

Fig. 2  
 Sebastiaan van Noyen (designer).  
*Prospectus exterioris lateris, a septentrione ad meridiem.*  
 Etched by the Doetecum brothers (1558, Antwerp).  
 Paper and ink. Etchings, approx. 38.2 x 245 cm.  
 Mounted on linen 43.8 x 253.5 cm.  
 Royal Academy of Arts, London, inv. 12/1325.  
 Image obtained via the Royal Academy of Arts, London



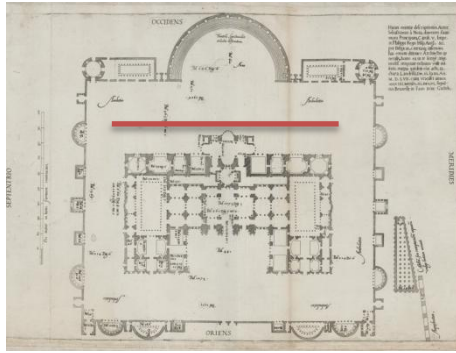


Fig. 3  
Sebastiaan van Noyen (designer).  
*Vera mensura pedis XII digitorum quo Sebastianus  
ad Oya totv opvs dimensvs est.*  
Etched by the Doetecum brothers (1558, Antwerp).  
Paper and ink. Etchings, approx. 38 x 243 cm.  
Mounted on linen 44.3 x 251.5 cm.  
Royal Academy of Arts, London, inv. 12/1326.  
Image obtained via the Royal Academy of Arts,  
London



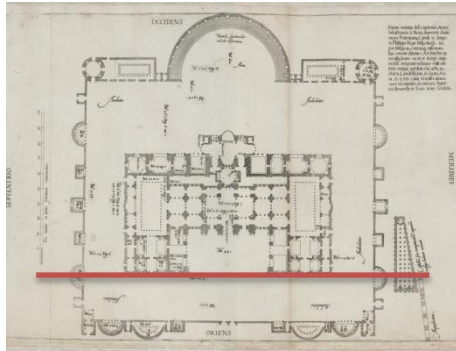


Fig. 4  
Sebastiaan van Noyen (designer).  
*Prospectvs intrantibvs orientem versvs.*  
Etched by the Doetecum brothers (1558,  
Antwerp). Paper and ink. Etchings, approx. 38.7 x  
346 cm. Mounted on linen 44.4 x 353 cm.  
Royal Academy of Arts, London, inv. 12/1327.  
Image obtained via the Royal Academy of Arts,  
London



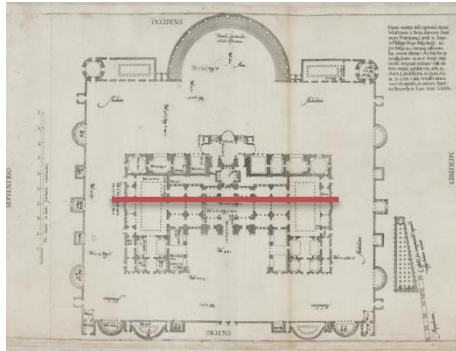


Fig. 5

Sebastiaan van Noyen (designer).

*Latvs interivs per medias thermas, a meridie vsqve in septentrionem.*

Etched by the Doetecum brothers (1558, Antwerp).

Paper and ink. Etchings, approx. 38.7 x 299 cm.

Mounted on linen 44.2 x 308 cm.

Royal Academy of Arts, London, inv. 12/1328.

Image obtained via the Royal Academy of Arts, London



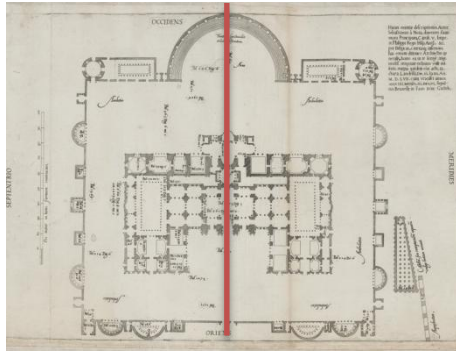


Fig. 6  
Sebastiaan van Noyen (designer).  
*Prospectvs interioris lateris, per medias thermas  
ab oriente vsqve ad occidentem.*  
Etched by the Doetecum brothers (1558,  
Antwerp). Paper and ink. Etchings, approx. 38.2  
x 300.5 cm. Mounted on linen 44.3 x 310 cm.  
Royal Academy of Arts, London, inv. 12/1329.  
Image obtained via the Royal Academy of Arts,  
London





Fig. 7

Top: Sebastiaan van Noyen (designer).

Copperplate with *Architectural details lettered 'E' to 'H'*.

Etched by the Doetecum brothers (approx. 1558, Antwerp).

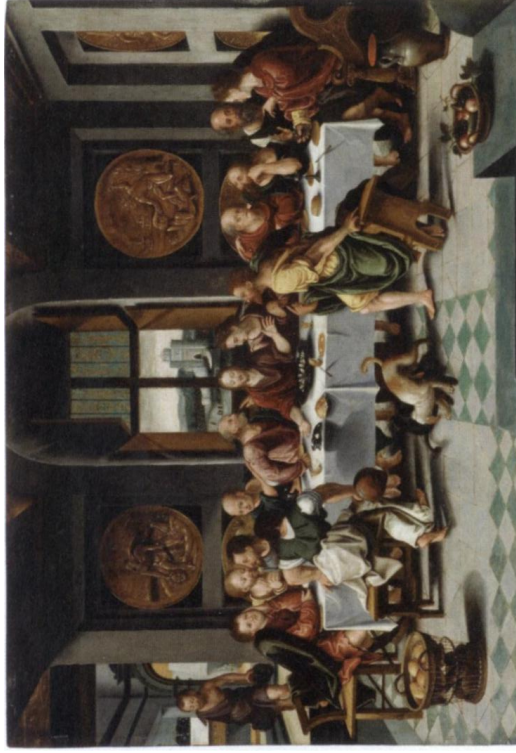
Right: Anonymous.

Copy of Pieter Coecke van Aelst's 'Last supper'

Painting on copper. Plate: 37.5 x 53.5 cm.

Centre Canadien d'Architecture, Montreal, DR1992:0003 R/V

Images from: Heuer, C. P., 'A Copperplate for Hieronymus Cock' in *The Burlington Magazine*, Vol. 149, No. 1247, *Flemish and Dutch Art* (Feb., 2007), p. 97, 98



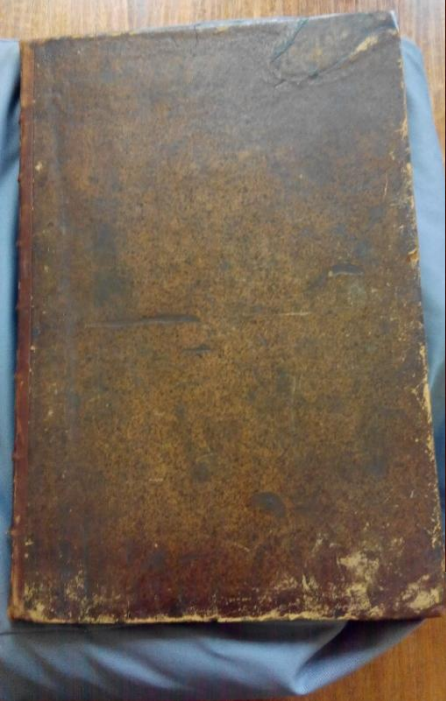
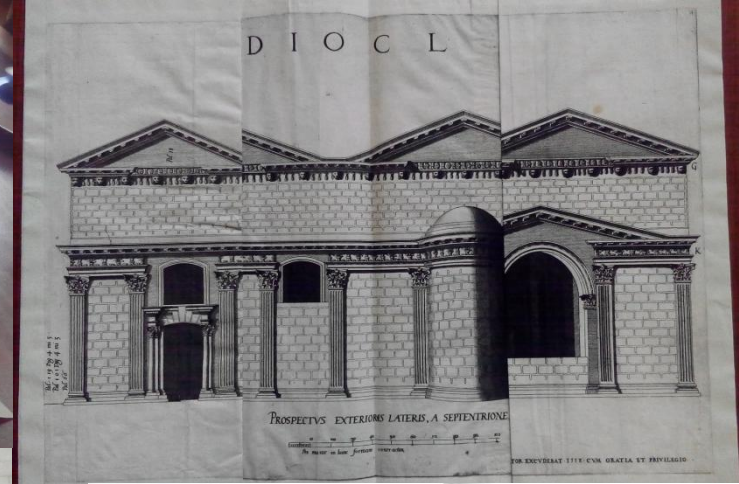
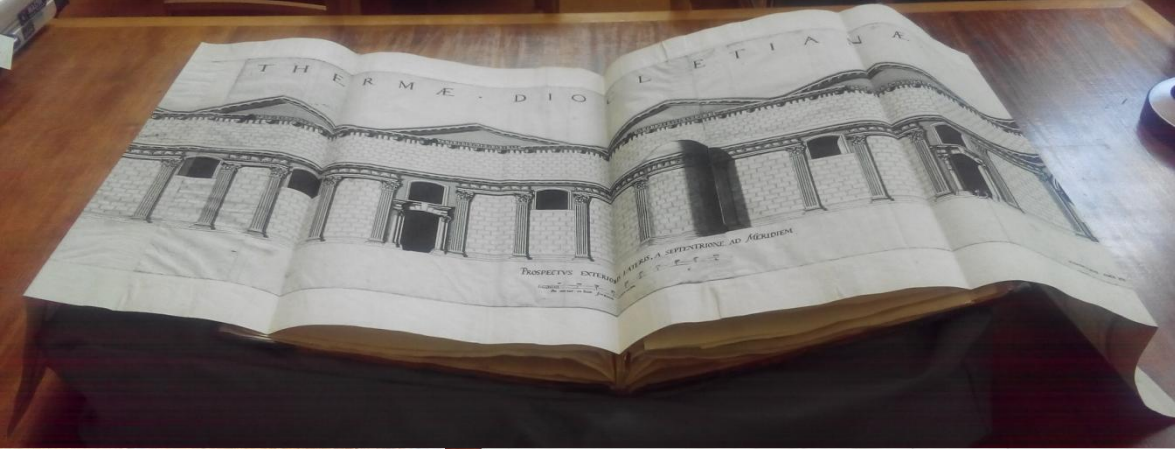
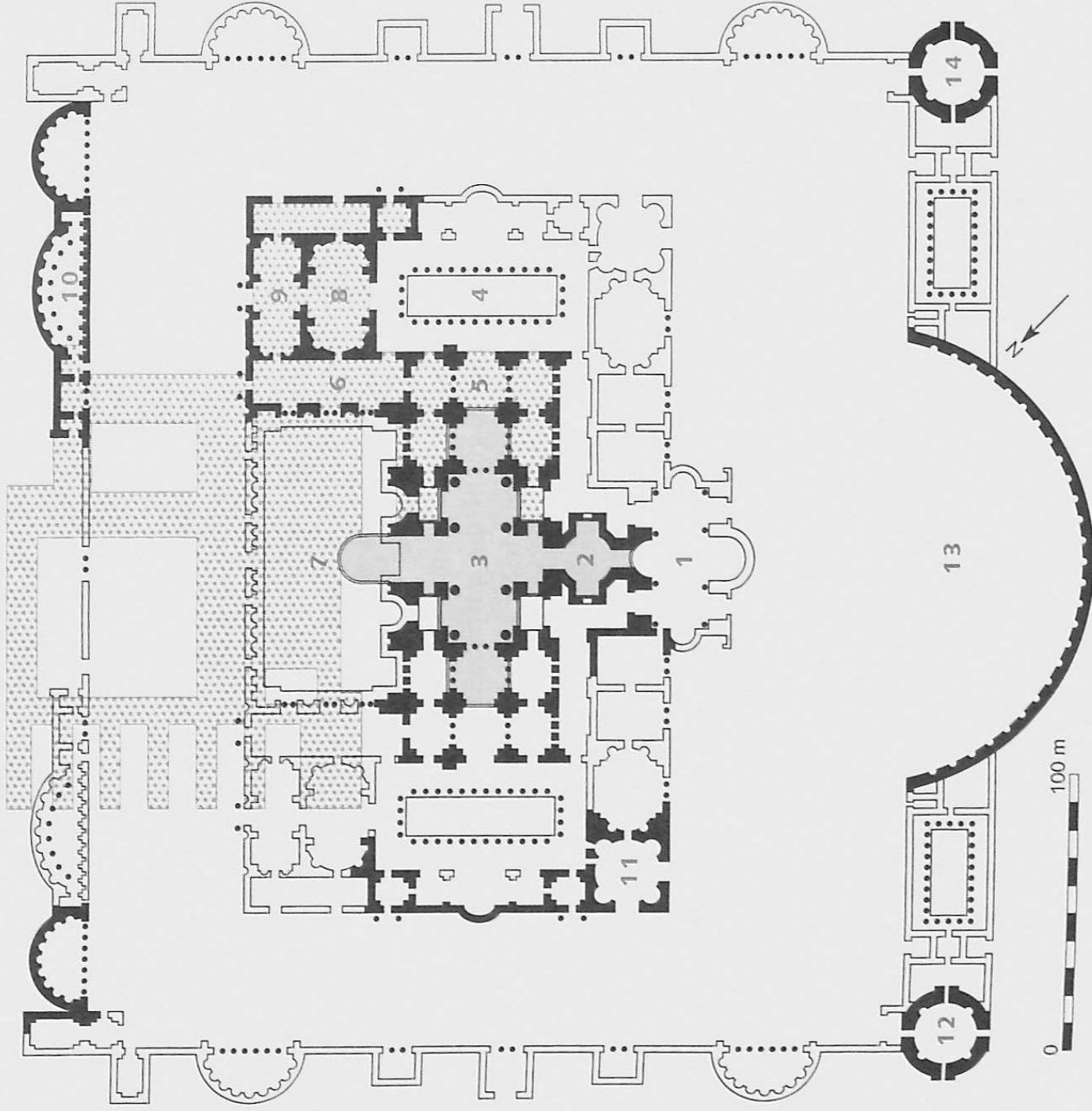


Fig. 8  
Sebastian van Noyen (designer).  
*Thermae Diocletiani*.  
Etched by the Doetecum brothers (1558,  
Antwerp).  
Royal Institute of British Architects, London,  
inv. 2326 (not complete)  
Image by author





**FIGURE 62.** Baths of Diocletian. 1 Caldarium. 2 Tepidarium. 3 Basilica. 4 Palae-  
stra. 5,6,8,9 Rooms occupied by the Museo delle Terme. 7 Natatio. 10 Apsidal hall.  
11 Hall occupied by the Planetarium. 12 Rotunda (S. Bernardo alle Terme). 13 Large  
exedra (Piazza della Repubblica). 14 Rotunda (Via Viminale).

Fig. 9  
Modern ground plan of the Baths of  
Diocletian  
Image from: Coarelli, *Rome and environs, An  
archaeological guide* (Berkeley, 2014)



Fig. 10  
Clockwise from top left: Former Planetarium (now part of the *Museo Nazionale Romano*), Via Guiseppe Romita; Sant'Isidoro alle Terme, Via Parigi; San Bernardo alle Terme, Piazza S. Bernardo; Eastern room in perimiter wall, Via del Viminale; Apse in perimeter wall, grounds of the *Museo Nazionale Romano*  
Images by author

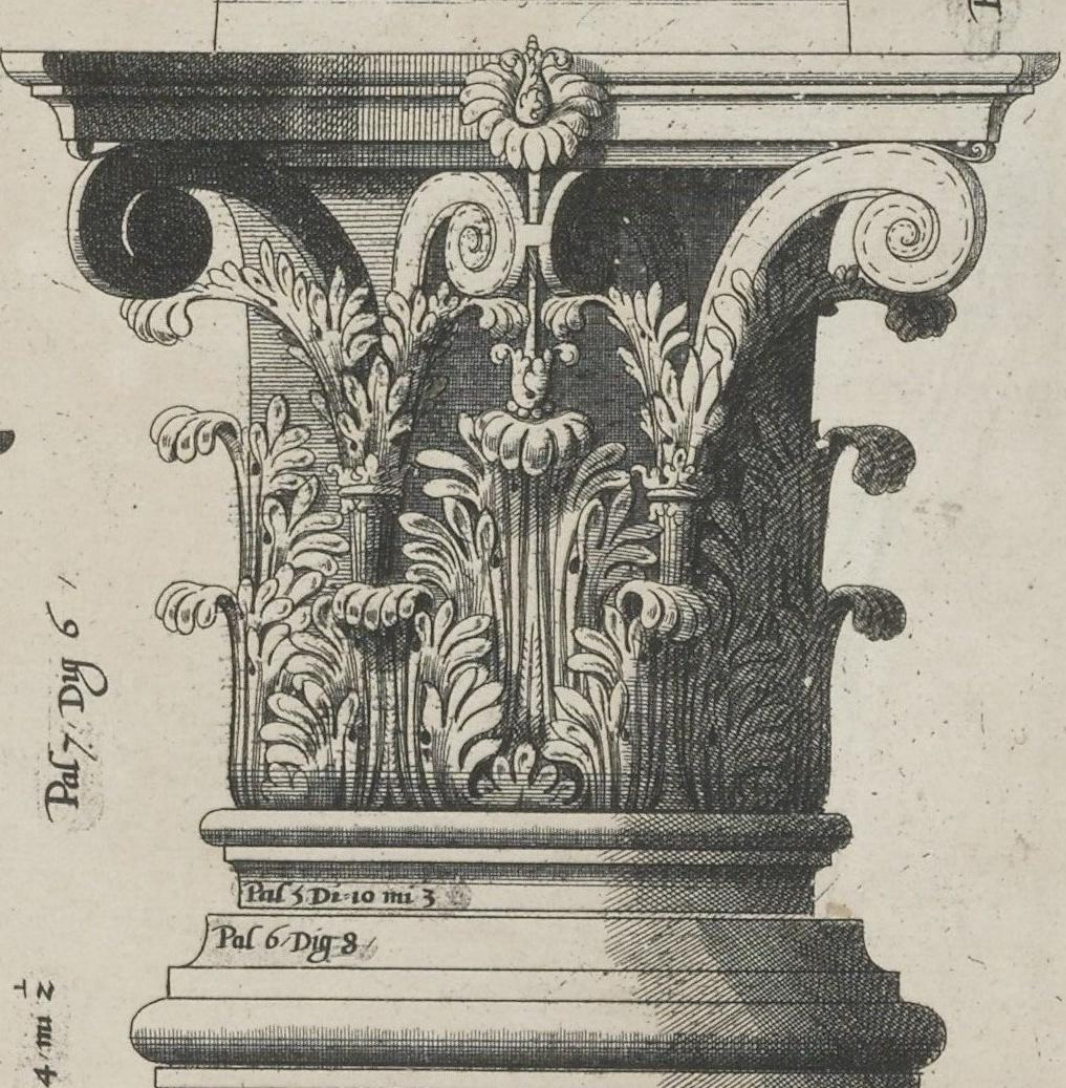


Fig. 11  
Left: Detail of 'C' in *Architectural details, plan and introduction*. (fig.1)

Right: Capitals in the *Museo Nazionale Romano*  
Images by author



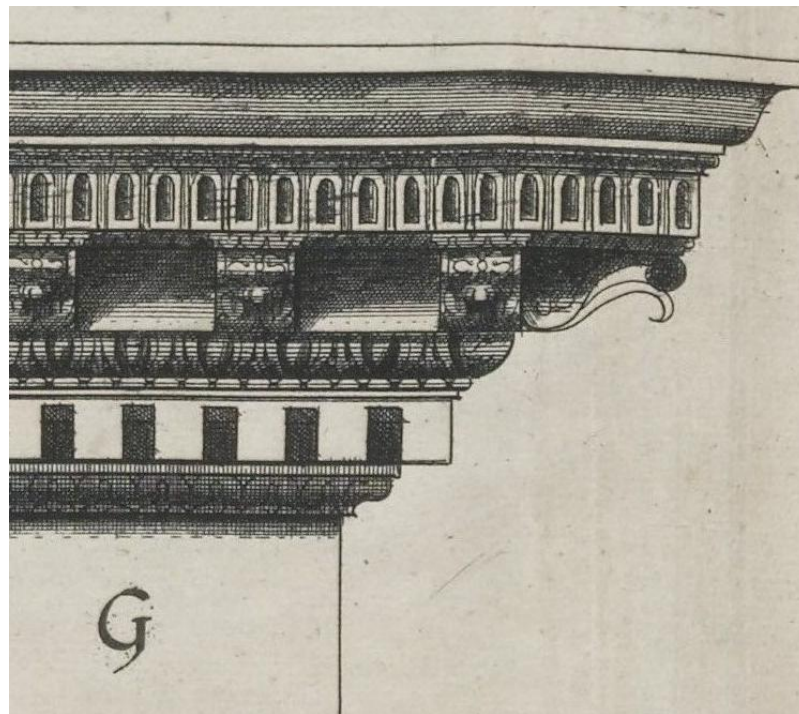


Fig. 12

Clockwise from top right:

Detail from far right *balneum* in *Prospectvs intrantibvs orientem versvs.* (fig. 4). Image by author.

Detail from underneath niches in the left protruding wing, in *Prospectvs intrantibvs orientem versvs.* (fig. 4) Image by author.

Fragment of entablature in the *Museo Nazionale Romano*. Image by author.

Detail of 'G' in *Architectural details, plan and introduction.* (fig.1)

Fragment of entablature in the *Museo Nazionale Romano*. Image by author.

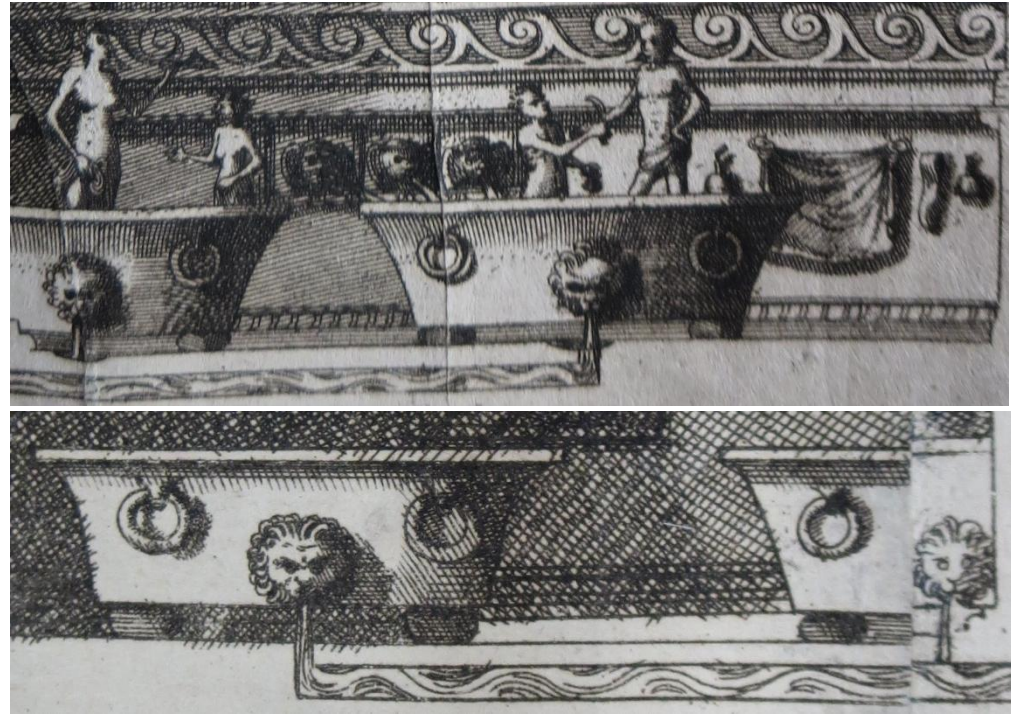


Fig. 13

Clockwise from top right:

Detail from far right balneum in *Prospectvs intrantibvs orientem versvs.* (fig. 4). Image by author.

Detail from the left balneum in *Prospectvs intrantibvs orientem versvs.* (fig. 4). Image by author.

Granite Basin in the Museo Nazionale Romano. Image from: [http://www.squinchpix.com/PHP\\_1.php?imgnum=10&setidx=265928](http://www.squinchpix.com/PHP_1.php?imgnum=10&setidx=265928) (accessed 29-09-2015).

Fountain made out of basin from the baths of Caracalla, Piazza Farnese, Rome

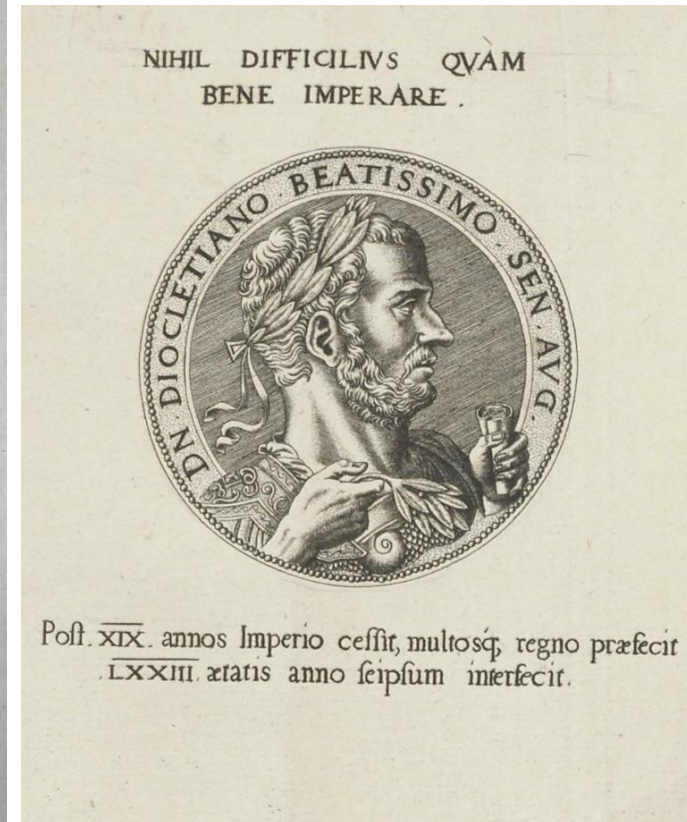
Image from:

<https://studioarchihouse.wordpress.com/2014/12/08/le-fontane-di-piazza-farnese/> (accessed 29-09-2015).

Fig. 14

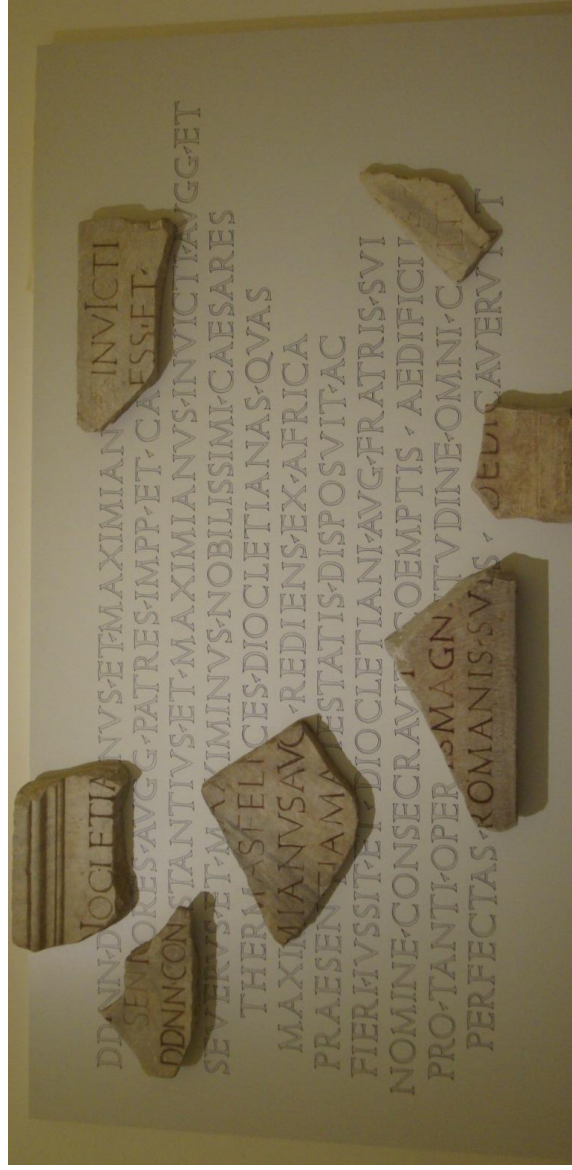


Hubert Goltzius  
*Coin of Emperor Diocletian.*  
From: *Icones imperatorum Romanorum : ex priscis numismatibus ad vivum delineatae, & brevi narratione historicâ*, (Antwerp, 1557), p. 117. Image by author



Detail of  
Sebastiaan van Noyen (designer).  
*Prospectvs interioris lateris, per medias thermas ab oriente vsqve ad occidentem.*

Coin of Emperor Diocletian.  
Copper alloy, 305-307. British  
Museum, B.45  
Image from: British Museum  
image service.



*Harum thermarum Antiquae  
in scriptio*

D. D. N. N. DIOCLETIANVS . ET . MAXIMIANVS . INVICTI  
 SENIORES . AVGVSTI . PATRES IMPERATORVM . ET . CAESARVM  
 CONSTANTIVS . ET . MAXIMIANVS . INVICTI . AVGVSTI  
 SEVERVS . ET . MAXIMIANVS . NOBILISSIMI . CAESARES  
 THERMAS . FELICIS . NOMINIS . DIOCLETIANI . AVGVSTI  
 PRO . TANTI . OPERIS . MAGNITVDINE . PERFECTAS . ET . OMNI  
 CVLTV . ORNATAS . CONSECRARVNT . ATQVE . ROMANIS  
 SVIS . DEDICARVNT

*a* DD . NN . DIOCLETIANVS . ET . MAXIMIANVS . INVICTI  
 SENIORES . AVGG . PATRES . IMPP . ET . CAESS . ET  
 DD . NN . CONSTANTIVS . ET . MAXIMIANVS . INVICTI . AVGG . ET  
 SEVERVS . ET . MAXIMINVS . NOBILISSIMI . CAESARES  
 THERMAS . FELICES . DIOCLETIANAS . QVAS  
 MAXIMIANVS . AVGG . REDIENS . EX . AFRICA . SVB  
 praesentia . maiestatis  
 fieri . iussit . et . diocletiani . AVG . FRATRIS . SVI  
 NOMINI . CONSECRAVIT . COEMPTIS . AEDIFICIIS  
 10 PRO . TANTI . OPERIS . MAGNITVDINE . OMNI . CVLTV  
 PERFECTAS . ROMANIS . SVIS . DEDICAVERVNT  
*b*

Fig. 15 Top: Inscription in the Museo Nazionale Romano  
 Image by author

middle: Detail from inscription in Prospectus interioris lateris, per medias thermas ab oriente vsque ad  
 occidentem (fig. 6)

Bottom: Mommsen, T. in *Inscriptiones urbis Romae Latinae. Pars 1.* W. Henzen, E. Bormann (eds.)  
 (Berlin, 1876), nr. 1130, p. 234. Image by author.

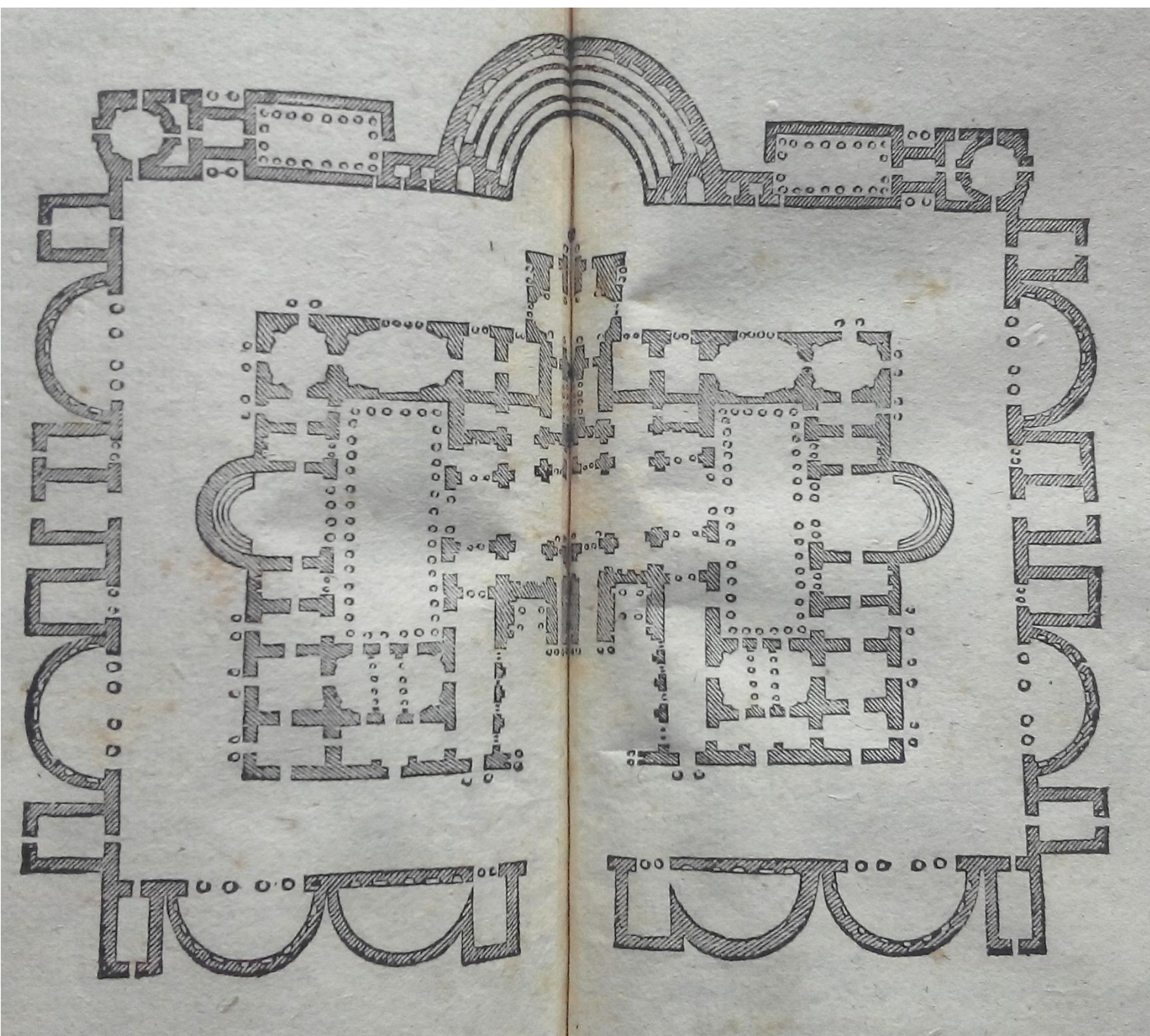


Fig. 16  
Plan of a Roman Bathing  
Complex (Baths of  
Diocletian?)  
Image from: Leon Battista  
Alberti, *De Architectura Libri  
Decem*, Book 8 (1550)







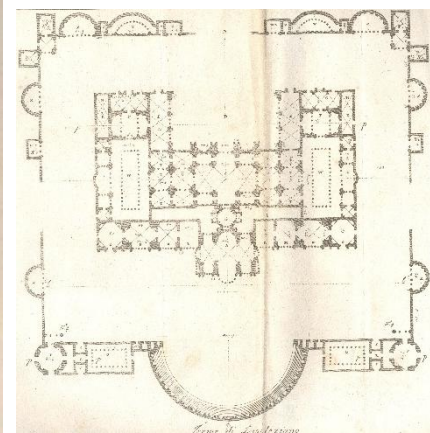
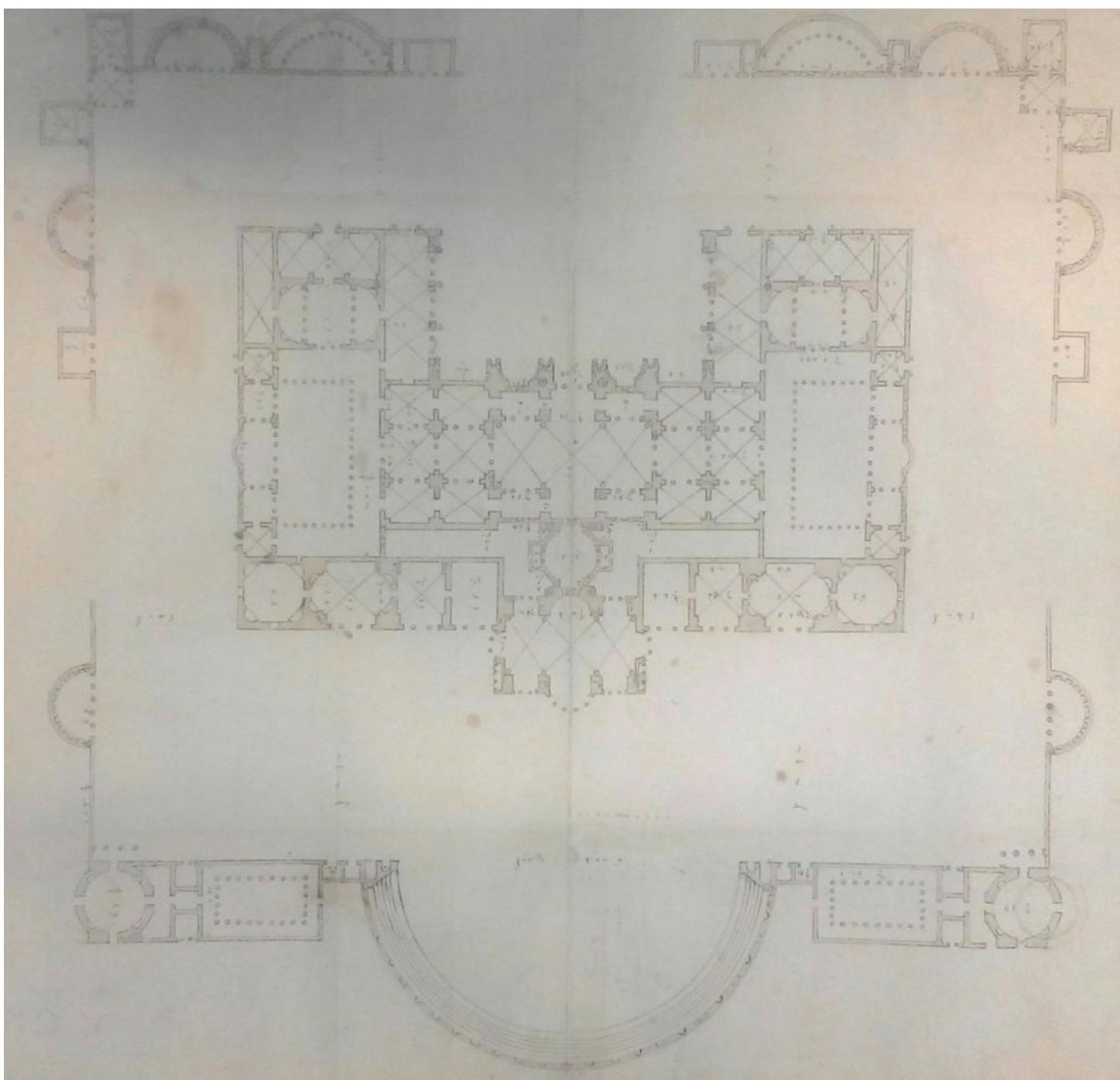


Fig. 19

Left:

Andrea Palladio,  
*Plan of the Baths of Diocletian.*

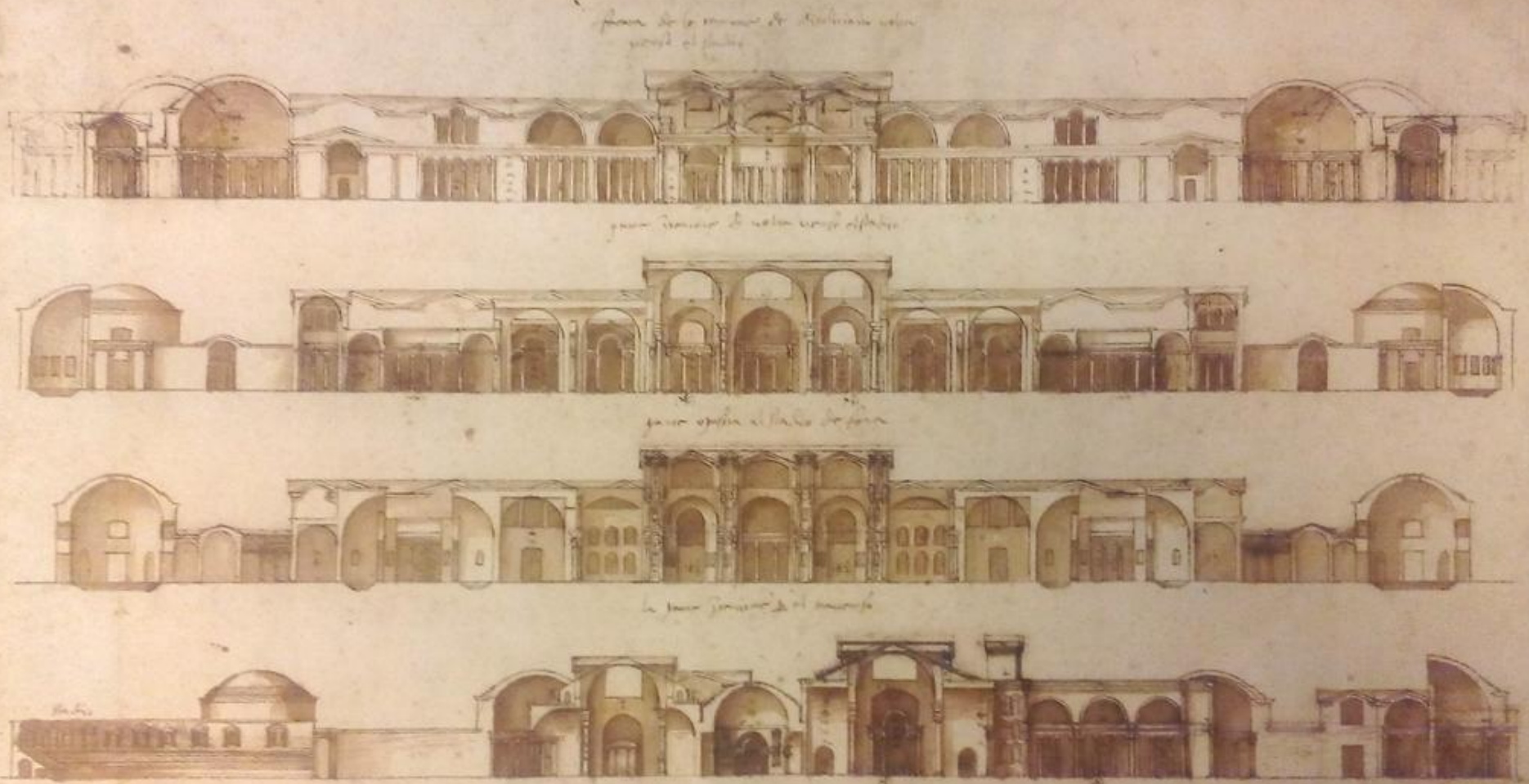
Pen and iron gall ink over incised  
and construction lines, grey beige  
wash, on paper.

RIBA, London, inv. SB134/V/1

Right:

Andrea Palladio,  
*Plan of the Baths of Diocletian.*

Engraved by Antonio Mugnon.  
Paper and ink. From Ottavio  
Bertotti Scamozzi, *Le terme dei  
romani designate da Andrea  
Palladio* (Vincenza, 1797), Tav.  
XIX



*Plan de la maison de Diocletien selon  
l'original de l'antique*

*plan de la maison de Diocletien selon l'original de l'antique*

*plan de la maison de Diocletien selon l'original de l'antique*

*le plan de la maison de Diocletien*

Fig. 20

Andrea Palladio. *Elevations of the baths of Diocletian.*

Pen and two iron gall inks over incised construction lines, dark and pale brown wash, on paper.

RIBA, London, inv. SC211/V/2



Fig. 21 Top: Deatail of Sebastiaan van Noyen (designer). *Latvs interivs per medias thermas, a meridie vsqve in septentrionem.* (Fig. 5)  
 Bottom: Andrea Palladio. *Section of the main bathing complex.* RIBA, London, inv. SC211/V/2

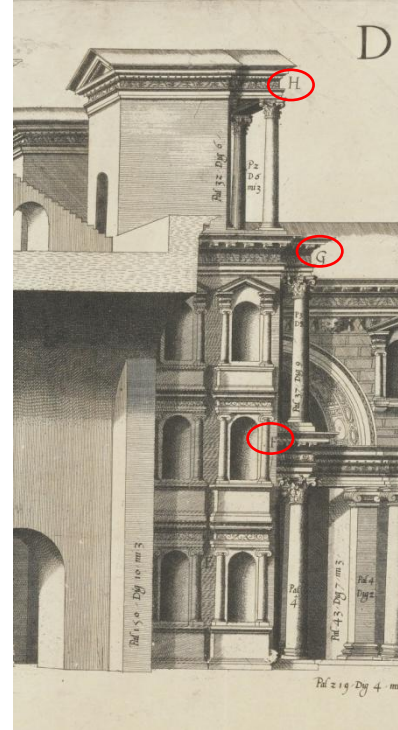
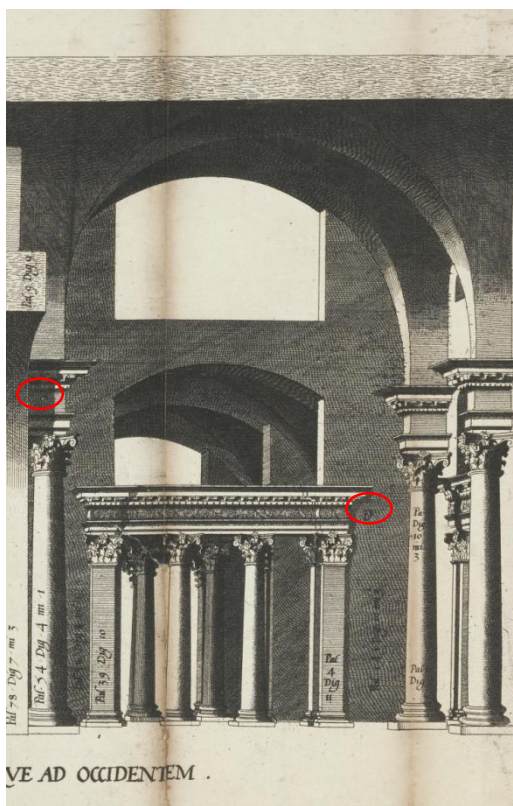
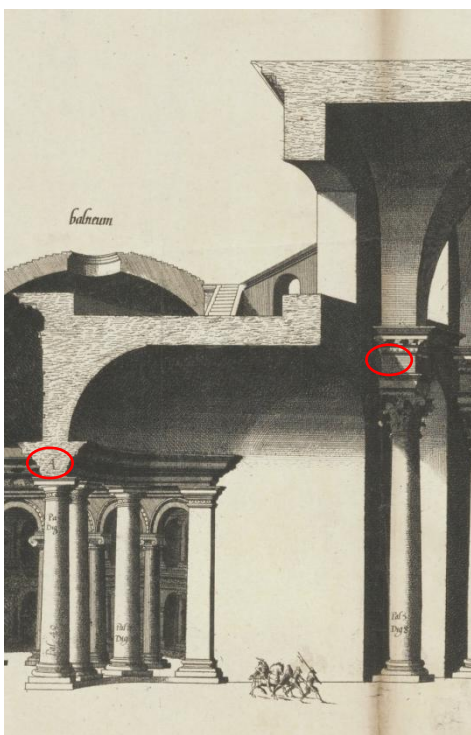
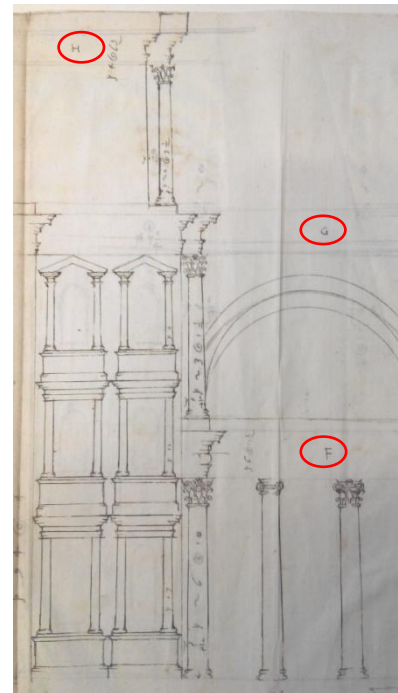
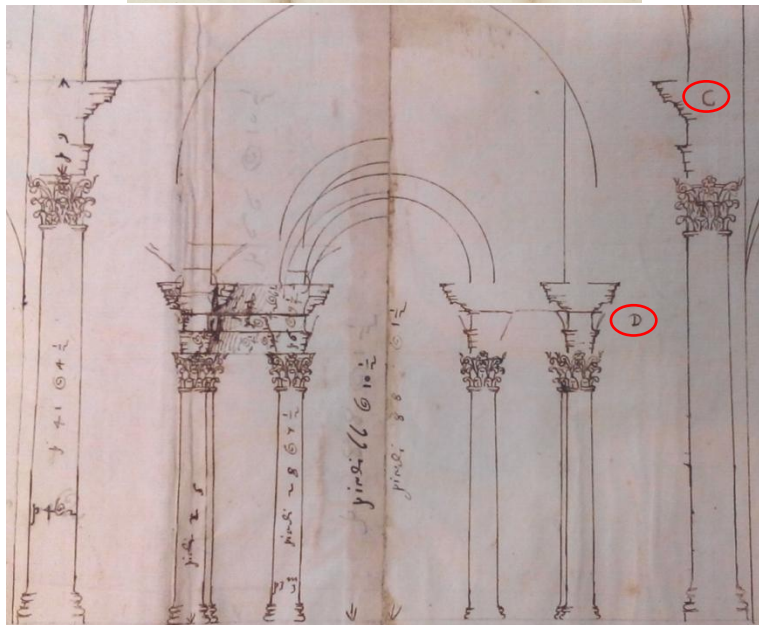
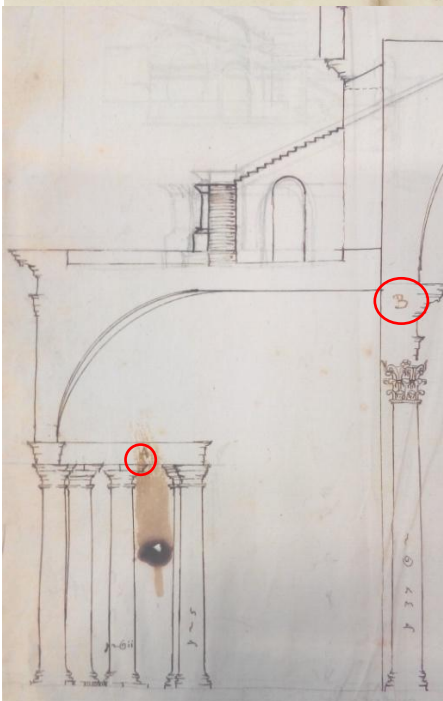


Fig. 22  
Top: Details of *Prospectvs interioris lateris, per medias thermas ad oriente vsque ad occidentem* (fig. 6)

Bottom left: details of Andrea Palladio, *Preliminary section of the baths of Diocletian*. Pen and two iron gall inks over chalk construction lines, on paper. RIBA, London, inv. SC211/V/4



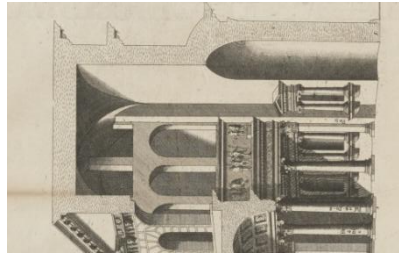
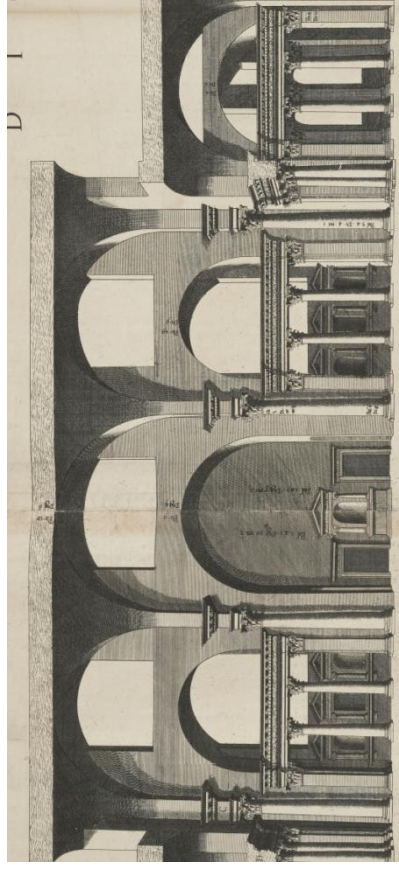
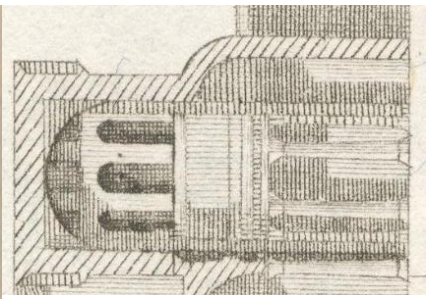
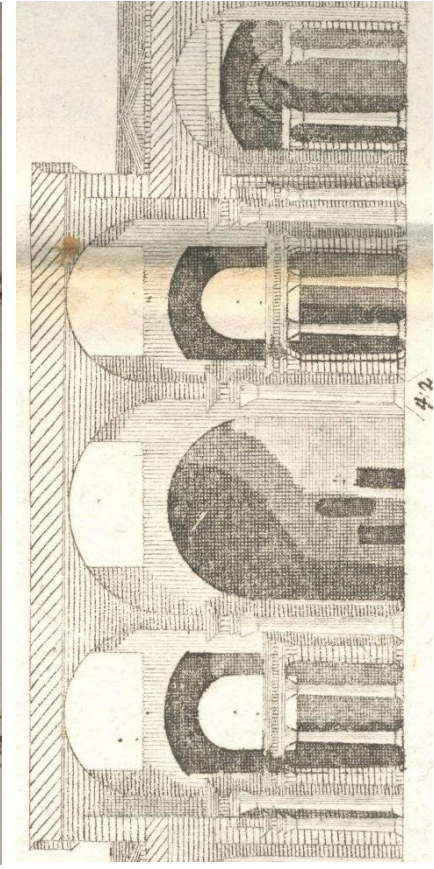
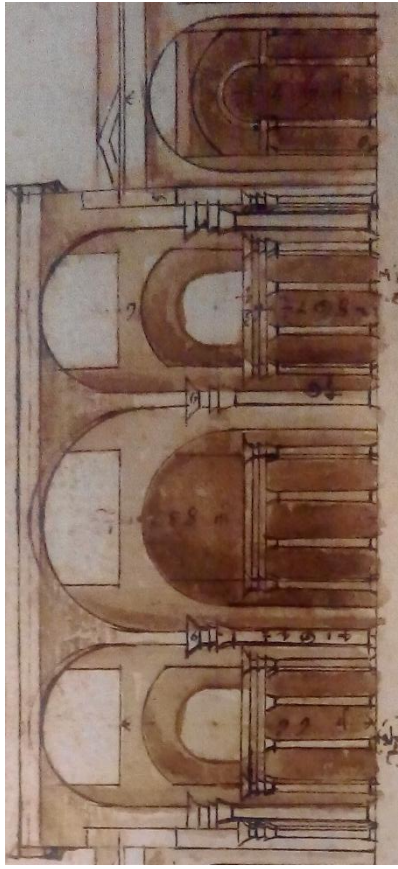
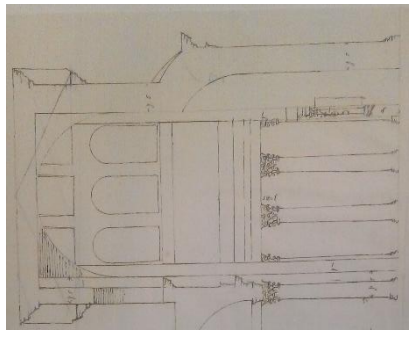
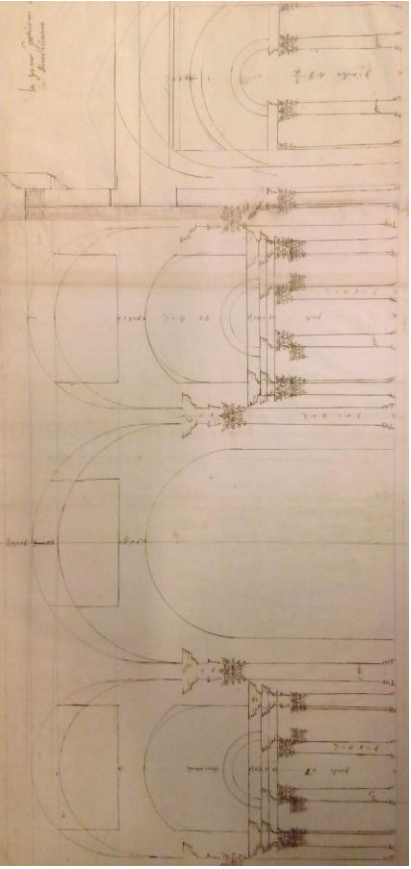


Fig. 23

From top to bottom: Details of Andrea Palladio, *Preliminary section of the baths of Diocletian*. Pen and iron gall ink over chalk and incised construction lines with calculations in chalk and metal point, on paper. RIBA, London, inv. SC211/V/5  
Details of Andrea Palladio. *Elevations of the baths of Diocletian*. Pen and two iron gall inks over incised construction lines, dark and pale brown wash, on paper. RIBA, London, inv. SC211/V/2  
Details of Ottavio Bertotti Scamozzi, *Le terme dei romani diseguate da Andrea Palladio* (Vicenza, 1797), Tav. XX  
Details of *Latus interius per medias thermas* (fig. 5)

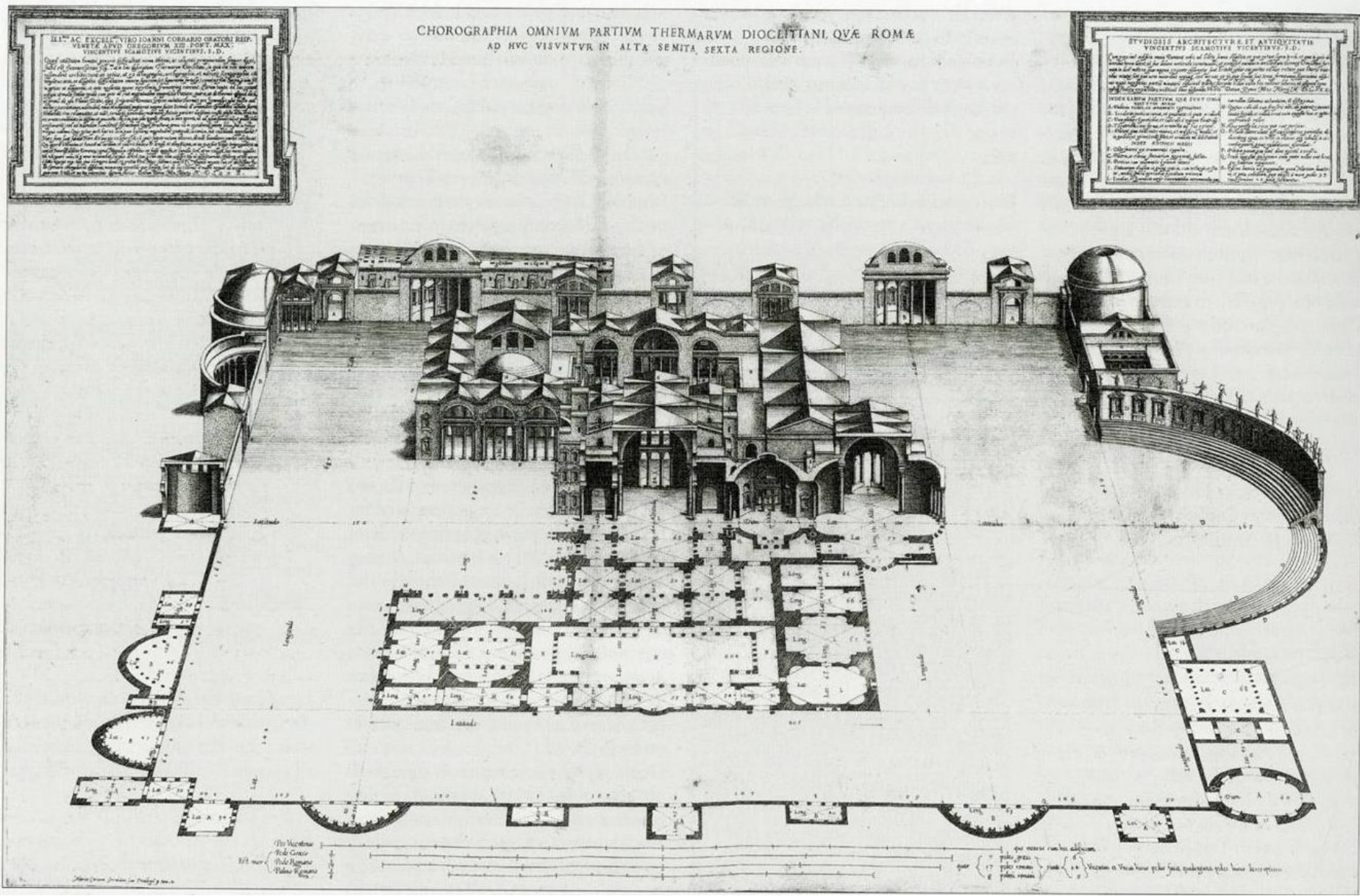


Fig. 24 Vincenzo Scamozzi (designer)  
*Chorographia omnivm partivm thermarvm Diocletiani*  
 Engraved by Mario Cartaro (1580) Paper and ink, 458x706 mm.  
 Source image: <http://www.riha-journal.org/articles/2012/galleries-2012/images-davis-riha-journal-0059/abb6> (accessed 28-09-2015)