

Roma Moderna: The City in Print, 1493-1765
Exhibition at the Cantor Arts Center, Stanford University
September 2004 to February 2005

These early printed maps and views of Rome are drawn from three Stanford Collections: the Cantor Center for Visual Arts, the Art & Architecture Library, and the Green Library Special Collections. They were assembled by Graham Larkin to accompany his fall seminar in the Department of Art & Art History, *The Mediated Environment in Early Modern Europe*. Just as the exhibition combines works from diverse collections, the class combines art history with the histories of cartography, books, gardens and urbanism. By rediscovering the deep connections among these domains, we can enrich our sense of the visual culture of early modern Europe.

Germany

View of Rome

Woodcut

From Hartmann Schedel's *Liber chronicarum*

Published in Nuremberg by Anton Koberger, 1493

Lent by Stanford University Libraries, Special Collections

This westward prospect is one of 30 double-page city views in the lavishly illustrated book known as the Nuremberg Chronicles. From left to right, the sights include the Colosseum, the horse tamers on the Quirinal Hill, Santa Maria della Rotonda (the Pantheon), and the Colonna Antonina. Across the Tiber River, Latin labels indicate the Porta Pertusa, old Saint Peter's, the Papal Palace, the Belvedere, the Castel Sant' Angelo, and the pyramidal Meta Romuli.

Anonymous

View of Rome

Etching

From Jean Jacques Boissard's *Romanae urbis topographiae & antiquitatum*, Part II

Published in Frankfurt by Theodore de Bry, 1597

Lent by Stanford University Libraries, Art Library

This eastward bird's-eye view of the city is derived from a map designed by Ambrogio Brambilla, published in Rome in 1590. The Capitoline Hill features prominently at center right of the etching. At center left, between the Castel Sant'Angelo (61) and the Pantheon (3), one can clearly make out the elongated Piazza Navona not yet embellished by Bernini's Four Rivers Fountain.

Italy

Map of Rome

Etching from Filippo de’Rossi’s *Ritratto di Roma moderna*

Published in Rome by F. de’Rossi, 1652

Stanford University Libraries, Special Collections

The additions to the 1652 edition of the *Depiction of Modern Rome* include this etching of Bernini’s newly-completed Four Rivers Fountain (1648–51) in the Piazza Navona, crowned by an ancient granite obelisk moved from the Circus of Maxentius. In this view, allegories of the Danube and the Ganges rivers frame the dramatically pierced base, through which we can glimpse a distant pedestrian.

Giovanni Battista Falda

Italy, 1642–1678

Plan of Rome

Etching and engraving

From Joan Blaeu’s *Theatrum civitatum et admirandorum Italiae*

Published in Amsterdam by Joan Blaeu, 1663

Stanford University Libraries, Special Collections

The ‘Blaeu Map’ has reasonably been attributed to the printmaker G. B. Falda, who made hundreds of images of Rome in his short career. The arms of Alexander VII (1599-1667) appear at upper left, and those of his nephew cardinal Flavio Chigi (1631-1693) at upper right. Ranged along the bottom are the arms of the fourteen *rioni* (districts) of Rome.

Anonymous

View of Rome

Etching

From Alessandro Donati's *Roma vetus ac recens utriusque aedificiis illustrata*

Published in Amsterdam by Janssonio-Waesbergios & Joannem Wolters, 1694

Lent by Stanford University Libraries, Special Collections

Donati's book about ancient and modern Rome was first published in Rome in the 1630s. This etching from a later edition reconstructs the ancient Capitoline Hill, site of the modern Piazza del Campidoglio. The predominance of flat, frontal views of individual buildings reminds us that such reconstructions were derived largely from ancient coins.

France, late 17th century (?)

Map of Ancient Rome

Etching and engraving

Lent by Stanford University Libraries, Special Collections

This reconstruction of ancient Rome, taken from an unidentified book, uses images, words, and numbers to guide the viewer through the major monuments. The alphabetical index allows one to locate each numbered monument on a gridded map, where the name appears again. A tiny schematic map at the coordinates Z/k indicates the major hills.

Italy

View of Rome

Etching

From Filippo de' Rossi's *Descrizione di Roma moderna*

Published in Rome by Michel'Angelo and Pier Vincenzo Rossi, 1708

Lent by Stanford University Libraries, Special Collections

By 1708, Filippo de' Rossi's *Ritratto* had been reworked into the *Description of Modern Rome*. While it reuses some images, such as the etching of Bernini's Four Rivers Fountain, it also features newer material such as this fold-out view of Michelangelo's Piazza del Campidoglio. Municipal buildings surround a trapezoidal square ornamented with antique statues, including the celebrated bronze equestrian portrait of the Roman emperor Marcus Aurelius (121–180) brought from the Lateran in 1638.

Herman Moll
Germany or Holland, 1654-1732

Map of Italy, 1714

Etching and engraving

Lent by Stanford University Libraries, Special Collections

A prolific and able cartographer, Herman Moll came to London in about 1678 from Germany or Holland. His works include the maps for early editions of *Robinson Crusoe* (Daniel Defoe, 1719) and *Gulliver's Travels* (Jonathan Swift, 1726). The present map of Italy, dedicated to Prince Eugene of Savoy (1663-1736), is typically ornate, complete with views indicating air currents and volcanoes.

Giovanni Battista Piranesi
Italy, 1720-1778

View of Rome

Etching

From Pietro Rossini's *Il mercurio errante delle grandezze di Roma, tanto antiche, che moderne*, 7th edition
Published in Rome by F. Amidei for G. Salomone, 1750

Lent by Stanford University Libraries, Special Collections

In the 1740s, when Piranesi learned printmaking under Giuseppe Vasi, he signed forty-eight small Roman views which appeared in various guidebooks. This etching, first known from a book of 1745, shows the Villa Ludovisi to the north of the city. This area has since become the neighborhood around the Via Veneto—the setting for Fellini's 1960 film *La Dolce Vita*.

Giuseppe Vasi
Italy, 1710–1782

View of the Leonine City, 1765

Etching and engraving

Anonymous gift, 1976.55

Part of a set of four Roman prospects by Piranesi's teacher Giuseppe Vasi, this view looks west past the Ponte Sant' Angelo to the Castel Sant' Angelo and the Vatican. The area on the far side of the river is the Borgo district, also referred to as the Leonine City (*Città Leonina*) because it was enclosed by walls under Leo IV in the mid-ninth century.