boys who wear an adult man's toga for the first time. She is often likened to Hebe, the daughter of Zeus and Hera, who personified Youth.

Last Supper (*Mt* 26:17-29; *Mk* 14:12-25; *Lk* 22:7-23; *Jn* 13:21-30). Following evidence in the Gospels, we can identify two major themes in the portrayal of this iconography: 1) the announcement of the betrayal and 2) the establishment of the sacrament of the Eucharist with which Jesus offers the Apostles his own body and blood in the form of bread and wine.

Latona with the Lycian Peasants Latin name of the Greek goddess Leto, mother of Apollo and

Artemis, daughter of the Titans Coeus and Phoebe. Having given birth to twins, in Lycia, she turned into frogs some peasants who forbade her to wash her children in a nearby spring. Some sources say that Leto arrived on the island of Ortygia disguised as a she-wolf; others state that she asked the Hyperboreans for shelter.

Matthew (Saint). Apostle and evangelist. From the Hebrew 'God's gift', called Levi by the evangelists Mark and Luke, he lived in Capharnaum and was a Jewish tax collector. He is the patron saint of bankers, bank clerks, bookkeepers, accountants and taxes. *Attributes*: a purse, an account book, an angel and a sword. According to St Luke, he got rid of his material goods and followed Jesus. He wrote his Gospel in Syria, centring it on the figure of Jesus and on the attitude that each disciple should adopt. He was killed near an altar for preventing the marriage of King Egippus' daughter, who then converted to Christianity and became an abbess. He is traditionally portrayed as avidly counting money when Jesus calls him.

Medusa One of the three Gorgons, with Stheno and Euryale, daughters of Phorcys and Keto, Medusa is considered the Gorgon par excellence. Serpent-haired, she had tusks similar to a wild boar's and golden wings. Her eyes were so penetrating that she turned people to stone with her gaze. (See also *Perseus*).

Melpomene See *Muses*.

Miraculous Draught of Fish (*Lk* 5:1-11). Painted in the Zuccari Hall is the passage of Luke according to which the Apostles do not abandon their jobs after the first miraculous draught of fish.

Mnemosyne Greek goddess personifying memory, and daughter of Uranus and Gaia. In Pieria, near Mount Olympus, she gave birth to the nine Muses



Fig. 281. Southeast portal, detail of Latona with the Lycian Peasants.



Fig. 282. Academy façade, Medusa.



during nine nights and offered them to Zeus.

Modesty Moderating *virtue* closely connected to prudence and to the temperance of sexual instincts, which it moderates with rectitude. Besides its pedagogical and moral influence on the individual, modesty also has an incalculable social value.

Moses, Birth of (*Gn 2:1-5*) ‘A man of the house of Levi went and married a daughter of Levi. The woman conceived and bore a son, and when she saw him that he was good, she hid him for three months. When she could no longer hide him, she took for him a reed basket, smeared it with clay and pitch, placed the child into it, and put it into the marsh at the Nile’s edge. His sister stood from afar, to know what would be done to him. Pharaoh’s daughter went down to bathe, to the Nile, and her maidens were walking along the Nile, and she saw the basket in the midst of the marsh, and she sent her maidservant, and she took it’.

Moses Presenting the Law to the Israelites (*Ex 34:29-35*). When Moses descended Mount Sinai, carrying for the second time the tablets of the testimony, he called and spoke to the children of Israel, Aaron and all the princes of the community. They drew near and Moses told them everything that the Lord had commanded on Mount Sinai.

Moses Receiving the Tablets of the Law (*Ex 31:18*). Having remained on Mount Sinai for forty days and forty nights, Moses spoke to God and received from him the two stone tablets of the testimony, on which God’s finger had written the commandments. This episode is the precursor of the Pentecost, the descent of the Holy Spirit on the *Apostles*.

Moses Striking the Rock (*Ex 17:1-7*). ‘During their journey through the desert of Sin, the people of Israel having reached Rephidim complained to Moses of their thirst. Moses, concerned, asked

God what he should do. The Lord told him to go to a mountain and strike the rock, in Horeb, with his staff; water would come out of the rocky mass to quench the thirst of men and animals. Moses did so and named that place massah and Meriba’.

Muses Daughters of Mnemosyne and Zeus, they are nine sisters generated after nine nights of consecutive lovemaking (see section IV of this guide for Ligorio’s interpretation of this myth from the psychological and cognitive point of view). The Muses are the goddesses of song and are connected to Apollo: they represent artistic inspiration and preside over all forms of thought: eloquence, persuasion, wisdom, history, mathematics and astronomy. In classic times they were Calliope who represented epic poetry; Clio history; Euterpe lyrical poetry; Terpsichore dancing; Erato love poetry; Melpomene tragedy; Thalia comedy; Urania astronomy; Polyhymnia agriculture.

Mystic Marriage of St Catherine See *Catherine of Alexandria* (Saint).

Neptune See *Triumph of Neptune*.

Nymphs Meaning ‘young woman’ in Greek, the nymphs were secondary divinities, symbolising the elementary forces of nature and of the fields, of which they personified fertility. Their role was to attend with their songs to newborn gods in caves or to children born of divine love. They are often accompanied by a higher divinity; Calypso and Circe, for example, had Nymphs associated with them.

Occasio A goddess who presided over opportunity or the most favourable moment to succeed in an endeavour, Phidias sculpted her naked with her long hair gathered on her forehead, winged feet like Mercury and standing



Fig. 283. Alciati, *Emblemata*, in *Fortuna*, in *Occasionem*.

on a wheel. Her companion was a crying woman in tattered clothes, representing Regret or Repentance, because he who misses an opportunity is always full of regret and complains about himself. Also portrayed as a woman holding a razor, with the back of her head bald, one foot in the air and the other on a wheel, sometimes as a woman running along the razor's edge. For this interpretation of Opportunity generated by Fortune see Alciati, *Emblemata*, 1548, p. 100.

Original sin (*Gn* 2:16-17; 3:1-7). After creating him, God admonishes Adam not to eat from the tree of the knowledge of good and evil 'for when you eat of it you will surely die'. However, Eve, encouraged by the snake, falls into the temptation of picking an apple from the forbidden tree and eats it, offering some to Adam. The scene in the Vestibule portrays Eve's temptation while she picks the apple of the tree of knowledge.

Pan Pastoral god of the woods, originally venerated by the people of Arcadia, he quickly became well-known and honoured all over Greece. He was the son of Hermes and of the nymph Penelope. As a demon who was half man and half animal, he appeared to have a goat's hind legs, cloven hooves, two horns on his forehead and a furry body. *Attributes*: a syrinx (pan flute), a shepherd's staff and a pine crown held in his hand. His mother, frightened by his looks, abandoned him at birth but Hermes wrapped him in a hare skin and took him to Mount Olympus for all the gods to see. Dionysus, especially, welcomed him with open arms. The gods thus named him Pan, because he delighted them all.

Paul (Saint). Apostle. From the Latin meaning 'small'. Patron saint of theologians and of the Catholic press. *Attributes*: a book collecting the epistles he wrote to the first Christian

communities and a sword symbolising his martyrdom. In Hebrew his original name was Saul. Having been baptised by Ananias he began preaching the Christian faith very late in life and encountered problems due to the diffidence of Christians themselves. He founded many Catholic communities in Asia Minor.

Paul the First Hermit (Saint). (Egypt, 3rd-4th century AD). Commonly considered the first Christian hermit, he lived in the Theban desert and is the patron saint of mat makers. *Attributes*: a skull, a lion and a raven. He is generally portrayed wearing a habit, with a long, unkempt beard and hair. In the apocryphal tradition he was portrayed with two centaurs and a faun who showed St Anthony the Abbot the way to his retreat. An Egyptian who belonged to a noble Christian family, he left the city of Thebes in 251 to escape the emperor Decius' persecutions. However, by the time the persecutions had ended, he had become fond of the solitude of the desert and did not return to Thebes. According to St Jerome (ca. 347-420) he remained in the desert for sixty years, weaving his clothes out of palm leaves and eating the fruit brought to him by a raven. He was visited only by St Anthony the Abbot before his death. He died alone and was buried by St Anthony, assisted by two lions.

Pax Roman allegoric goddess equivalent to the Greek Irene, daughter of Zeus and Themis, and one of the Hours. She personifies the tranquillity and prosperity present in times of peace. *Attributes*: the dove that brought Noah the olive branch as a sign that the flood had ceased and peace had been restored; the olive tree, a sign of triumph and calm, with which the ambassadors in charge of requesting truce or peace were crowned in ancient times; ears of wheat representing the fertility of fields cultivated in times of peace (See Alciati, *Emblemata*, 1548, pp. 140-142).



Fig. 284. Zuccari
Hall, vault,
St Paul.



Fig. 285. Northwest portal, *Perseus Setting Andromeda Free*.

Penitence of St Jerome See *Jerome* (Saint).

Perseus Setting Andromeda Free Son of Zeus and Danae, he became famous for killing Medusa and rescuing Andromeda. Following Polydectes' orders and Athena's and Hermes' advice, Perseus went to kill Medusa with the winged sandals given to him by the Nymphs and with the helm and wallet of Hades. Armed with the dead Medusa's head, he then mounted Pegasus, the winged horse born with Chrysaor from the Gorgon's neck. He rode through Morocco and Ethiopia and finally reached his mother Andromeda who, tied to a rock, was about to be killed by Polydectes. Perseus thus used Medusa's head to petrify him. He gave Polydectes' throne to Dictys, returned to Hermes his sandals, helm and wallet, and gave Medusa's head to Athena.

Peter (Saint). Apostle. Latin name meaning 'stone, rock'. Patron saint of key makers, fishermen, builders, and watchmakers. *Attributes*: the crossed keys (the gold one symbolising absolution and the silver one repentance), the book and sometimes a boat. Simon, later called Peter, was originally a fisherman. Jesus thus called him a 'fisher of men'. A witness to the Transfiguration and Jesus' prayer in the Garden of Gethsemane, Jesus changed his name from Simon to Keipha, i.e. 'stone'. Having become Peter, he was entrusted with the foundation of the Church. He was the first saint to perform miracles, to baptise and to organise the Church. He died between 64 and 67 under Nero.

Philip (Saint). One of the twelve Apostles, his name means 'lover of horses' in Greek. *Attributes*: he wears a tunic and pallium. He bears a cross, probably because he was martyred on one, and a dragon. Originally from Bethsaida, he became one of Jesus' twelve Apostles after meeting John the Baptist. Jesus asked Philip for food before the

miracle of the loaves; he was the one whom the Greeks asked for a meeting with Jesus. He probably preached in Phrygia after Pentecost and was stoned and crucified in Hierapolis.

Pieris Mythical mount in Thessaly where the Muses, who were later nicknamed Pierides, were born from Zeus and Mnemosyne.

Polyhymnia See *Muses*.

Pomona Roman nymph and goddess of fruit. According to Ovid she is the wife of Vertumnus, god of seasons and soil fertility. She is portrayed with a basket of apples.

Preaching of St John the Baptist See *John the Baptist* (Saint).

Providence *Virtue* indicating fate, destiny, and providence. *Attributes*: it is portrayed as a young woman holding the thread of Providence.

Prudence Cardinal *virtue* indicating the memory of things past, present and future, since cautious men have to be aware of the past in order to foretell the future. *Attributes*: it is portrayed as a young woman holding a snake, which was considered a very wise and therefore prudent animal. Indeed, Jesus urged men to be as cautious as snakes. (See also Alciati, *Emblemata*, 1548, pp. 17-29 and especially p. 23 where a snake is wrapped around a spear).

Religion Allegorical figure often portrayed as a woman kneeling at an altar or holding a temple. Vasari portrayed her with the Old Testament at her feet and the New Testament in her hand, open at the page of St Paul's letters. *Attributes*: altar, temple or closed book symbolising religion's mysteries.

Repentance Allegory personified by an unkempt, crying woman dressed in tatters. (See also *Occasio*).

Rivers of Eden (*Gn* 2:10-14). ‘A river rises in Eden to water the garden; beyond there it divides and becomes four branches. The name of the first is the Pishon; it is the one that winds through the whole land of Havilah, where there is gold. The gold of that land is excellent; bdellium and lapis lazuli are also there. The name of the second river is the Gihon; it is the one that winds all through the land of Cush. The name of the third river is the Tigris; it is the one that flows east of Asshur. The fourth river is the Euphrates’. The four rivers symbolise the four Gospels.

Sacred Conversation The main scene of the vault of the room painted by Barocci portrays the sacred conversation between the Virgin Mary with the infant Jesus at the centre and, to one side, the infant St John bearing a cross and the symbol of the Agnus Dei, accompanied by St Elisabeth, St Zachariah and a dog, the symbol of prophets. This meeting between Mary and Elisabeth, contained in the apocryphal Gospels, comes after the so-called Visitation. The Sacred Conversation, closely tied to the Annunciation and to Mary’s conception, is quite a widespread topic in German Late Gothic paintings and especially Tuscan Renaissance ones.

St Anthony the Abbot in search of St Paul the Hermit See *Anthony the Abbot* (Saint) and *Paul the First Hermit* (Saint).

Samaritan Woman at the Well (*Jn* 4:1-42). Barocci paints the meeting between Jesus and the Samaritan woman in front of Jacob’s well, near Sychar in Samaria, which introduces the topic of the ‘spring of water welling up to eternal life’.

Seasons Three at first, since Autumn was incorporated in Summer, they later became four and were identified with the Hours, subsequently represented by four gods: Heracles for Winter, Dionysus for Autumn, Hermes for Spring and Apollo for Summer. They are portrayed on the Casina’s two entrance portals.

Silenus Old satyr who followed and raised Bacchus. *Attributes*: often portrayed as a perennially drunk, fat, rotund old man with a squat nose and hairy chest, holding a cup of wine.

Simon (Saint) Apostle. From the Hebrew ‘God has heard’. He is the patron saint of fishermen. *Attributes*: dressed in a pallium he holds a saw, the instrument of his martyrdom. He is portrayed with the apostle Jude Thaddaeus. He was probably born in Cana and, according to the *Apostolic History* of pseudo-Abdias, he was the brother of Jude Thaddaeus and James the Less, sons of Mary of Cleophas and Alpheus. Simon and Jude Thaddaeus probably preached in Persia, where they were killed by pagan priests. According to Eusebius, however, Simon succeeded James as bishop of Jerusalem.

Sun In a few ancient representations she had a lyre with seven strings, indicating the harmonious movement of the seven planets known at the time to rotate around the sun (see *Apollo*).

Temperance Cardinal *virtue* curbing passions and moderating the concupiscence of the flesh. *Attributes*: it is portrayed as a female figure diluting wine with water.

Temptation in the Desert (*Mt* 4:1-4). Jesus is led into the desert by the Holy Spirit to be tempted by the devil. When he became hungry, the devil said: ‘If you are the Son of God, tell these stones to become bread’. And Jesus answered: ‘It is



Fig. 287. Vestibule of Creation, ancient statue of *Silenus*.



Fig. 286. Northwest portal on the oval courtyard, *Summer*.

written: Man does not live on bread alone, but on every word that comes from the mouth of God’.

Terpsichore See *Muses*.

Thalia See *Muses*.

Thomas the Apostle (Saint). From the Aramaic meaning ‘twin’. He was the patron saint of architects, artists, surveyors, builders and chisellers. *Attributes*: a square, a spear, sometimes a belt. He is the one who followed Jesus after Lazarus’ death, instead of returning to Judea. He was the doubting one who asked Jesus, ‘Lord, we don’t know where you are going, so how can we know the way?’. Jesus replied, ‘I am the way and the truth and the life’ (*Gv* 14:5-6). He doubted Jesus’ resurrection saying, ‘Unless I see the nail marks in his hands and put my finger where the nails were, and put my hand into his side, I will not believe it’ (*Gv* 20:25). He died a martyr in India.

Tithonus Son of Laomedon and Strymo, brother of Priamus, because of his beauty, Eos (Aurora) fell in love with him and obtained his immortality from Zeus. Unfortunately, however, she forgot to ask for eternal youth, so Tithonus grew older and older, becoming a withered old man; tired of him, Eos turned him into a cicada. Eos bore him two sons, Memnon and Emathion.

Transfiguration (*Mt* 17:1-13; *Mk* 9:1-13; *Lk* 9:28-36). Accompanied by the Apostles Peter, James and his brother John, Jesus walked up a high hill and transfigured before them: his face shone like the sun and his robes became as white as the light. Moses and Elias also appeared and talked to Jesus. A cloud enveloped them all and the Apostles fell to the ground, terrified.

Trial of the Adulteress See *Adulteress*.

Triumph of Galatea See *Galatea*.

Triumph of Neptune Neptune, the Roman sea god, son of Saturn and Hera, brother of Zeus, corresponds to Poseidon. The Romans paired him with Salacia or with Venilia. He had the power to unleash and placate violent storms: sailors used to ask for his protection to ensure a calmer sail.

Urania See *Muses*.

Venus Ancient goddess of beauty and love who had a sanctuary in Ardea before the foundation of Rome. *Attributes*: the rose, the myrtle, and the apple. She is sometimes accompanied by a dove,



Fig. 288. Southeast portal, detail of the Birth of Venus.

love between Zeus and Dione. However, according to Hesiod, Venus was the daughter of Uranus. She was born of the sea where Saturn had thrown the genitals of his emasculated father and, pushed along by a sea breeze, landed onto the island of Cythera and Cyprus. She is said to have been Mars’ lover and, in the 2nd century BC, was assimilated with the Greek goddess Aphrodite. (See also *Venus and Adonis*).

Venus and Adonis The vault of the Museum features the following scenes taken from the story of Venus and Adonis: 1) Adonis is hunting, his

right arm raised and about to throw a spear at a wild boar while two hounds at his feet follow the prey; 2) Adonis has fallen to the ground unarmed and raises his left hand to protect himself from the wild boar that is attacking him. Behind him, one of his dogs ignores it; 3) a troubled Venus rushes to Adonis whom the boar has wounded to death. Two cupids float in the sky and a third shares Venus' pain; 4) Love takes revenge on the wild boar. Two enthusiastic cupids tie the animal's legs; 5) Two cupids drag the boar to Venus; 6) Damaged scene; 7) Assisted by two cupids, Venus saws off the boar's tusk that killed Adonis, who lies lifeless at her feet; 8) Venus lays her hand on Adonis' corpse, before his descent into Hades. According to Ovid's *Metamorphoses*, Venus pours the nectar of the gods into Adonis' blood, which generates flowers; 9) and 10) Venus rides a chariot pulled skywards by doves (See also Alciati, *Emblemata*, 1548, p. 91).



Fig. 289. Alciati, *Emblemata*, in *Fides, Fidei Symbolum*.

Veritas Meaning 'not hidden' or 'he who hides nothing'. It indicates genuine 'thought' and 'being' as opposed unreasonable imitation and conformity, conferring a universal, objective value to genuine truth. Thus, objective and subjective truth must never be in contrast with each other but must come together. In the Museum's attic Veritas is portrayed with a horn full of fruit in her left hand. (On the link between Veritas and Faith see Alciati, *Emblemata*, 1548, p. 12).

Victory Roman goddess identifiable with the Greek goddess Nike. *Attributes*: the olive branch, which the ancients often used to crown winners, and the palm, believed to be a symbol of victory because of its flexibility and resilience. She is almost always winged but the Athenians portrayed her without wings so that she would not fly away.

Virtue The three theological *virtues* (Faith, Hope and Charity) and four cardinal *virtues* (Fortitude,

Justice, Prudence and Temperance), together form a septenary structure. The former three, directly infused by God, were introduced in the Middle Ages by the Fathers of the Church, who were inspired by the dogmas of the Holy Scriptures. The latter are conceived as natural gifts obtained by following the evangelical Doctrine and are based on Socratic, Platonic and Aristotelic philosophy. See individual entries.

Virtue and Indolence The scene portrayed in the Hall of the Annunciation is inspired by one of Andrea Alciati's scenes representing Virtue, in the chapter *Desidiam Abiiciendam* of his *Emblemata*.

Wisdom Cardinal *virtue* that the ancients represented as Minerva. *Attributes*: the book in which wisdom finds real science and the olive tree, symbol of inner and outer peace.

Zeus See *Amalthea*.

Zodiac Based on the ancient Roman calendar that began in March (Romulus, 8th century BC), the civil year comprised 10 months corresponding to ours, minus January and February. The month of July was named *quintilis* (fifth month) and August was *sextilis* (sixth month).



Fig. 290. Alciati, *Emblemata*, in *Desidiam Abiiciendam*.



Fig. 291. Vestibule of Creation, herma of the zodiac.

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Printed by
Tipolitografia SPEDIM
Via Serranti, 137
00040 Montecompatri, Rome, Italy
www.spedim.it

1[^] edition
March 2010