



Tafel 1: Orchid drawings in the Gessner albums, 1565 and earlier, in part by Gessner himself, with annotations by Gessner and by the English naturalist Thomas Penny, MS 2386, fol. 382v, University Library Erlangen-Nuremberg. © University Library Erlangen-Nuremberg.



Tafel 2: Characteristic plant drawing by Gherardo Cibo, c. 1564–84, Add MS 22332, fol. 37r, London, British Library. © The British Library Board.



*Tafel 3: Annibale Carracci, Christ Mocked, ca. 1595/96, Bologna, Pinacoteca Nazionale.  
© Scala/Art Resource, NY.*



*Tafel 4: Nicolas Poussin, Das Sakrament der Ehe, 1647–48, Edinburgh, National Gallery of Scotland, Detail (Foto: Autor).*



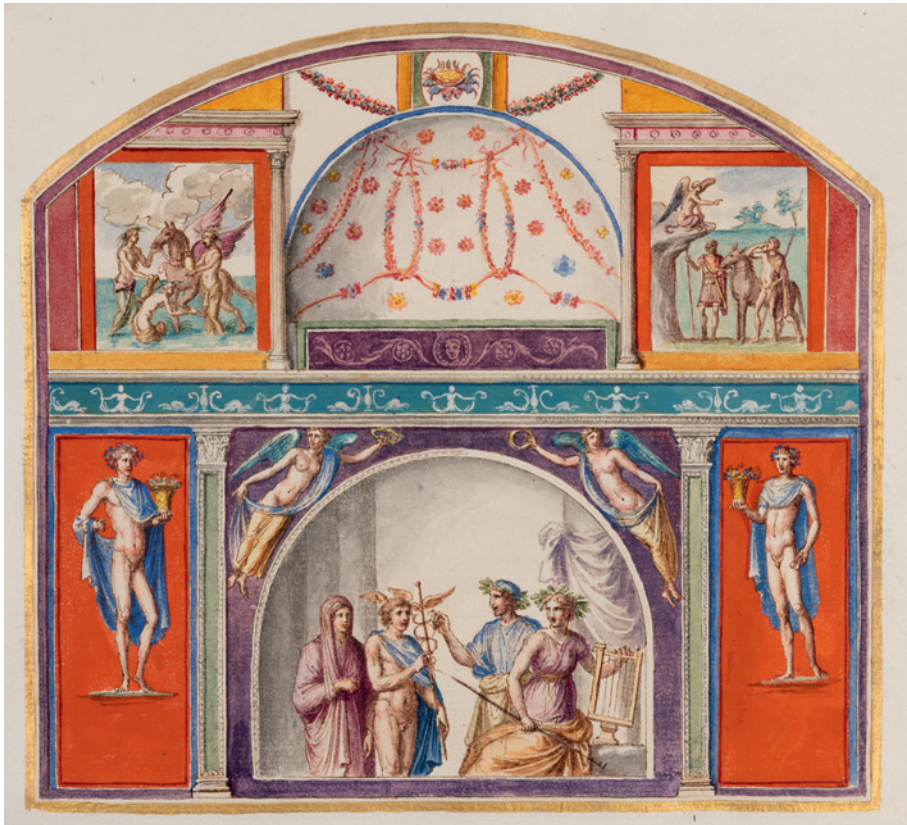
Tafel 5: Paolo Veronese, *Perseus und Andromeda*, um 1576–78, 260 x 211 cm, Rennes, Musée des Beaux-Arts. © Réunion des Musées Nationaux.



Tafel 6: Pierre Mignard, *La gloire des Bienheureux*, 1663–66, Kuppelfresko, Paris, Val-de-Grâce (Foto: Myrabella / Wikimedia Commons / CC BY-SA 3.0).



Tafel 7: Tizian, *Der Zinsgroschen*, Öl auf Holz, 75 x 56 cm, ca. 1516, Dresden, Gemäldegalerie. © bpk Bildagentur / Gemäldegalerie Alter Meister, Staatliche Kunstsammlungen, Dresden / Eike Estel / Hans-Peter Klut / Art Resource, NY.



Tafel 8: Pietro Sante Bartoli, Kopie nach der seitlichen Wandbemalung des Grabmals der Nasonier, Aquarell, University of Glasgow Library, Archives & Special Collections, MS Gen 1496, tav. XXXIII. © by permission of the University of Glasgow Library, Archives & Special Collections.





Tafelg: Raffael, Die Schule von Athen, Vatikan, Stanza della Segnatura. © Wikimedia Commons.



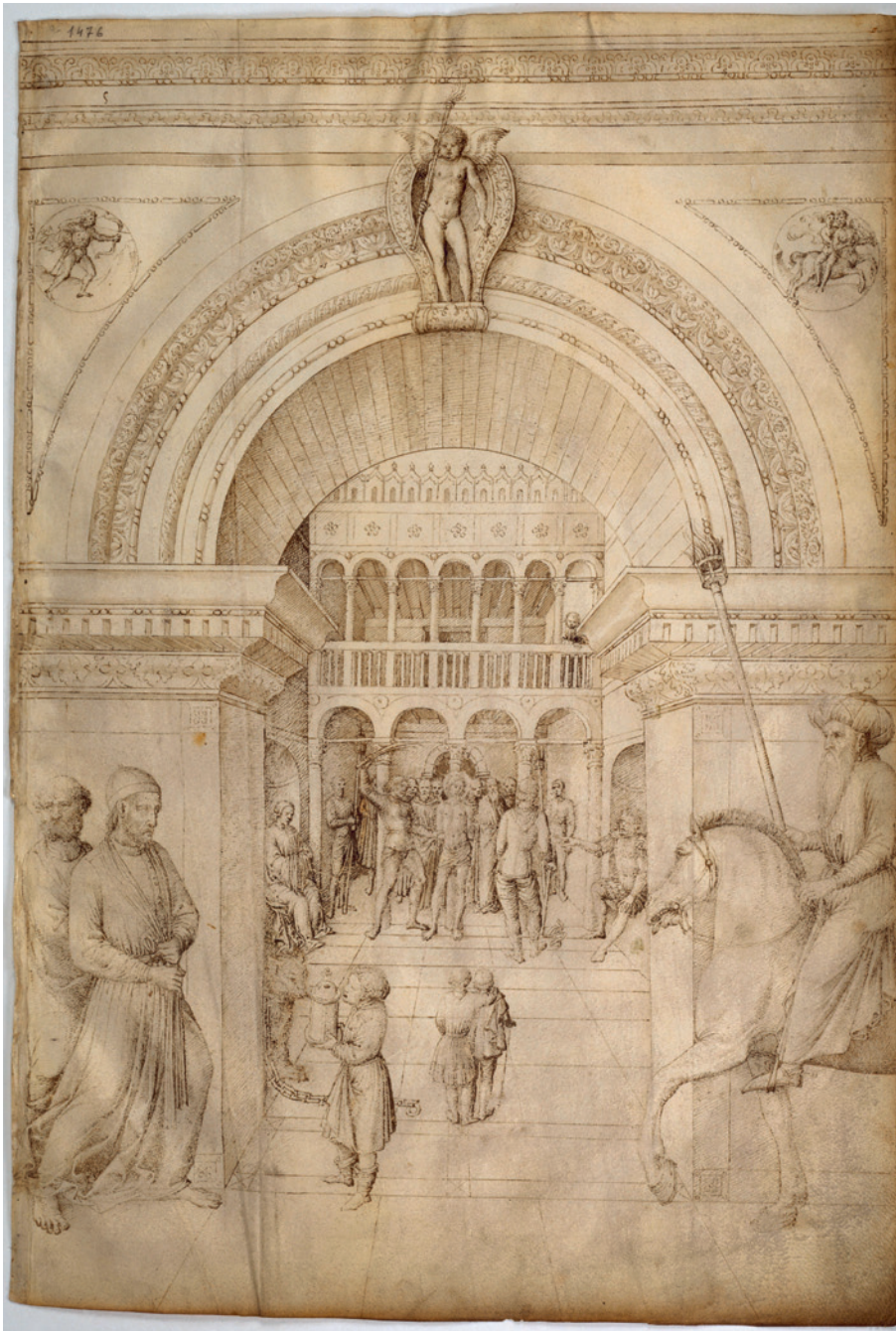
*Tafel 10: Umkreis/Schule Antonio Allegri da Correggios [Resta: Correggio], Beweinung Christi, ca. 1503–34, London, British Museum, Cabinet of Prints and Drawings. © The Trustees of the British Museum.*



*Tafel 11: Primi leggerissimi segni del Correggio [Resta], in: Sebastiano Resta, Correggio in Roma, ca. 1702/12, fol. 8r (Ausschnitt), London, British Museum, Cabinet of Prints and Drawings. © The Trustees of the British Museum.*



Tafel 12: Jacopo Bellini, *Christus wird vor den Hohen Rat geführt*, Paris, Musée du Louvre, Cabinet des Dessins, RF 1484, fol. 35. © bpk/RMN-Grand Palais (musée du Louvre) / Gérard Blot.



Tafel 13: Jacopo Bellini, Geißelung Christi, Paris, Musée du Louvre, Cabinet des Dessins, RF 1484, fol. 8. © bpk/RMN-Grand Palais (musée du Louvre) / Gérard Blot.



Tafel 14: Giuseppe Passeri, *Resta consegna i suoi volumi al vescovo Marchetti, Berlino*, Kupferstichkabinett, KdZ 16457. © Kupferstichkabinett der Staatlichen Museen zu Berlin – Preußischer Kulturbesitz.



Tafel 15: Pagina dal Libro d'Arabeschi, Palermo, Biblioteca Comunale. © Ministero per i Beni e le Attività Culturali.



Tafel 16: Scuola lombarda del XVI sec. [Resta: Leonardo da Vinci], Ritratto giovanile di Francesco Sforza conte di Pavia, Firenze, Gabinetto dei Disegni e delle Stampe delle Gallerie degli Uffizi, inv. 208 F. © Ministero per i Beni e le Attività Culturali.

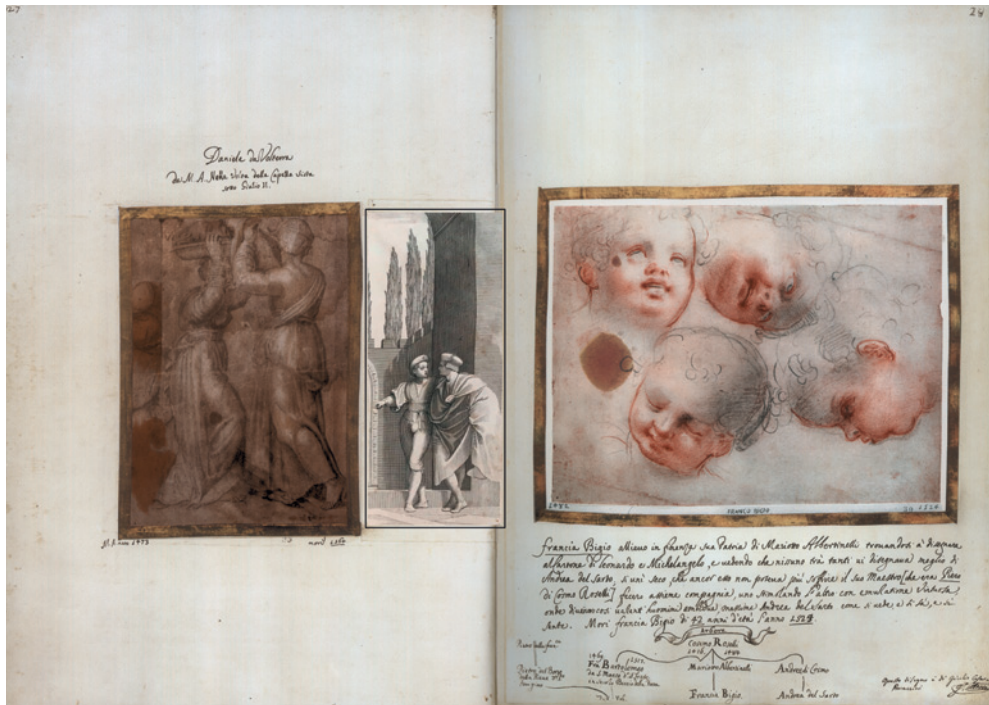




Tafel 17: Lorenzo Costa il Giovane [Resta: Daniele Porri], Flagellazione di Cristo, Firenze, Gabinetto dei Disegni e delle Stampe delle Gallerie degli Uffizi, inv. 14064 F. © Ministero per i Beni e le Attività Culturali.



Tafel 18: Filippo Lippi/Sandro Botticelli [Resta], Galleria Portatile, S. 14 (aus: Giorgio Fubini, *Cento Tavole del Codice Resta*, Mailand 1955).



Tafel 19: Rekonstruktion der Doppelmontage Daniele da Volterra/Franciabigio/(Andrea del Sarto) [Resta], *Galleria Portatile*, S. 27/28 (aus: Giorgio Fubini, *Cento Tavole del Codice Resta*, Mailand 1955 und Detail aus Abb. 1).



Tafel 20: Georg Philip Rugendas, Portrait of emperor Karl VI, mezzotint. © Staatliche Kunstsammlungen Dresden, Kupferstichkabinett, Inv.nr. A11065.