The Investigation

The Vulture and the Snake shall be joined together, and Doves shall be born of them; these shall fly like Eagles, but they shall not reach their goal. They shall await the dew, and there shall be no dew; neither shall the rain make their thirst; truly they shall taste the Tyrrhenian Sea. *Scaribth* #109, DISCOVERED 7 MARCH 1637.1

For a seventeenth-century scholar, the proper place to report an exciting discovery was a learned society. These came in all shapes, sizes, and nationalities, from the tiny but influential *Lincei* in Rome, to whom Galileo had first reported his findings with the telescope, to state-sponsored bodies like the *Oziòi* of Naples, founded in 1611 under the auspices of the Spanish viceroy, or the *Florentine Accademia della Crusca*, dedicated to the promotion and purification of the Tuscan dialect.2

Curzio Inghirami and Father Vadorini therefore turned their treasures over to the scrutiny of Volterra’s leading learned academy, the Sepolti, or “Buried Men,” “buried” because their great love of knowledge made them as good as dead and buried...
A design for an electronic work must identify any additional elements required for the presentation, including such things as navigational elements, additional copyright statements, and help screens. Some of these elements, such as error messages and titles in browsers, will be generated by a particular web browser or other program, and the degree of control that a designer has over their appearance may be limited. In fact, designs for electronic works are not like those for print. Specifications for print assume fixed layouts and predictable results; those for electronic works must take into account the technical limitations of particular software programs and devices at the time of publication. Therefore, though the design for an electronic work might start with a set of specifications, it will require additional considerations for its implementation. figure a.4.

Index

Page numbers for illustrations are in italic.

academies, 23, 47–48, 71, 83, 86
Florentine, 47, 71, 83; Tuscan, 48–49, 83, 92
Accademia degli Orazii, 23, 48
Accademia dei Lincei, 23, 48
Accademia dei Sepolti, 23–24, 82–84
Accademia della Crusca, 33, 31, 46, 68, 71, 83, 86, 99, 156
Acta Sanctorum, 158
Aesop, 18, 19, 39
Alexander VI, Pope (Rodrigo Borgia), 134, 135
Alexander VII, Pope, 139. See also Chigi, Fabio
Allacci, Leone, 33, 56, 72, 74–81, 83–85, 88–91, 93, 94, 96–100, 103, 105, 109, 115, 135, 155, Animadversions, 74–81, 83–85, 93, 103, 109–111, 115, 128, 131, 134; Aper Urbanae, 73, 93

Allegory of Divine Wisdom (Sacchi), 49
alphabet: Etruscan, 110; Greek, 121; Latin, 121; scarish, 110, 128; Umbrian, 110
Ammirato, Scipione, the Elder, 120
Ammirato, Scipione, the Younger (Cristoforo Bianco), 120, 190, 263
antiquarians, 42, 69, 78, 93, 103, 107, 125, 127–28, 130, 133, 138, 148
Aper Urbanae (Allacci), 73, 93
Arabic; 93, 94, 106, 107
archaeologists, 139. See also Bianchi Bandinelli, Raniecci; Enni, Enrico; Phillips, Kyle
archaeology; 24, 42–44, 65, 123.