



ROMA DELINEATA

ICHTNOGRAPHIC PLANS OF THE CITY

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INTRODUCTION

ROMA VEDUTA, an outstanding exhibition shown at Palazzo Poli in the year 2000, was the inspiration for the subject and title of this much more modest effort, entitled ROMA DELINEATA. The subtitle of the ROMA VEDUTA exhibit, "Disegni e stampe panoramiche della città dal XV al XIX secolo" indicates that exhibit's emphasis on view-maps and panoramic views, as opposed to plan-maps (icnographic, orthogonal plans), of the city. There were no plan-maps in the exhibit, save a very small one inset next to a view. ROMA DELINEATA is an attempt to parallel and perhaps complement the larger show with an exhibit of plan-maps of Rome, but in a more limited time frame.

Plan-maps of Rome do not really take hold before Giambattista Nolli's masterly 1748 image. There were none in the 15th century. There was one in the 16th century: Bufalini, 1551, the first since the Forma Urbis of about 203 A.D. There were three in the 17th century, and one before Nolli in the 18th. This brings us to a total of five plan-maps before Nolli. However once the standard is set by Nolli's extremely accurate Pianta Grande, plan-maps proliferate, most of them using Nolli as their base. A similar situation had occurred after Bufalini's plan was published: whereas the first half of the Cinquecento produced no maps at all (neither plan-maps nor view-maps) of the contemporary city --and this was the "High" Renaissance!-- after 1551 and before 1600 there are nearly twenty view-maps drawn, most of them using Bufalini as a base.

In the 19th century, plan-maps replace view-maps as the dominant image of the city. Over 30 significant maps are drawn between 1800 and 1870, most of them plan-maps. This is not to say that the panoramic view is forgotten. Following Vasi's famous panorama of the city seen from the Gianiculum (1765), we find many imitations and variations of this technique, culminating in the spectacular 360-degree view of the city during siege of 1849, by Philippet (1882), which is so well illustrated in the ROMA VEDUTA exhibit. But the view-map itself seems to give way before the plan-map, to the point that Frutaz (Le Pianta di Roma, 1962) illustrates only two of the former between 1800 and 1900.

Nolli's map was chosen as the starting point of this exhibit not only because of its importance in the cartographic history of the city, but also because it was drawn at the end of considerable Baroque urban development and the beginning of a long period of stasis during which urban changes were few and far between. This means that maps drawn between 1750 and 1870 tend to repeat both the Nolli map (with the necessary updates) and themselves, often with a mere changing of the date. Dating therefore becomes a problem, as individual maps in this exhibit will reveal.

1870 was chosen for the exhibit's concluding date because after Rome becomes the capital of Italy, a new type of plan-map takes over: the Piano Regolatore (Master Plan). Most of the plan-maps after 1870, even those intended for tourists and pilgrims to the city, make reference to the Piano Regolatore and make a point of illustrating the rapidly changing and

expanding capital. Therefore the set of post-1870 plan-maps deserves an exhibit of its own. One is being planned for Autumn 2001 at the Studium Urbis.

The cartography of Rome in the second half of the 18th century is dominated by the Nolli Pianta Grande and Piranesi's archeological maps. Apart from these two original works, most of the other published maps were updated reprints of earlier ones. Thus Falda's 1676 map is republished in 1756, and Barbey's 1697 map is republished in 1798. Vasi produces a view-map of the city in 1781, but it is modelled largely on the Falda 1676 image. View-maps are already giving way to plan-maps.

The urban stasis between 1750 and 1870, mentioned above, meant that mapmakers during that period were portraying an essentially unchanged city. This made it tempting for both designer and editor to keep copying and reprinting, respectively, the earlier maps. Evidence of this abounds, and repetition is one of the major characteristics of 19th century mapmaking. At the same time different ways of drawing plans of the city were developed: some followed the Nolli pattern of exact representation of street widths, while others developed a way of broadening the streets so as to permit the viewer to distinguish them more clearly and the mapmaker to insert their names. In the latter context, it should be recalled that street-names were variable until the Catasto Urbano of Pius VII, at which time street signs began to be painted on the sides of buildings.

Dating the maps of the period under discussion is something of a problem. Some maps are undated, while others bear the date of publication which is often misleading because they are reprints of much earlier maps and therefore do not represent the contemporary city. Apart from the clearing of houses around the column of Trajan, the redefinition of Piazza del Popolo and the Pincio, and the building of Pius IX Mastai-Ferretti's Fabbrica di Tabacco and a few bridges on the Tiber, there are not many other reference points useful for the process of dating (see attached chronological list). The difficulty in dating further emphasizes the fact that the city changed little over the 120-year period before Rome becomes the capital of Italy.

Studying the evolution of the city for this period then becomes a question of micro-analysis, searching for small changes and developments on the maps themselves, researching texts and archives for the details of urban projects such as the tortured evolution of the design, and lengthy execution, of Piazza del Popolo. Much of this type of analysis remains to be done. The selection of maps presented here attempts to provide a starting point for this kind of work.

Partial list of map-dating landmarks.

| Date | Landmark |
|-------------|---------------------------------------------|
| 1786 | Obelisk on top of Spanish steps |
| 1811 | street from Campidoglio to Forum |
| 1816 | Casina Valadier built |
| 1823 | old fountain removed from Piazza del Popolo |
| 1824 | Piazza del Popolo completed |
| 1827-63 | Porto Leonino |
| 1839 | Semi-circular piazza on Via Ripetta |
| 1853 | Ponte Rotto Suspension bridge |
| 1861-67 | Stazione Termini |
| 1863 | Ponte dei Fiorentini |
| 1863 | Fabbrica di Tabacchi |

1867 Via Garibaldi hairpin curves
1870 old Piazza Esedra Fntn.

CATALOG

Cat. 1

GIAMBATTISTA NOLLI (1701-1756)

Nuova Pianta di Roma data in luce da Giambattista Nolli l'anno MDCCLXVIII

Etching; Pianta Grande 176 x 208.5; Pianta Piccola 44 x 69.5

Reproduction (1984, J.H. Aronson; text by A. Ceen)

Frutaz No. CLXIX

Cat. 2

GIOVANNI BATTISTA PIRANESI (1720-1778)

Pianta di Roma disegnata colla situazione di tutti monumenti antichi...

From: Piranesi, *Le Antichita` Romane*, 1756

Etching; cm 47.7 x 68.4

Frutaz No. XXXV

Cat. 3

GIOVANNI BATTISTA PIRANESI (1720-1778)

Tavola Topografica di Roma in cui si dimostrano gli andamenti degli antichi Aquedotti...

From: Piranesi, *Le Antichita` Romane*, 1756

Etching; cm 59.5 x 83.5

Frutaz No. XXXVI

Cat. 4

GIOVANNI BATTISTA PIRANESI (1720-1778)

Pianta di Roma e del Campo Marzo, 1774

Etching; cm 70.5 x 90.4

Cat. 5

ANGELO UGGERI (1754-1837)

Roma MDCCC, 1817 (reprint of 1800 original)

From: Uggeri, *Journees Pittoresque des edifices de Rome Ancienne*

Etching; cm 70.5 x 90.4

Frutaz No. CLXXVIII

Cat. 6

ANONYMOUS

Prima vrbes inter divvm domvs Avrea Roma, ca. 1808

Etching; cm 23,5 x 32

Cat. 7 a,b

PIETRO RUGA (active early 19c.)

From: De Tournon, Rome

a) Plan Geometral de la Ville de Rome dans son etat actuel l'an 1812 cm 14,2 x 16.3

b) [Untitled] cm 60 x 80

Cat. 8

ANGIOLO BONELLI

Pianta di Roma, 1821

Etching; cm 27 x 39

Cat. 9

ANONYMOUS

Roma: Catasto Urbano di Pio VII, 1819-1822

Detail of Rione Campo Marzio showing Piazza del Popolo

Watercolored pen drawing

Frutaz No. CLXXXVII

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Cat. 10

PIETRO RUGA

Nuova Pianta di Roma Moderna estratta dalla grande del Nolli, 1823

Etching; cm 60 x 82

PIETRO RUGA

Nuova Pianta di Roma Moderna estratta dalla grande del Nolli, 1823

(dated 1843)

Etching; cm 60 x 82

Cat.12

PIETRO RUGA

Pianta della Citta` di Roma, 1824

(dated 1843)

Etching; cm 73.5x83.5

Frutaz No. CLXXXVIII

Cat. 13

ANONYMOUS

Pianta Topografica di Roma dalla Direzione generale del Censo, 1829

Etching; cm 120 x 159

Frutaz No. CXCI

Cat. 14

W.B. CLARKE, 1830

Steel Engraving, tinted; cm 29 x 30

Cat. 17

A. MOSCHETTI

Pianta della Citta` di Roma e suoi dintorni, 1839

Etching; cm 41 x 54.5

Cat. 18

PAUL LETAROUILLY

Plan Topographique de Rome Moderne, 1841

Etching; cm 53 x 67

Cat. 19

COLONEL BLONDEL et al., Depot de la Guerre

Plan de Rome et des environs, 1856

Steel engraving; cm 48 x 54

Cat. 20

M.M. CELLAI

Piano dell'Assedio di Roma: Giugno 1849, ca.1864

Lithograph; cm 62 x 87

Cat. 21

ANONYMOUS

Pianta di Roma, 1864

Lithograph; cm 53 x 64

Cat. 22

AUGUSTE THIOLLET

Plan de Rome, ca.1865

Lithograph; cm 56 x 42

Cat. 23

ANONYMOUS

Pianta Topografica di Roma pubblicata dalla

Direzione generale del Censo, 1866

Etching; cm 120 x 159

Frutaz No.CCV

Cat. 24

FELIX BENOIST

Plan de Rome, MDCCCLXIX

Lithograph; 27.5 x 40