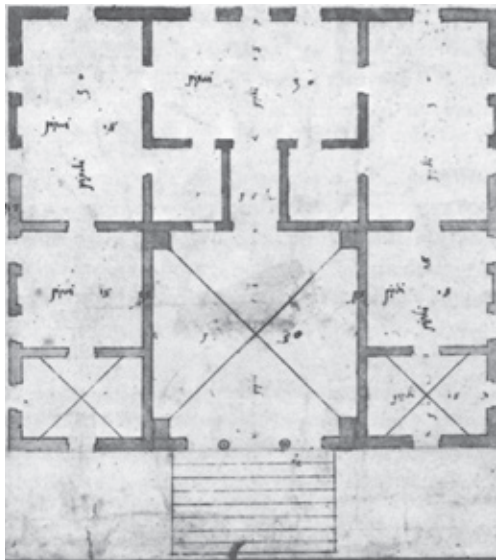


Vittorio Trettenero

THE PLAN  
OF VILLA TRISSINO AT CRICOLI  
AND PALLADIO





For many centuries Venice was a central European hub, a crossroads for communication and a leading maritime power, strategically placed for trade between East and West.

As it became clear that its maritime trading routes were becoming both less safe and less profitable, due to mounting pressure from the Ottoman Empire in the east and the discovery of alternative trading routes with the New World in the West, the Republic turned its attention to the Venetian Mainland, particularly in Veneto and Friuli.

For four hundred years, from the fifteenth century to the eighteenth, the Republic had been able to guarantee a level of safety and security within its territories that was unheard of in other parts of Italy: testament to this are the many villas and “open” or unprotected farming settlements scattered across the Veneto area which are quite unlike the fortified farm structures in the area around Milan.

Reassured by this strategy, the merchant elite of Venice used the wealth they had amassed through the maritime trade to make more prudent investments in a commodity that was both more stable and secure: land.

Of course, this would inevitably have repercussions on the aristocracy and bourgeoisie of the mainland territories. Noble families derived their wealth from the feudal privileges accompanying their estates: indeed, the Trissino family levied tithes on the farmers of the Valle dell’Agno, a privilege which Giangiorgio defended at length in the Courts. There was also a flourishing industry in the processing and manufacture of silk and woollen cloth which were successfully traded throughout Europe, ensuring the wealth of the new merchant classes<sup>1</sup>.

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<sup>1</sup> EDOARDO DEMO, *Sete e mercanti vicentini alle fiere di Lione nel XVI Secolo*, in *La Pratica dello scambio*, Marsilio, 2003.

And so vast tracts of forest land were cut down across the plain and were reclaimed and irrigated to be used as farmland. The canal irrigation system known as Roggie Grimana, del Trissino, Garzadora still bears the name of the family who built it. Villas based on the Roman *villae* or pleasure-villas began to appear: these were unfortified noble residences, designed as dwellings for landowners or as countryside retreats; alongside the villas were the *barchesse*, covered arcades used to store farm implements and agricultural produce.

This was the context into which Orso Badoer stepped. A Venetian, resident in Vicenza, he was married to a noblewoman from the Trissino family. In 1468, after “*una nocte ludendo*” (a night of gambling) he won a property from Valmarana, located in Cricoli, Vicenza. He decided to build a “*domus magna dominicalis*” (a splendid weekend retreat) which he sold in 1476, together with the great manor house “*noviter constructa*” (recently built) to Gaspare Trissino, father of Giangiorgio who would inherit it in the early 1500s<sup>2</sup>.

In 1509 the whole of Europe, the Papal States, France, and the Holy Roman Empire, was allied against Venice. The Emperor Maximilian I arrived in Vicenza at the head of an army and was welcomed with open arms by the aristocracy of the mainland territories, who had not forgotten to whom they owed their feudal privileges. Giangiorgio Trissino was among them.

However, under the leadership of Andrea Gritti and with the support of its populace, The Venetian Republic took back its lands and punished the rebel nobles, destroying their castles and requisitioning their property, including the villa at Cricoli. Giangiorgio Trissino was sent into exile first to Milan, then Florence, and finally Rome.

Giangiorgio was a man of great learning and prestige and was well introduced into that extraordinary cultural and artistic world

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<sup>2</sup> GIOVANNA DALLA POZZA PERUFFO, *I Trissino del Vello d'oro*, Accademia Olimpica, Vicenza, 2020, p. 59.

that was early sixteenth-century Italy. Pope Leo X requested an amnesty for him from the Doge, arguing that he had been sentenced *sub pretextu rebellionis* (under the pretext of rebellion) when in fact *omnibus nota sit eius innocentia* (everyone knows he is innocent). As the request came from the Medici Pope, with whom Venice had recently made its peace, the Doge granted the amnesty and returned the property at Cricoli to Giangiorgio. The Pope then made him Papal ambassador to Venice, and he made a triumphant return, at the height of his prestige. During stays in Rome and Tuscany, Giangiorgio had witnessed the architectural works of Bramante, Raphael, and Michelangelo firsthand and he was keen to bring this new style of architecture to the Veneto. In 1535 he renewed the façade of the house in Cricoli using new Renaissance forms. Who actually designed the project is a question still open to debate.

Manuela Morresi notes that in the façade “*there are cultivated and refined elements, a legacy of the work of Bramante and Raphael in Rome, which would suggest that it was not only the genius of the Vicentine humanist and literary scholar that was involved in this renovation*”<sup>3</sup>. Backed by considerable documentary evidence, she claims that Sebastiano Serlio was involved “*as a consultant to the amateur Giangiorgio, acting on his desire to transform his country residence into a fragment of the new papal city*”<sup>4</sup>.

There is a “plan and elevation study of Palazzo Madama in Rome” by Sebastiano Serlio in which he states that he made “decorative” alterations and additions to Raphael’s original design<sup>5</sup>.

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<sup>3</sup> MANUELA MORRESI, *Annali di Architettura*, CISA A. Palladio, Vicenza, Electa, 1994, p. 128.

<sup>4</sup> *Ibid.*, p. 132.

<sup>5</sup> *Ibid.*, p. 129.

Fig. 1 - Sebastiano Serlio, front view of Villa Madama in Rome. In *Tutte le opere d'architettura*, Venice 1584, III, ff.121v and 120v.

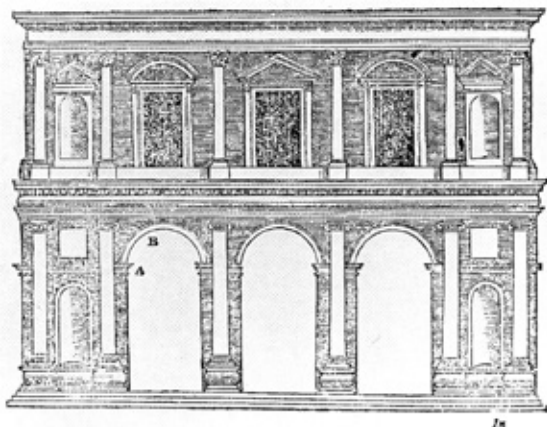


Fig. 2 - Villa Trissino at Cricoli, *Watercolors* by Giovanni Giaconi<sup>6</sup>.



There are striking similarities between Serlio's design and the fifteenth-century façade of Cricoli: "*The villa displays numerous Serlian references making it impossible to ignore the hypothesis that the Bolognese architect was acting as architectural consultant to Giangiorgio on the project*", argues Emanuela Morresi<sup>7</sup>.

<sup>6</sup> GIOVANNI GIACONI - KIM WILLIAMS, *The Villas of Palladio*, Princeton Architectural Press, New York, 2003.

<sup>7</sup> MANUELA MORRESI, *Giangiorgio Trissino, Sebastiano Serlio e la Villa di Cricoli: ipotesi per una revisione attributiva*, Annali di Architettura CISA A. Palladio, Electa, 1994, p. 131.

There is documentary evidence showing that Serlio was in Vicenza in the 1530s<sup>8</sup>, following a period in Rome from 1523 to 1525, and that he was close to Giangiorgio Trissino.

*“The entire work of said Gio. Giorgio consists of this small intervention on the front loggia, which must have necessitated little effort and modest expense”* wrote Tommaso Temanza in 1579<sup>9</sup>.

In fact the process of replacing the façade, without undermining the stability of the building, is quite simple and straightforward. The façade supports the first floor and attic joists, and one roof slope, while the atrium behind it is surrounded by three thick walls, from ground to roof level. When these joists are propped up, the building’s main façade between the two towers can be easily removed and replaced, like changing scenery at the theatre.

Tradition holds that it was during this remodelling work on Cricoli in 1537-38 that Giangiorgio Trissino came into contact with a young stonemason, just 30 years old. He saw his potential immediately and took him under his wing, nurturing his talent and taking him to Rome where he could study the architecture of ancient Rome and the modern Renaissance. It was Trissino who gave him the name PALLADIO and became his first patron in the wealthy sixteenth-century Veneto society.

The young Palladio will have seen the wall plan of Cricoli, the villa built by Orso Badoer in the 1470s at the height of the Enlightenment, a time when the writings of Vitruvius had been ‘rediscovered’ and were being debated. We do not know who made the fifteenth-century plan, but it may have been Badoer himself: it drew on previous elements seen in Venice and the *terraferma* but reorganised them, making them more harmonious and symmetrical, no longer prioritising functional needs but, if anything, principles of order, balance, and formal elegance: it was something entirely new.

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<sup>8</sup> *Ibid.*, p. 130.

<sup>9</sup> GIOVANNA DALLA POZZA PERUFFO, cit. p. 75.

A study by Giovanna dalla Pozza Peruffo has shown that the fifteenth-century layout of Cricoli has never been altered, nor could it have been without destroying the building itself, since there are vaulted ceilings in the basement and on the main floor<sup>10</sup>.

The first known documented survey of the main floor plan of Cricoli was carried out by Bertotti Scamozzi in 1761 (fig. 3).

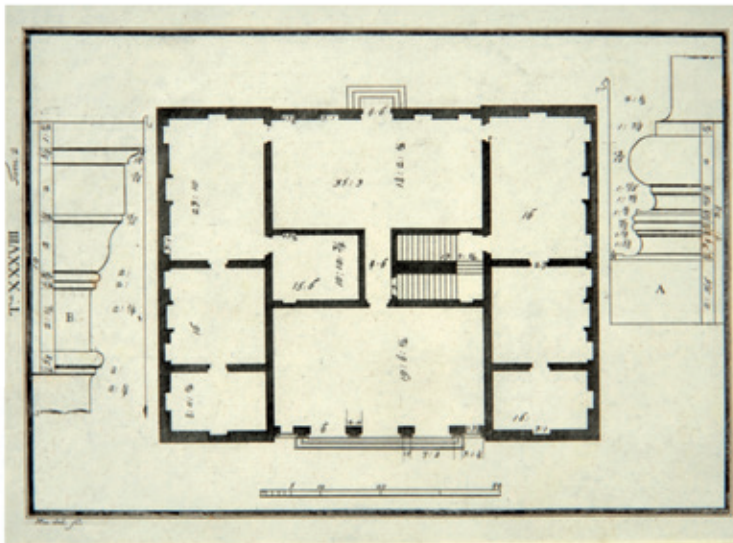


Fig. 3 - Plan of Villa Trissino at Cricoli, main floor

<sup>10</sup> GIOVANNA DALLA POZZA PERUFFO, cit. p. 94.

In 2014, I commissioned the architect A. Pereswet Soltan to install a lift, in the hope that I may continue living here into old age. He conducted a detailed survey of the basement (fig. 4), the main floor (fig. 5), the first floor (fig. 6), and the attic (fig. 7), and once the necessary building permits had been obtained, the work was carried out.

Fig. 4  
Villa Trissino  
at Cricoli.  
Project by  
A. Pereswet  
Soltan for lift  
installation -  
2016  
Basement

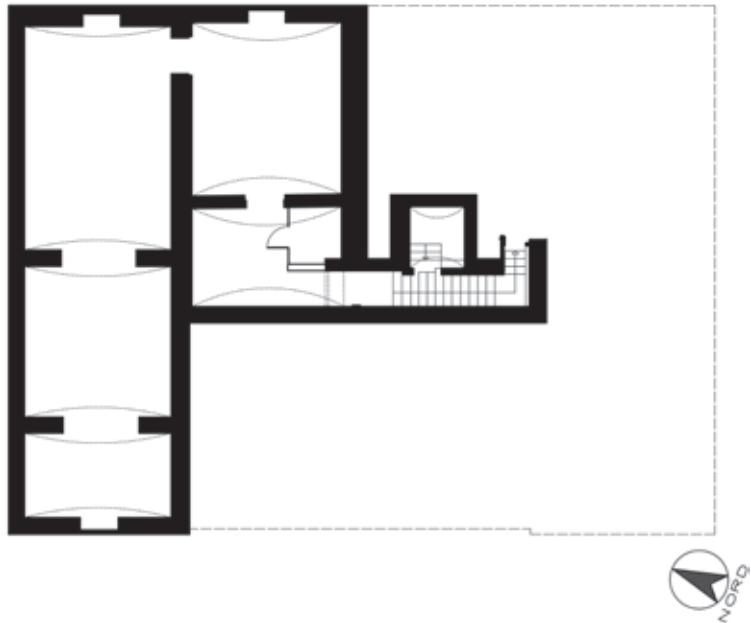


Fig. 5  
Villa Trissino  
at Cricoli.  
Project by  
A. Pereswet  
Soltan for lift  
installation -  
2016  
Main floor

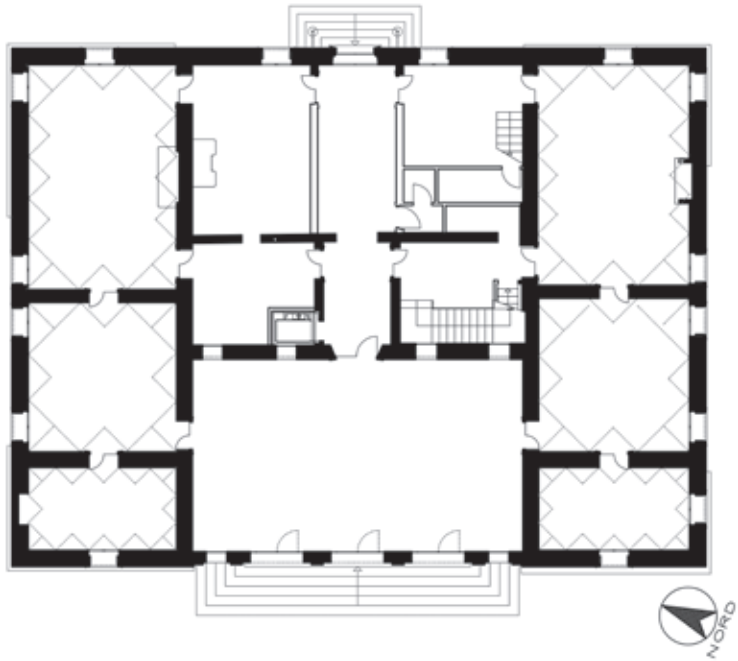


Fig. 6  
Villa Trissino  
at Cricoli.  
Project by  
A. Pereswet  
Soltan for lift  
installation -  
2016  
First floor

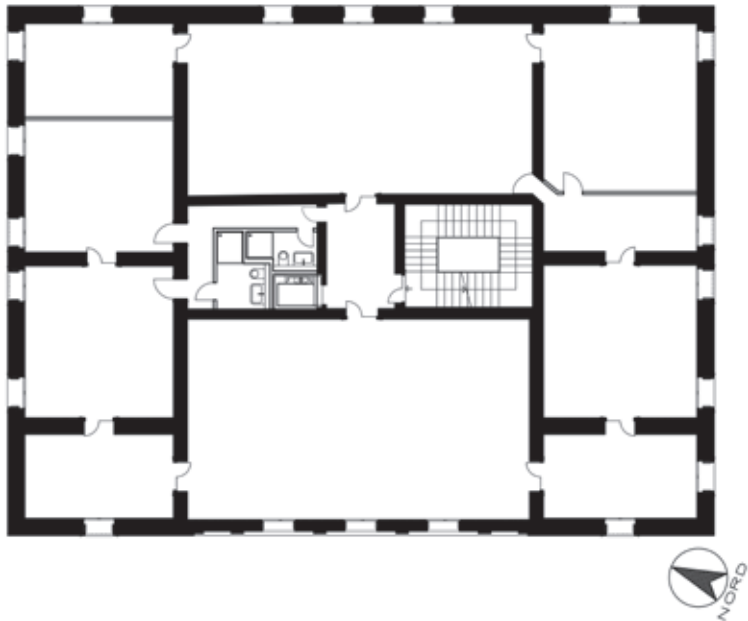
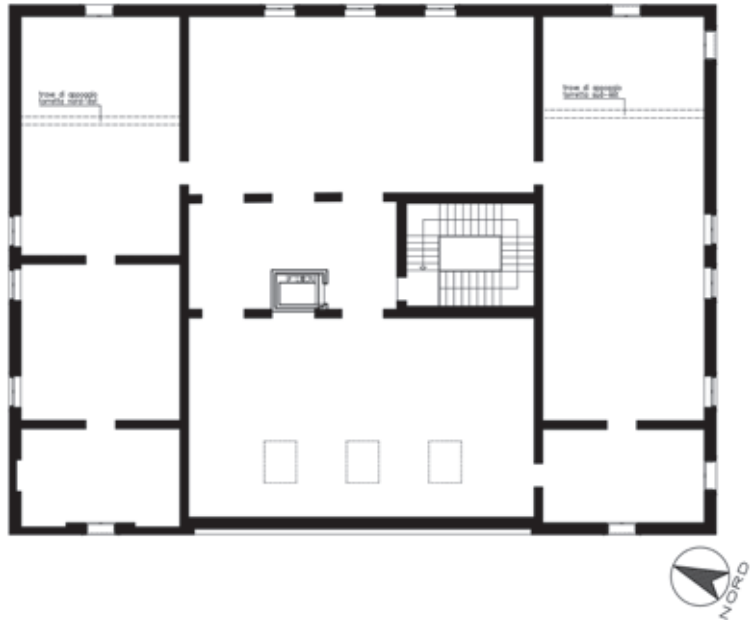


Fig. 7  
 Villa Trissino  
 at Cricoli.  
 Project by  
 A. Pereswet  
 Soltan for lift  
 installation -  
 2016  
 Attic



These surveys show that the fifteenth-century wall plan remains unaltered from basement to attic, as Giovanna Dalla Pozza Peruffo had stated<sup>11</sup>. However, they also make more recent alterations and additions, carried out in the twentieth and twenty-first centuries, easier to identify, through close observation of the type of intervention together with the documentary evidence in my family archive.

According to Dalla Pozza, these alterations and additions make “*the fifteenth-century plan of Cricoli impossible to read*”. However, by highlighting these alterations as in fig. 8/1 and fig. 8/2 for the basement, fig. 9/1 and fig. 9/2 for the main floor, fig. 10/1 and fig. 10/2 for the first floor, fig. 11/1 and fig. 11/2 for the attic, the fifteenth-century floor plan of Cricoli becomes perfectly clear.

<sup>11</sup> GIOVANNA DALLA POZZA PERUFFO, cit. p. 94.

Fig. 8.1  
Villa Trissino  
at Cricoli.  
Project by  
A. Pereswet  
Soltan for lift  
installation -  
2016  
Highlighted: 2016  
alterations  
Basement

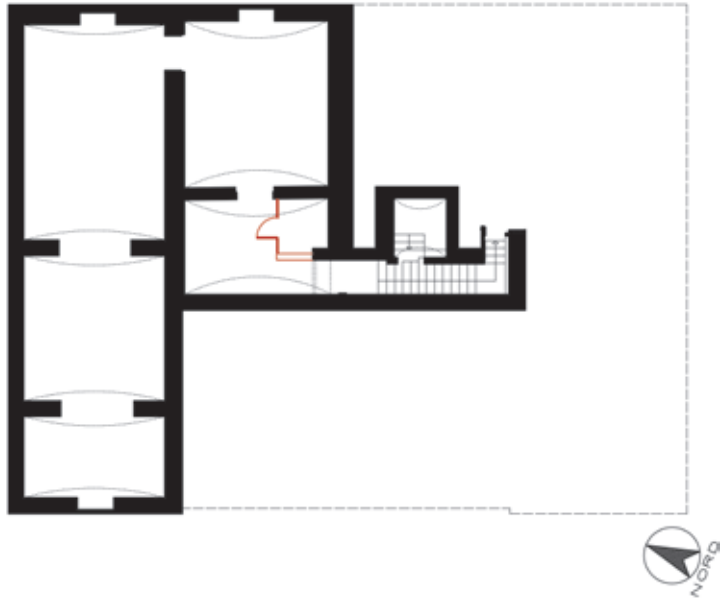


Fig. 8.2  
Villa Trissino  
at Cricoli.  
Project by  
A. Pereswet  
Soltan for lift  
installation -  
2016  
Plan without 2016  
alterations  
Basement

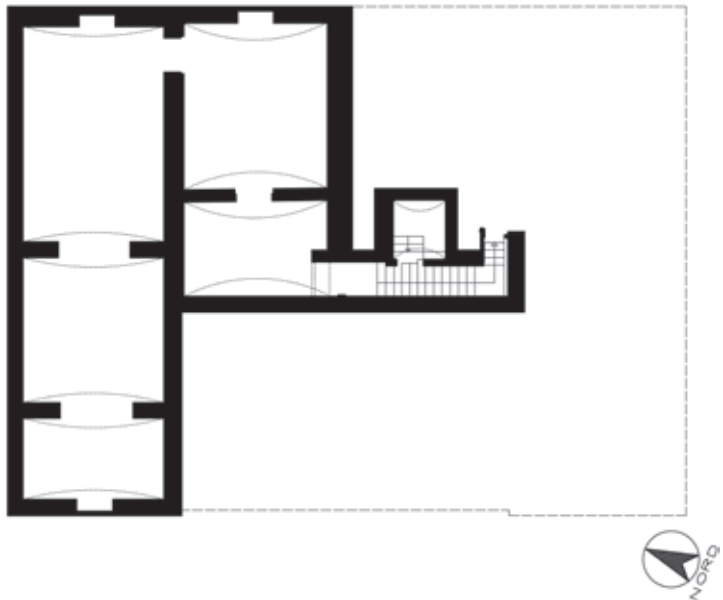


Fig. 9.1  
 Villa Trissino  
 at Cricoli.  
 Project by  
 A. Pereswet  
 Soltan for lift  
 installation - 2016  
 Highlighted: 20<sup>th</sup>  
 and 21<sup>st</sup> century  
 alterations,  
 fireplace removed  
 from north-facing  
 wall  
 Main floor

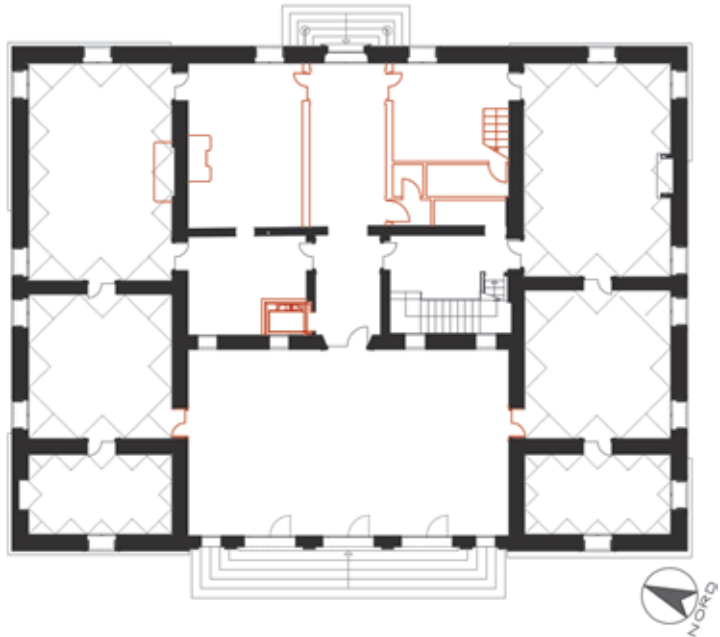


Fig. 9.2  
 Villa Trissino  
 at Cricoli.  
 Project by  
 A. Pereswet  
 Soltan for lift  
 installation - 2016  
 Plan without 20<sup>th</sup>  
 and 21<sup>st</sup> century  
 alterations  
 Main floor

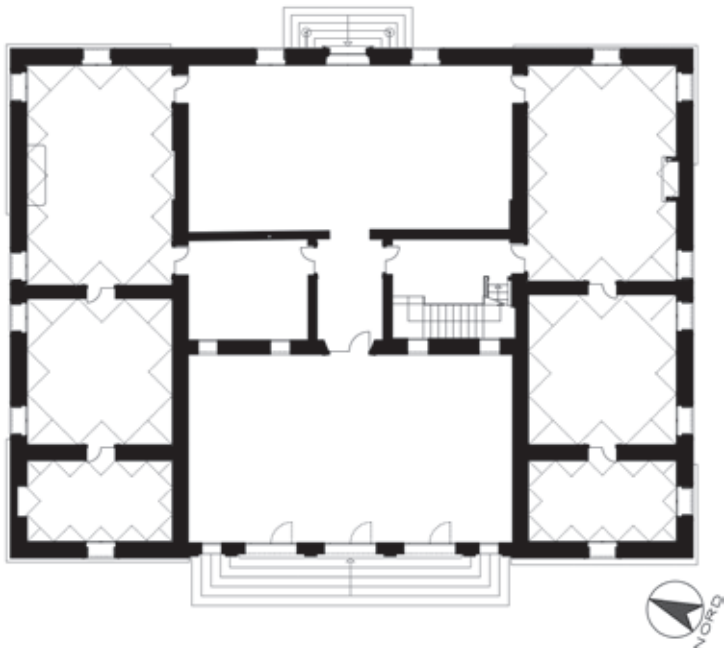


Fig. 10.1  
Villa Trissino  
at Cricoli.  
Project by  
A. Pereswet  
Soltan for lift  
installation - 2016  
Highlighted: 20<sup>th</sup>  
and 21<sup>st</sup> century  
alterations  
First floor

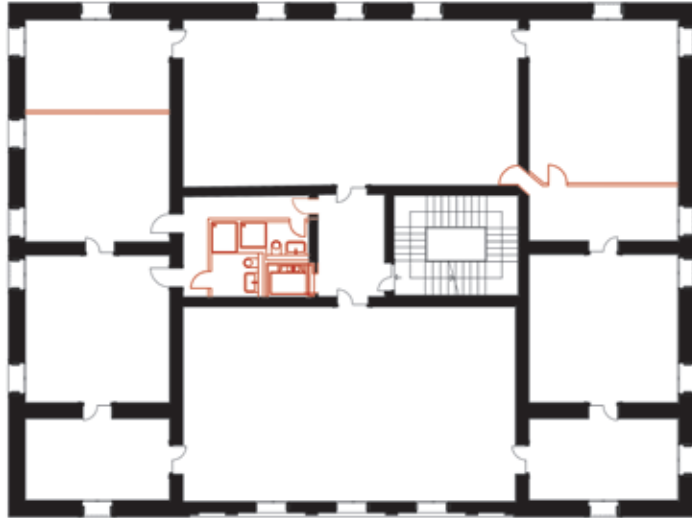


Fig. 10.2  
Villa Trissino  
at Cricoli.  
Project by  
A. Pereswet  
Soltan for lift  
installation - 2016  
Plan without 20<sup>th</sup>  
and 21<sup>st</sup> century  
alterations  
First floor

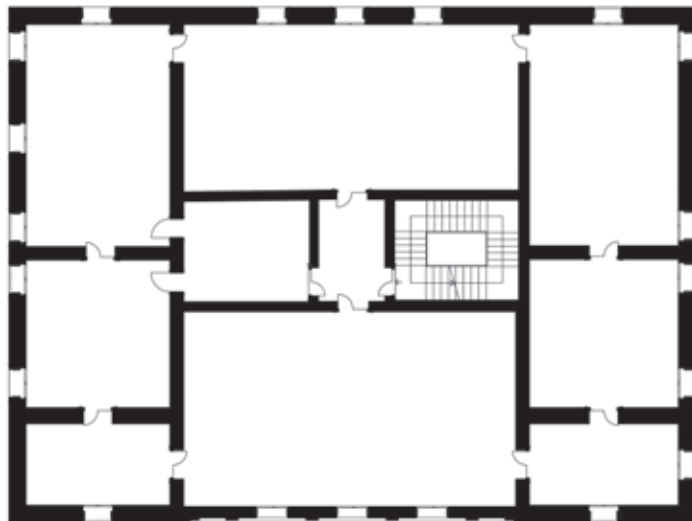
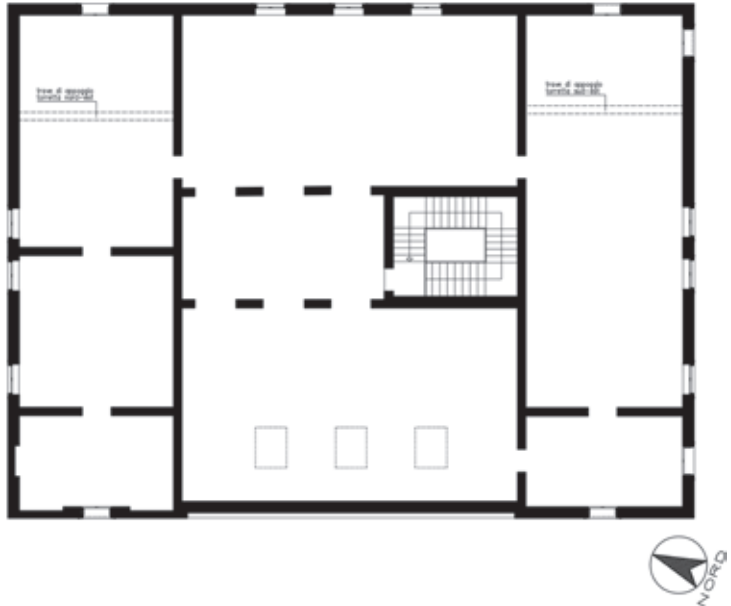


Fig. 11.1  
 Villa Trissino  
 at Cricoli.  
 Project by  
 A. Pereswet  
 Soltan for lift  
 installation - 2016  
 Highlighted: 2016  
 century alterations  
 Attic



Fig. 11.2  
 Villa Trissino  
 at Cricoli.  
 Project by  
 A. Pereswet  
 Soltan for lift  
 installation - 2016  
 Plan without 2016  
 alterations  
 Attic

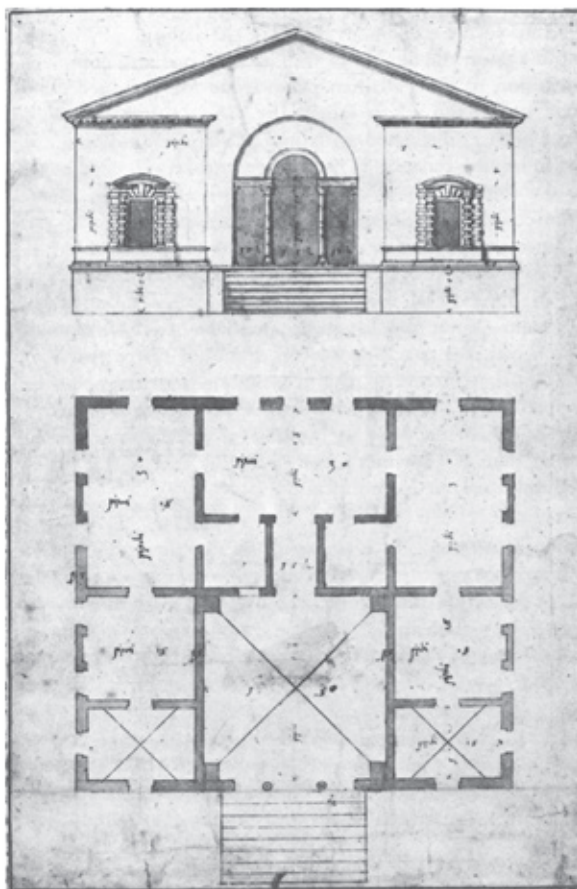


There is considerable overlap between the first known survey of the main floor of Cricoli, carried out by Scamozzi in 1761 (fig. 1), and the latest survey, once all obvious recent alterations and additions have been removed (fig. 3/2). However, among the drawings by Palladio from collections in London and published by Douglas Lewis<sup>12</sup>, there are building plans that are very similar to the fifteenth-century plan of Cricoli: for more information on this point see figures 12, 13, 14, and 15.

Fig. 12  
The drawings  
of Andrea Palladio

Douglas Lewis  
International Exhibitions  
Foundation 1981-1982  
p. 79

RIBA XVII / 2 recto



In 1964-65 Marco Antonio Dalla Pozza attributed the drawing RIBA XVII / 2 recto to the Villa Valmarana in Vigardolo, a claim which proved highly controversial as the façade eventually built is different, though undeniably similar, to the drawing. The observation that the plan "is identical - even to the exact correspondence of its measures, including wall thicknesses to the executed plan" allows Douglas Lewis to attribute this drawing to the Villa Valmarana in Vigardolo.

<sup>12</sup> DOUGLAS LEWIS, *The Drawings of Andrea Palladio*, International Exhibition Foundation, Washington, 1981-1982.

fig. 13  
The Drawings  
of Andrea Palladio

Douglas Lewis  
International Exhibitions  
Foundation 1981-1982  
p. 80

Palladio RIBA XVII/16:  
Façade and Plan  
Project for  
Villa Pisani Bagnolo (I)

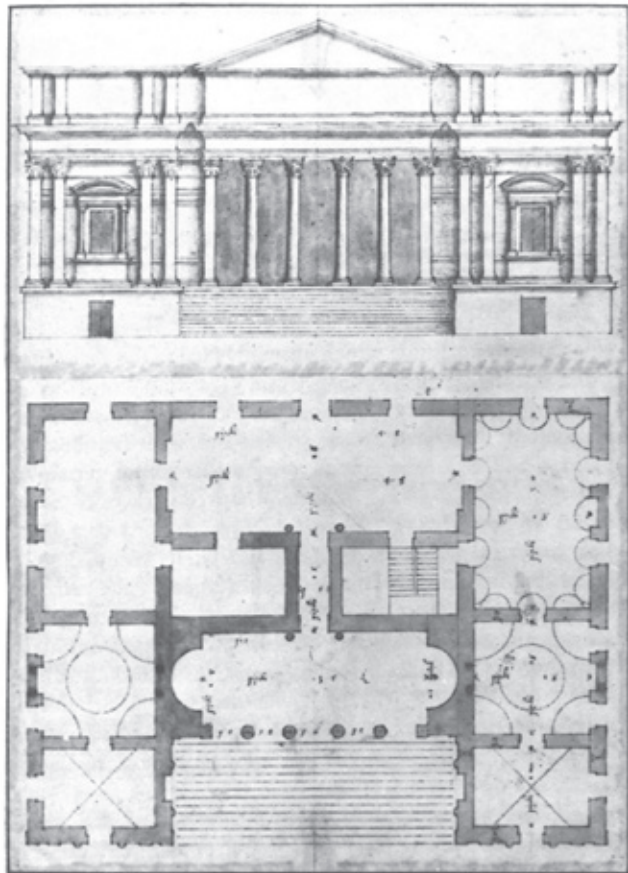


fig. 14  
The Drawings  
of Andrea Palladio

Douglas Lewis  
International  
Exhibitions  
Foundation  
1981-1982  
p. 82

Palladio - RIBA  
XVII/18 verso: Plan  
Project for  
Villa Pisani Bagnolo  
(II)

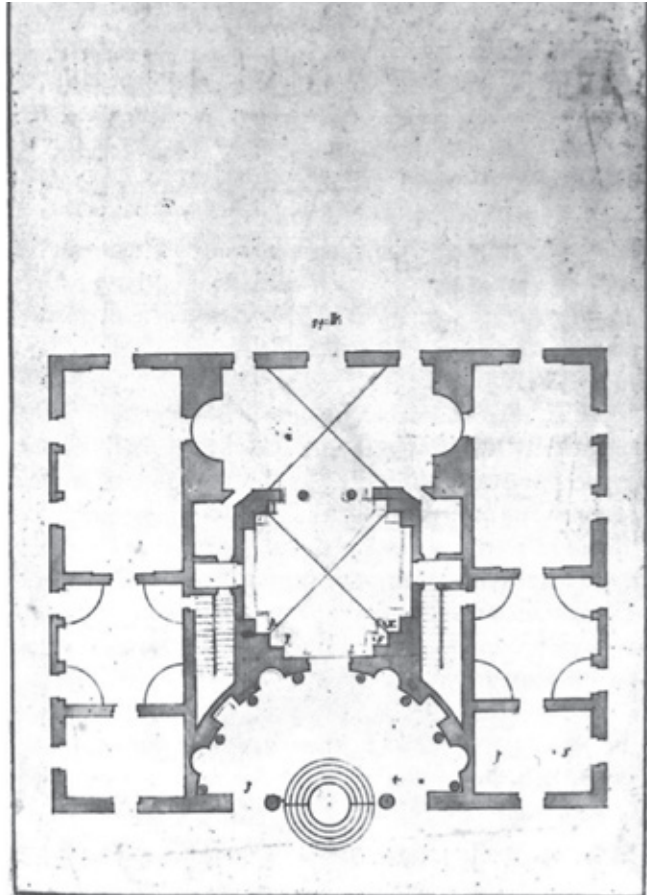
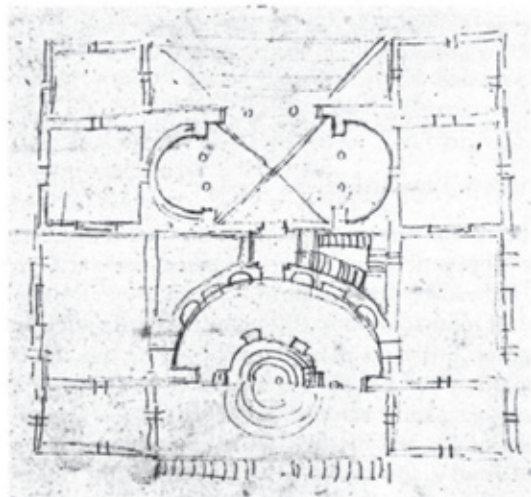


Fig. 15  
The Drawings of Andrea Palladio

Douglas Lewis International  
Exhibitions Foundation  
1981-1982  
p. 82

Palladio - RIBA XVII/2 verso  
of the Vigardolo  
sheet RIBA XVII/2: hastily  
sketched plan which can now  
be identified as Bagnolo (III)

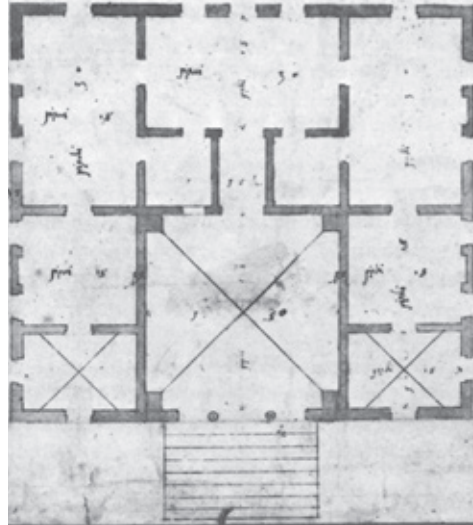


The plans for Villa Valmarana in Vigardolo and Villa Pisani in Bagnolo, date from 1537-38 and are among Palladio's first works. They were made after the Renaissance restyling of the façade in Cricoli, as Giangiorgio Trissino had wanted, between 1535 and 1537, the period when he discovered the talent of the young stonecutter whom he was to name Palladio.

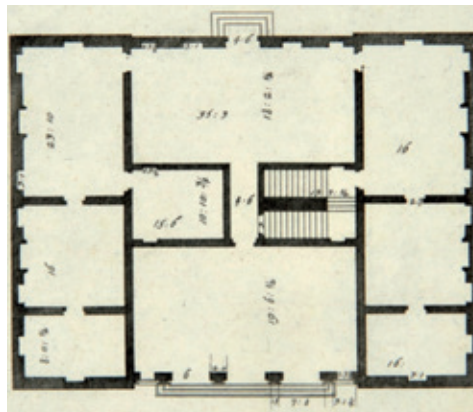
The similarities between the plan numbered RIBA XII/2 recto, Scamozzi's survey, and the contemporary survey are apparent, once the twentieth and twenty-first century alterations and additions have been removed. The following three drawings are provided for comparison.

## The three drawings

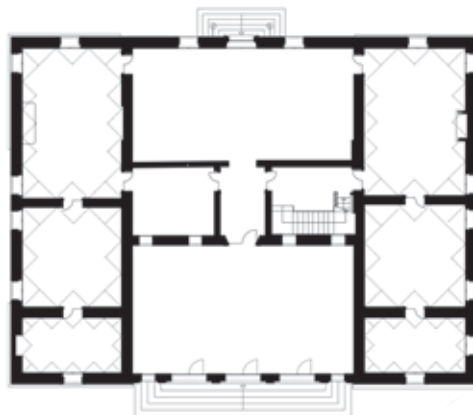
Andrea Palladio,  
Design for a villa - RIBA  
XVII/2 recto  
(detail)



Ottavio Bertotti Scamozzi  
IL FORESTIERE ISTRUITO  
Vicenza, for Giovanni Vendramini  
Mosca, 1761



Pereswet Soltan  
2016  
Plan without  
20<sup>th</sup> and 21<sup>st</sup> century  
alterations



Douglas Lewis points out that the plan numbered RIBA XVII 2 recto (fig. 12) “*is an almost precise recreation of the one by Trissino*” at Cricoli<sup>13</sup>. It has the same three symmetrical rooms of the same corresponding sizes, the same windows, even the same fireplace as Cricoli (fig. 3 and fig. 9/2). The only difference is the size of the two entrance halls and the square rather than rectangular floor plan. Did Palladio, who was always so mindful of proportions, decide that the square was a more regular and therefore more preferable shape to the rectangle?

In his study of the drawings in fig. 13, 14, and 15, Witold Rybczynski offers some insight into Palladio’s working method in producing the final drafted plan of Villa Pisani in Bagnolo. In the intermediate drawing numbered RIBA XVII/18 verso (fig. 8) he points out that “*the sequence of small, medium and large rooms (a small rectangle, a square, a large rectangle) was an exact copy of the arrangement in Trissino’s villa at Cricoli*”<sup>14</sup>.

At its core, Palladian Architecture is about order and equilibrium, the harmonious balance of all architectural elements both in the floor plan and the elevation drawing. I believe that the plan of Cricoli piqued young Palladio’s interest for three reasons: the three-room sequence, their proportionate dimensions, and their symmetry, where one side of the building is a mirror image of the other. In *I Quattro Libri dell’Architettura (The Four Books of Architecture)*, chapter XXI – page 52 – “*On rooms and their shape*”, Palladio puts forward these principles:

“*The Anti-Chambers and Chambers ought to be so divided, that they may fall on each side of the Entry and of the Hall; and you must take heed that those on the right hand may answer and be equal to those on the left; to the end, that the building may be on one side as on the other, and the walls bear equally the burden of the roof*”.

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<sup>13</sup> DOUGLAS LEWIS, cit. p 79.

<sup>14</sup> WITOLD RYBCZYNSKI, *The perfect House*, Simon & Schuster, 2002, p. 49.

*“The most beautiful and proportionable manner of rooms, and which succeed best, are seven, because they are either made round (tho’ but seldom) or square, or their length will be the diagonal line of the square, or of a square and a third, or of one square and a half, or of one square and two thirds, or of two squares”<sup>15</sup>.*

Palladio often employs the three-room sequence with a central room, which is often square, flanked by a smaller and a larger rectangular room. He is always careful to ensure that the rooms on the right-hand side mirror those on the left exactly. There may be a suite of connecting rooms, or an enfilade, as in Cricoli, all measuring the same width but differing in length. The large rectangular room is sometimes placed lengthways compared to the central room’s axis, and in this case, its width may be greater than the other two.

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<sup>15</sup> PALLADIO, *I Quattro libri di Architettura*, fac simile, Hoepli, 2018.

The ratio of room dimensions is constant with just slight differences, especially in length, as the width remains the same when there is an enfilade, or slightly greater when the larger rectangular room is placed lengthways.

Tables 1 and 2 show the ratios of room lengths (where the length of the central room is equal to 1) and also give the shape of the overall floor plan, either rectangular or square.

Table 1 - Palladio designs with three rooms *without enfilade*  
Room length compared to central room.

Plan	Building	Small room	Central room	Large room
Square	Villa Cornaro Piombino Dese	0,70	1,00	1,60
Rectangular	Villa Zenò Cessalto	0,85	1,00	1,50
Rectangular	Villa Pisani Bagnolo	0,70	1,00	1,88
Rectangular	Palazzo Chiericati Vicenza	0,70	1,00	1,88
Rectangular	Villa Foscari Malcontenta	0,66	1,00	1,53

Table 2 - Palladio designs with three-room *enfilades*  
Room length compared to central room.

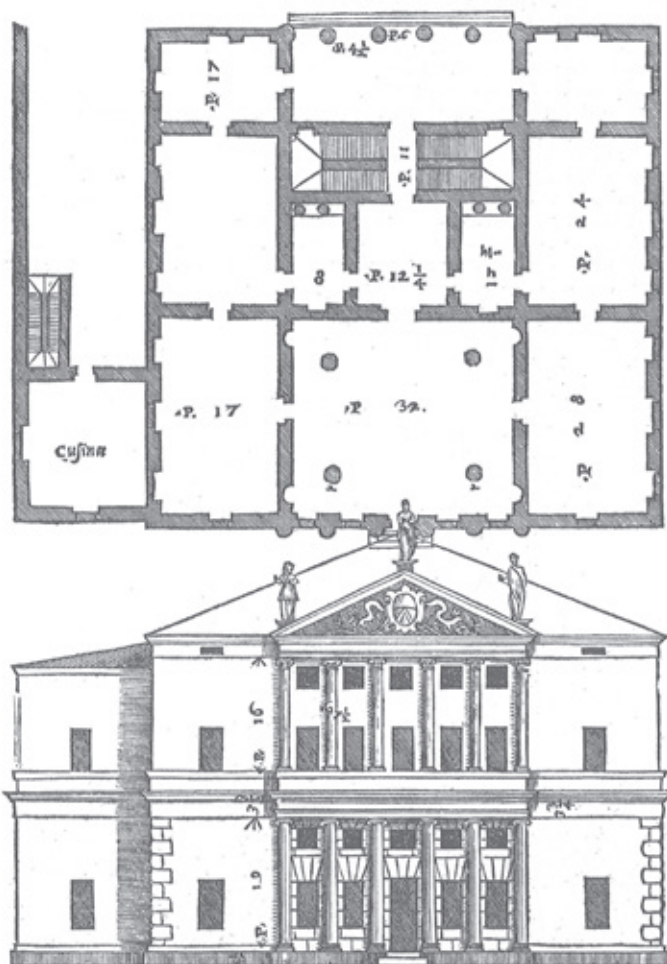
Plan	Building	Small room	Central room	Large room
Square	Villa Emo Castelfranco	0,86	1,00	1,86
Square	RIBA XVII/2 recto part.	0,77	1,00	1,74
Square	RIBA XVII/18 verso	0,70	1,00	1,70
Square	Palazzo Antonini Udine	0,68	1,00	1,68
Rectangular	Villa Cricoli Scamozzi	0,63	1,00	1,51
Rectangular	Villa Cricoli Soltan	0,56	1,00	1,50

Here are other significant examples from *The Four Books on Architecture*:

# IQVATTROLIBRI

DELL'ARCHITETTURA  
Di Andrea Palladio.

IN VENETIA,  
Appresso Domenico de'  
Francolli.  
1570.



**IL SECONDO  
LIBRO  
DELL'ARCHITETTURA  
Di Andrea Palladio.**  
NELQVALE SI CONTIENONO I  
Disegni di molte delle migliori Case  
della Città di Udine.  
ET I DISegni delle  
medesime di Roma, di St. Andrea.

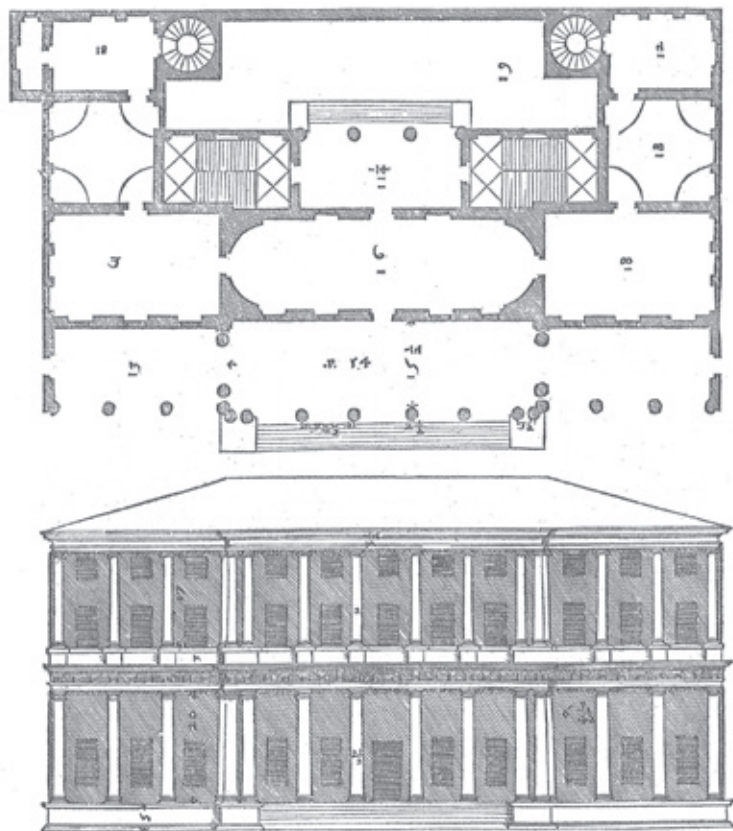
Da "I DISEGNI DELLE CASE DI CITTA"

Palazzo Antonini - Udine

IQVATROLIBRI  
DELL'ARCHITETTURA

Di Andrea Palladio.

IN VENETIA,  
Appresso Domenico de'  
Francischi.  
1570.



SEGVE il disegno di parte della facciata in forma maggiore .

IL SECONDO  
LIBRO  
DELL'ARCHITETTURA  
Di Andrea Palladio.  
NELQVALE SI CONTENGONO I  
Disegni di molte delle migliori Case  
della Città di Vicenza.  
ET DI DISEGNI DI PALAZZI  
edificati da Gio: de' Rossi.

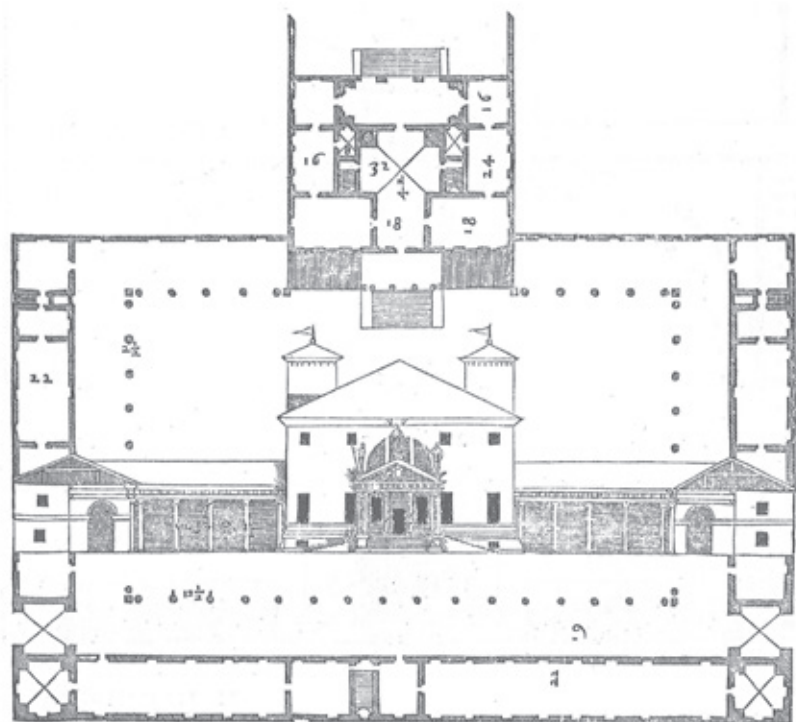
Da "I DISEGNI DELLE CASE DI CITTÀ"

Palazzo Chiericati - Vicenza

**IQVATTROLIBRI**

DELL'ARCHITETTURA  
Di Andrea Palladio.

IN VENETIA,  
Appresso Domenico de'  
Francèchi.  
1570.



**LA SEVENTE**

**IL SECONDO**  
**LIBRO**  
DELL'ARCHITETTURA  
Di Andrea Palladio.  
NEL QUALE SI CONVENGONO I  
disegni di molte delle edificazioni di lui.  
Scritto per Francesco Sansovino.  
Ed. J. B. ZANICHELLI, 1844.  
Ristampato da Feltrinelli.

Da "I DISEGNI DELLE CASE DI VILLA"

Villa Pisani - Bagnolo (VI)

pag. 47



# I QUATTRO LIBRI

DELL'ARCHITETTURA  
Di Andrea Palladio.

IN VENETIA,  
Appresso Domenico de'  
Francicchi,  
1770.



LA SOTTOPOSTA

IL SECONDO  
LIBRO  
DELL'ARCHITETTURA  
Di Andrea Palladio.  
NELQVALE SI CONTIENONO I  
Disegni di varie ville edificate in Italia  
con un Piano della Città,  
di S. BENEDETTO DELLA  
Città di Vicenza, di S. Luca.

Da "I DISEGNI DELLE CASE DI VILLA"

Villa Foscari - Gambarare sopra la Brenta (VI)

pag. 50



## I QUATTRO LIBRI

DELL'ARCHITETTURA

Di Andrea Palladio.

IN VENETIA,  
Appresso Domenico de'  
Francicchi,  
1770.

DE I

IL SECONDO  
LIBRO  
DELL'ARCHITETTURA  
Di Andrea Palladio.  
NEL QUALE SI CONTIENONO I  
Disegni di varie ville edificate in Italia  
Giovanni Battista Piranesi  
scultore di Roma, del 1763.

Da "I DISEGNI DELLE CASE DI VILLA"

Villa Emo - Castelfranco (TV)

pag. 55

During my sleepless nights, my thoughts have often turned to Giangiorgio Trissino, to the family feud that broke out following his death<sup>16</sup>, and to his play *Sophonisba* “the first tragedy of Italian literature, in fact of all modern literature, to follow classical precedent”<sup>17</sup>, which he dedicated to Pope Leo X. It was staged for the first time in France, at Blois in 1556, in the presence of Catherine de’ Medici<sup>18</sup> and again in 1562, in the wooden theatre built by Palladio inside the great hall of the Palazzo della Ragione in Vicenza<sup>19</sup>, and the frescoes by Veronese and his assistants Giovan Battista Zelotti and Giovanni Antonio Fasolo depicting scenes from her life can still be seen in the Castello Porto Colleoni in Thiene and in Villa Caldogno.

During my sleepless nights, my mind wanders through the rooms of Cricoli, those very same three symmetrical rooms that piqued the curiosity of the young Andrea di Pietro della Gondola, known as Palladio.

Such thoughts, considerations, and memories flood those nights and accompany my waking hours. Beauty and Harmony – an enduring testament and memorial to creative genius grounded in learning and experience.

I have had the privilege and responsibility of caring for Villa Trissino Cricoli and breathing life into it once more.

In 1994 Villa Trissino at Cricoli was inscribed on UNESCO’s World Heritage List. Inclusion on this list means that a natural or cultural site is considered to be of outstanding universal value and as such should be protected for all humanity.

Translated by Kathleen Marie Hughes

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<sup>16</sup> CLAUDIO POVOLO, *Furore*, Sommacampagna (VR), Cierre, 2015.

<sup>17</sup> ATTILIO SCARPA, *Sophonisba*, Comitato cittadino onorificenze al Trissino, Comune di Vicenza, 1950.

<sup>18</sup> ARIANNA CAPIROSSI, *La fortuna iconografica di un’eroina tragica: la storia di Sofonisba fra pittura e teatro*, La letteratura italiana e le arti, Atti del XX Congresso, Roma, Adi editore, 2018.

<sup>19</sup> *Ibid.*



VILLA TRISSINO A CRICOLI di VICENZA

1530 • 1538

ACCADEMIAE TRISSINAE LUX ET RUS