

# Scamozzi and the Completion of Venice's "Roman" Face

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Throughout her history, Venice has presented various faces to the world, based on a maturing and conflicted national identity. From her birth through her ascendancy to adulthood as a European power, she was a rebellious daughter who simultaneously admired and competed with her two mother cities, Rome and Constantinople, while forging her own identity as a harmonious mercantile colony. Following her looting of Constantinople in 1204 and for the next three centuries, she reveled in her role as a sophisticated Byzantine empress at the apex of her dominion. During the High Renaissance, after the united forces of Europe repelled her expansionist enterprise on the mainland, Venice transformed herself into a stable Roman matriarch, proud of her past but keeping an eye out for the future of her children. Her guise as a matriarch, based on a master plan by Jacopo Sansovino, was the result of the politically powerful Marcantonio Barbaro and his architect, Vincenzo Scamozzi. Though forced to compromise on some portions of their plans, due to the anti-Roman sentiment of their conservative political opponents, together they grafted onto the medieval Byzantine-Venetian body of the city a modern "Roman" face.

## HISTORY AND MYTH

Over the centuries, Venice's historians built up an elaborate legend of the city's origins which forged a distinct, complex national identity.<sup>1</sup> According to tradition, in 421 A.D. Romans from the mainland towns of the province of Venetia escaped the marauding tribes by settling villages in the lagoon. The "new society," given its secluded location and the circumstances of its foundation, was a commune of equals. This harmonious mercantile colony profited from its strategic location by playing a pivotal commercial role between two empires, the robust Byzantine Empire in the East, ruled from Constantinople, and the struggling Latin-Germanic Empire in the West. Over the centuries, Venice simultaneously admired the cultural and economic achievements of her imperial neighbors and struggled to grow into a respectable competitor. The settlers consolidated their political and representational power by the early 9th century, when the elected governor, or "doge," moved to the present location

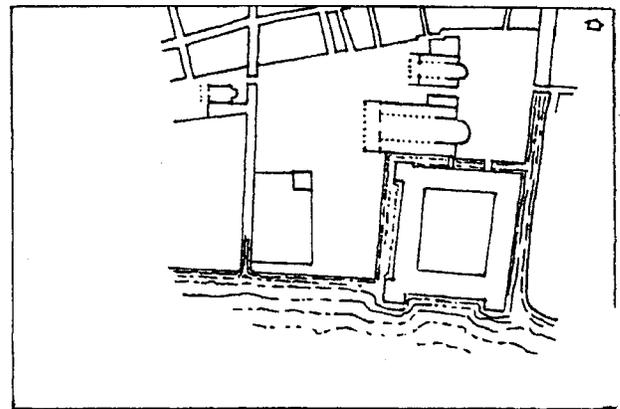


Fig. 1. Vicinity of St. Mark's, plan prior to the late 11th century (Redrawn from Manfredo Tafuri, **Jacopo Sansovino**, 1969.)

of the city, secured religious independence from the neighboring bishops, and received the relics of St. Mark. 'In 832 these relics, stolen from Alexandria by two Venetian merchants, were solemnly installed adjacent to the doge's palace in a new palatine chapel which became the religious focus of the city. The acquisition of St. Mark's remains, the adoption of Mark as the city's patron in place of the Greek St. Theodore, and the proximity of the reliquary chapel to the doge's palace signaled Venice's ambition to identify with a "national" church, in which the doge combined secular and religious authority. Parallel to and competing with the Roman pope's association with St. Peter, the doge placed his domain under the protection of St. Mark. Indeed, according to Venetian myth, St. Peter had dispatched Mark to evangelize the northern Adriatic, where Mark foretold the great destiny of Venice before continuing on to Egypt.?

The doge's palace and adjacent basilica formed the nucleus of a civic center which then attracted buildings to accommodate the nine Procurators of St. Mark, magistrates and administrators of state property, who were second only to the doge in authority. Ultimately this zone acquired great symbolic value for the city, where government, religion, and history were united. Though Venice's republican government was admired as a latter-day version of the ancient Roman Repub-

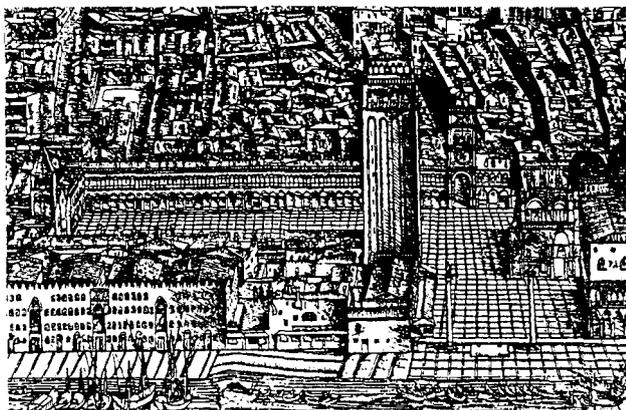


Fig. 2. Vicinity of St. Mark's, aerial view, c. 1500, showing the arrangement before the alterations of the Cinquecento. (Jacopo de' Barbari, *View of Venice*, woodcut, 1500.)

lic, during the Middle Ages Byzantium was a more powerful economic and cultural force than the Western Empire, and therefore the Venetians maintained a special relationship with Constantinople as that capital's "daughter" and "lawful heir,"<sup>3</sup> even replacing the ducal chapel of St. Mark with a new basilica (begun 1063) in a convincingly oriental mode.

#### THE MOST SERENE REPUBLIC

Nevertheless, after centuries of economic competition with Byzantium and the growing schism between Catholic Rome and Orthodox Constantinople, the Venetians seized the opportunity to surpass Constantinople by plundering it in 1204, during the Fourth Crusade, and inheriting an eastern empire. The now "unlawful heirs" installed the most precious treasures from the conquered capital in and around the basilica – the bronze horses, the porphyry statue of the Tetrarchs, and the so-called "Columns" of Acre – thereby transforming this plunder into powerful symbols of the Republic. To complete the transformation, during the 1260s the facades of the basilica and procurators' palace were redone, and the L-shaped open space around them (consisting of main Piazza and waterside Piazzetta) was repaved.<sup>4</sup> The Byzantine face of Venice, no longer that of a daughter but an empress, was crowned with the jewels gained from robbing her mother's city and it embodied a new national identity.

Continuing to be the crossroads of East and West, Venice absorbed the cultural influences of the scattered Mediterranean lands she acquired, from Crete to Cremona. As a result, Quattrocento architecture in Venice was highly experimental though not very coherent: some buildings incorporated Gothic or Byzantine vocabulary in a classically-inspired syntax of symmetry, alignment, and proportion; other structures revealed classical vocabulary in a Gothicizing syntax.<sup>5</sup> But ultimately an architectural direction was found from within. When Constantinople succumbed to Turkish invasion in 1453, Byzantine Cardinal Bessarion still chose Venice in 1468 to house his substantial library of Greek and Latin texts, the newest installment in Venice's acquisition of imperial heritage.<sup>6</sup> The fall of Constantinople and the cardinal's

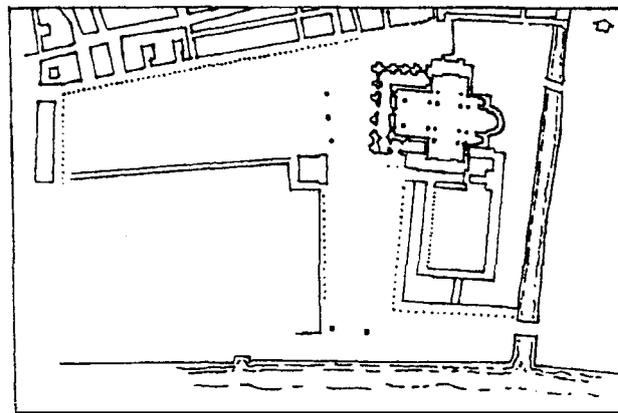


Fig. 3. Vicinity of St. Mark's, plan, c. 1500, showing the arrangement before the alterations of the Cinquecento. (Redrawn from Tafuri, *Jacopo Sansovino*, 1969.)

invaluable gift reminded the Venetians acutely of their legacy as heir to Byzantium, and the stylistic experimentation of earlier buildings gave way after 1480 to a Byzantine Revival, modeled on the Byzantine-style Basilica of St. Mark and manifested in works such as S. Maria Formosa (begun in 1492, Mauro Codussi) and S. Felice (begun c. 1531).

#### THE HIGH RENAISSANCE AND VENICE'S "ROMAN" FACE

When continued Turkish aggression cost Venice her eastern provinces, she expanded her acquisition of mainland Italian territories, causing the European nations to band together in the League of Cambrai, which finally halted the Venetian expansion in 1509 and subsequently spurred the need for a rejuvenation of Venetian society. During the 1520's and '30s, as a means of re-establishing the "harmonious equality" linked mythically to Venice's prosperity, Doge Andrea Gritti instituted a comprehensive renovatio of the Republic.<sup>7</sup> In addition to revitalizing Venetian law, technology, and security, Gritti envisioned a rebirth of the city's architectural fabric, specifically the improvement of the vicinity around St. Mark's, which at the time exhibited an architectural jumble from marble-faced public buildings to wooden temporary structures such as shops and latrines, reminding Tuscan chronicler Giorgio Vasari of an "eastern Mediterranean" (that is, "Byzantine") bazaar.<sup>8</sup> In keeping with Venetian mercantile traditions of outward modesty (the renovatio renewed sumptuary laws against excessive display of wealth) and freedom (of commerce, of the press), Gritti's initiative anticipated functional, not exhibitionistic changes to Venice's symbolic focus of power. That is, it expected a continuation of the vernacular architecture which characterized the rest of the city, and symbolized the parity of all citizens, such work having been directed by traditional foremen (**proti**), whose reliance on parochial experience naturally reinforced the architectural status quo. A perfect example could be found on the north side of the Piazza, where the expansive Offices (now known as the "Old Offices" or Procuratie Vecchie) were undergoing an extremely conservative reconstruction (begun

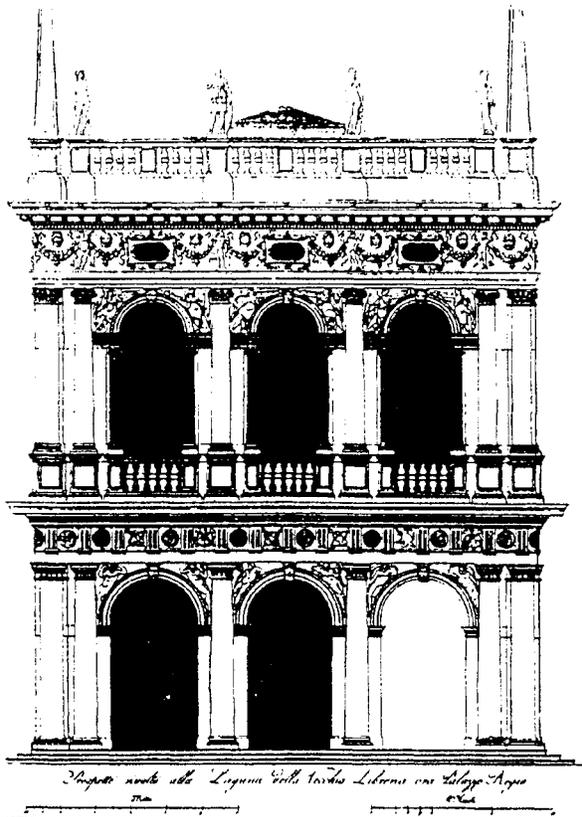


Fig. 4. Library of St. Mark, south facade, showing Sansovino's design as completed by Scamozzi. (Cicognara, *Diedo and Selva, Le fabbriche più cospicue di Venezia ...*, 1815, vol. I.)

1513, Bartolomeo Bon).

However, the solution to renovating the Piazza was not a foregone conclusion. A political battle began to materialize which would ultimately determine the appearance of the zone around the basilica. A group of Venetian families, including the Grimani and the Barbaro families, whose power was tied to their ecclesiastical positions in the Roman Church, had begun to assert their identity as a "Romanist" cultural elite by flouting the city's long-standing, and recently reinforced, sumptuary laws.<sup>9</sup>

Furthermore, the person named **Proto** della Procuratia, entrusted with coordinating the remodeling of the area around St. Mark's, was not a tradition-bound Venetian **proto** inclined to repeat the Byzantine and Gothic traditions of Venice's Early Renaissance buildings. It was Jacopo Sansovino (1486-1570), a Florentine and recent refugee from the Sack of Rome. Sansovino was an architectus whose progressive approach to building emphasized his virtuosity in creating innovative order from ancient Roman precedents.<sup>10</sup> Sansovino envisioned transforming the mismatched and polyfunctional buildings around the Byzantine St. Mark's into a unified, monumental urban "forum" surrounded by a unifying architectural screen in the form of a covered passage, with first-story shops, extending from the quay to the Clock Tower. Continuing the

forum analogy, he designed the Loggetta (a modern triumphal arch, at the base of the Campanile (bell tower)), the Mint (or Zecca, a modern treasury along the quay), and the new two-story Library (a modern basilica, located across the Piazzetta from the Doge's Palace). The last-mentioned structure was sponsored by the Grimani family<sup>11</sup> to house Cardinal Bessarion's library, which was still lacking an adequate and permanent location, as well as the offices and residences of the procurators. A prominent Romanist clan, the Grimani family's propensity to ignore the sumptuary laws was reaffirmed in Sansovino's opulent and highly ordered design for the Library (first building campaign, 1537-54), which stood as a classically-inspired foil for its monumental Byzantine-Gothic neighbors, not to mention for the lesser buildings nearby. The architect's success was an indication of the contemporary political strength of the pro-papal Romanist patricians seeking physical manifestations of Venice's power translated as the revival of Roman glory and order.

#### SCAMOZZI'S AND BARBARO'S IMPACT<sup>12</sup>

The government continued to grapple with the future of the Piazza. The noble legislative body (the Maggior Consiglio), decreed in 1556 that henceforth its approval would be needed before altering the Piazza and that a new building for administrative offices would be erected without physically dominating the basilica. In 1562 the Senate determined that procurators would also be obliged to live on the Piazza.<sup>13</sup> It was not until 1580, however, that substantial progress resumed. In December of that year Marcantonio Barbaro was appointed one of three overseers of the project (Provveditori alla fabbrica), and soon thereafter the Senate set forth a general program supporting the integration of mismatched facades surrounding the open space, under the direction of **proto** Simone Sorella. The program continued Sansovino's architectural screen established by the built portion of his Library southward toward the quay in one direction and westward along the south side of the Piazza in the other direction, replacing an assortment of older buildings, including the existing accommodations of the procurators.

This directive prompted intense political debate, because, while influential people agreed that the building campaign around the Piazza needed to be completed, Sansovino's design was hotly contested.<sup>14</sup> Understandably concerned about the city's most symbolically powerful place, the more culturally conservative Venetians desired to preserve its traditional Venetian character as an expression of the city's historic, indigenous egalitarianism. The increasingly powerful traditionalists, or so-called giovani (youth), were led by Andrea Dolfino (Barbaro's fellow overseer for the Piazza project) and the particularly ascetic Leonardo Donà. This democratic-leaning group remembered the city's beginnings as a harmonious mercantile colony, and favored openness to the emerging cultural and economic influences of the democratic, Protestant communities in Northern Europe. On the



Fig. 5. Old structures aligned with the Campanile, south side of Piazza, c. 1500. (Gentile Bellini, *Processione in piazza per la festa di san Marco*, 1496, at the Gallerie dell'Accademia, Venice, detail.)

other hand, their opponents, the Romanists, were led by Barbaro, an influential statesman who favored strengthening Venice's ties to the Church, despite the inevitable conflicts. Venetian merchants had their differences with the Church, especially when Church directives threatened profits. One conflict was between the Church censors of prohibited (specifically Lutheran) books and the free-market-friendly Venetian booksellers. The *giovani* were not only at odds with the Romanists' political program, they opposed the Romanists' architecturally monumental schemes, exemplified by the proposal to continue Sansovino's master plan for the Piazza. Barbaro emerged victorious, yet in the years since Sansovino first introduced architectural novelty (*novitas*) into the fabric of the Piazza, styles had changed and the Library's design now seemed outmoded. Soon, the Senate announced a competition for a scheme to complete Sansovino's work, which was held in April 1582 and won by Barbaro's protégé, Vincenzo Scamozzi.

Having been a patron of Andrea Palladio prior to that architect's death in 1580, Barbaro took under his wing, on behalf of his political and cultural allies, the young architect Vincenzo Scamozzi, recently arrived in Venice, and presented him to the Senate as Palladio's intellectual heir. A native of Vicenza, Scamozzi had learned the building trades

under his father, and had profited from considerable schooling and an extended stay in Rome. Before returning to the Veneto in April 1580, after studying the ruins of Rome, Naples, and nearby sites for one-and-one-half years," Scamozzi produced two plates of the ancient Baths of Antoninus and Diocletian<sup>16</sup> as well as the Colosseum, each image extensively annotated. He was then invited by Girolamo Porro to provide captions for a publication" of forty engravings done by Battista Pittoni, a fellow Vicentine. This publication, the *Discorsi sopra l'antichità di Roma*, dedicated to the powerful Venetian Senator Jacopo Contarini, contained Scamozzi's commentary upon the growth of ancient Rome, and its topography and buildings, demonstrating the lessons of his youth. The first edition was rushed to print in order to advertise Scamozzi as the architect whose critical and scholastic reading of Roman antiquity<sup>18</sup> positioned him as the best candidate to complete the transformation of the Piazza complex.

To what extent Scamozzi believed the mythical history of Venice is uncertain, but he did mention the issue of Venice's identity several times in his treatise, *L'Idée de l'architecture universale* (1615). He dated the city to Attila the Hun's fifth-century invasion<sup>19</sup> and presented the city as the seat of an empire, its unsurpassable location for naval trade compensating for its unavoidable reliance on the Terraferma for agricultural products.<sup>20</sup> Certainly he was familiar with traditional Venetian residential architecture," and he was knowledgeable about urban precedents from ancient Rome, which he studied first-hand before moving to Venice and which he discussed at different locations in his treatise.??

The political conflict over the completion of the Piazza exemplified the cultural complexities within the development of Venice's national identity. The victory of the Romanists over the traditionalists led to the transformation of the complex and eventually gave Venice the impressively grand face of a Roman matriarch. Barbaro's influence pushed the Romanist faction to the fore and so Scamozzi's selection to complete Sansovino's work was a logical one.

### COMPLETING THE LIBRARY AND BEGINNING THE NEW OFFICES

To complete Sansovino's Library,<sup>23</sup> Scamozzi must have originally illustrated a straightforward repetition of the two-storied bay system established by the original architect; however, his drawings of the next several months began to show his true intentions of not only completing the Library but adding a wing to be known as the New Offices (*Procuratie Nuove*). His winning scheme for the competition held in April 1582 was a drawing which illustrated the extension of Sansovino's original module of the Library along the southern edge of the Piazza.<sup>24</sup> But over time and at first only in the form of written "expert's reports" (*pareri*), Scamozzi revealed his desire to add another story to both the existing Library and its planned extension.<sup>25</sup> The architect proposed the additional story and mezzanine to provide much needed space for the increasing bureaucratic and personal needs of

the procurators, by providing each spacious interior with a north-facing "public" portion overlooking the Piazza, separated by a central courtyard from a south-facing private portion accessible to water transport. Scamozzi also knew the additional height would improve the design for purely representational reasons. It would greatly increase the dignity of the long facade as an architectural composition in itself, and improve the building's proportional relationship to the open space it was meant to define and to the neighboring three-story existing monuments, the Old Offices and the Ducal Palace. After Scamozzi's scheme was approved for execution in December 1583,<sup>26</sup> construction began, in part directed by the new drawings and models Scamozzi provided in 1584. Many years later, in his treatise, Scamozzi identified his design as producing a uniquely grand building.<sup>27</sup>

By the fall of 1587 Scamozzi had erected the five southern bays of the Library — those toward the water's edge — creating a continuous facade opposite that of the Ducal Palace. At that point in the construction process, the decision whether or not to erect an additional story could not be delayed. At this juncture, however, the political opposition gained the upper hand. Several building experts, though originally siding with the architect, testified against the feasibility of Scamozzi's plan and after a protracted disagreement, in September 1588, the proposal to add a third story was defeated in the Senate and quickly the rest of the building was made habitable.<sup>28</sup>

Despite their unsuccessful attempt to increase the height of the Library, Scamozzi and Barbaro were able to effect a comprehensive plan for the monumental center of Venice by initiating, on the south side of the Piazza, the three-story scheme for the New Offices, to accommodate the government's nine procurators. The building would be set back as envisioned by Sansovino to reveal the Campanile as a free-standing element and to provide a clear view of the church's facade from the western end of the Piazza.<sup>29</sup> Though hardly a word can be found in official documents regarding the building campaign between 1582 and 1587,<sup>30</sup> in September 1587, the procurators awarded the architect a monthly payment for one year for supervising the construction of the offices. Work progressed, so that by 1596 the first ten-bay segment, comprising the public sections of two office/residences, was almost complete. Then a disagreement among the Senators required a re-evaluation of the design and, subsequently, a competition. In September 1596, the Senate voted on three proposals: the doge's favorite, in which the two-story New Offices would survive as a two-story structure; another, promoted by **giovani** Andrea Dolfin, Federico Contarini, and Giovanni Mocenigo, which attempted to undo as much of Scamozzi's architectural triumphalism as possible and to retain the historic fabric of modest buildings; and Scamozzi's three-story project, which was approved. Nevertheless, since Barbaro's death in 1595, the architect already had lost much of his political support among the procurators and so was dismissed in 1597. Though the New Offices were continued westward under the supervision of others, including Baldassare Longhena, who completed the thirty-six bays

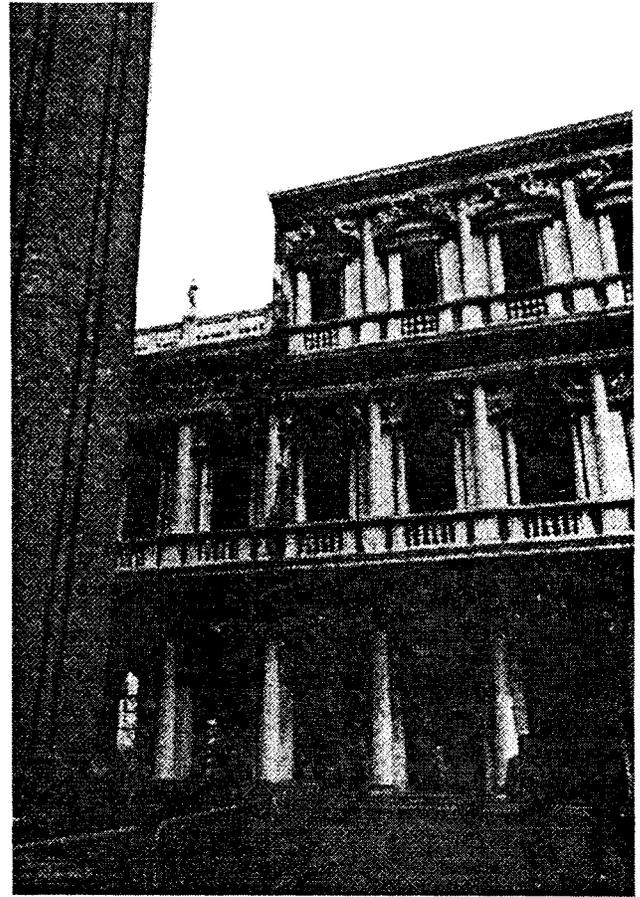


Fig. 6. Juncture between the Library (left) and the New Offices (right), south side of Piazza, showing Sansovino's design and Scamozzi's modifications. (Photograph by author.)

around 1640, the module used was the three-story elevation developed by Scamozzi." Except for the replacement of the western edge of the Piazza by the early-19th-century "Napoleonic Wing," Scamozzi's compromised scheme for Venice's monumental core has survived intact.

In his design for the three-story elevation, Scamozzi adapted Sansovino's original arrangement, yet modified it, being motivated by a desire to transform its free interpretation of classical proportions and lively, plastic composition into a less individualistic presentation of Roman classicism, emphasizing subtle proportions and details. Furthermore, Scamozzi ennobled and symbolically transformed the doge's chapel, St. Mark's — which was understood to be the "Temple of the Republic" but (ironically to some) was Byzantine in association — by giving it a classically "Roman," forum-like exonarthex to serve as its ceremonial face. Though compromised to an extent, this project was his major victory in an architectural campaign to confirm Venice's new identity: in his projects for a new Rialto bridge (which influenced the design of the executed bridge) and for the Church of S. Maria della Celestia (demolished before construction was completed), he similarly attempted to transform the traditional architectural fabric of the city into a grandly Roman body.<sup>31</sup>

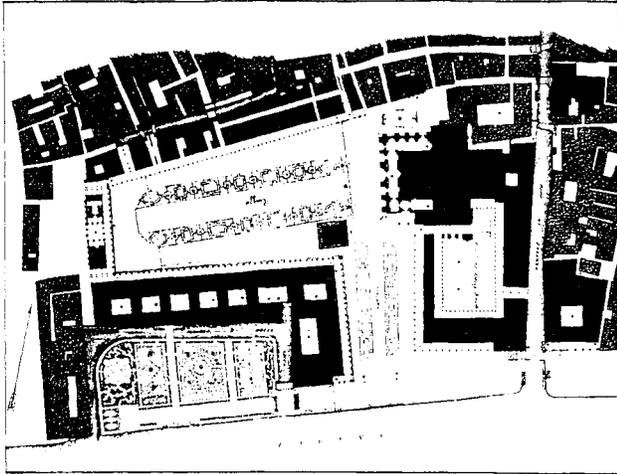


Fig. 7. Vicinity of St. Mark's, plan, c. 1815, showing the completion of Scamozzi's proposal and modest later changes. (Cicognara, Diedo and Selva, *Le fabbriche più cospicue di Venezia ...*, 1815, vol. I.)

## CONCLUSION

Scamozzi's schemes for the principal ceremonial space of the city attempted to modernize Venice by introducing a Roman grandeur foreign to the mindset of many Venetians who desired to maintain the local architectural traditions and symbols which had evolved over the centuries and represented what they saw as the essence of Venice. Over the city's lifetime, her face transformed and matured from rebellious daughter to Byzantine empress to Roman matriarch. Venice's cultural and historical complexity, with its mixture of egalitarian modesty, Byzantine opulence, and Roman hierarchy, reached a political climax over the completion of the Piazza as the proponents of her different traditions fought to gain advantage. It was Barbaro's and Scamozzi's misfortune that political power shifted to their opponents before their ambitious contribution to the architectural renovation was completed.

## NOTES

The author wishes to thank the anonymous paper reviewers and his wife, Molly Mahoney, for their insightful suggestions in completing this work.

- <sup>1</sup> See T.S. Brown, "History as myth: medieval perceptions of Venice's Roman and Byzantine Past," *The Making of Byzantine History*, Studies dedicated to Donald M. Nicol, ed. R. Beaton and C. Roueché (London: Variorum, 1993), pp. 145-46, 150-57, which analyzes several chronicles, including the *Chronicon Venetum*, possibly by John the Deacon. Venice's foundation myth is concisely explained in Manfred Tafuri, *Venice and the Renaissance* (1985), trans. Jessica Levine (Cambridge: Mass., MIT Press, 1989), pp. 1-3 and passim.
- <sup>2</sup> See Maria Georgopoulou, "Late Medieval Crete and Venice: an Appropriation of Byzantine Heritage," *The Art Bulletin* 77 (Sept. 1995), n. 47.
- <sup>3</sup> See Georgopoulou, nn. 99-100.
- <sup>4</sup> A seminal work on this period is Juergen Schulz, "La piazza medievale di San Marco," *Annali di architettura*, Rivista del Centro Internazionale di Studi di Architettura "Andrea Palladio,"

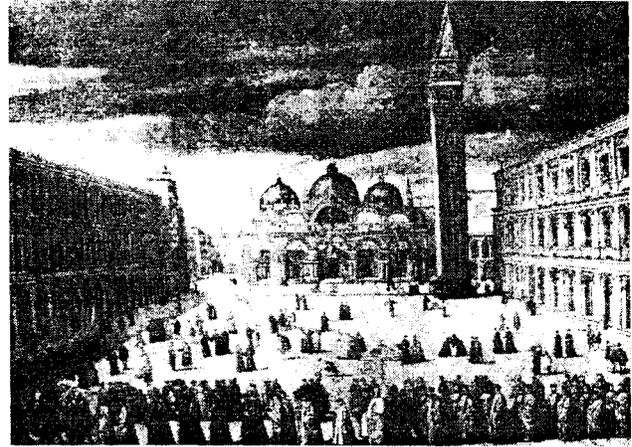


Fig. 8. View of Piazza as intended by Scamozzi. (Cesare Vecellio, *Ducal Procession*, 1586.)

4-5 (1992-93) pp. 134-56.

- <sup>5</sup> For an overview of the early Renaissance in Venice, see John McAndrew, *Venetian Architecture of the Early Renaissance* (Cambridge, Mass.: MIT Press, 1980) and Ralph Lieberman, *Renaissance Architecture in Venice, 1450-1540* (New York: Abbeville, 1982).
- <sup>6</sup> See Francesco Sansovino, *Venetia città nobilissima et singolare* (Venice: Iacomo Sansovino, 1581), c. 112.
- <sup>7</sup> See Tafuri, 136-37; this account adapted from David M. Breiner, *Vincenzo Scamozzi, 1548-1616: A Catalogue Raisonné*, Diss. Cornell U., 1994 (Ann Arbor: UMI, 1994), pp. 46-47.
- <sup>8</sup> Giorgio Vasari, *Le Vite de' più eccellenti pittori, scultori ed architettori ...* (Florence, 1550; edition consulted Florence, 1878-85), p. 501.
- <sup>9</sup> See Tafuri, pp. 7, 113.
- <sup>10</sup> Sansovino's brand of classicism is described by his son: Francesco Sansovino, *Venetia città nobilissima et singolare* (Venice: Iacomo Sansovino, 1581), pp. 205r-206v.
- <sup>11</sup> See Francesco Zanotto, *Nuovissima guida di Venezia e delle isole della sua laguna* (Venice: Giov. Brizeghel, 1856), p. 113, and Rodolfo Gallo, "Le donazioni ... di Domenico e Giovanni Grimani," *Archivio veneto* pp. 50-51 (1952-53): passim, or Breiner, pp. 118-19.
- <sup>12</sup> Excerpted in part from Breiner, pp. 15-17.
- <sup>13</sup> Giovanni Battista Gleria "Vincenzo Scamozzi e Venezia," tesi di laurea (Istituto Universitariodi Architettura- Venezia, 1981-82), esp. 397-99 provides a thorough account of this.
- <sup>14</sup> Breiner, pp. 48-49.
- <sup>15</sup> Vincenzo Scamozzi, *L'Idea della Architettura Universale di Vincenzo Scamozzi architetto veneto. divisa in X. libri* 2 vols. (Venice: the author, 1615; rpt. Ridgewood, N.J.: Gregg, 1964), pp. I, 67.
- <sup>16</sup> Loredana Olivato, introduction to Scamozzi, *Discorsi sopra l'antichità di Roma*. 1582 (Milan: Il Polifilo, 1991).
- <sup>17</sup> See Scamozzi, *Discorsi* (1582). Also consulted was the second edition of the original version, *Discorsi sopra l'Antichità di Roma di Vincenzo Scamozzi architetto vicentino con XL Tavole in Rame* (Venice: Francesco Ziletti, 1583). See also Carmine Jannaco, "I 'Discorsi sopra l'antichità di Roma' di Vincenzo Scamozzi," *Studi Secenteschi* 17 (1976), pp. 97-100, and Angelo Fabrizi, "Vincenzo Scamozzi e gli scrittori antichi (Studio sui 'sommari' inediti)," *Studi Secenteschi* 17 (1976), esp. pp. 101-105.
- <sup>18</sup> Jannaco, passim.

- <sup>19</sup> Scamozzi, *L'Idea*, I, p. 156.
- <sup>20</sup> Scamozzi, *L'Idea*, I, pp. 111-12.
- <sup>21</sup> He described the characteristic Venetian residence, with its land and sea entrances, sottoportico flanked by *cantine* and storage rooms, mezzanine, small court with main staircase, and the grand portico at the principal story. See Scamozzi, *L'Idea*, pp. I, 242-43.
- <sup>22</sup> Scamozzi, *L'Idea*, pp. I, 56, 100, 241.
- <sup>23</sup> Scamozzi, "Due Scritture di Vincenzo Scarnozzi sulla fabbrica delle Procuratie Nuove di Venezia ...," an anonymous 19th-century copy, Vicenza, Biblioteca Bertoliana [VIBB], ms 3243, 28.1.4, cc. 1r-5r. For a work which discusses at length Scamozzi's involvement with the Library and especially the New Offices, see Gabriele Morolli, "Vincenzo Scamozzi e la Fabbrica delle Procuratie Nuove," in *Le Procuratie Nuove in Piazza San Marco* (Rome: Editalia, 1994), passim.
- <sup>24</sup> Scamozzi, "Due Scritture," VIBB, ms. 3243, Gonz. 28.1.4, c. 1r; Franco Barbieri, *Vincenzo Scamozzi* (Vicenza: Cassa di Risparmio di Verona, Vicenza, e Belluno, 1952), pp. 101, 127-28; Wladimir Timofiewitsch, "Ein Beitrag zur Baugeschichte der 'Procuratie Nuove,'" *Arte veneta* 18 (1964): p. 147, citing ASVE, Proc.i di S. Marco, Chiesa, b. 65, fasc. 1, c. 18 (5 Apr. 1582). See also Tafuri, p. 167, citing ASVE, Proc.i de Supra, reg. 136, cc. 5v, 6v (5 and 10 Apr. 1582).
- <sup>25</sup> Giuseppe Cadorin, *Pareri di XV architetti e notizie storiche intorno al palazzo Ducale di Venezia* (Venice: Pietro Milesi, 1838), pp. 173-74, quotes Scamozzi's complete statement, dated 24 Oct. 1582. See also Timofiewitsch, 213, and Gleria, pp. 123-24, both citing ASVE, S. Marco, Chiesa, b. 65, fs. 1, 27 Jan. 1588; and Tafuri, 167ff, citing ASVE, Proc. de supra, reg. 136, c. 34r, 3 Sept. 1582, and c. 104v, 15 Jan. 1583 *more veneto* (1584).
- <sup>26</sup> Francesco Sansovino and D. Giustiniani Martinioni, *Venetia città nobilissima et singolare* (Venice: S. Curti, 1663), p. 314.
- <sup>27</sup> Scarnozzi, *L'Idea*, pp. I, 52.
- <sup>28</sup> Besides his other work on the Library, in early 1591 Scamozzi transformed the *antisala* into a museum to house the collection of antiquities donated to the state by Patriarch of Aquileia Giovanni Grimani. See Gallo, esp. p. 54, citing ASVE, Proc.i de Supra, Chiesa di S. Marco, reg. 138, Actorum, 1589-99, c. 59t.
- <sup>29</sup> Breiner, pp. 133-43, relying on Francesco Sansovino and Giovanni Stringa, *Venetia città nobilissima et singolare; Descritta già in XIII. Librida M. Francesco Sansovino* (Venice: Altobello Salicato, 1604), c. 431r; Timofiewitsch, pp. 148-50, 177; Gleria, pp. 184-87, 402ff; Tafuri, pp. 171-75. Regarding the model Scarnozzi submitted to the competition, see Scamozzi, *Vita di Vincenzio Scamouï Vicentino Architetto L'Idea*, pp. I, 52.
- <sup>30</sup> Gleria argues that a 19th-century archivist edited the available documents to yield a biased account of the campaign.
- <sup>31</sup> See Tommaso Temanza, (Venice: Giambattista Pasquali, 1770), p. 462, and Gianjacopo Fontana, *Cento palazzi fra i più celebri dei veneziani antichi* (Venice: Naratovich, 1865), xxiv. A good account is provided by Morolli, 29ff. Scamozzi's was also responsible for interventions in the Ducal Palace: the *anticollegio* (c. 1585-89), the doge's private chapel (c. 1593?), and the portal of the Magistrato all'Armar (c. 1612-15).
- <sup>32</sup> Limited space does not permit further discussion here. Refer to Breiner, esp. pp. 518-28 and 752-62.