



UNIVERSITÀ  
CATTOLICA  
del Sacro Cuore

**C.R.E.L.E.B.**  
Centro di Ricerca Europeo  
Libro Editoria Biblioteca



BIBLIOTECA NAZIONALE  
BRAIDENSE

## **Raccontare la Terra Santa: narrazioni e guide di pellegrinaggio tra medioevo ed età moderna**

Convegno internazionale di studi  
(Milano, Biblioteca Nazionale Braidense e Università Cattolica, 3-4 giugno 2019)

**Annette Hoffmann, *Bernardino Amico's treatise on the Holy Land***

Annette Hoffmann studied Art History, History and Romance/Italian Studies at the Universities of Augsburg and Heidelberg, where she obtained her doctorate in Art History. She was scientific collaborator at the Universities of Trier and Heidelberg, and she is currently a postdoctoral researcher at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut. Her research focuses on book illumination, the relationships between Italy and Byzantium in the Thirteenth Century, the Holy Land and on images of Exodus in Jewish, Christian, and Islamic Contexts.

The *Trattato delle piante et immagini de sacri edifizii di Terra Santa* was published for the first time by Giovanni Battista Raimondi in Rome in 1609. Its author, Bernardino Amico, had been custos of the Church of the Holy Sepulcher in Jerusalem between 1596 and 1598. A decade before, in 1587, Jean Zuallart's *Il devotissimo viaggio di Gervusalemme* appeared in Rome, which was the fruit of his travels to the Holy Land accompanied by the papal chaplain and other dignitaries. Over the following years leading up to the year when Amico's treatise was published Zuallart's work came out again in a corrected Italian edition (in 1595, published by Domenico Basa), in German (Cologne, 1606; Frankfurt, 1609) and in French (Antwerp, 1609). Against the backdrop of Zuallart's success, two things seem clear: first, that the subject promised good sales in that time; and second, that Amico's treatise, which directly refers to that of Zuallart, can only be understood as competing with this work. This paper will illustrate, on the one hand, how Amico consciously sought to surpass Zuallart in perspective and in accurately representing the dimensions of the buildings of the Holy Land. On the other hand, it argues that this accuracy should be analyzed also in relation to Amico's intellectual engagement with Sebastiano Serlio's treatise on architectural theory and perspective, *I sette libri dell'architettura* (1537-1575).