Variety, Archeology, & Ornament

Renaissance Architectural Prints from Column to Cornice

UVaM

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Renaissance Architectural Prints from Column to Cornice

Curated by

Michael J. Waters

Cammy Brothers

UVaM
University of Virginia Art Museum

Cover detail

Master G.A.
with the Caltrop
Italian,
active mid-sixteenth century

Decorated capital and base,
c. 1537
Engraving,
13 x 8⅞ in, 33.02 x 22.54 cm
Museum Purchase, 1984.22.2

This catalogue accompanies the exhibition

Variety, Archeology, and Ornament
Renaissance Architectural Prints
from Column to Cornice

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University of Virginia Art Museum

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Finally, the curators are grateful for the ongoing support of Emily Morash and Abhi Shelat.

Foreword

Almost thirty years ago, a group of art historians at the University of Virginia promoted the acquisition of a suite of twenty-two Renaissance architectural prints, attributed to the Master G.A. with the Caltrop. There was some resistance to the purchase at the time, and even its utility was questioned. Still, the acquisition has borne substantial fruit through the studies of generations of students, in particular the research of Michael Waters, who wrote a master's thesis on the Master G.A. series under the direction of Professor Cammy Brothers of the program in architectural history. That thesis has become the basis for a richly innovative inquiry into the formation of the Renaissance canon of the five Orders, framed by the early studies of il Cronaca and Francesco di Giorgio Martini and the published treatises of Vignola and Palladio. We are grateful to Professor Brothers and Mr. Waters for their vision and dedication in bringing this exhibition to our public.

This exhibition represents a departure for our museum, in terms of both content and catalogue format. We have been fortunate in the impressive nature of the loans gathered from museums, libraries, and private collections, both within the United States and Canada. The presence of this material in real and virtual forms offers a rare opportunity for scholars and students to examine drawings, sketchbooks, albums, and early printed books from the great age of Renaissance architecture.

Bruce Boucher
Director
University of Virginia Art Museum

Introduction

Cammy Brothers

Classical architecture has come to be understood as the establishment of norms and models whose ultimate source of authority is the architecture of Greece and Rome. But what if that Greco-Roman architectural tradition were less rule-bound and regular than generally imagined? Any close examination of ancient architecture begs this question and points to an important insight: the conventional view of classical architecture passed on through the centuries is extremely selective, and has favored the normative over the exceptional.

While the formation of the classical tradition was a long and complex process, an important early point in this narrative occurred in the Renaissance. Beginning in the last decades of the fifteenth century, architects traveled to Rome to make drawings and measurements of Roman ruins as a way of educating themselves, of gaining a set of models to employ in their designs, and of improving their credentials. Knowledge of Roman monuments was highly prized among patrons, and architects able to demonstrate this through their books of drawings enjoyed a considerable professional advantage.

Historians have long acknowledged the importance of these books of drawings, but often underestimate their continuing role in the sixteenth century when architectural treatises began to proliferate. It is often assumed that with the advent of the printed architectural treatise, architects no longer needed to make drawings directly from the ruins, because they could instead copy printed illustrations. Our exhibition suggests that the story was more complex. Prints of details were made before the advent of the treatise, and drawings continued to be made well afterward—of other drawings, which continued to circulate; of loose prints; and in the margins of books.

Despite the centrality of the practice of drawing in the design process and diffusion of ideas, Renaissance architecture was known in later centuries largely through the books it produced: Sebastiano Serlio's treatises, published beginning in 1537, and especially Palladio's *I quattro libri dell'architettura* (1570). The tremendous significance of these publications in conveying the research, discoveries, and ideas of sixteenth-century architects to an audience outside Italy, and to later generations, has tended to obscure other concurrent interests and endeavors. In particular, while Serlio and Palladio favored a particular selection of ancient monuments—primarily those which adhered to the descriptions of Vitruvius—the drawings and prints that form the focus of our exhibition demonstrate a much wider range of interests.

According to some accounts, the publication in 1486 by Giovanni Sulpizio da Veroli of the first authoritative version of the works of the ancient author Vitruvius was a watershed moment. Prior to its publication, the text—the only surviving account of Roman architecture—had been known only through a series of corrupted manuscripts. After its publication, many architects sought to understand the text by attempting to find examples of the forms and principles Vitruvius described among the monuments and fragments of ancient Rome. While aspects of this account are probably correct, at least two significant factors are missing: first, the 1486 publication was still in Latin, which many architects could not read well, if at all; and second, the ruins and monuments themselves exerted an irresistible pull on architects, independent of what they might read in books.

The intense allure of Roman monuments for Renaissance architects helps explain the discrepancies between the types of buildings and details they drew and those Vitruvius described. In many ways, the physical remains of ancient Rome diverged from the text of Vitruvius, and the tensions between these directions constitute a significant theme of our show. Vitruvius, writing in the first century B.C. at the dawn of the Imperial age of Augustus, looked back admiringly to the architecture of the Roman Republican era, little of which survived into the sixteenth century. As a result, there was not much correlation between what the text described and what Renaissance architects could see around Rome. Some architects, such as Serlio, commented directly on this, but in most cases the disjunction remained unstated and unresolved.

Drawings and prints of Roman ruins provide ample evidence that architects continued to explore the legacy of Rome on its own terms, irrespective of the writings and aesthetic preferences of Vitruvius. Scholars have nonetheless consistently placed primary emphasis on references to Vitruvius in fifteenth- and sixteenth-century writings, suggesting that the drive to canonize and regularize the classical Orders characterized architectural thought in the sixteenth century.

The works that form the core of the exhibition, a set of twenty-three architectural prints by the so-called "Master G.A. with the Caltrop," disrupt the typical narrative of Renaissance architecture in both their medium and content. As single-leaf prints of architectural details, they demonstrate the existence of an architectural print culture beyond treatise illustrations or views of Rome (*vedute*), two genres which are far better known. As representations of highly ornamental capitals, bases, and cornices, they indicate a lively interest in non-canonical, non-Vitruvian details that survived well into the sixteenth century. As our exhibition also suggests, the Master G.A. prints were not unique. Similar sets of prints representing architectural details, such as those by the Master P.S. or by Antonio Salamanca, were produced around the same time and reflect analogous concerns.

The proliferation of anomalous, highly ornamented architectural details in print form does more than contradict the idea that all architects were striving to understand and emulate Vitruvius; it fundamentally challenges the notion that the classical language of architecture is based on an artificially narrow, clearly delimited set of models. We have come to understand

Fig. 1
Giuliano da Sangallo, *Capital,* Sacristy of Santo Spirito, Florence. (Michael J. Waters)

the "five Orders"—Tuscan, Doric, Ionic, Corinthian and Composite—as an inclusive list. Scholars such as Christof Thoenes, Hubertus Günther, and Ingrid Rowland have nonetheless demonstrated that the idea of the Orders itself was not so much "rediscovered" as invented. Mario Carpo, among others, has persuasively argued that the medium of print allowed forms to be widely copied and disseminated, and in this way contributed to the drive towards the canonization of the Orders. However, the Master G.A. prints indicate that the sixteenth-century range of models for the Orders was much broader, and the changes wrought by the transition from drawing to print less drastic, than are often thought. They suggest that the print medium did not intrinsically veer towards canonical forms, but rather that print could be used to foster a tradition favoring rich, ornamental designs that otherwise existed only in scattered books of drawings.

Variety

Variety, or *varietas,* considered an aesthetic virtue by Alberti, manifested itself in many Renaissance works, including paintings, sculpture, and architecture. Several books of drawings from the first decades of the sixteenth century include extensive collections of highly ornamented capitals: the *Codex Escurialensis,* attributed to the circle of the painter Domenico Ghirlandaio; the Jacopo Ripanda sketchbook; and the *Codex Barberini* by Giuliano da Sangallo, among others.

Even though this exhibition focuses on works on paper, these "fantasy capitals" also had a life in three dimensions. Giuliano da Sangallo in particular employed similarly elaborate, figurative capitals in two of his buildings in Florence. In the Palazzo Gondi, the capitals take the typical content of classical capitals as a point of departure, but include more elaborate leaves, vines, and cornucopias. In the sacristy of Santo Spirito, Giuliano is more adventurous, combining a wide range of potentially discordant classical elements in surprising juxtapositions: a flowing beard becomes the tail of a dolphin; lunging naked men take the place typically occupied by acanthus leaves (fig. 1); a cornucopia sprouts in place of hair; and a bird settles on the head of a *putto.* The elaborate carving and sheer inventiveness of the capitals blur the boundary between sculpture and architecture. While the figures are contained within the framework and proportions of a classical capital, they also have much in common with figurative medieval capitals, which were often bursting with human figures, flora, and fauna. (The capitals of the Palazzo Ducale in Venice are one of many prominent examples).

The loosely descriptive term "fantasy capital" derives from the Italian word "fantasia," which refers to the exercise of artistic imagination. The exact status of these "fantasy capitals" is complicated to describe and understand. In some cases these unusual forms were copies of existing antique fragments, whereas others were looser adaptations or amalgams of several different ornamental motifs. They are similar in this regard to drawings of grotesques (*grotteschi*), the hybrid creatures—often half-man and half-animal—that adorned certain styles of ancient Roman wall painting as well as relief sculpture. They derive their name from the Roman garden structures, or grottoes, which they commonly adorned. Inspired by the discovery of paintings of *grotteschi* in the Golden House of Nero (the *Domus Aurea*) in the late fifteenth century, artists such as Filippino Lippi and architects such as Giuliano da Sangallo adapted these designs into their own work (fig. 2).

Both in antiquity and in the sixteenth century, *grotteschi* were associated with the exercise of the imagination and of creative license. In the eyes of some authors, such as Vitruvius, however, this had dangerous implications. In a famous passage, Vitruvius wrote:

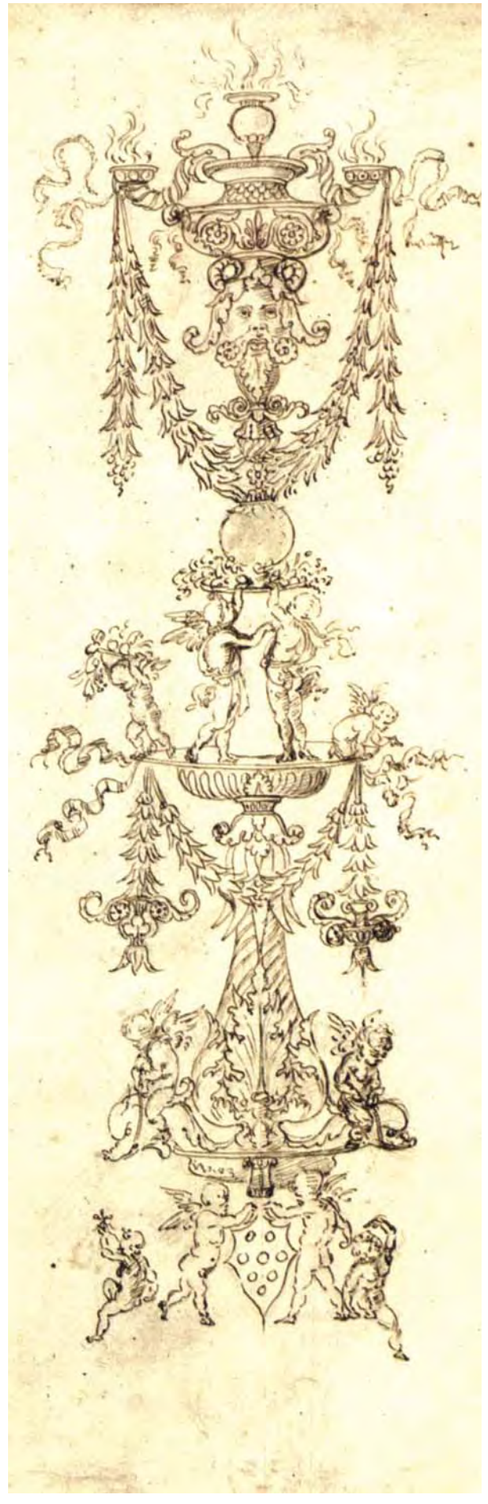


Fig. 2
Giuliano da Sangallo, *Grotesque study,* Codex Barberini, c. 1465–1510, fol. 3r (Biblioteca Apostolica Vaticana Barb. Lat. 4424)

> But those subjects copied from real things are scorned in these days of bad taste. Now monstrosities rather than fixed images of definite things are painted on plaster: for reeds are set up in place of columns, fluted appendages with curled leaves and volutes in place of pediments; likewise candelabra support images of shrines, above the pediments of which delicate flowers grow from roots among the volutes, supporting statuettes that rest upon them in irrational fashion. Furthermore stalks bear half-formed figures, some with human heads, others with those of beasts. These things do not exist, cannot exist, and have never existed. [*De Architectura*, VII, c. v, 3–4]

Thus, although these hybrid forms attracted many fifteenth- and sixteenth-century artists, the increasing influence of Vitruvius cast them in controversy.

In representing highly ornamented capitals, bases, and cornices, the Master G.A. resists the predominant Vitruvianism of his time in at least two ways: by refusing to fit his details within the scheme of the five Orders, and by including grotesque heads. The heads feature prominently in four of the prints on view, enlivening the capitals they adorn and marking their difference from the normative classical typology (cat. 14.18, 14.19, 14.20, 14.21). In one remarkable instance, the Master G.A. has depicted four distinct heads on a single capital (cat. 14.19). Other capitals on view in the show display similar degrees of ornament, yet none are as replete with grotesques.

Fragments

At least in the early decades of the sixteenth century, the sheer number of drawings and prints devoted to details suggests a collective architectural obsession with fragments of ancient monuments. It is difficult to know definitively why this was the case, but several explanations are possible. First, fragments were more readily available for easy measurement and documentation and did not require a team of collaborators to survey or excavators to unearth their foundations. Second, these smaller-scale details could be assimilated into new Renaissance designs more readily than the monuments to which they once belonged. Third, at the level of craftsmanship, architects, painters, and patrons alike could easily admire the quality of ancient ornament.

With their absolute focus on details, the Master G.A. prints manifest this sweeping obsession. Fragments in palace courtyards and in the Roman Forum (which served as a *de facto* quarry) were readily available for study, and could thus be integrated into a Renaissance architect's lexicon more so than other monumental components of ancient architecture. This fascination among architects with the particular physical qualities of Roman ruins completely reversed the concerns of antiquarians such as Flavio Biondo or Pomponio Leto, who devoted their energies to understanding the original function and history of monuments rather than their appearance or details.

Fifteenth- and sixteenth-century guidebooks, drawing on the antiquarian tradition, rarely discussed the monuments with any degree of physical precision. The guidebooks sometimes included illustrations, but these typically provided a general sense of a monument's appearance and little else. The result was a strange disjunction, unfamiliar to students of architecture or historians of art today who are accustomed to well-illustrated historical studies: one could learn about ancient architecture by examining large numbers of drawings and prints that provided little or no commentary; or one could read the guidebooks, which failed to offer a sense of what the monuments looked like.

Architectural treatises did address architectural details, particularly in relation to the evolving understanding of the five Orders. But treatise writers such as Alberti, Serlio, Palladio, and Vignola adopted a theoretical approach, focusing on the Orders as they were described by Vitruvius or as they interpreted them, not as they were observed *in situ*. As a result, the fascination with highly ornamental architectural details that emerged from books of drawings and loose-leaf prints has little or no textual analogue: it is an almost exclusively visual phenomenon. The scholarly tendency to turn more toward textual sources from the period has thus contributed to the neglect of these important materials.

The Orders and their canonization

Architects' attention to architectural details revolved around the reception and interpretation of the classical Orders. Eventually, the Renaissance response to the Orders would crystallize into the formulation of the five Orders of architecture as we know them today—Tuscan, Doric, Ionic, Corinthian, and Composite. But before the publication of the first edition of Serlio's treatise in 1537 (*Regole generali di architettura*), the understanding of the Orders was in flux, with architects still striving to understand their proportions, form, and typology. In the last half of the fifteenth century, many architects' efforts became increasingly directed toward the identification and classification of details as a way of understanding the Orders. Vitruvius provided descriptions, but for much of the fifteenth century his text was little known or understood. Leon Battista Alberti's treatise *De re aedificatoria*, first printed in 1485, also described the Orders, but because it was in Latin and unillustrated, it remained somewhat obscure to an audience of architects.

Faced with the vast, bewildering variety of antiquities that they encountered in Rome, authors such as Serlio, Palladio, and Vignola sought to impose a classification system, in part through a process of culling. This was most evident in their approach to the five Orders, which first appeared in a single print according to their correct proportional relationships in Serlio's famous *Regole generali* (Cesare Cesariano had also published a plate illustrating the Orders, but his interpretation was highly disputable). At the same time, in varying ways, these authors acknowledged what they were omitting. As Vignola writes in the *Regola delli cinque ordine*,

"One finds among the antiquities of Rome an almost infinite variety of capitals, which do not have proper names but are all grouped together with this general word 'composite' and they also follow the general measurements of other Composites which derive from the Ionic and Corinthian"(Vignola 1999, 30; cat. 20.5). Vignola's statement is particularly interesting considering that in general his book massively simplified the classical Orders. His remark that these infinitely varied capitals lack proper names is also revealing, implying that the difficulty and imprecision involved in describing them may have discouraged their inclusion in the canon.

Against this background, the works in the exhibition demonstrate that many different approaches to understanding the Orders were being pursued simultaneously. Contrary to many accounts of the period, not all artists or architects were interested in pursuing a strict interpretation of the text of Vitruvius, or in reducing the number of visual examples and models upon which they might draw. Instead, printmakers such as the Master G.A. and the Master P.S. displayed their interest in the Orders through their attempts at classification, while at the same time embracing the variety of ornamental details that the monuments in Rome presented. The Master G.A. prints register the desire to categorize these details: several of them are labeled "corintia" and one, approaching a definition, "composito de corinthio et ionico" (composite of Corinthian and Ionic) (cat. 14.16). The Master P.S. shares this preoccupation with categorization, applying the designation of "Corinthian" to a range of details. In their efforts, however, these printmakers had fundamentally different goals than some later architectural treatise writers such as Serlio: they wanted to understand what they saw around them rather than to qualitatively distinguish what was worthy and unworthy of imitation.

Drawings and prints

In several regards, many of the prints in the exhibition mirror the interests and concerns of an earlier generation. In particular Giuliano da Sangallo's "Libro Piccolo," the oldest part of his large-scale collection of drawings at the Vatican Library known as the *Codex Barberini,* contains numerous unusual capitals and bases. The primary virtues of these seem to be their highly ornamental nature, the presence of a number of figurative components, and their diversity (fig. 3). Unlike the prints, Giuliano's pages do not demonstrate any interest in classification, although a few capitals are identified by their topographic location. Christian Huelsen succeeded in identifying a number of the capitals, but those that remain unidentified may be inventions, either Giuliano's own or those of another draftsman from whom he copied. Of course Giuliano was not alone in his interests, and other draftsmen such as the author of the *Codex Escurialensis* shared his enthusiasm for ornamental details (fig. 4), as did Jacopo Ripanda in his book of drawings at the Ashmolean Museum in Oxford. While these latter two volumes are more likely to have been used by painters, however, Giuliano's focus was primarily architectural.

Fig. 3
Giuliano da Sangallo, *Capitals,* Codex Barberini, c. 1465–1510, fol. 10v
(Biblioteca Apostolica Vaticana Barb. Lat. 4424)

Within the exhibition, il Cronaca's drawings from the Canadian Centre for Architecture in Montreal represent the continuation of this trend. They resemble works by his contemporaries—Peruzzi, Antonio da Sangallo the Younger, and others—in their notational quality, their interest in the profile, and their focus on details. Unlike these artists, however, il Cronaca depicts medieval and Renaissance buildings such as the Florentine Baptistery of San Giovanni and the church of Santi Apostoli, according them the same attention as more typical classical models. In this regard, il Cronaca's drawings—like other works in the exhibition—defy expectations, expanding the chronology of the architectural canon to include the post-antique period.

An important point of reference, and likely also a source, for the creator of the Master P.S. prints (and probably others) was the *Codex Coner,* a book of drawings at the Sir John Soane's Museum in London attributed to Bernardo della Volpaia. Its content overlaps considerably with that of the *Codex Barberini,* but is much more highly organized and more consistently focused on details. Master P.S. also seems to have closely followed several of its conventions of representation and modes of identifying monuments. In particular, both Bernardo della Volpaia and the Master P.S. employ plumb lines to illustrate measurements, include Latin inscriptions in capital letters, and, more fundamentally, make use of similar modes of axonometric projection.

Part of our aim has been to demonstrate the overlap between the development of printed illustrations and the practice of drawing. Although scholarship on treatises has tended to imply that printed illustrations eclipsed drawing once they came into being, the practices were in fact in dialogue with one another. An important document in this exhibition, Antonio da Sangallo's annotated copy of the 1513 Vitruvius edition by Fra Giocondo, indicates that appearing in print did not confer absolute authority on a text. Instead, the long tradition of marginal commentary begun with manuscripts continued and found new purchase in the margins of printed books. Sangallo annotates, corrects, and sketches in the margins of the volume, over its illustrations, and in the spaces between lines. His engaged response suggests that he saw the text and its plates as a platform for discussion rather than a strict template to follow.

Vitruvius editions

Sixteenth-century architectural publications generally fell into two categories: first, editions of Vitruvius, either the original Latin text or translated into Italian, with or without illustrations; and second, new architectural treatises attempting to review and modernize the ancient text. Interestingly, the introduction of the latter category—new books on architecture—supplemented the former rather than displacing it. Indeed, the production of multiple editions of Vitruvius throughout the sixteenth century testifies to the ongoing demand for a more accessible, comprehensible text and continuing Vitruvian preeminence.

The first edition of Vitruvius was produced by Giovanni Sulpizio da Veroli in 1486, in the circle of Cardinal Raffaele Riario, and grew out of his intense interest in theater. Despite its

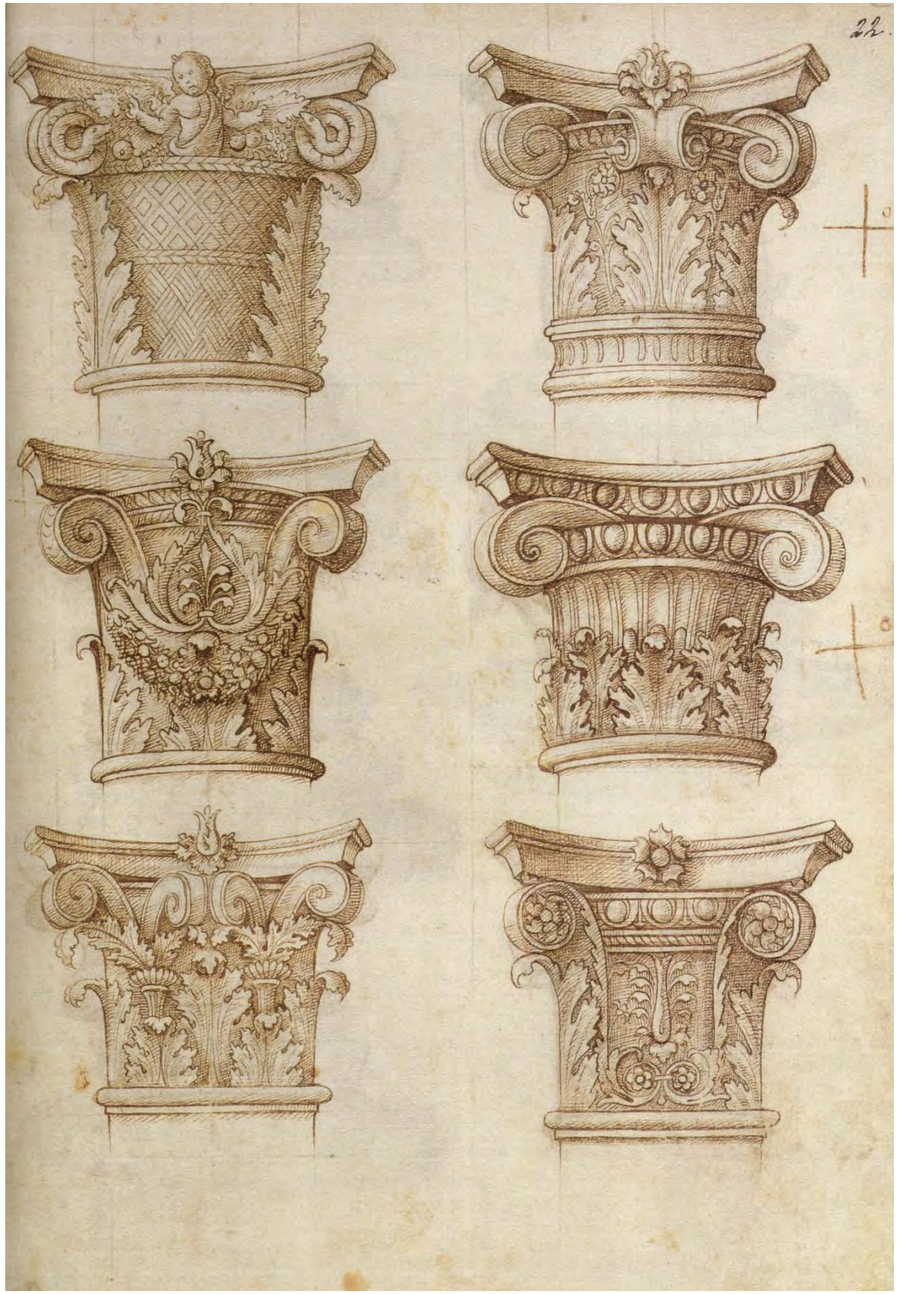


Fig. 4
Codex Escurialensis, *Capitals,* before 1508, fol. 22r (El Escorial)

philological accuracy, Sulpizio's edition—untranslated and unillustrated—would have had a limited audience among architects, few of whom knew Latin well. Fra Giocondo's illustrated edition of Vitruvius, first produced in 1511 in Venice, marked a major advance in disseminating the ideas of the ancient author. The highly legible woodcuts labeling parts of the Orders and plans discussed by Vitruvius provided a clear and authoritative guide, and served as a usable lexicon, even for architects who might have struggled with the text itself (fig. 5). Cesare Cesariano's 1521 edition, produced in Como, was the first edition in Italian and was also densely illustrated and annotated. Unlike Fra Giocondo, who appears to have been in contact with the leading architects of his day, Cesariano was a figure of only regional importance and limited experience. His illustrations reflect knowledge of Lombard architecture and ignorance of Rome, yet undeniably attest to his avid desire to make the text comprehensible to a contemporary audience.

Daniele Barbaro's edition of Vitruvius of 1567 was made in collaboration with Andrea Palladio, who supplied the woodcut illustrations. The humanist and the architect—who had traveled to Rome together, as well as worked together as patron and client in the construction of the Villa Barbaro at Maser—produced the century's most sophisticated edition of the text. The illustrations inevitably reflect Palladio's own taste and predilections, but in general they correspond more closely with the text than prior editions and demonstrate Palladio's detailed knowledge of Roman monuments. The highly learned commentary evinces Barbaro's fine education and scholarship as a humanist as well as his deep and subtle appreciation of architectural problems.

Diffusion

An alternative title for this exhibition might be *Architecture before Palladio*, in that it examines the little-known tradition of architectural prints that were produced independently of architectural treatises. The story these prints tell is a surprising one: they suggest that rather than moving inexorably toward the formation of a canon of ancient monuments, a standard mode of representation and an authoritative definition of the classical Orders as described by Vitruvius, a strong and vibrant alternative existed. They illustrate an interest in highly ornamental and unusual ancient details, forming a striking contrast to the primacy of Vitruvian ideas that Palladio would eventually embrace.

The objects in the exhibition also tell the story of the dissemination of ideas about classical antiquity; more specifically, about their spread beyond the borders of Italy. In Spain and Northern Europe, in particular, highly ornamented versions of capitals, cornices, and bases enjoyed great popularity, no doubt due to their amplification of existing local tastes and traditions. Diego Sagredo in Spain, Philibert de l'Orme in France and Walther Hermann Ryff in Germany all created illustrated treatises on architecture, loosely inspired by Vitruvius but offering their own distinctive visions of what classical architecture should be.

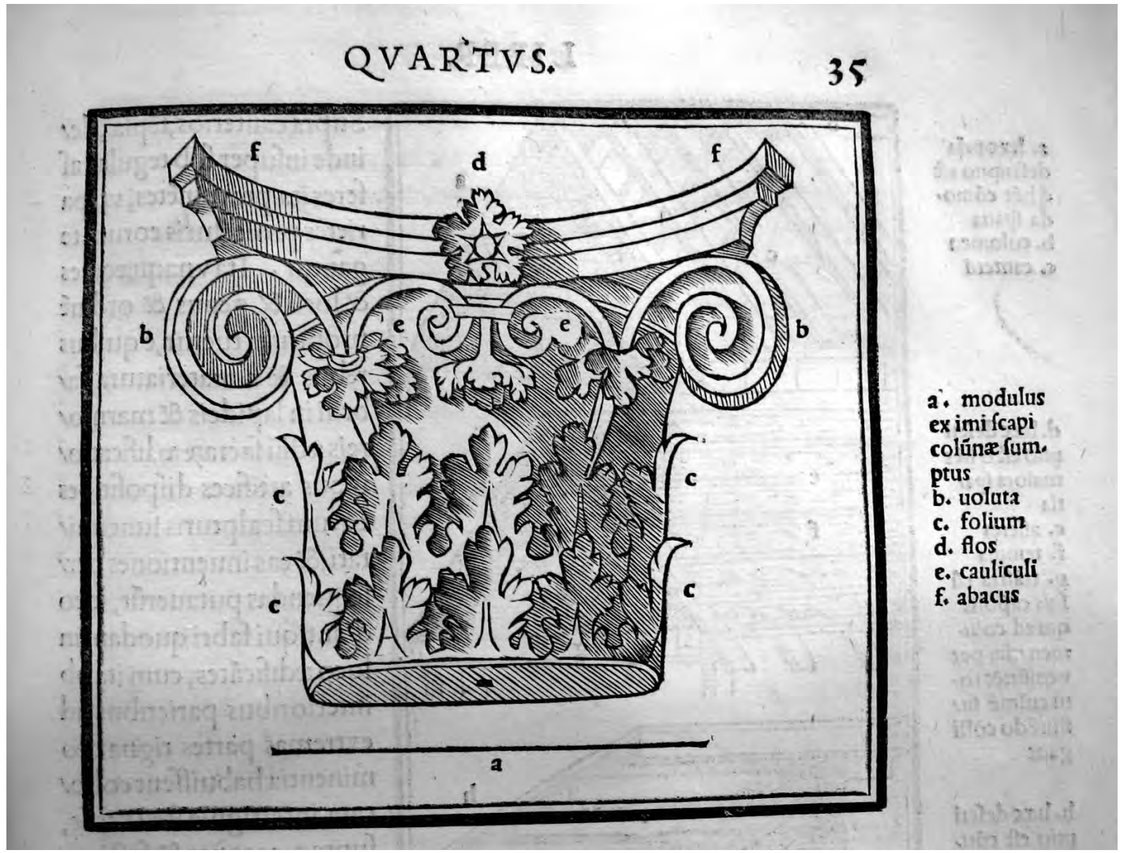


Fig. 5
Fra Giocondo, *De Architectura*, Venice, 1511, fol. 35r, detail

While the issues this exhibition raises about the nature of ornament, the aesthetics of variety, and the meaning of the canon are of interest to all historians and students of architecture, they have particular resonance at the University of Virginia. The centrality of Jefferson's Lawn to the life and collective imagination of the University makes the classical tradition both keenly felt and highly contested. Notwithstanding his lack of direct exposure to Roman monuments, Jefferson embraced the broadest interpretation of the legacy of classical architectural theory, emphatically displaying a range of capitals and columns in each of the Lawn's pavilions. In this regard at least, the inclusive understanding of the canon and the celebration of variety demonstrated by the artists, architects, and printmakers in this exhibition are in keeping with the aesthetic values on display on the buildings of the Academical Village. It is our hope that on this site in particular, the exhibition will fuel the continuing discussion and debate surrounding the legacy, interpretation, and uses of classicism.

Looking Beyond the Treatise

Single-leaf prints and sixteenth-century architectural culture

Michael J. Waters

The rise of the illustrated printed architectural treatise in the sixteenth century was arguably one of the most transformative developments in the history of architecture. Beginning with Fra Giocondo's 1511 illustrated edition of Vitruvius, the printing press made possible the widespread dissemination of architectural images. Yet it is often forgotten that treatises comprised only a portion of the architectural prints produced in the sixteenth century. As early as 1509, engravers in Rome began to produce single-leaf prints of architectural details. Unlike treatises, these loose engravings of column capitals, bases, and cornices—made by a number of engravers, most of whom are known today only by their monograms—were not linked to an associated text or any clear theoretical agenda. Instead, they emerged from a sketchbook tradition in which ancient architectural fragments were consistently recorded and reinvented through the process of drawing. Rather than attempting to establish architectural rules, the single-leaf architectural print promoted diversity and expanded the Renaissance definition of antiquity. Although they have often been marginalized by scholars and separated from their original context in print collections, these prints proliferated in the same years that Sebastiano Serlio and other architects produced their well-known architectural treatises, and are thus critical to understanding the emergence of these printed treatises. But more importantly, these prints of architectural details demonstrate that in the sixteenth century there existed a vibrant alternative to those treatises and their strictly-defined architectural Orders. By bringing these prints out of the shadow of the architectural treatise, this essay and the exhibition as a whole attempt to reinsert single-leaf architectural prints into their original context and demonstrate that these prints were highly accessible, important objects of exchange that played an integral role in shaping Renaissance architectural culture through the promotion of ornamental variety.

Early single-leaf architectural prints

Printmaking began in Italy in the first half of the fifteenth century. Initially, most early prints were simple devotional woodcuts, but by the second half of the fifteenth century, artists throughout Italy began creating prints of various subjects through the process of engraving. It was at this time that artists such as Andrea Mantegna fully embraced the new medium and produced several engravings based on their work. In addition to prints of mythological and religious subjects, a number of Italian engravers began creating a plethora of ornamental prints. These prints of grotesques, vases, candelabra, military trophies, and other subjects inspired by antiquity greatly expanded the domain of prints and ushered in a new era of printmaking with a new generation of engravers.

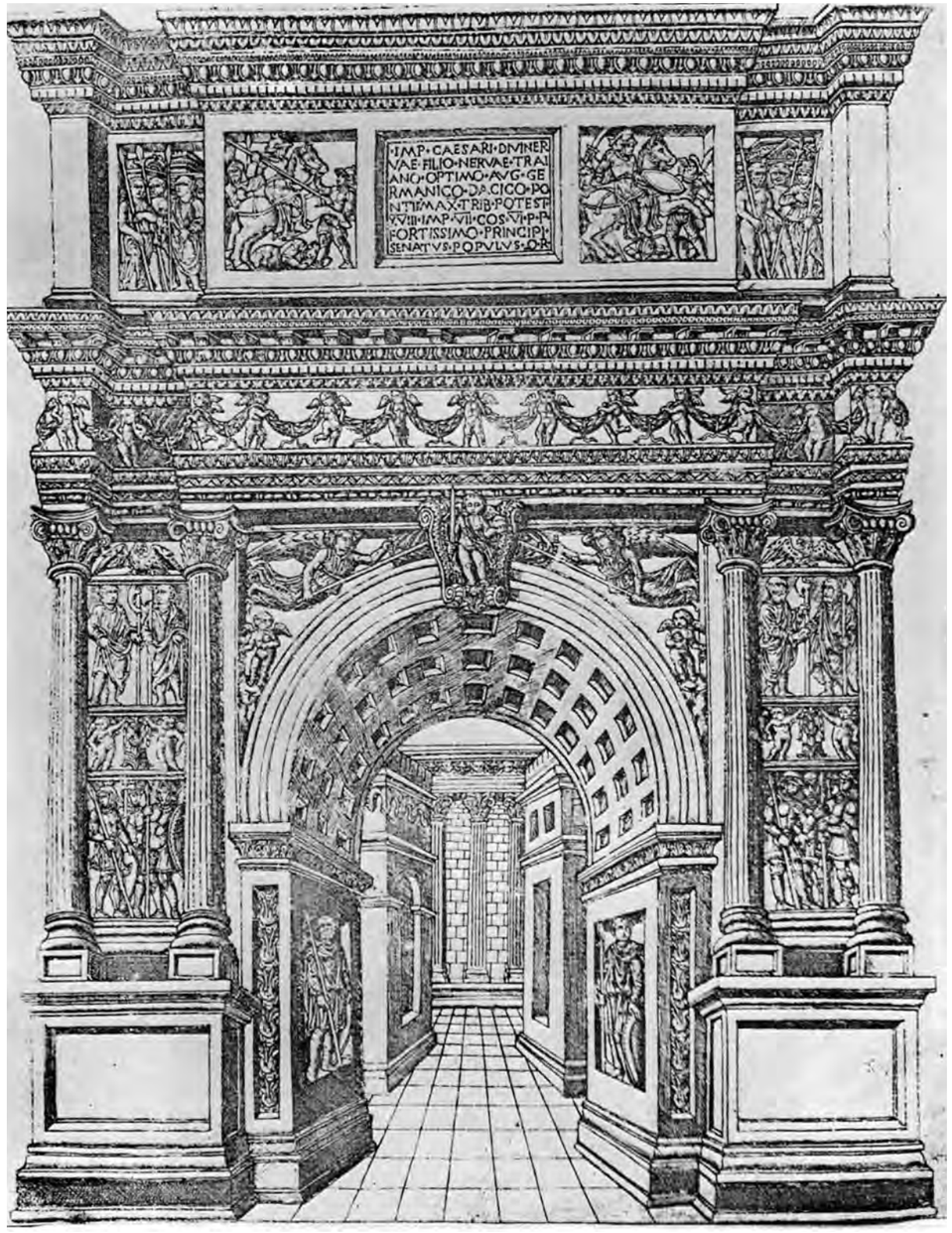


Fig. 1
Anonymous, *Arch of Trajan at Beneveto*, c. 1500

Fig. 2
Giovanni Antonio da Brescia, *Ornamental print,* c. 1510–20; (British Museum, Prints & Drawings, 1845,0825.721)

Fig. 3
Giovanni Antonio da Brescia, *Griffin and cornice from the Baths of Constantine,* c. 1515; (Herzog August Bibliothek, 37.2.1 Geom 2°, (4-54))

One of these new engravers was Giovanni Antonio da Brescia, an artist from the school of Andrea Mantegna who produced numerous ornamental prints. He also engraved a series of at least seven prints of capitals and bases as well as cornices (cat. 3) sometime between 1509 and 1515, making them the earliest known prints of architectural details. They are also among the earliest architectural prints in general, with only a handful of examples predating them, such as an anonymous print of the Arch of Trajan at Benevento (fig. 1). Like many of his ornamental prints (fig. 2), these engravings feature small creatures, grotesques, and other objects (fig. 3). However, unlike these other prints, his engravings of architectural details are also labeled with various locations in Rome, indicating to the user that these are not abstract designs, but real ancient fragments found in the Eternal City. While at first these capitals, bases, and cornices may appear to be fantastic reinventions of ancient objects, in at least one case they represent identifiable ancient fragments. For example, a print labeled "IN SANCTA PRISCA IN MONTE AVENTINO" (fig. 4) is nearly identical to an ancient capital now used as the baptismal font in the Roman church of S. Prisca (fig. 5). Thus, at the same time Giovanni Antonio was engraving famous works of antique sculpture such as the Belvedere Torso and the newly discovered Laocoön (fig. 6), he was also translating ancient architectural fragments into the medium of print. Whereas previously these antiquities could only be seen *in situ* or in drawings, such as those by the so-called Master of the Mantegna Sketchbook (cat. 2), the engravings of Giovanni Antonio da Brescia made these remnants of antiquity widely accessible, decades before Sebastiano Serlio published his treatise.

Not long after the prints of Giovanni Antonio da Brescia, another engraver also possibly from the circle of Mantegna produced a similar series of architectural prints in Rome. Known as the Master of the Year 1515, this artist created fourteen unlabeled etchings of highly decorated column capitals, bases, and cornices accompanied by fantastic images inspired by ancient mythology and sculpture (fig 7; cat. 29.1). Copied from a set of drawings made in Rome in 1514 and attributed to the Lombard artist Agostino Busti, known as *Il Bambaia,* these etchings—like those of Giovanni Antonio—celebrated the architectural diversity of ancient Rome. While none of these prints depict verifiable antiquities, all of them take antiquity as their point of departure. In some cases the Master of 1515

Fig. 4
Giovanni Antonio da Brescia, *Helmet with a capital from S. Prisca and base,* c. 1515; (Herzog August Bibliothek, 37.2.1 Geom 2°, (4-58))

Fig. 5
Ancient capital, S. Prisca, Rome (Michael J. Waters)

Fig. 6
Giovanni Antonio da Brescia, *Laocoön and his two sons devoured by the snake*, c. 1515
(British Museum, Prints & Drawings, 1845,0825.707)

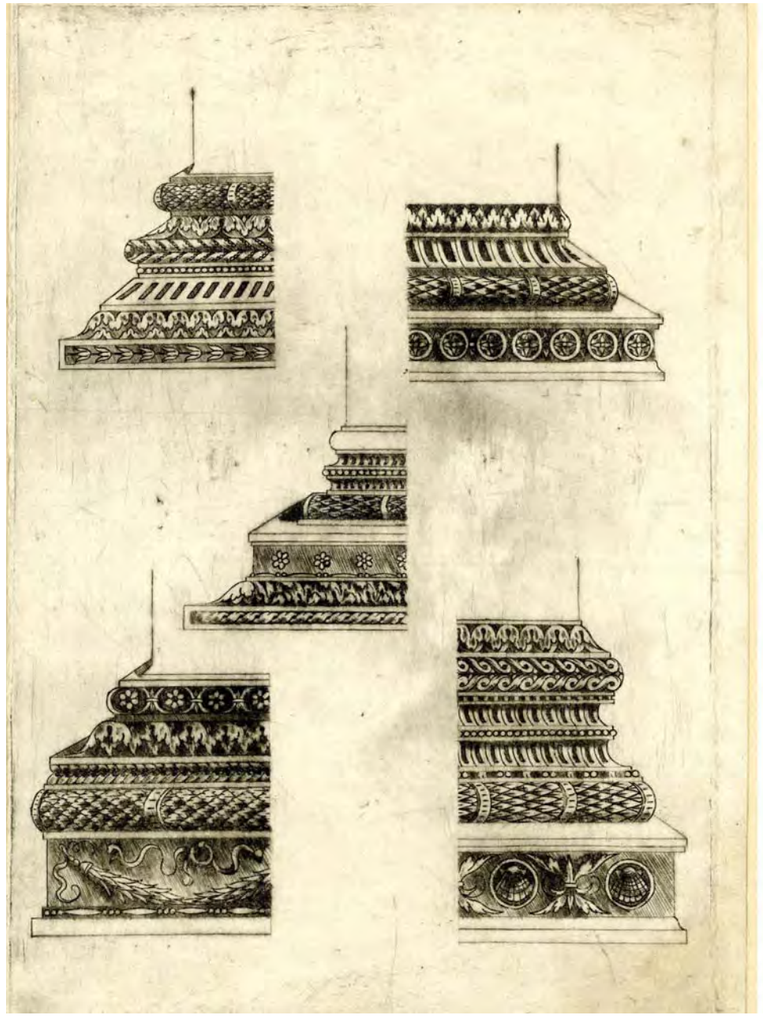


Fig. 7
Master of 1515, *Decorated bases*, c. 1515 (British Museum, Prints & Drawings,
1878,0713.2642)

radically transformed ancient architectural motifs, recasting the guttae of a triglyph as bells (fig. 8), for example. Yet, on the whole, these etchings of bases, entablatures, and cornices embody in their detail and their design the multifarious nature of ancient ornament.
In the same way the Master of 1515 combined images of the equestrian statue of Marcus Aurelius, the dome of the Pantheon, the Vatican Obelisk, and the Column of Trajan to create an etching emblematic of Rome (fig. 9), so too did this unknown artist transform drawings of architectural details into prints of fantastical antiquities paired with mysterious ancient figures and altars.

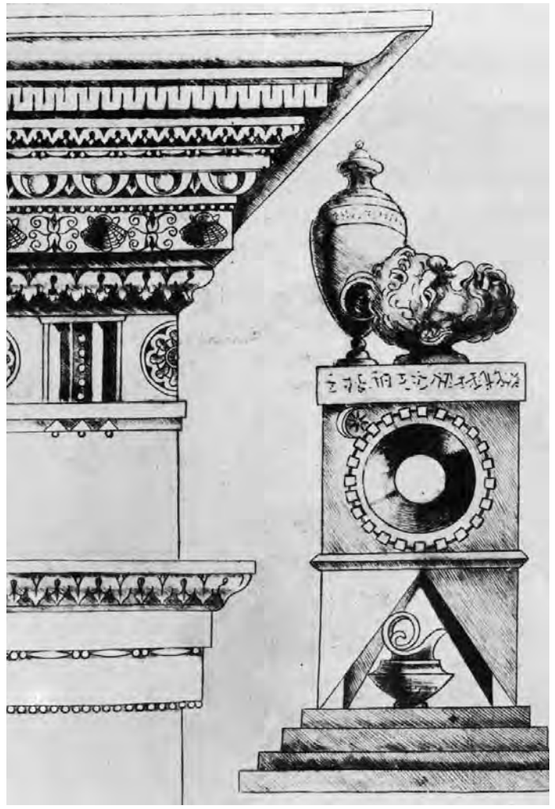


Fig. 8
Master of 1515, *Entablature with altar,* c. 1515

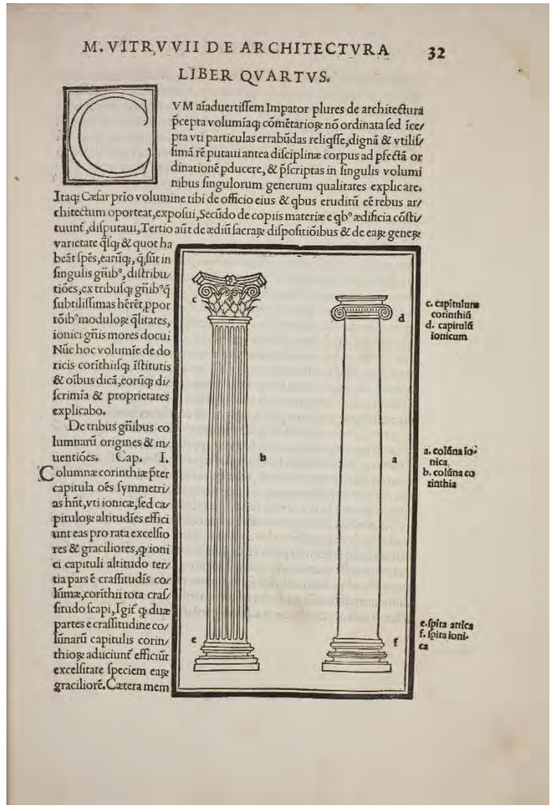
Fig. 9
Master of 1515, *View of Rome,* c. 1515 (British Museum, Prints & Drawings, 1845,0825.808)

Fig. 10
Sebastiano Serlio and Agostino Veneziano, *Corinthian capital,* 1528
(British Museum, Prints & Drawings, 1869,0410.212)

Thus, already by the 1510s, images of antiquities both authentic and imagined were disseminating from Rome as prints. While Fra Giocondo would also publish his illustrated edition of Vitruvius in this decade (cat. 6), his abstract, rough woodcuts represented no ancient fragments. It was instead through early single-leaf prints that images of ancient Roman architecture first reached a larger public. These earliest of architectural prints were certainly indebted to a tradition of ornamental prints, yet unlike their predecessors they were also part of a developing antiquarian and architectural milieu. The single-leaf architectural print thus emerged in the first two decades of the sixteenth century as a distinctly new genre. Separate from the printed architectural treatise, these individual prints offered a powerful new entry point into the world of architecture and antiquity that would have far-reaching repercussions in the development of Renaissance architecture.

Serlio and the architectural Orders

In 1528, the architect Sebastiano Serlio and the engraver Agostino Veneziano created a series of nine engravings of column capitals, bases, and entablatures of the Doric, Ionic, and Corinthian Orders respectively (fig. 10; cat. 17). Rather than depicting actual ancient fragments, these prints present a sequence of abstracted architectural elements distilled not only from the ruins of antiquity, but also from the writings of Vitruvius and contemporary Roman architecture. These didactic engravings represent an idealized set of Orders composed of three, and only three, component parts. As Serlio explained in his Venetian request for copyright, these prints were to be part of a larger set of engravings produced specifically, "so one could better understand this profound [science] of architecture and know how to distinguish the styles of buildings—Tuscan, Doric, Ionic, Corinthian, and Composite"


M. VITRVVII DE ARCHITECTVRA 32

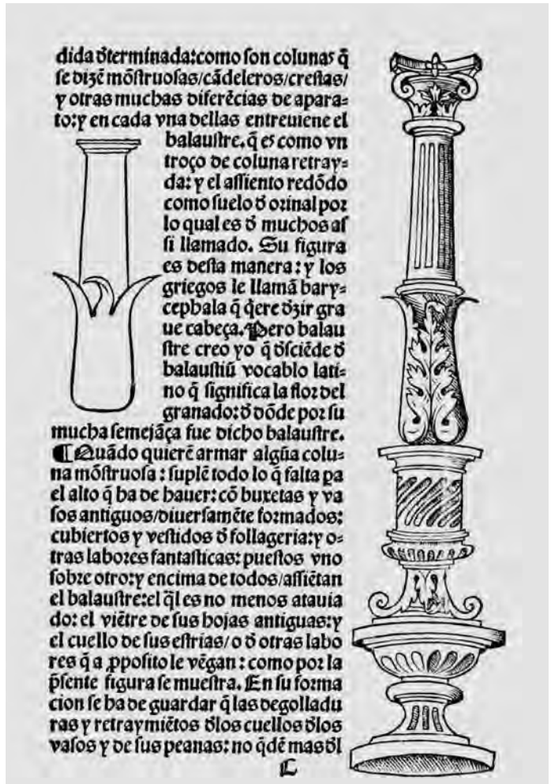
LIBER QVARTVS.

VM assiduerissem Impator plures de architectura scepta volumia cõmẽtarioꝝ nõ ordinata sed scepta vti particulas errabũdas reliqsse, dignã & vtilissimã rẽ putaui antea disciplinæ corpus ad pfectã ordinationẽ producere, & pscriptas in singulis volumi nibus singulorum generum qualitates explicare. Itaq; Cæsar prio volumine tibi de officio eius & qbus eruditũ eẽ rebus architectum oporteat, expossi. Secũdo de copiis materiæ e qb⁹ ædificia cõstituunt, disputaui. Tertio aũt de ædiũ sacraꝝ dispositiõibus & de eaꝝ generẽ varietate ẽliq; & quot habeãt spẽs, earũq; q̃ sũt in singulis gñib⁹, distributiões, ex tribusq; gñib⁹ q̃ subtilissimas hẽrẽt, pportiõib⁹ modulorꝝ q̃litates, ionici gñis mores docui. Núc hoc volumĩe de doricis corinthiscq; ĩstitutis & oĩbus dicã, corũq; discrimĩa & proprietates explicabo.

De tribus gñibus columnarũ origines & inuentiões. Cap. I.

Columnæ corinthiæ pter capitula oẽs symmetrias hñt, vti ionicæ, sed capitulorꝝ altitudies efficiunt eas pro rata excelsiores & graciliores, q̃ ionici capituli altitudo tertia pars ẽ crassitudis columnæ, corinthii tota crassitudo scapi, fgit q; duæ partes e crassitudine columnarũ capitulis corinthiorꝝ adiiciunt efficiũt excelsitate speciem eaꝝ graciliorẽ. Cætera mem

Fig. 11
Ionic and Corinthian columns, from Vitruvius, *De architectura,* ed. Fra Giovanni Giocondo (Venice: 1511), 32


dida ỡterminada: como son colunas q̃ se dizẽ mõstruosas/cãdeleros/crestas/ y otras muchas diferẽcias de aparato: y en cada vna dellas entreviene el balaustre. q̃ es como vn troço de coluna retrayda: y el assiento redõdo como suelo ỡ ozinal por lo qual es ỡ muchos assi llamado. Su figura es desta manera: y los griegos le llamã baricepbala q̃ qere ỡzir grue cabeça. Pero balaustre creo yo q̃ ỡsciẽde ỡ balaustiũ vocablo latino q̃ significa la flor del granado: ỡ dõde por su mucha semejãça fue dicho balaustre.

¶ Quãdo quierẽ armar algũa coluna mõstruosa: suplẽ todo lo q̃ falta pa el alto q̃ ha de hauer: cõ buxetas y vasos antiguos/diuersamẽte formados: cubiertos y vestidos ỡ follageria: y otras labores fantasticas: puestos vno sobre otro: y encima de todos/ assiẽtan el balaustre: el q̃l es no menos atauiado: el viẽtre de sus hojas antiguas: y el cuello de sus estrias/ o ỡ otras labores q̃ a ꝓposito le vẽgan: como por la ꝑsente figura se muestra. En su formacion se ha de guardar q̃ las degolladuras y retraymiẽtos ỡ los cuellos ỡ los vasos y de sus peanas: no q̃dẽ mas ỡl

Fig. 12
Candelabrum column, from Diego de Sagredo, *Medidas del romano,* (Toledo: 1526), Lr

(Serlio 1996, 466). While Serlio would only produce engravings of three of the five Orders, these nine prints, devoid of associated explanatory text, form the earliest attempt to publish the now-canonical five Orders.

It was thus through single-leaf prints that Serlio first attempted to codify a new system of architectural order. While distinct types of columns and styles of building existed in antiquity, it was only in the early sixteenth century that the architectural Orders as we know them today—a graduated, closed system of columns, each with its own codified proportions and ornament—came into being. Nonetheless, in the early sixteenth century, numerous architects were already producing treatises that propagated a variety of different columnar systems, many of which drew authority from the ancient author Vitruvius. For example, in his 1511 edition of Vitruvius, Fra Giocondo illustrated a series of Tuscan, Doric, Ionic, and

Corinthian columns (fig. 11). Ten years later, Cesare Cesariano published in his edition of Vitruvius a singular, comparative print of six types of columns with additional variations (cat. 23). This was followed by Diego de Sagredo's *Medidas del Romano,* first published in Toledo in 1526, which also illustrates theVitruvian Tuscan, Doric, Ionic, and Corinthian, as well as a new type of candelabra-baluster column (fig. 12). All these examples demonstrate that in the early sixteenth century no standard consensus existed in the representation of these different types of columns, even as described by Vitruvius. Rather than attempting to establish a defined columnar system, these authors instead embraced architectural diversity. Cesariano and de Sagredo even chose to illustrate a series of highly-decorated capitals that belong to no clear architectural order that feature griffins, rams heads, and other kinds of ornament (cat. 15). Vitruvius for these authors was a starting place for invention and elaboration rather than the source of architectural orthodoxy.

Serlio's 1528 prints of the Orders were thus the first attempt to use the medium of print to create a definitive columnar standard and regulate the inherent variety found in early printed architectural treatises as well as single-leaf prints. By avoiding the contradictory nature of both Vitruvius and the ruins of Rome, Serlio created a new system of architecture derived from antiquity, but not bound to it. Serlio's new Orders, which have their theoretical roots in the architectural milieu of early sixteenth-century Rome, distilled the heterogeneous architectural forms of antiquity into a straightforward canon. Yet, it is noteworthy that rather than publishing this system of Orders as part of a larger architectural treatise, Serlio first propagated this new concept through single-leaf prints. It was only in 1537 that Serlio would finally publish the first installment of his architectural treatise (*Regole generali di architettura*, also known as Book IV) with the five canonical Orders illustrated together and fully theorized (cat. 18). Serlio's architectural treatise was thus an extension of a project begun in the form of a series of copperplate engravings. It was through the medium of the single-leaf print, the very medium used by Giovanni Antonio da Brescia and the Master of 1515 to disseminate highly inventive images of ancient fragments, that Serlio attempted to rein in the diversity of antiquity and impose order on its reinterpretation by creating a series of prints that could serve as models for columnar architecture.

Master G.A. with the Caltrop and Master P.S.

In the mid-1530s, at the same time Sebastiano Serlio was publishing the first installment of his architectural treatise, the production of single-leaf architectural prints greatly expanded as two engravers in Rome known only by their monograms—the letters G.A. with a caltrop (a four-sided spike designed to break the hooves of cavalry horses) and the intertwined letters P.S.—produced over fifty engravings of capitals, bases, and cornices. Unlike the prints of Giovanni Antonio da Brescia and the Master of 1515, these prints are highly detailed, often measured, and frequently labeled with the name of an architectural order. Additionally, many depict identifiable fragments, making them the earliest known measured prints of ancient Roman architecture. While they have frequently been overlooked, these engravings—originating outside the architectural treatise—played a fundamental role in defining the columnar orders, shaping the dissemination of antiquity, and promoting ornamental variety in the mid-sixteenth century.

Little is known about these two engravers. Master G.A. with the Caltrop has often been identified as Giovanni Agucchi, an engraver who was possibly active in Naples, Milan, and Rome during the middle of the sixteenth century, but this connection remains conjectural. Of the twenty-nine prints attributed to him, only twenty feature the G.A. with the Caltrop monogram. Three others, which vary slightly stylistically, are signed with the initials G.P. and a caltrop, but nonetheless are likely by the same engraver (cat. 14.22, 14.23). Additionally, there are five other prints of capitals and bases that can be reasonably attributed to Master G.A. as well as an engraving of a decorated column capital and base whose attribution is less certain on historical and stylistic grounds (cat. 14.21). In terms of subject matter, Master G.A. produced one engraving of a triumphal arch with a pediment (fig. 13), two of entablatures, thirteen of column bases, nine of capitals, and three prints that illustrate

Fig. 13
Master G.A. with the Caltrop, *Triumphal arch,* c. 1537
(British Museum, Prints & Drawings, 1872,1012.3440)

Fig. 14
Master G.A. with the Caltrop (attrib.), *Ancient temple, (*Herzog August Bibliothek, 37.2.1 Geom 2° (3-3))

Fig. 15
Master G.A. with the Caltrop, *Map of the Bay of Naples,* 1538
(British Museum, Prints & Drawings, 1925,0728.10)

both column capitals and bases. A series of twenty-five small *vedute* of Roman ruins has also been linked to Master G.A. (fig. 14), but his only other securely identified print is a map of the Bay of Naples commemorating an eruption in the Phlegraean Fields that began on September 29, 1538 and resulted in the formation of Monte Nuovo (fig. 15).

Only slightly more is known about Master P.S., who has often been linked to the French artist Jacques Prévost. Unlike the prints of Master G.A., all sixteen known prints by Master P.S. are signed and dated. These include a print of Eurydice, a portrait of Francis I dated 1536, and four prints of herms and caryatids—two dated 1535 and two dated 1538. Master P.S. also produced eleven prints of architectural details. These include an engraving of a Corinthian capital from the Baths of Caracalla dated 1535, a base and composite capital both dated 1537 (fig. 16), and eight prints of ancient entablatures and cornices all dated 1537. All of these architectural prints are also labeled with a corresponding order,

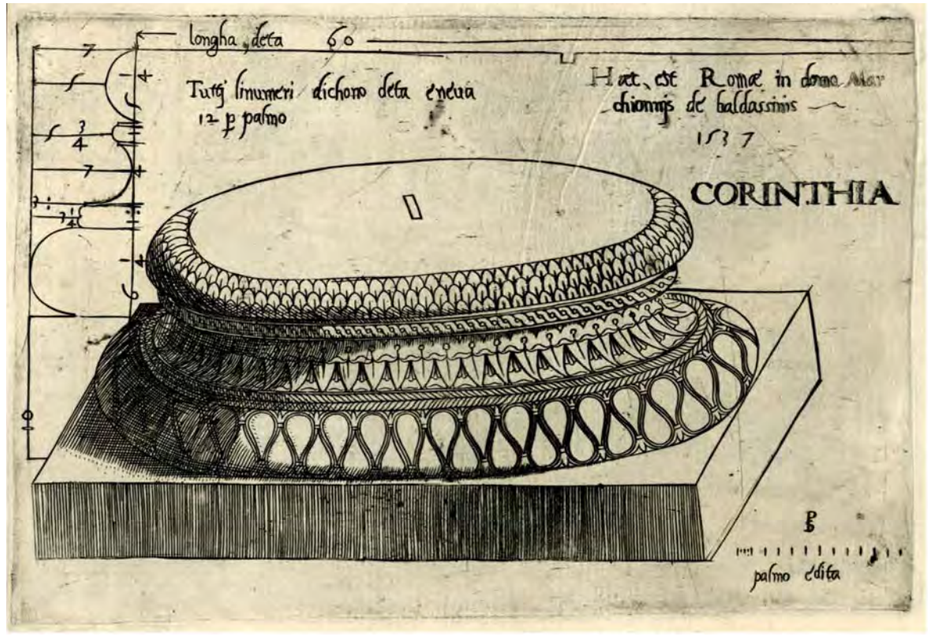


Fig. 16
Master P.S., *Corinthian base for the Forum of Augustus,* (British Museum, Prints & Drawings, 1904,0822.1.27)

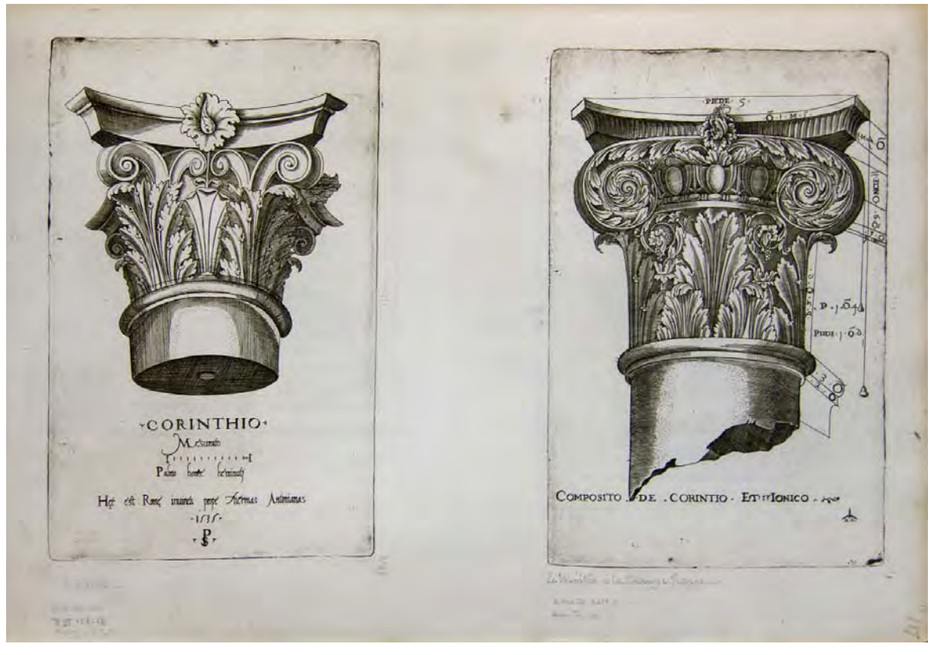


Fig. 17
Master P.S., *Corinthian capital,* 1535; Master G.A. with the Caltrop, *Composite capital,* c. 1537
(Metropolitan Museum of Art, Prints and Drawings, *Veneziano Album,* Bk.It.Orn.L, 26.01.1(110-111))

Fig. 18
Title Page, from Carlo Losi, *Ornamenti d'Architettura ritrovati fra le ruine delle antiche fabriche di Roma,* (Rome: 1773), 1

measured using either the Florentine *braccio* (divided into *minuti*) or the Roman *palmo* (divided into *oncie* and *minuti*), and inscribed with their provenance.

The prints of Masters G.A. and P.S. were originally printed in Rome by an unknown publisher, two to a page (fig. 17) together with the Serlio-Veneziano prints of the Orders, which Agostino Veneziano had brought back from Venice and redated 1536. Later in the sixteenth century, most of these prints were republished in Rome by Antonio Salamanca and Antonio Lafrery, who sold them as *Libri di cornice capitelli et basi cauato dale vestigie*

Fig. 19
Capital from the Temple of Concordia, Rome (Musei Capitolini, Rome; Michael J. Waters)

Fig. 20
Decorated Base, Lateran Baptistery, Rome (Michael J. Waters)

de gli Antichi, quale giornalmente si trouano in Roma (Book of cornices, capitals, and bases from the ruins of antiquity that one finds daily in Rome), and marketed them as part of his open-ended collection of prints known as the *Speculum Romanae Magnificentiae* (Mirror of Roman Magnificence). The seventeenth century witnessed further reprintings by Pietro de'Nobili, Nicolas van Aelst, Giovanni Orlandi, and Henricus van Schoel. At the end of the eighteenth century, Carlo Losi published these engravings yet again as part of a volume entitled *Ornamenti d'Architettura ritrovati fra le ruine delle antiche fabriche di Roma* (Architectural ornament found amongst the ancient ruins of Rome) (fig. 18). Thus, despite their relative obscurity today, the prints of Masters G.A. and P.S. had an exceptionally long lifespan.

Part of the enduring appeal of these single-leaf prints was undoubtedly their depiction of ancient Roman fragments, an aspect both Lafrery and Losi prominently noted in their descriptive titles. While the prints of Master G.A. and Master P.S. may be the first measured prints of ancient architecture, they are by no means the earliest attempts to document antiquity. The graphic study of ancient Roman monuments began in the fifteenth century, with the earliest surviving drawings of this type date from the 1460s. These early drawings by Francesco di Giorgio, Giuliano da Sangallo, and others depict not only monumental ruins, but also column capitals, bases, and cornices, which appear in early sketchbooks by the

Fig. 21
Pegasus capital from the Temple of Mars Ultor, Rome (Museo dei Fori Imperiali, Rome; Michael J. Waters)

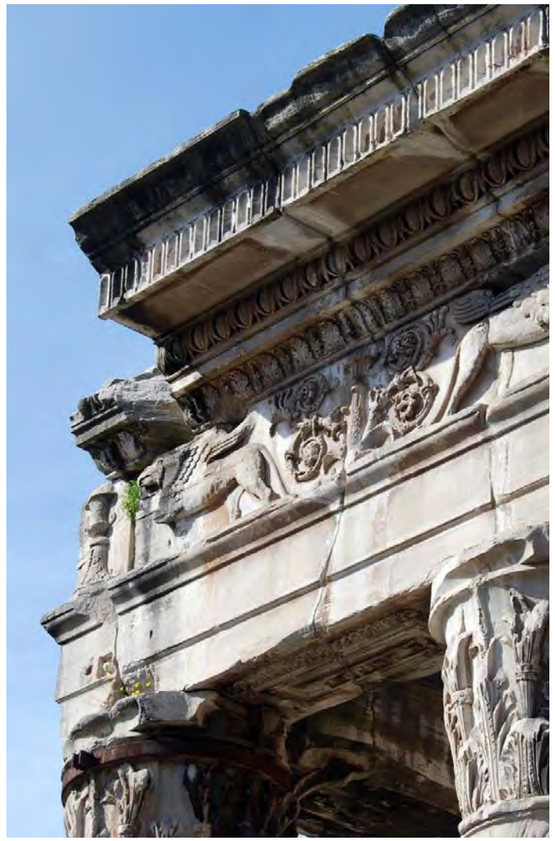


Fig. 22
Entablature from the Temple of Antoninus and Faustina, Rome
(Michael J. Waters)

Fig. 23
Entablature from the Temple of Vespasian, Musei Capitolini, Rome
(Michael J. Waters)

hundreds. It was these architectural fragments, often found on the ground or reused in churches, that were the most accessible, visually comprehensible remnants of antiquity for the artists of the fifteenth century. Yet, for these artists, the precise depiction of these physical fragments was not of fundamental importance. It was instead their ornament and the innumerable combinations of that ornament that was significant.

It is often forgotten that ancient architecture, especially in Rome, was extremely varied and often intensely ornamented. There were certainly architectural norms in antiquity classified as Tuscan, Doric, Ionic, and Corinthian, but few monuments employed identical ornamental details. Moreover, many ancient monuments contained architectural elements that followed no clear canon. For example, the Romans created a multitude of different types of decorated bases by recombining a set of forms (torus, fillet, scotia) and decorative moldings (from egg-and-dart, oak leaves and band, and bead-and-reel to anthemion and guilloche), as seen

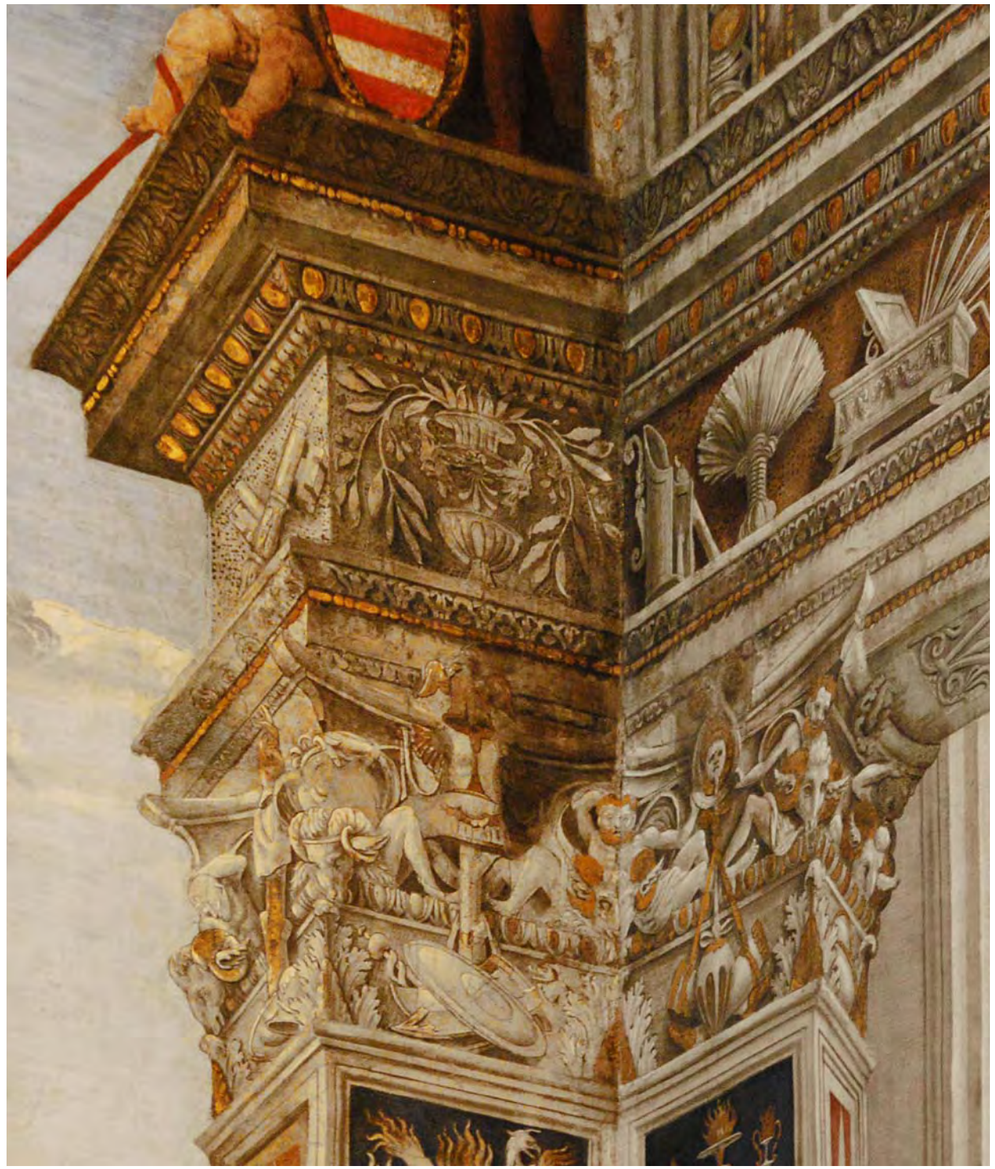


Fig. 24
Filippino Lippi, *Figurative entabulature,* Carafa Chapel, S. Maria sopra Minerva, Rome, c. 1488–1493 (Michael J. Waters)

in bases from the Temple of Concordia (fig. 19) and the Lateran Baptistery (fig. 20). In capitals, they produced variations on prototypes, such as the Corinthian capital from the Temple of Castor and Pollux with intertwined helixes (cat. 9.3), as well as figural capitals, such as the famous Pegasus capital from the Temple of Mars Ultor (fig. 21). Various types of entablatures were similarly created by combining a stock selection of ornamental elements with sculpted friezes, such as griffins at the Temple of Antoninus and Faustina (fig. 22) or implements of sacrifice at Temple of Vespasian (fig. 23). For the early Renaissance viewer, these thousands of varied, sculptural, and highly ornamented architectural details spoke to the multifaceted wonder of antiquity.

This diversity also inspired late fifteenth-century architects to invent their own elaborate architectural details. Drawn beside actual antiquities, these novel details used ancient fragments and their ornament as a point of departure to create new antiquities. In these sketchbooks, there is rarely a distinction between the authentic and the invented; all the fragments were implicitly ancient. These drawings were also translated into paintings, such as those in Filippino Lippi's frescoes in the Carafa Chapel in Rome (fig. 24), as well as into built architecture. From the decorated bases of Michelozzo (fig. 25) to the figural capitals of Giuliano da Sangallo (fig. 26) and Giovanni Antonio Amadeo (fig. 27),

Fig. 25
Michelozzo di Bartolomeo, *Decorated base from the tabernacle of SS. Annunziata*, Florence, 1448 (Michael J. Waters)

Fig. 26
Giuliano da Sangallo, *Capital from the sacristy of S. Spirito,* Florence, c. 1489–1495 (Michael J. Waters)

Fig. 27
Giovanni Antonio Amadeo, *Capital from the Colleoni Chapel,* Bergamo, c. 1472–1476 (Michael J. Waters)

the architects of the late fifteenth century fully embraced the heterogeneity of antiquity not just in their sketchbooks, but also their built work. In this way, the study of antiquity at this time was a dynamic process in which fragments were constantly being recorded, invented, and translated into built reality.

Not until the early sixteenth century did architects attempt to find logic in the variety of ancient Roman architectural details. It was at this time that the study of antiquity underwent a revolution as representational accuracy and measurement became increasingly vital to the examination and representation of the remains of antiquity, including architectural fragments. This systematic method of study—based on orthogonal projection in the form of plan, section, and elevation—led architects to critically analyze the variety found in ancient architecture. Whereas fragments were previously rarely drawn to scale, early sixteenth-century architects began to use analytical modes of drawing and measurement to formally compare ancient architectural members. With this methodological development, architects began to search for formal norms in the chaotic variety of antiquity to create a canon of ancient architectural elements that could be easily replicated. In sum, it was through this process that ornamental variety was suppressed and the architectural Orders came into being.

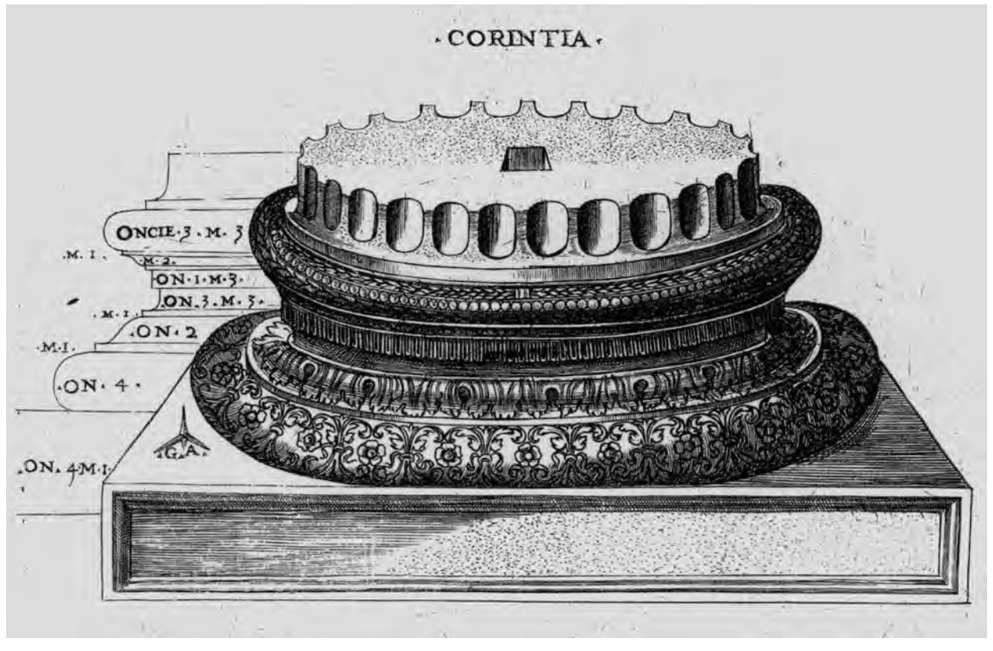


Fig. 28
Master G. A. with the Caltrop, *Corinthian base from S. Croce in Gerusalemme, Rome,* c. 1537 (Victoria and Alberti Museum, E.1982-1899.22)

Fig. 29
Master P.S., *Corinthian capital,* 1537 (British Museum, Prints & Drawings, 1904,0822.1.23)

Perhaps surprisingly, the prints of Master G.A. with the Caltrop and Master P.S. bear witness to all these developments. As mentioned previously, a number of the prints by these two engravers depict identifiable antiquities. For example, Master P.S. engraved entablatures from the Forum of Trajan (cat. 13.2) as well as the Temple of Vespasian (fig. 23, cat. 13.6), the Temple of Castor and Pollux (cat. 13.4), and the Temple of Antoninus and Faustina (fig. 22, cat. 13.5), which he explicitly identifies as such. Master G.A. likewise depicted five identifiably ancient bases, one each from the church of Santa Croce in Gerusalemme (fig. 28), the Forum of Augustus (cat. 14.2), the Temple of Mars Ultor (cat. 14.3), the entrance to the Lateran Baptistery possibly originally from the Temple of Venus Genetrix (fig. 20, cat. 14.1), and the Temple of Concordia, an example of which is now in the Capitoline Museum (fig. 19, cat. 14.4).

Additionally, many of these prints are also labeled with an associated architectural Order. Specifically, Master G.A. inscribed seventeen of his prints—one Doric capital, two Ionic bases, two Ionic capitals, ten Corinthian bases, and two Composite capitals—with the name of an order. Master P.S., on the other hand, identified all eleven of his prints—from a voluted capital (fig. 29) to various decorated cornices—as Corinthian. From the distribution alone, it is clear that these prints were not intended as a set of idealized Orders in the manner of

Fig. 30
Capital from the Arch of Septimius Severus, Rome
(Michael J. Waters)

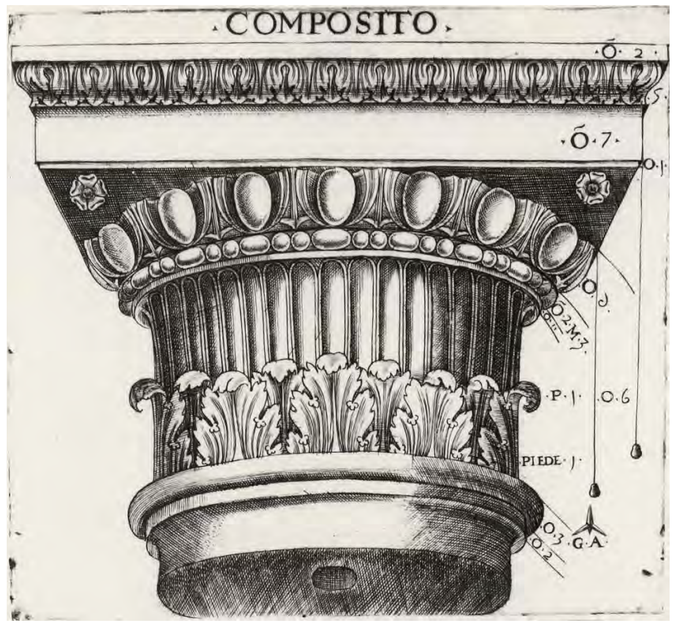


Fig. 31
Master G.A. with the Caltrop, *Composite capital*, c. 1537 (cat. 14.17)

the Serlio-Veneziano prints. Instead, the terminology of the Orders seems to have been applied to a variety of fragments with limited theoretical justification. The highly varied cornices and entablatures of Master P.S. and the decorated bases of Master G.A., for example, are almost all classified as Corinthian despite their variety. Master G.A. also depicted a variety of uncanonical examples of the Orders, including a Greek Doric capital, which was rarely used in ancient Rome, let alone during the Renaissance (cat. 14.13). Master P.S. and Master G.A. had little interest in establishing columnar norms through their often contradictory prints, preferring to use the vocabulary of the Orders to classify rather than codify.

At the same time, these prints of column capitals, bases, and cornices, produced in the very year Sebastiano Serlio published the first part of his architectural treatise, directly respond to the contemporary theorization of the Orders. Master G.A., for example, labeled two column capitals as Composite. One of these capitals is described as a "Composite of Ionic and Corinthian" (cat. 14.16) and resembles one found on the Arch of Septimius Severus (fig. 30). The other is a hybrid of Doric and Corinthian (fig. 31; cat. 14.17). Because Sebastiano Serlio is often credited as first publishing the term "composito" in his 1537

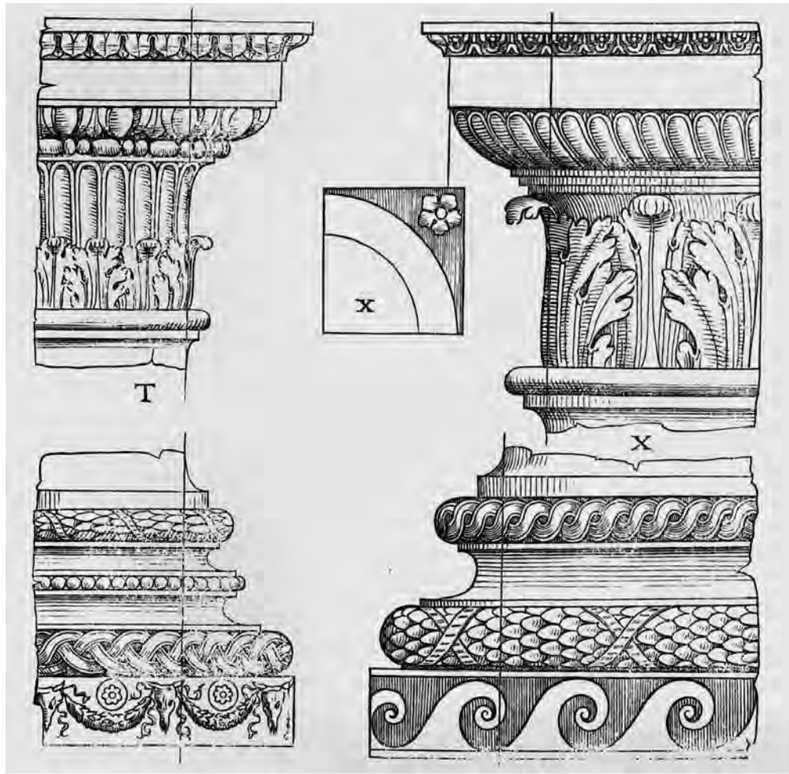


Fig. 32
Composite capitals and bases, from Sebastiano Serlio, *Regole generali di architetura sopra le cinque maniere degli edifici,* (Venice: 1537), 62v (cat. 18)

treatise, its appearance in a Master G.A. print is significant. It has been suggested that the engravings of Master G.A. must derive in part from Serlio's treatise based on his use of the term, but this is not necessarily the case. The word "composito" was already used by Serlio in his 1528 copyright petition and was likely used by the early sixteenth-century Roman architectural milieu that first formulated the concept of the five Orders. Created from the combination of two other Orders, the "Composite" Order was purely a Renaissance invention derived from the ruins of antiquity rather than the writings of Vitruvius. When Master G.A. engraved two Composite capitals around 1537, he was clearly responding to this recent development in architectural thought. While he may have drawn inspiration from Serlio's contemporaneous treatise, which features similar Composite capitals (fig. 32), it is just as likely that Master G.A., like Serlio himself, took drawings of antiquity made during the first quarter of the sixteenth century as a point of departure.

It may be no coincidence that in terms of both subject matter and method of representation, the prints of Master G.A. and Master P.S. closely resemble drawings made in Rome in the mid-1510s, specifically those conserved in the Codex Coner at the Sir John Soane's

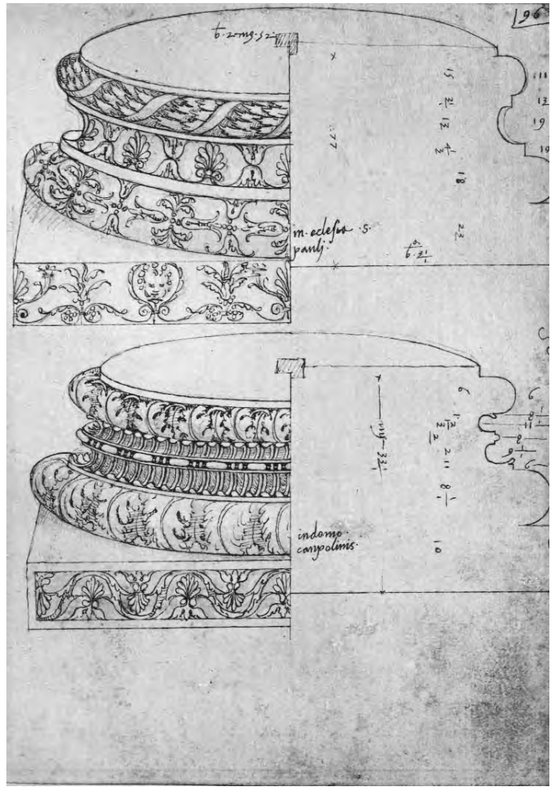


Fig. 33
Bernardo della Volpaia (attr.), *Decorated base from S. Paolo fuori le Mura and the Temple of Concordia,* c. 1514–1515, (Codex Coner, f. 96r, Sir John Soane's Museum, from Ashby 1904)

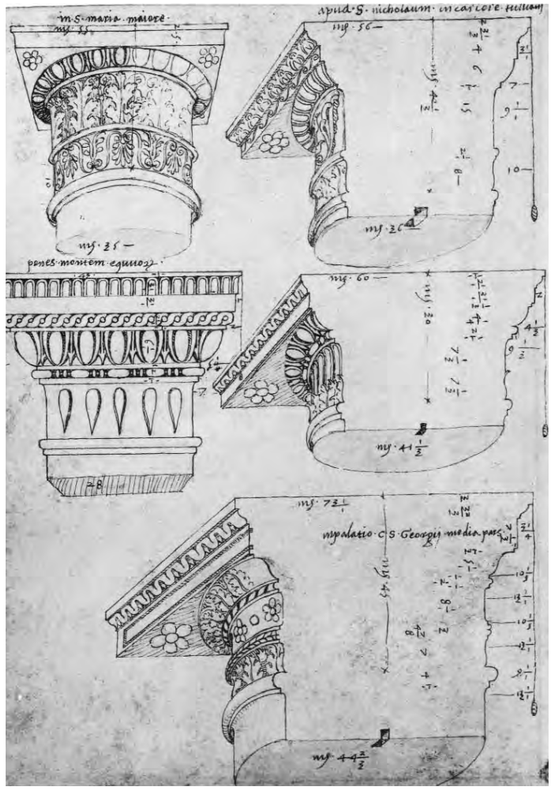


Fig. 34
Bernardo della Volpaia (attr.), *Decorated capitals,* c. 1514–1515, (Codex Coner, f. 96r, Sir John Soane's Museum, from Ashby 1904)

Museum and the so-called Sangallo Album at the Fogg Museum. Produced by Bernardo della Volpaia and an unknown artist from the Sangallo circle respectively, these albums feature drawings that combine measured orthogonal projection with perspectival illustration to create a hybrid mode of representation (fig. 33). Bernardo della Volpaia even dedicated a whole folio of his album to capitals similar to the Composite capital illustrated by both Master G.A. and Sebastiano Serlio (fig. 34). Surprisingly, this technique of representing fragments was rarely used in later sketchbooks and treatises as orthogonal projection became standard. In this way, the prints of Master G.A. and Master P.S. recall earlier drawings of architectural details rather than the woodcuts of Sebastiano Serlio.

Like these early drawings, the prints of Master G.A. also freely propagated both known antiquities and highly ornamented inventions with no differentiation. For example, Master G.A. engraved a pilaster capital decorated with the head of a satyr and inverted peapod volutes

Fig. 35
Ancient basket capital (Museo Stefano Bardini, Florence; Michael J. Waters)

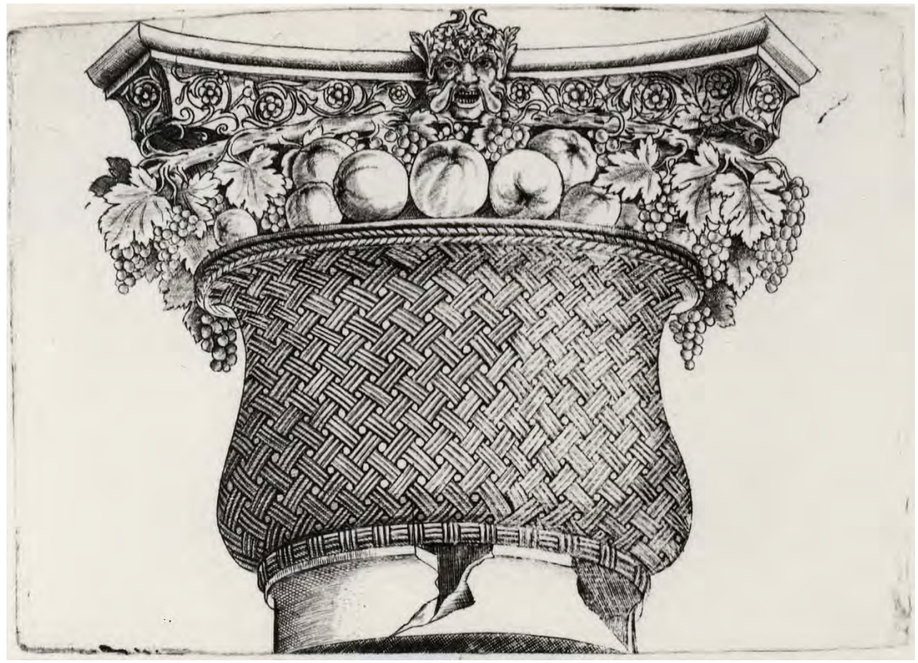


Fig. 36
Master G.A. with the Caltrop, *Basket capital with fruit and satyr head*, c. 1537 (cat. 14.20)

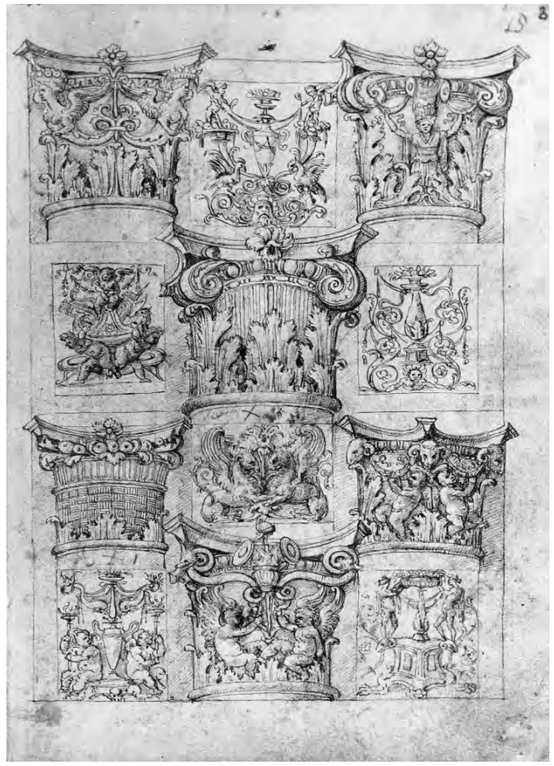


Fig. 37
School of Jacopo Ripanda, *Column capitals,* c. 1512-1517 (Ripanda Sketchbook, KP668, f. 6r, Ashmolean Museum)

Fig. 38
Albrecht Altdorfer after Giovanni Antonio da Brescia, *Base, capital, and mask,* after c. 1515 (British Museum, Prints & Drawings, 1910,0611.9)

(cat. 14.18) as well as a decorated base with vines growing up the shaft (cat. 14.12) that have no known ancient precedent. At the same time, in another print, Master G.A. freely elaborated on the Pegasus capital from the Temple of Mars Ultor (fig. 21) by adding the figure of triumphant Fame (cat. 14.22), and in still another print he transformed an ancient basket capital (fig. 35) into a teeming cornucopia of fruit with grapevines supporting a decorated abacus with the head of a satyr (fig. 36; cat. 14.20). In the same way as artists such as those from the school of Jacopo Ripanda reinterpreted antiquity through the process of drawing (fig. 37), the prints of Master G.A. freely recombined ancient motifs to create new forms. With no attached body of explanatory text, these prints indiscriminately fluctuate between ornamental fantasy and proto-archeological veracity. For most users, without an author to explain them or rules to govern them, all these single-leaf prints were likely understood simply as ancient.

It is this ambiguity that made single-leaf prints powerful objects of architectural transmission and placed them squarely in opposition to contemporary treatises, especially that of Sebastiano Serlio. As Serlio asserted in his 1540 book on antiquities, it was his purpose to "instruct those who know nothing so that, if they wished to make use of ancient objects, they would know how to select the perfect and well-conceived and reject things which are too licentious" (Serlio 1996, 247). As still relatively few people had access to drawings of antiquity or the ruins of Rome, the only interaction many would have had with "licentious" ancient architecture was through print. It is therefore possible that Serlio was directly addressing the prints of Master G.A. and Master P.S. flooding the market at this time. While it would be wrong to see Serlio's treatise as purely a response to single-leaf engravings of column capitals, bases, and cornices, it is undeniable that these loose prints, which took great liberties with the language of antiquity and the Orders, offered a clear, untheoretical alternative to the printed treatise.

Conclusion

After the 1530s the production of single-leaf prints declined, but never stopped. As stated above, publishers in Rome continued to print the plates of Master G.A. with the Caltrop and Master P.S. through the end of the eighteenth century, while other engravers created new copies of earlier single-leaf engravings. In Germany, for instance, Daniel Hopfer, Albrecht Altdorfer, Peter Flàtner, and the Master NLvM all produced their own single-leaf prints while also reproducing prints by Giovanni Antonio da Brescia and the Master of 1515 (fig. 38). In 1544, the unknown Master S.S. (often misidentified as Sebastiano Serlio) created copies of both a capital by Master P.S. (fig. 29) and a base from the Forum of Augustus by Master G.A. (cat. 14.2) with a banderole inscribed "CORINTIA" (fig. 39). Later, the same Master G.A. print of a decorated base was again reprinted by an unknown engraver, as evidenced in an extremely crude copy owned by the University of Virginia Art Museum

Fig. 39
Master S.S. after Master P.S., *Corinthian capital,* (British Museum, Prints & Drawings, 1853,1112.43)

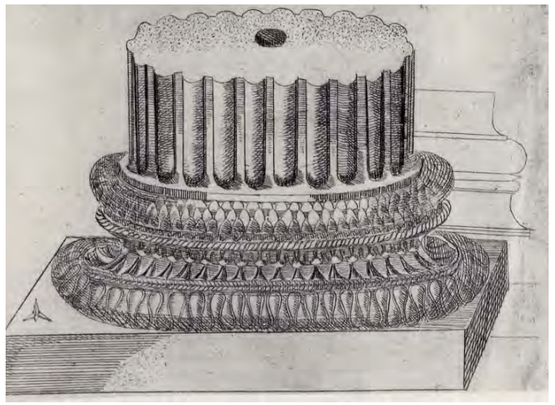


Fig. 40
Anonymous after Master G.A. with the Caltrop, *Corinthian base,* after c. 1537 (University of Virginia Art Museum, 1984.22.11)

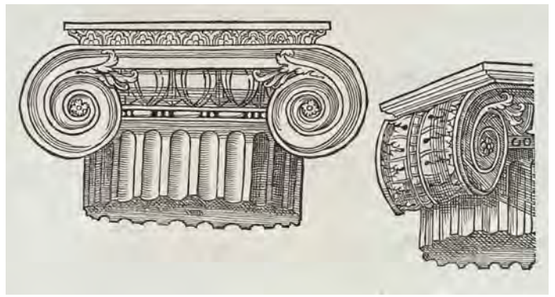


Fig. 41
Anonymous after Sebastiano Serlio and Agostino Veneziano, *Ionic capital,* c. 1545 (Herzog August Bibliothek, 37.2.1 Geom. 2° (4–75))

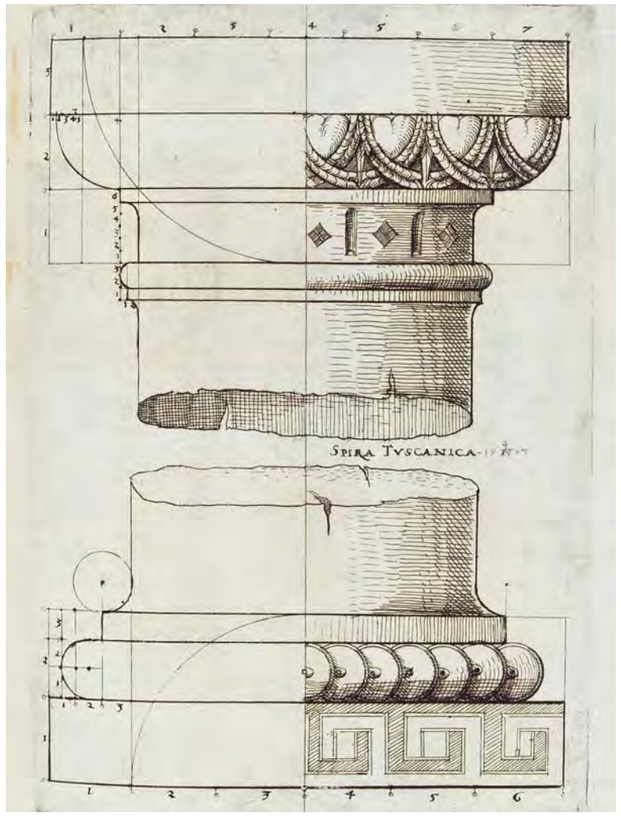


Fig. 42
Augustin Hirschvogel, *Tuscan capital and base,* 1543,
(Herzog August Bibliothek, 37.2.1 Geom. 2° (4-88))

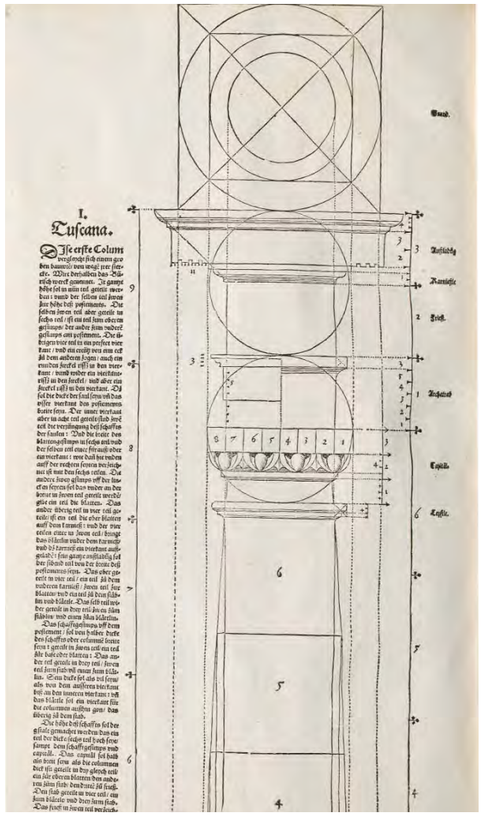


Fig. 43
Tuscan column, from Hans Blum, *Von den fünff Sülen,*
(Zurich, 1550), pl. I

Fig. 44
Master L.D., *Composite capital,* c. 1550 (cat. 10)

(fig. 40). Jacques Androuet du Cerceau and an unknown German engraver, possibly Peter Flötner, also made reverse copies of the 1528 Serlio-Veneziano prints (fig. 41). Hans Sebald Beham in the 1540s (cat. 26) and Master B.M. (cat. 29.2) even produced single-leaf prints after Cesare Cesariano's illustration of six types of Vitruvian columns (cat. 23).

Beyond continuing to circulate these early prints, engravers throughout Europe continued to produce important new single-leaf prints of architectural details. For example, in 1543, Augustin Hirschvogel produced two etchings of a Tuscan and Doric capital and base with modular measurements (fig. 42). Hans Blum, in his extremely popular and influential 1550 book on the five Orders (published in German as *Von den fünff Sülen* and in Latin as *Quinque Columnarum*), may have used these prints as inspiration (fig. 43). Likewise, a large print of a Composite capital by Master L.D. (fig. 44; cat. 10), who is often identified as Léon Davent, found its way into both Julein Mauclerc's 1600 *Le premier livre d'architecture* and Philibert de l'Orme's 1567 *Le premier tome de l'architecture* (fig. 45). Even one of

Serlio and Veneziano's 1528 prints of the Orders (fig. 10) was reused by Walther Ryff in his 1548 *Vitruvius Teutsch* (fig. 46). Rather than being an ancillary part of an architectural culture increasingly reliant on printing, single-leaf prints remained a key component of that culture.

It is likewise no coincidence that both Antonio Labacco (cat. 9) and Giacomo Barozzi da Vignola (cat. 20) chose to publish their architectural treatises of 1552 and 1563, respectively, as copperplate engravings. Like the single-leaf prints of Masters G.A. and P.S., the highly detailed engravings of Labacco and Vignola were also sold by Antonio Lafrery as part of his *Speculum Romanae Magnificentiae*. It is even possible that Lafrery sold these treatises by the individual sheet, thus rendering them *de facto* single-leaf prints through their distribution. Thus, the architectural treatise and the single-leaf print remained in active dialogue through the second half of the sixteenth century. Just as treatises influenced prints, prints continued to influence treatises; neither medium had primacy over the other. Large and small, by the end

Fig. 45
Composite capital after Master L.D., from Philibert de l'Orme, *Le premier tome de l'architecture,* (Paris: 1567), 206r (cat. 16)

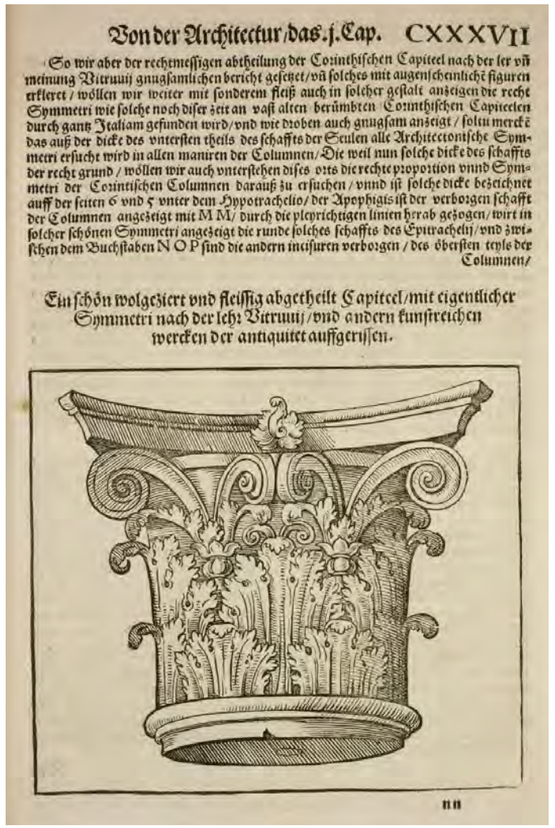


Fig. 46
Corinthian Capital after Sebastiano Serlio and Agostino Veneziano, Vitruvius, *Vitruvius Teutsch,* trans. Walther Ryff (Nuremberg: 1548), 137r

of the sixteenth century, individual prints of architectural details were circulating widely throughout Europe. Where once these fragments were only available through the exchange of sketchbooks, the single-leaf print made them widely accessible for the first time. Independent, dynamic objects of transmission that served no clear theoretical or antiquarian agenda, these prints subverted the narrow definitions of both antiquity and the architectural Orders, publicizing everything from identifiably ancient, measured fragments to Renaissance inventions. For the artists and architects of the sixteenth century, especially for those distant from Rome, these prints were a gateway into a diverse, detailed, fantastical world of architecture distinct from the realm of the architectural treatise. Above all, in a print culture in which the architectural treatise increasingly attempted to codify ornament and rein in diversity, single-leaf prints were important visual advocates for ornamental variety. Though often forgotten today, single-leaf prints were a critical component of sixteenth-century architecture and testify to the vibrancy of architectural print culture beyond the treatise.

Catalogue

Michael J. Waters
Guest Curator
University of Virginia Art Museum

49 Origins
59 Antiquity
85 Variety
107 Order
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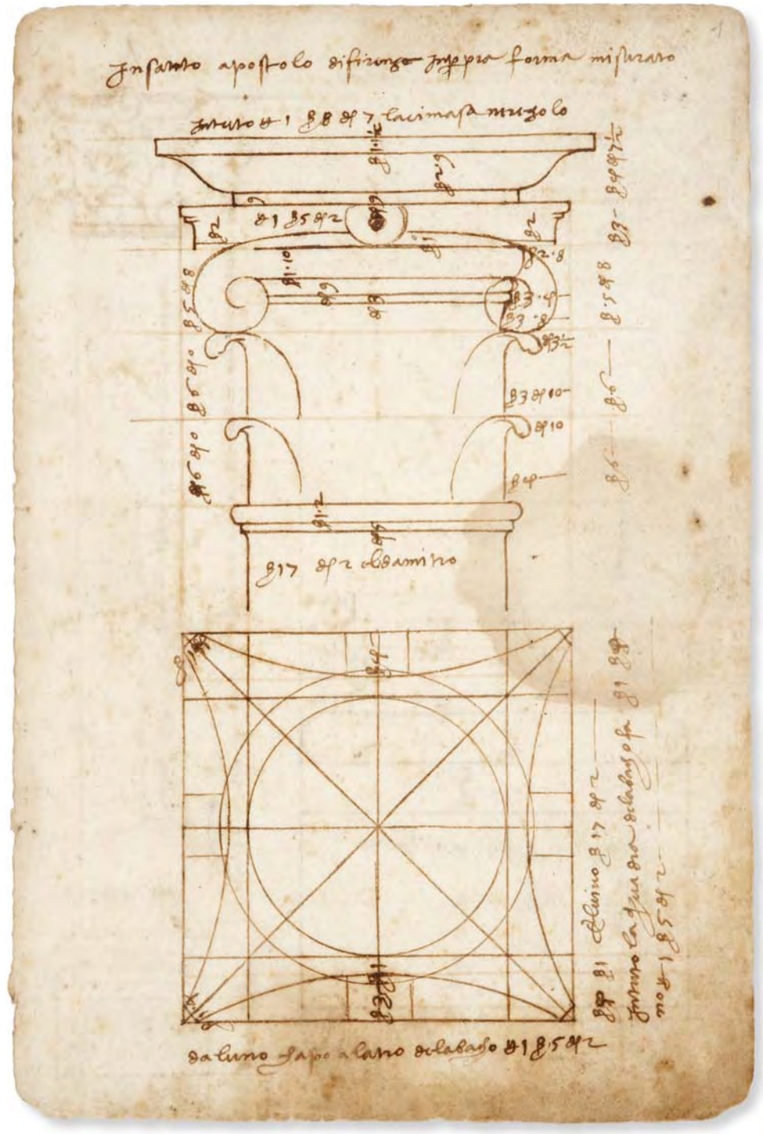
Variety, Archeology, & Ornament
Renaissance Architectural Prints from Column to Cornice
University of Virginia Art Museum



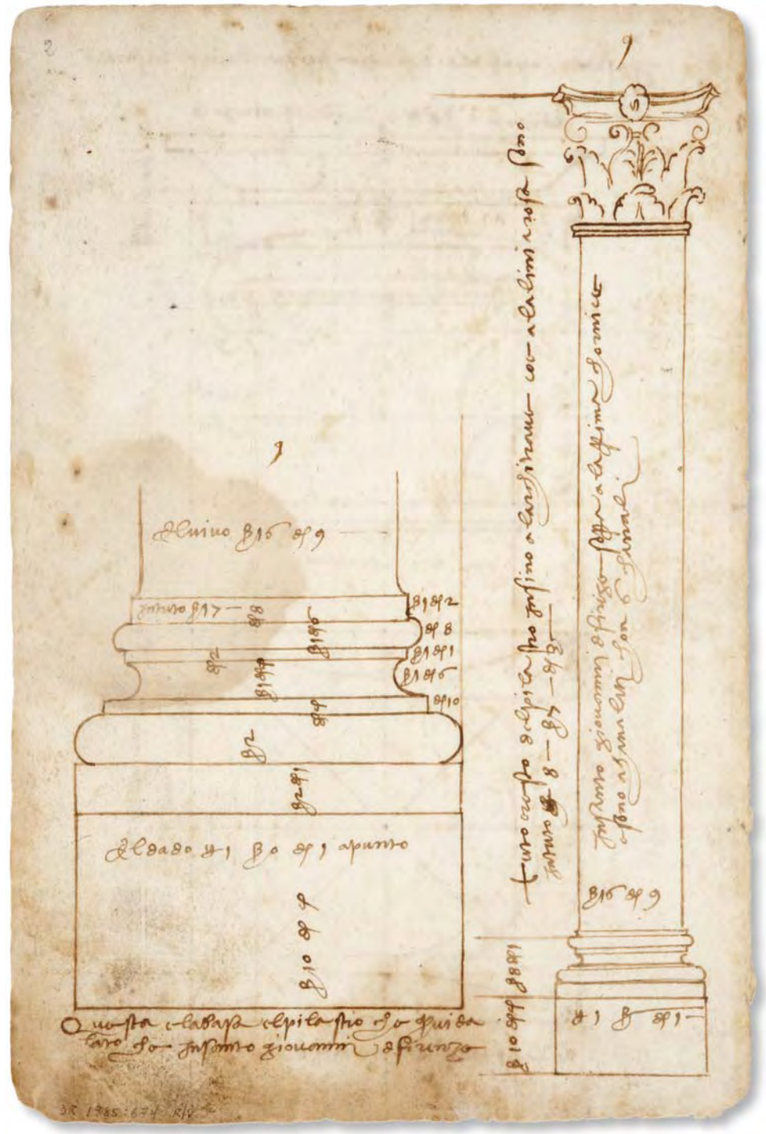
Il Cronaca
(Simone di Tomaso del Pollaiolo)
Italian, 1457–1508

On display are two folios of a sketchbook created by the Florentine architect Simone del Pollaiolo in the late fifteenth century. Known as Il Cronaca, the chronicler, due to his drawings of antiquity and his vivid tales of Rome, produced some of the earliest drawings of ancient Roman monuments. Unlike his contemporaries, he also employed measurement as well as plan, section, and elevation to depict ancient architectural details. As these folios attest, he additionally recorded in detail the buildings of his native Florence, including the Baptistery, which was believed to be an ancient temple to Mars.

Cat. 1.1 recto

Il Cronaca
(Simone di Tomaso del Pollaiolo)
Italian, 1457–1508

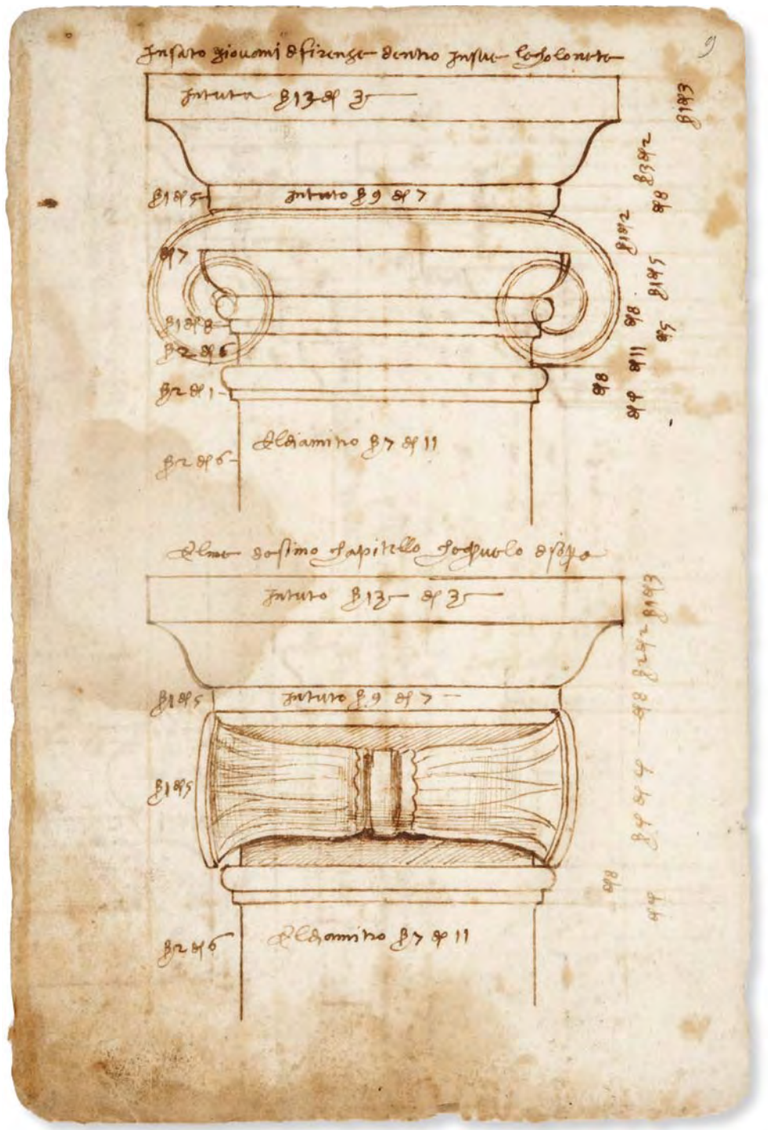
Capital from SS. Apostoli, Florence, (recto), c. 1480
Red chalk, stylus lines, pen and brown ink on laid paper, 8½ x 5¾ in, 21.8 x 14.6 cm
Courtesy of Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal, DR1985:0674



Cat. 1.1 verso

Il Cronaca
(Simone di Tomaso del Pollaiolo)
Italian, 1457–1508

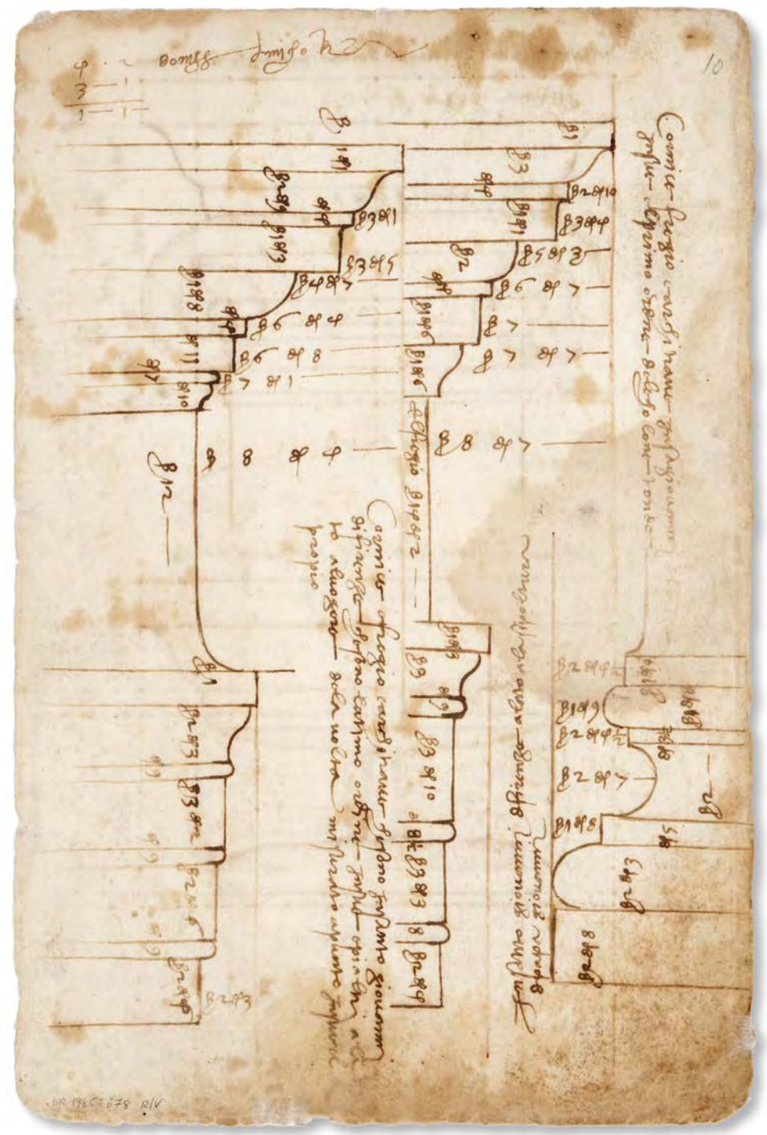
Pilaster and base from the Baptistery, Florence, (verso), c. 1480
Red chalk, stylus lines, pen and brown ink on laid paper, 8½ x 5¾ in, 21.8 x 14.6 cm
Courtesy of Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal, DR1985:0674



Cat. 1.2 recto

Il Cronaca
(Simone di Tomaso del Pollaiolo)
Italian, 1457–1508

Ionic capital from the Baptistery, Florence, (recto), c. 1480
Red chalk, stylus lines, pen and brown ink on laid paper, 8½ x 5¾ in, 21.8 x 14.6 cm
Courtesy of Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal, DR1985:0678



Cat. 1.2 verso

Il Cronaca
(Simone di Tomaso del Pollaiolo)
Italian, 1457–1508

Base and entablatures from the Baptistery, Florence, (verso), c. 1480
Red chalk, stylus lines, pen and brown ink on laid paper, 8½ x 5¾ in, 21.8 x 14.6 cm
Courtesy of Collection Centre Canadien d'Architecture/ Canadian Centre for Architecture, Montréal, DR1985:0678

Master of the Mantegna Sketchbook
Italian, active c. 1500

This drawing of architectural details is a rare surviving folio by an unknown northern Italian artist possibly active in the circle of Andrea Mantegna. Known primarily through an album of drawings now in the Kunstbibliothek in Berlin called the "Mantegna Sketchbook," this artist produced a number of drawings of architectural details and grotesques, many of which resemble prints later produced by Giovanni Antonio da Brescia.

Cat. 2 recto

Master of the Mantegna Sketchbook
Italian, active c. 1500

Decorated entablature and doorframe, (recto), c. 1510
Brown ink on paper, 11⁹⁄₁₆ x 8½ in, 29.4 x 21.6 cm
Courtesy of The Getty Research Institute, Los Angeles, 920097

Cat. 2 verso

Master of the Mantegna Sketchbook
Italian, active c. 1500

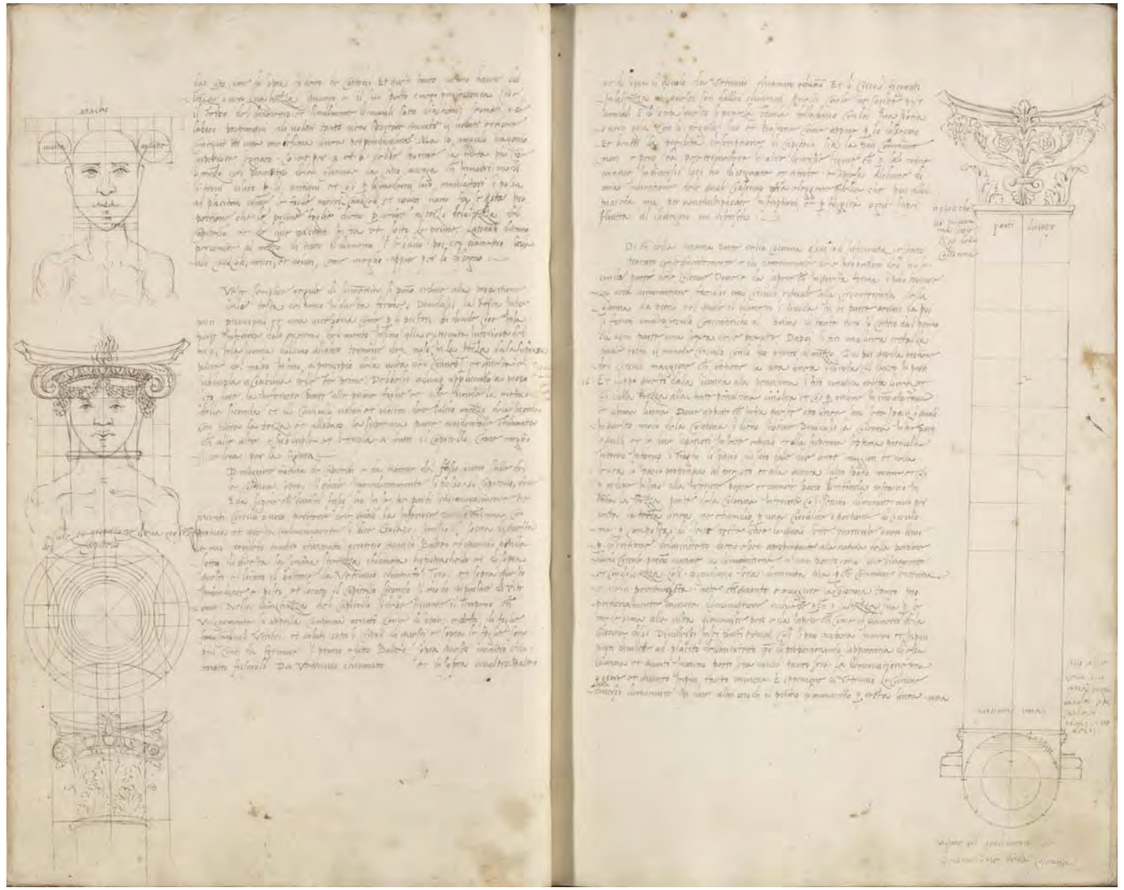
Cornices and vegetal ornament, (verso), c. 1510
Brown ink on paper, 11⁹⁄₁₆ x 8½ in, 29.4 x 21.6 cm
Courtesy of The Getty Research Institute, Los Angeles, 920097

Cat. 3

Giovanni Antonio da Brescia
Italian, c. 1460 – c. 1520

Base, capital, and mask, c. 1515
Engraving, 5½ x 4¼ in,14.1 x 10.8 cm
Courtesy of The Art Institute of Chicago,
Gift of Mr. Potter Palmer, 1937.74
[Photography ©The Art Institute of Chicago]

Engraved by Giovanni Antonio da Brescia, another artist from the school of Andrea Mantegna, this print is part of a series of at least seven prints of capitals, bases, and cornices that are the earliest known single-leaf prints of architectural details. All of the engravings in the set are labeled with a location in Rome, and at least one engraving depicts an identifiably ancient fragment. The print on view, which is a second state, refers to the Torre delle Milizie, a medieval Roman tower located near the Forum of Trajan. The accompanying mask closely resembles grotesques found in the artist's ornamental prints.



Cat. 4

Francesco di Giorgio Martini
Italian, 1439–1502

Trattato di architettura civile e militare, c. 1520, f. F Iv – F IIr
Design of the corinthian column and capital
Pen and brown ink
Courtesy of Yale Center for British Art,
Paul Mellon Collection

Dated 1521, this is one of a number of manuscript copies of Francesco di Giorgio Martini's second treatise on architecture, originally written in the late-fifteenth century. In this treatise, the architect attempts in part to clarify the types of columns described by Vitruvius. One of the primary means by which he does this is relating architectural forms to the human body, such as the volutes of an Ionic capital to the curls of a woman's hair. In the folio on view, he describes and illustrates the Composite Order, which he notes is found in many ancient ruins but not mentioned in Vitruvius. He goes on to show how the column capital is designed and how its shape and proportions relate to the human head. While Francesco di Giorgio's treatise was never printed, it was an influential work that remained continuously in circulation through copies such as this one.

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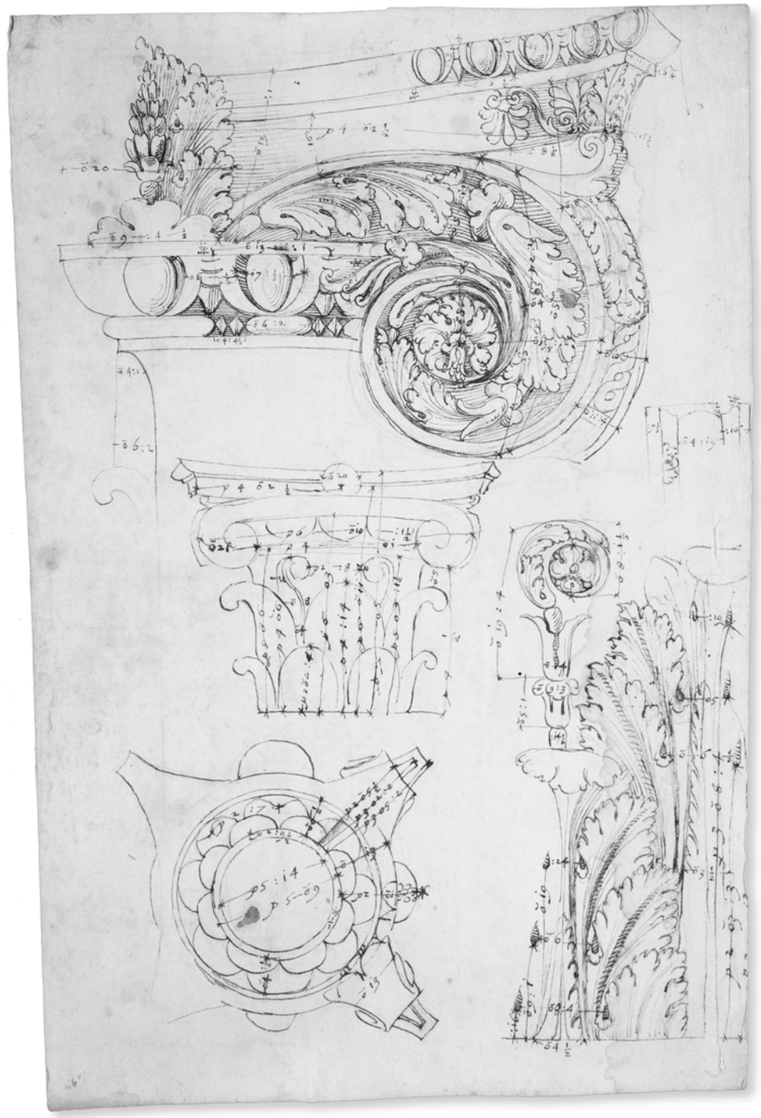
Variety, Archeology, & Ornament

Renaissance Architectural Prints from Column to Cornice

University of Virginia Art Museum



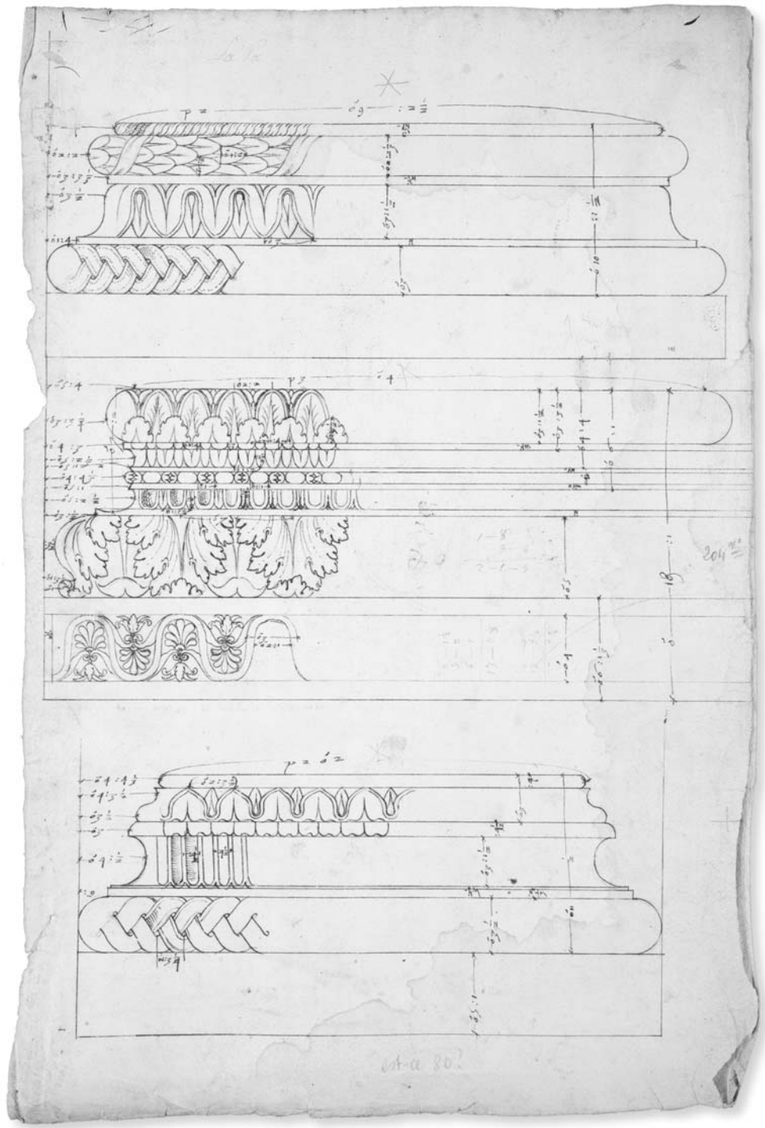
Anonymous
French, mid–sixteenth century

Produced by a group of anonymous French draftsmen, the so-called Goldschmidt Sketchbook is one the best-preserved records of the study of antiquity in Rome during the mid-sixteenth century. The surviving drawings, which include a series of detailed representations of the Pantheon, are extremely systematic and minutely measured. While the sketchbook includes a number of complete ancient monuments, most folios are dedicated to architectural details represented orthogonally. Why a group of Frenchmen produced this methodical survey is still unknown, but it is clear that by the middle of the sixteenth century the hands-on study of Roman monuments had become essential training for architects beyond Italy.

Cat. 5.1

Anonymous
French, mid–sixteenth century

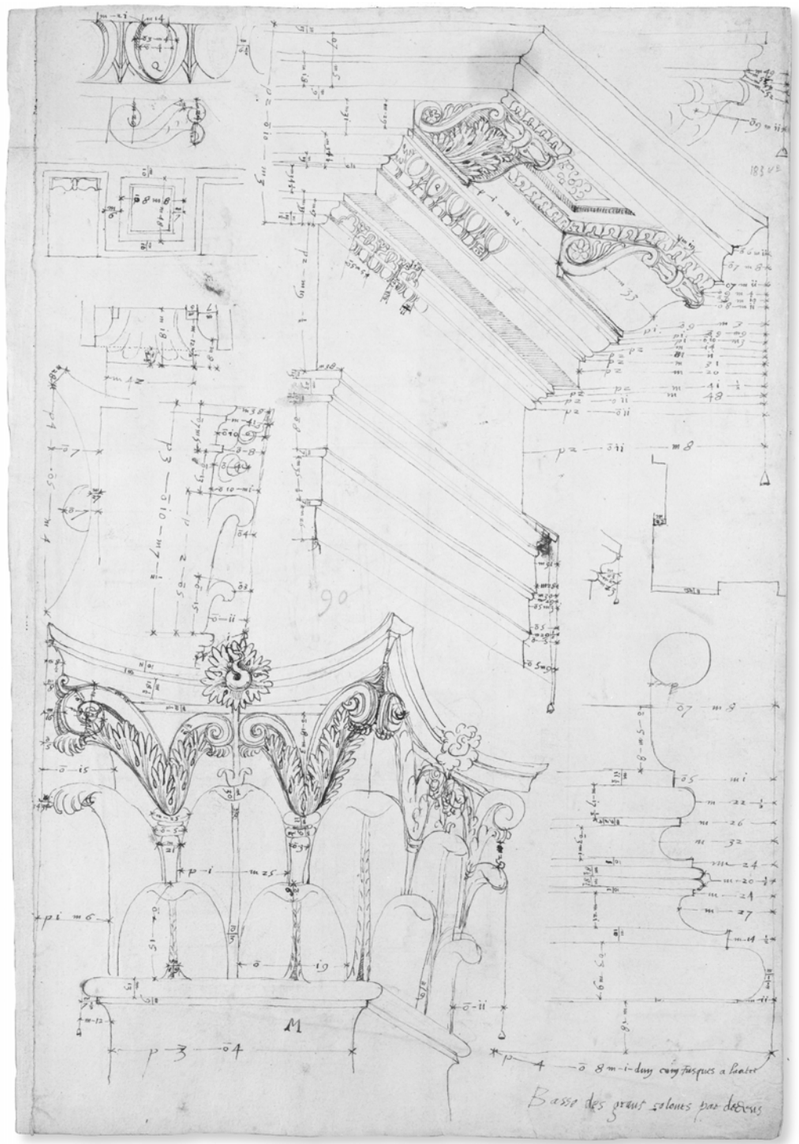
Composite capital,
mid-sixteenth century, f. 21r
Dark brown ink, black chalk, and incised lines, 16 15/16 x 10 7/8 in, 43 x 27.7 cm



Cat. 5.2

Anonymous
French, mid–sixteenth century

Two unidentified decorated bases and base from the Temple of Concordia, Rome, mid-sixteenth century, f. 39r
Dark brown ink, black chalk, and incised lines, 17 1/8 x 11 5/16 in, 43.5 x 28.8 cm



Cat. 5.3

Anonymous
French, mid–sixteenth century

Pantheon, entablature and pilaster capital with other measured details,
mid-sixteenth century, f. 68 r
Dark brown ink, black chalk, and incised lines

Cat. 6

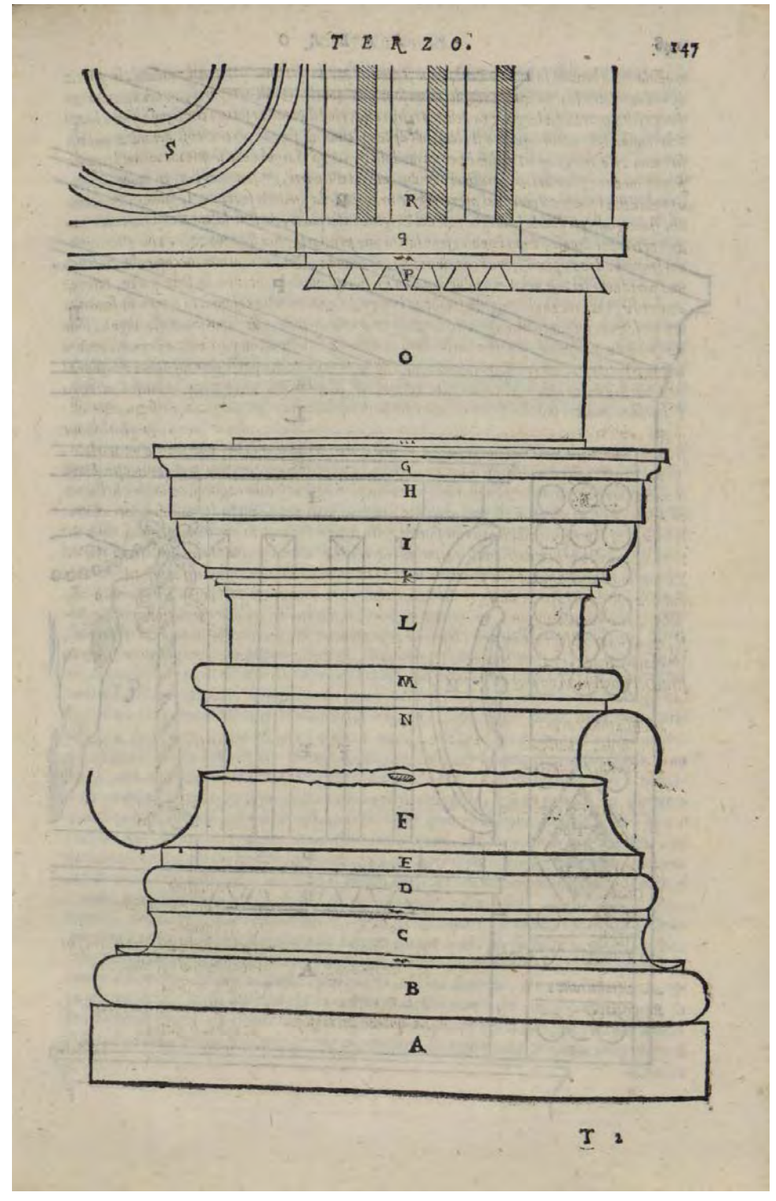
Vitruvius
Roman, c. 85 – c.15 BC

M. Vitruvii De architectura libri decem,
ed. Fra Giocondo, Florence: 1522, p. 55v–56r
Doric and Ionic bases
Woodcut and letterpress, 6¾ in, 17 cm

Cat. 7

Vitruvius
Roman, c. 85 – c.15 BC

M. Vitrvvii Pollionis de Architectvra Libri Decem, ed. Daniele Barbaro, Venice: 1567
p. 112–113
Parts of a column base and Ionic base
Woodcut and letterpress, 11.8 in, 30 cm
Courtesy of Special Collections, University of Virginia Library, NA2515 .V5 1567



Cat. 8

Vitruvius
Roman, c. 85 – c.15 BC

I dieci libri dell'architettura, trans. Daniele Barbaro, Venice: 1567, p. 147
Doric order
Woodcut, 9½ in, 24 cm
Courtesy of Special Collections, University of Virginia Library, NA2515 .V83 1567

Antonio Labacco
Italian, 1495 – after 1567
Engravings by Mario Labacco
Italian, before 1547 – after 1589

First published in 1552, Antonio Labacco's book of antiquities, along with Sebastiano Serlio's treatise, is the published result of the study of antiquity in High Renaissance Rome. Derived in large part from drawings made by the architect Baldassare Peruzzi in the early-sixteenth century, Labacco's treatise is composed of copperplate engravings of a handful of ancient monuments and their architectural details. Many of these fragments, such as those seen here, also employ the same methods of representation used by Master G.A. with the Caltrop and Master P.S. While Labacco's prints are more archeologically accurate than their predecessors, they are clearly indebted to a tradition of single-leaf engravings.

Cat. 9.1

Antonio Labacco
Italian, 1495 – after 1567
Engravings by Mario Labacco
Italian, before 1547 – after 1589

Libro d'Antonio Labacco appartenente a l'architettura nel qual si figurano alcune notabili antiquità di Roma, Rome: 1559, Plate 1
Title page
Engraving, 13 x 9⅛ in, 33.2 x 23.2 cm
Courtesy of Avery Architectural and Fine Arts Library, Columbia University, *Speculum Romanae Magnificentiae* Collection, 1951.001.00344

Cat. 9.2

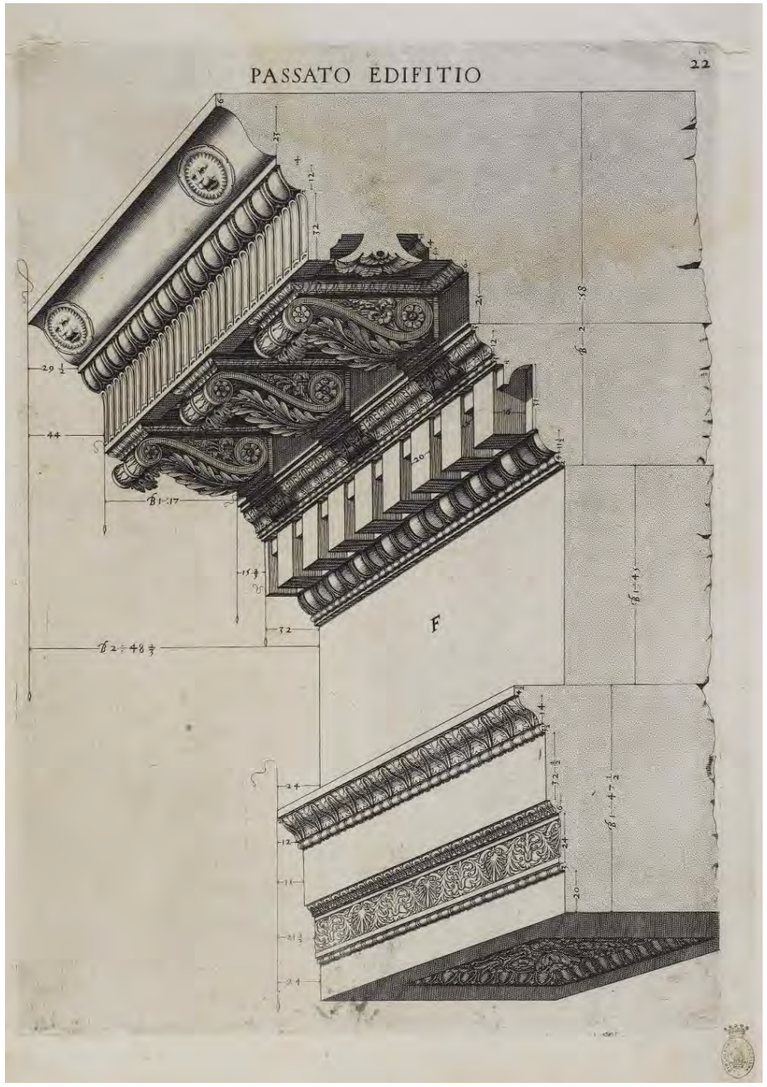
Antonio Labacco
Italian, 1495 – after 1567
Engravings by Mario Labacco
Italian, before 1547 – after 1589

Libro d'Antonio Labacco appartenente a l'architettura nel qual si figurano alcune notabili antiquità di Roma, Rome: 1559, Plate 15
Pegasus capital and decorated base from the Temple of Mars Ultor, Rome
Engraving, 13 x 9⅛ in, 33.2 x 23.2 cm
Courtesy of Avery Architectural and Fine Arts Library, Columbia University, *Speculum Romanae Magnificentiae* Collection, 1951.001.00356

Cat. 9.3

Antonio Labacco
Italian, 1495 – after 1567
Engravings by Mario Labacco
Italian, before 1547 – after 1589

Libro d'Antonio Labacco appartenente a l'architettura nel qual si figurano alcune notabili antiquità di Roma,
Rome: 1559, Plate 21
Capital and base from the Temple of Castor and Pollux, Rome
Engraving, 13 x 9⅞ in, 33.2 x 23.2 cm



Cat. 9.4

Antonio Labacco
Italian, 1495 – after 1567
Engravings by Mario Labacco
Italian, before 1547 – after 1589

Libro d'Antonio Labacco appartenente a l'architettura nel qual si figurano alcune notabili antiquità di Roma,
Rome: 1559, Plate 22
Entablature of the Temple of Castor and Pollux, Rome
Engraving, 13 x 9⅞ in, 33.2 x 23.2 cm

Cat. 9.5

Antonio Labacco
Italian, 1495 – after 1567
Engravings by Mario Labacco
Italian, before 1547 – after 1589

Libro d'Antonio Labacco appartenente a l'architettura nel qual si figurano alcune notabili antiquità di Roma,
Rome: 1559, Plate 36
Composite capital and decorated base from the Temple of Apollo Sosianus, Rome
Engraving, 13 x 9⅜ in, 33.2 x 23.2 cm

Cat.10

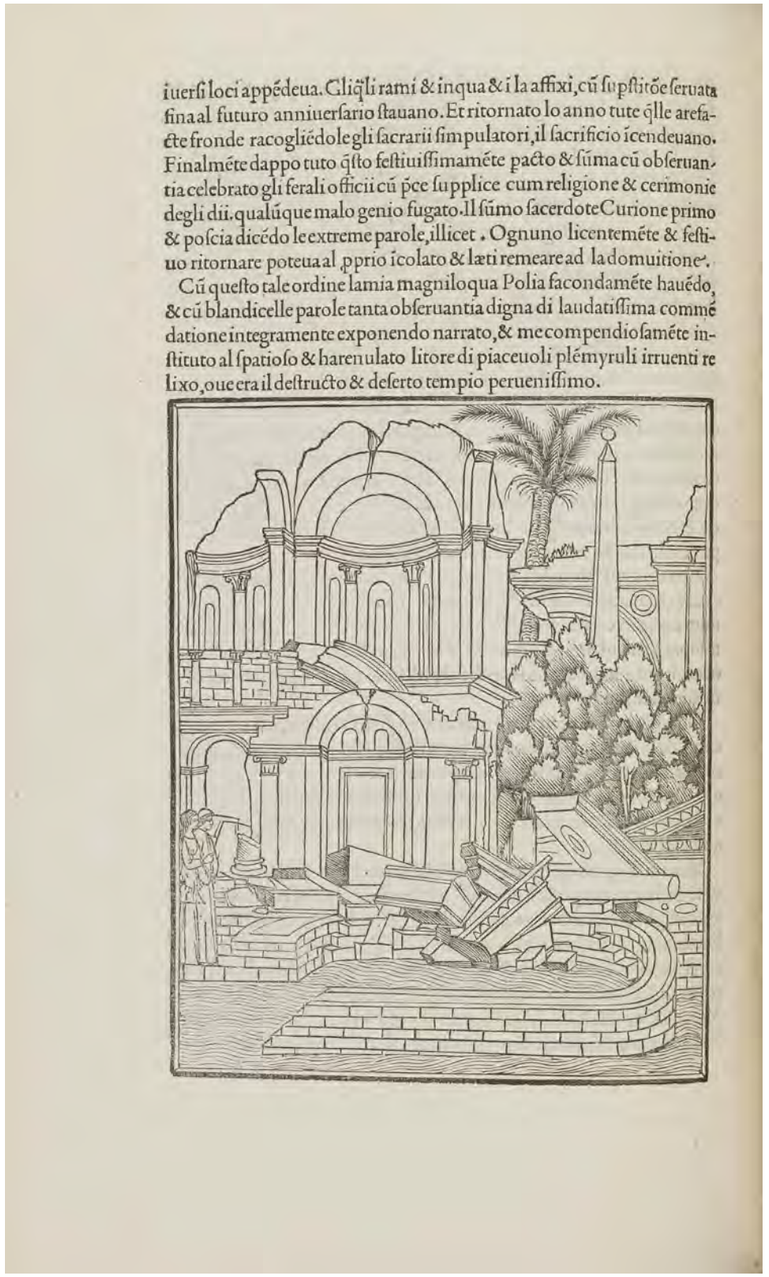
Léon Davent
French, active 1540–1556
After Francesco Primaticcio
Italian, 1504/5–1570

Composite capital
Etching, 11½ x 13 in, 29.2 x 33 cm

Cat. 11

Francesco Colonna
Italian, 1433–1527

Hypnerotomachia Poliphili,
Venice: 1499, p. iiiv
Poliphilo and Polia view the ancient ruins
Woodcut and letterpress,
12⅝ x 7¾ in, 32 x 20cm
Courtesy of Special Collections, University of Virginia Library, M 1499 .C65



iuerſi loci appẽdeua. Cliq̃li rami & inqua & i la affixi, cũ ſupſtitõe ſeruata fina al futuro anniuerſario ſtauano. Et ritornato lo anno tute q̃lle arefacte fronde racogliẽdole gli ſacrarii ſimpulatori, il ſacrificio ícendeuano. Finalmẽte dappo tuto q̃ſto feſtiuiſſimamẽte pacto & ſũma cũ obſeruantia celebrato gli ferali officii cũ p̃ce ſupplice cum religione & cerimonie degli dii. qualũque malo genio fugato. Il ſũmo ſacerdote Curione primo & poſcia dicẽdo le extreme parole, illicet. Ognuno licentemẽte & feſtiuo ritornare poteua al ꝓprio ícolato & læti remeare ad la domuitione.

Cũ queſto tale ordine lamia magniloqua Polia facondamẽte hauẽdo, & cũ blandicelle parole tanta obſeruantia digna di laudatiſſima commẽdatione integramente exponendo narrato, & me compendioſamẽte inſtituto al ſpatioſo & harenulato litore di piaceuoli plẽmyruli irruenti re lixo, oue era il deſtructo & deſerto tempio peruenuſſimo.

Cat.12

Torello Saraina
Italian, 1475–1547
Woodcuts by Giovanni Caroto
Italian, c. 1488 – c. 1566

De origine et amplitudine civitatis Veronae, Verona: 1540, p. 31v-32r
Ancient capitals and frieze from Verona
Woodcut and letterpress,
12⅞ x 8½ x 1½ in, 32.5 x 21.7 x 2.7 cm
Courtesy of Stephen Chan Library, Institute of Fine Arts, New York University, DG975.V51 S23

Torello Saraina's book on ancient Roman Verona is a rare sixteenth-century treatise on antiquities found outside of Rome. Published in the same year as Sebastiano Serlio's book on antiquities, Saraina in his introduction guaranteed that his reproductions, unlike those of Serlio, were true and accurate. The woodcuts by Giovanni Caroto include Verona's famous amphitheater, several arches and gates, and numerous architectural fragments. While Serlio's treatise is often celebrated as making Roman antiquities available for the first time through print, Torello Saraina at the very same moment was disseminating a whole separate corpus of ancient material through his treatise.

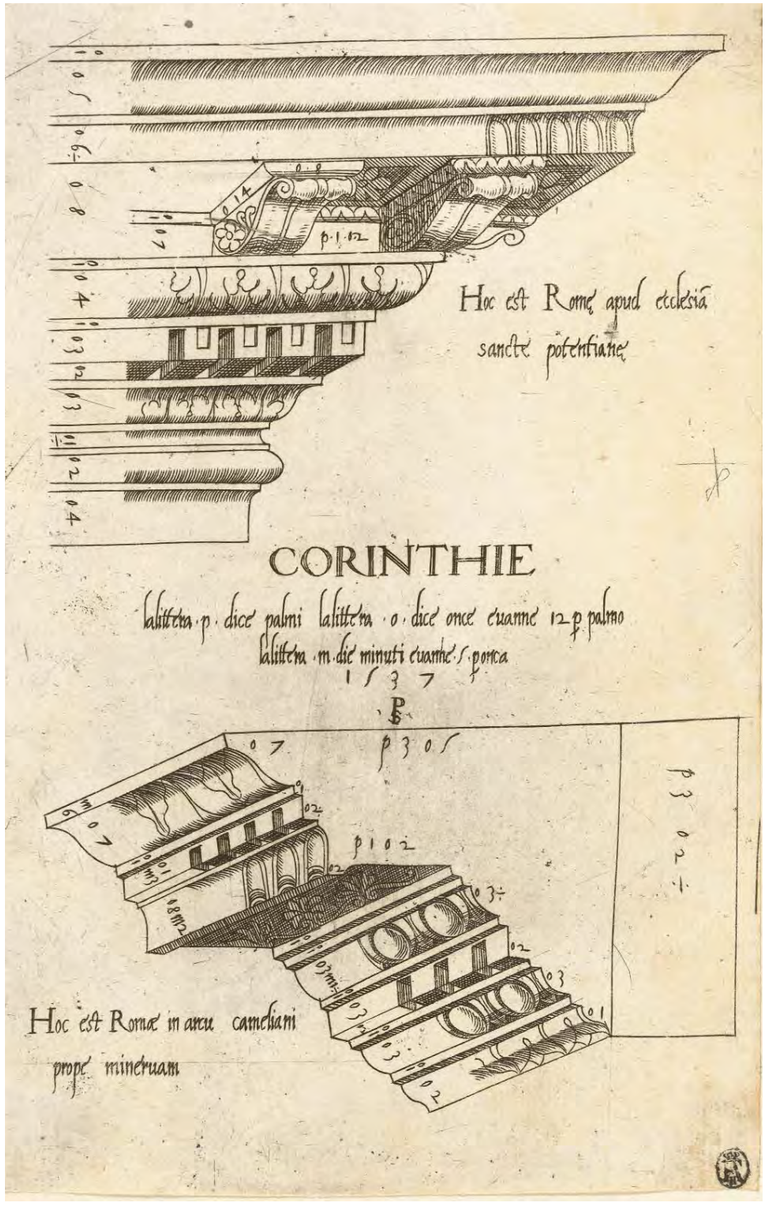
Master P.S.
French, active mid-sixteenth century

Master P.S., a French engraver often identified as Jacques Prévost, produced eleven prints of ancient architectural details between 1535 and 1537. All of these prints are measured, using either the Florentine *braccio* or the Roman *palmo*, and inscribed with their location in Rome. Moreover, many represent identifiably ancient cornices and entablatures. Originally printed two to a page together with the prints of Master G.A. with the Caltrop, these prints continued to be published in Rome into the late-eighteenth century.

Cat. 13.1

Master P.S.
French, active mid-sixteenth century

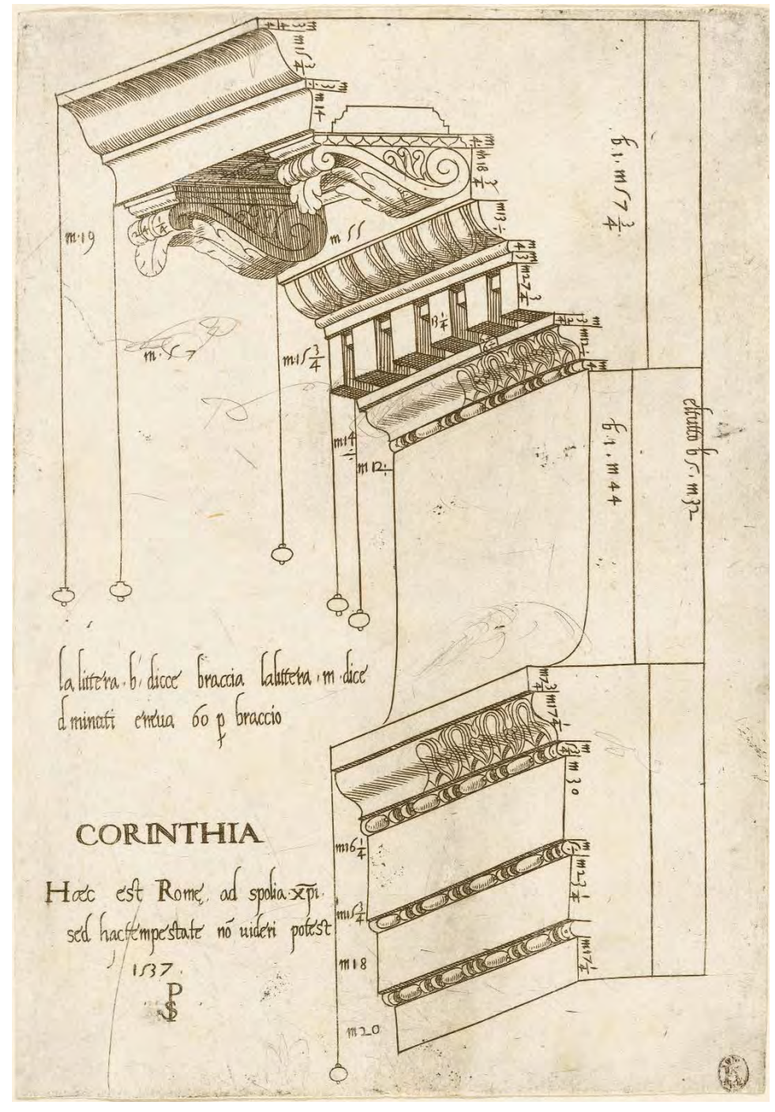
Entablatures from Santa Pudenziana and the Arch of Camigliano, Rome, 1537
Engraving

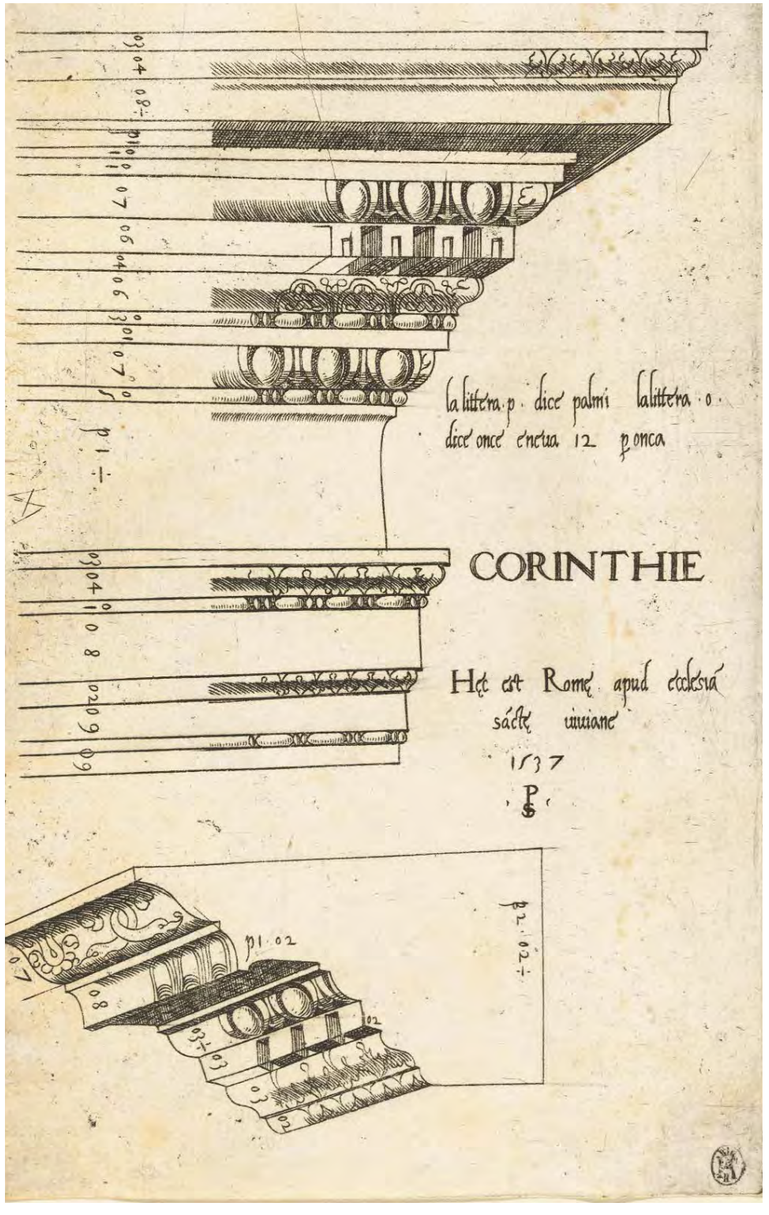


Cat. 13.2

Master P.S.
French, active mid-sixteenth century

Entablature from the Forum of Trajan, Rome, 1537
Engraving

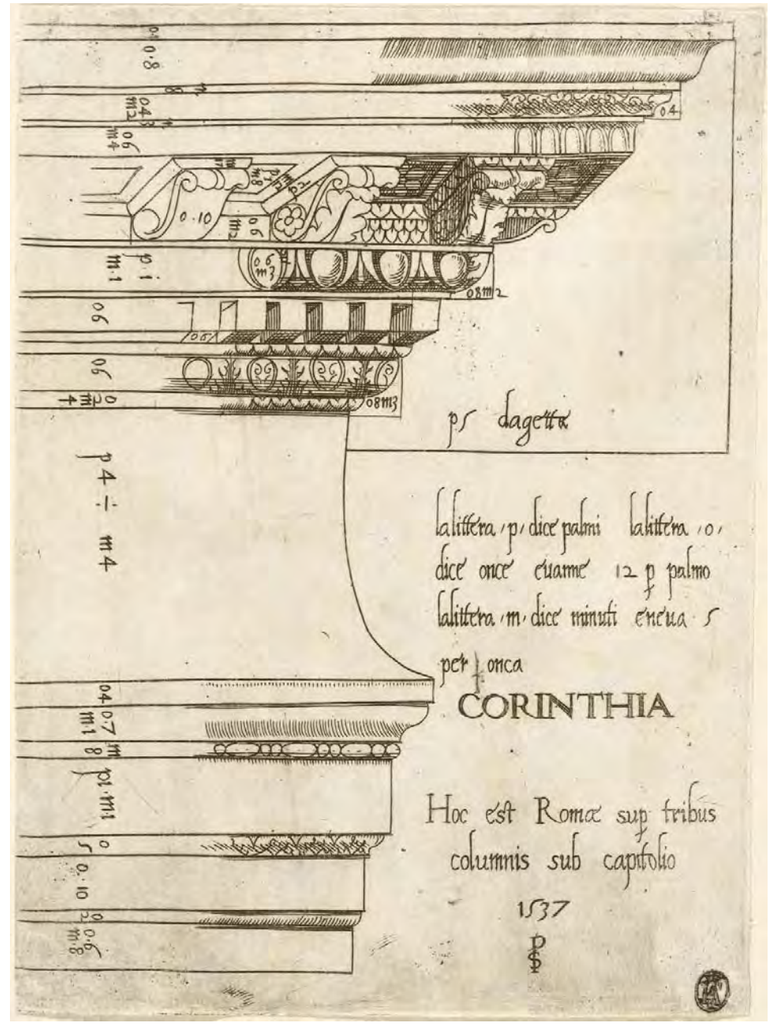




Cat. 13.3

Master P.S.
French, active mid-sixteenth century

Entablature from Santa Bibiana, Rome, 1537
Engraving
Courtesy of National Gallery of Art, Washington, Rosenwald Collection, 1946, 1946.11.99
Image courtesy National Gallery of Art, Washington



Cat. 13.4

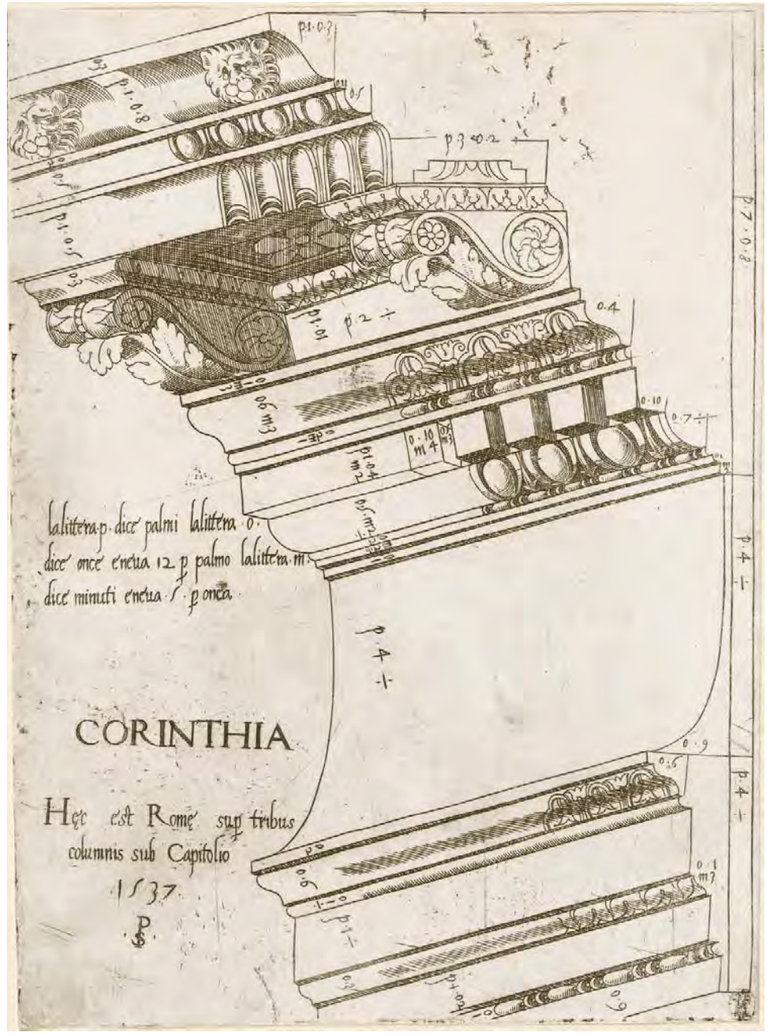
Master P.S.
French, active mid-sixteenth century

Entablature from the Temple of Castor and Pollux, Rome, 1537
Engraving
Courtesy of National Gallery of Art, Washington, Rosenwald Collection, 1946, 1946.11.100
Image courtesy National Gallery of Art, Washington

Cat. 13.5

Master P.S.
French, active mid-sixteenth century

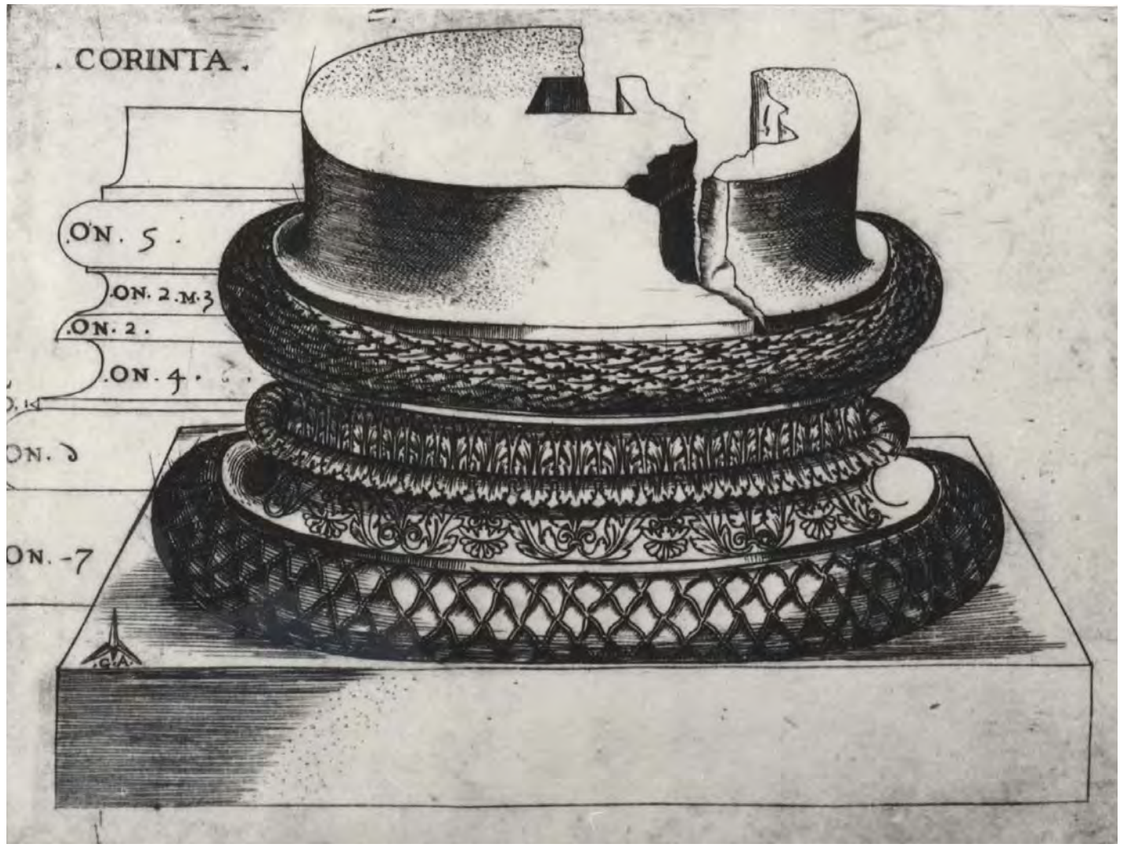
Entablature from the Temple of Antoninus and Faustina, Rome, 1537
Engraving



Cat. 13.6

Master P.S.
French, active mid-sixteenth century

Entablature from the Temple of Vespasian, Rome, 1537
Engraving



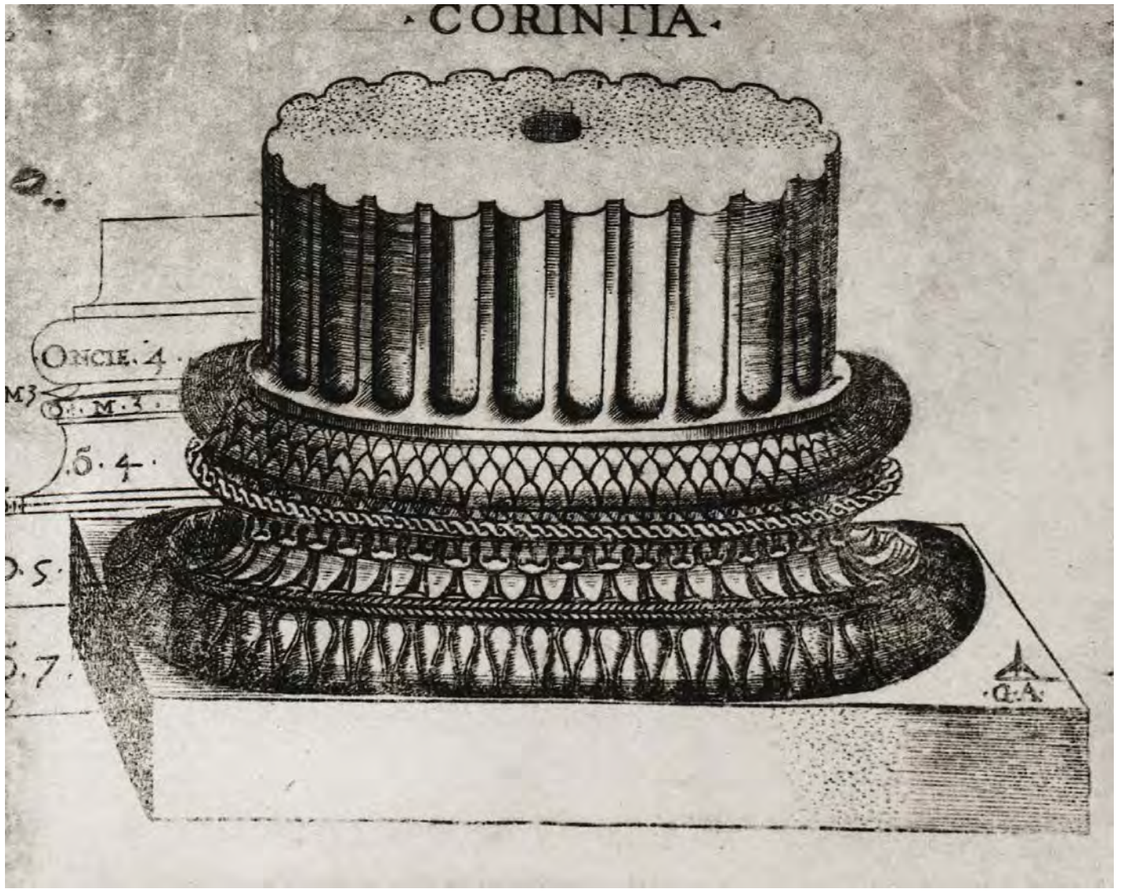
Master G.A. with the Caltrop
Italian, active mid-sixteenth century

Little is known about the engraver Master G.A. with the Caltrop, who used his initials along with a four-sided spike weapon as his monogram. Active in Rome in the mid-1530s and sometimes identified as Giovanni Agucchi, he produced twenty-nine engravings, mostly of column capitals and bases. While many of these fragments are measured, only five can be confidently linked to known ancient monuments. Of the others, some may be ancient, but many are likely inventions produced by combining various ancient forms and decorative moldings. For Master G.A., antiquity was an open-ended point of departure. Just as he embellished the Pegasus capital from the Temple of Mars Ultor by adding the figure of triumphant Fame (cat. 14.22), he freely mixed the genuine with the imagined to create new antiquities.

Cat. 14.1

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

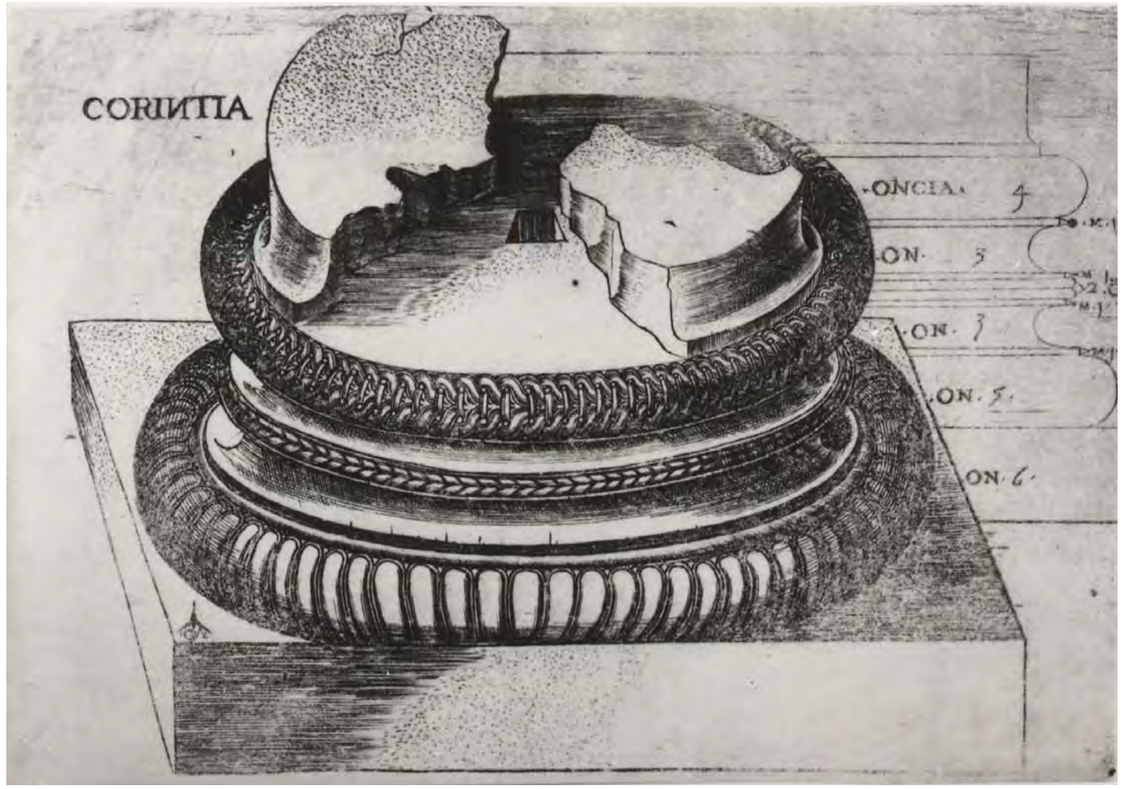
Corinthian base from the Lateran Baptistery, Rome, c. 1537
Engraving, 5⅛ x 6⅞ in, 13.02 x 17.46 cm
Museum Purchase, 1984.22.13



Cat. 14.2

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

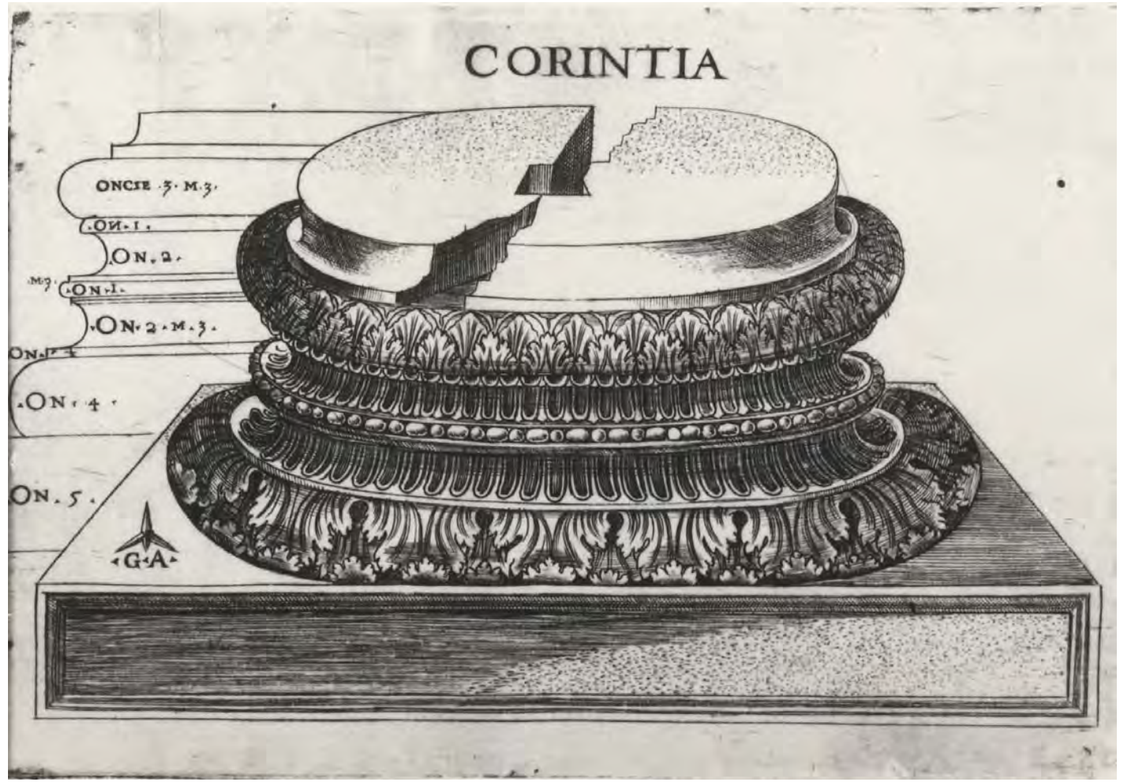
Corinthian base from the Forum of Augustus, Rome, c. 1537
Engraving, 5 x 6¼ in, 12.7 x 15.88 cm
Museum Purchase, 1984.22.18



Cat. 14.3

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

Corinthian base from the Temple of Mars Ultor, Rome, c. 1537
Engraving, 5⅛ x 7¼ in, 13.02 x 18.42 cm
Museum Purchase, 1984.22.21



Cat. 14.4

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

Corinthian base from the Temple of Concordia, Rome, c. 1537
Engraving, 4⅞ x 7 in, 12.38 x 17.78 cm
Museum Purchase, 1984.22.23

Catalogue

Michael J. Waters
Guest Curator
University of Virginia Art Museum

49 Origins
59 Antiquity

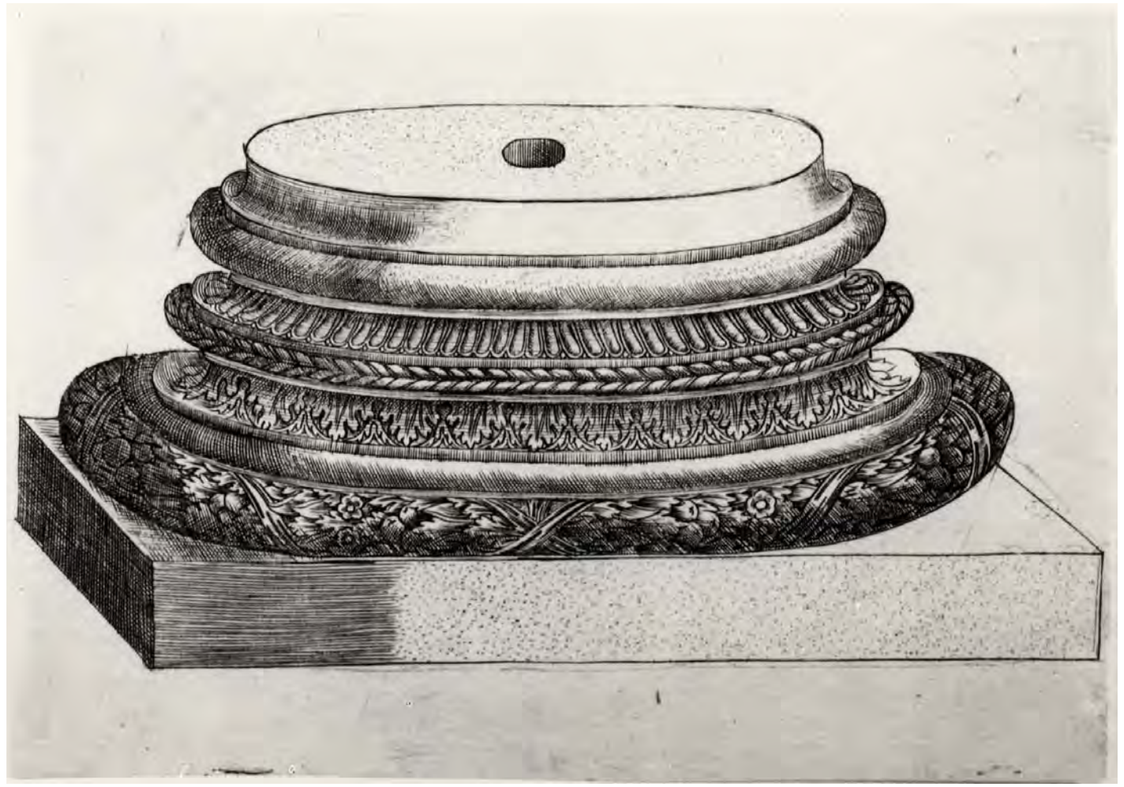
85 **Variety**

107 Order
123 Afterlife

Variety, Archeology, & Ornament

Renaissance Architectural Prints from Column to Cornice

University of Virginia Art Museum



Cat. 14.5

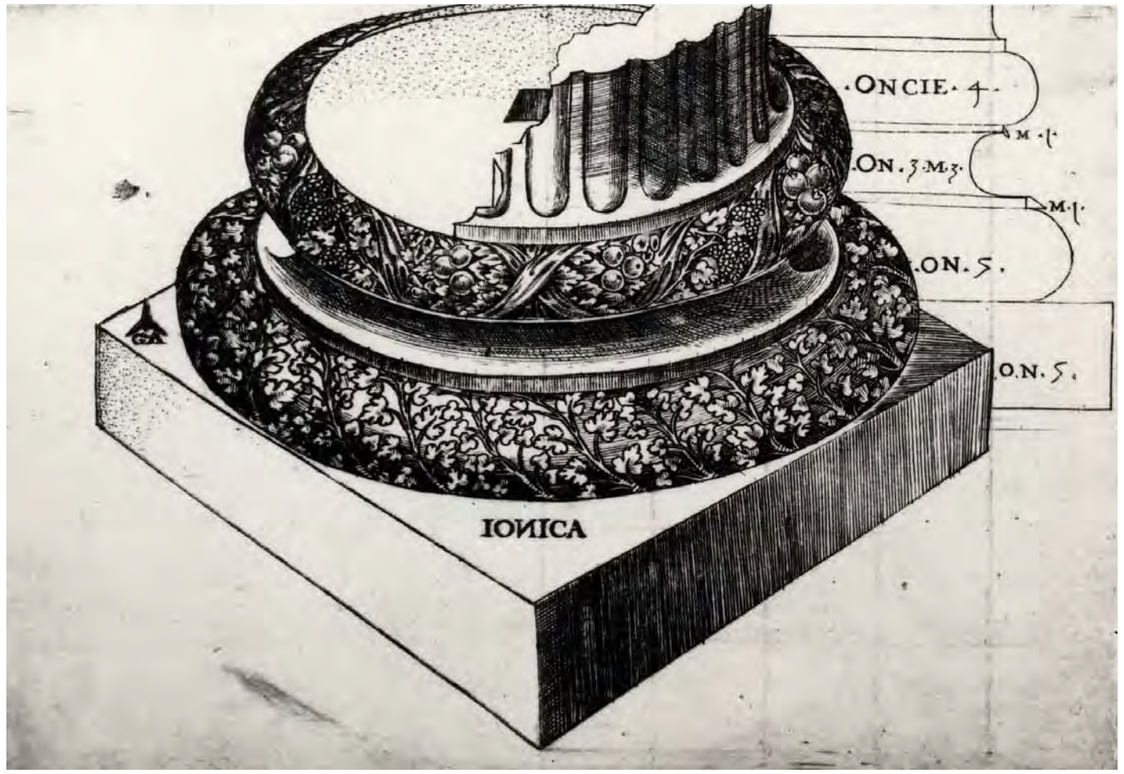
Master G.A. with the Caltrop
Italian, active mid-sixteenth century

Decorated base, c. 1537
Engraving, 4¾ x 6⅝ in, 12.07 x 16.76 cm
Museum Purchase, 1984.22.14

Cat. 14.6

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

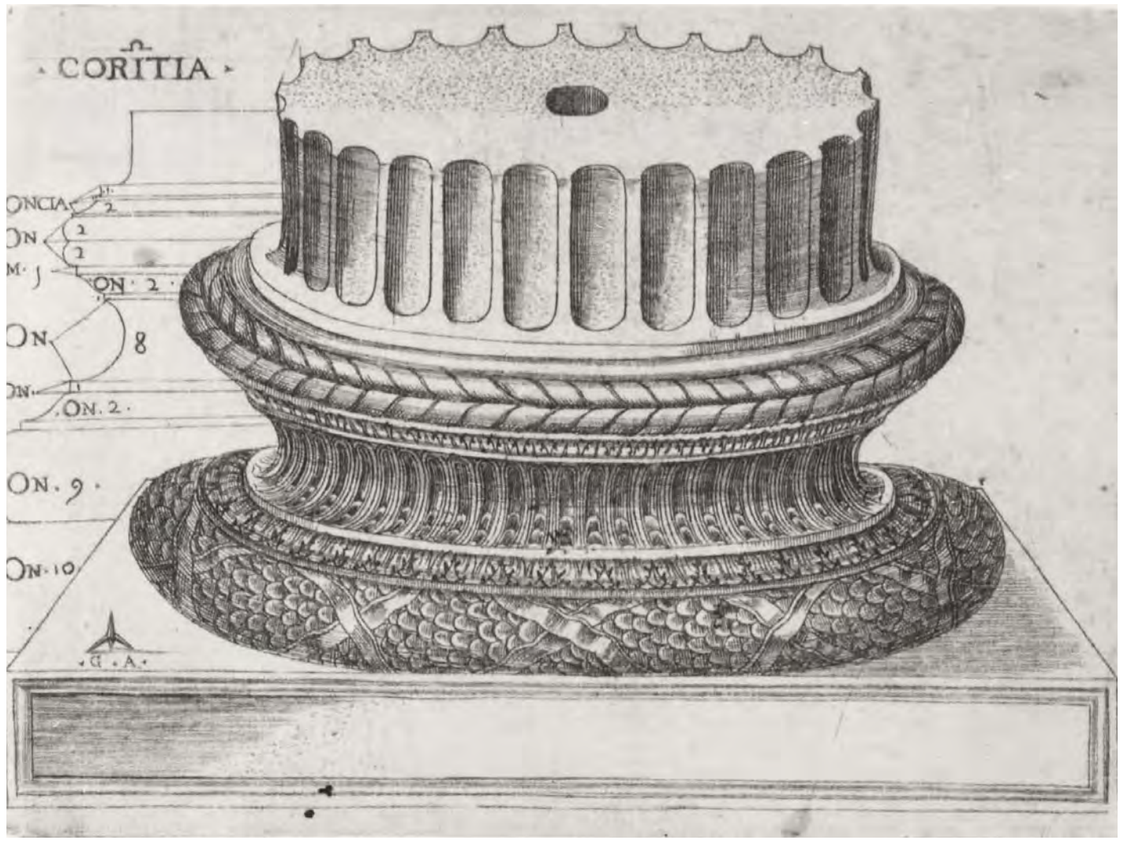
Ionic base, c. 1537
Engraving, 4⅝ x 7⅛ in, 11.75 x 18.1 cm
Museum Purchase, 1984.22.15



Cat. 14.7

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

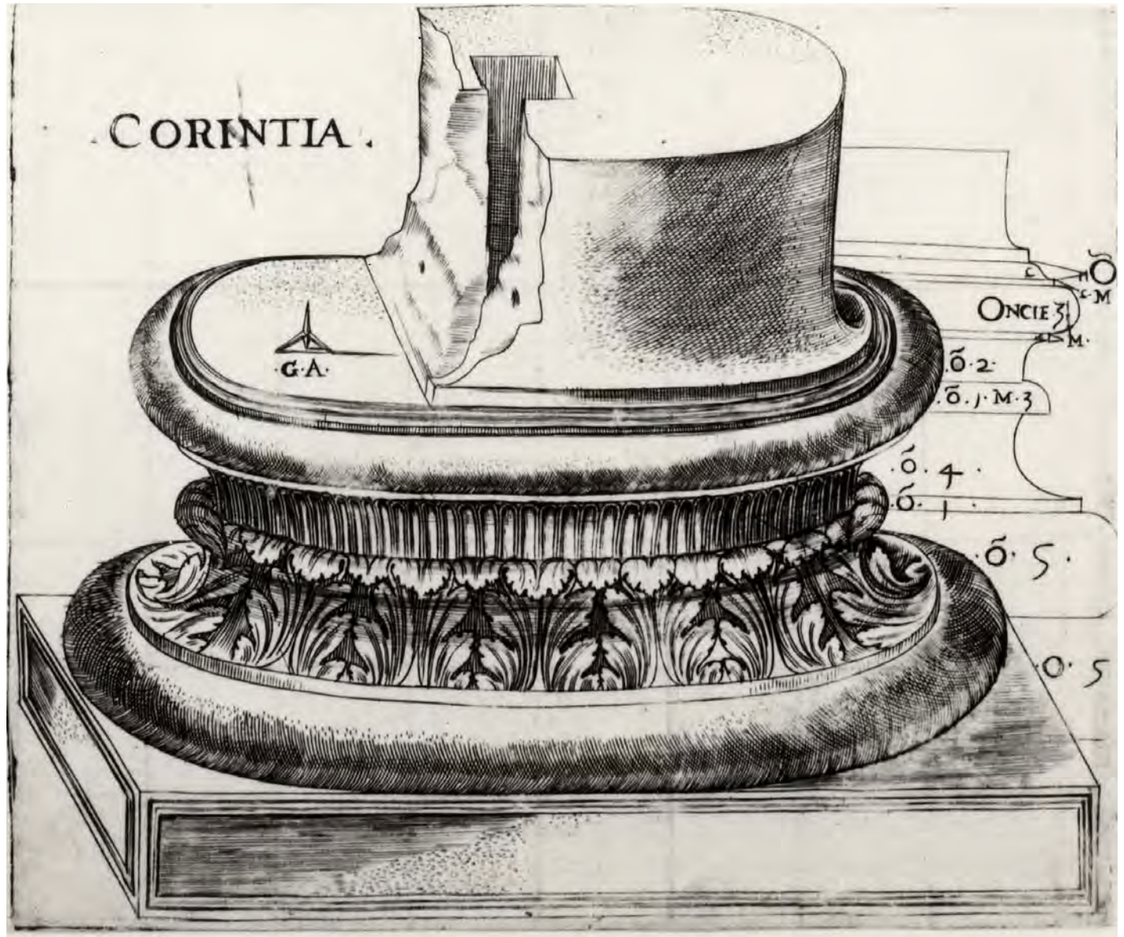
Ionic base, c. 1537
Engraving, 5¼ x 7³⁄₁₆ in, 13.34 x 18.26 cm
Museum Purchase, 1984.22.16



Cat. 14.8

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

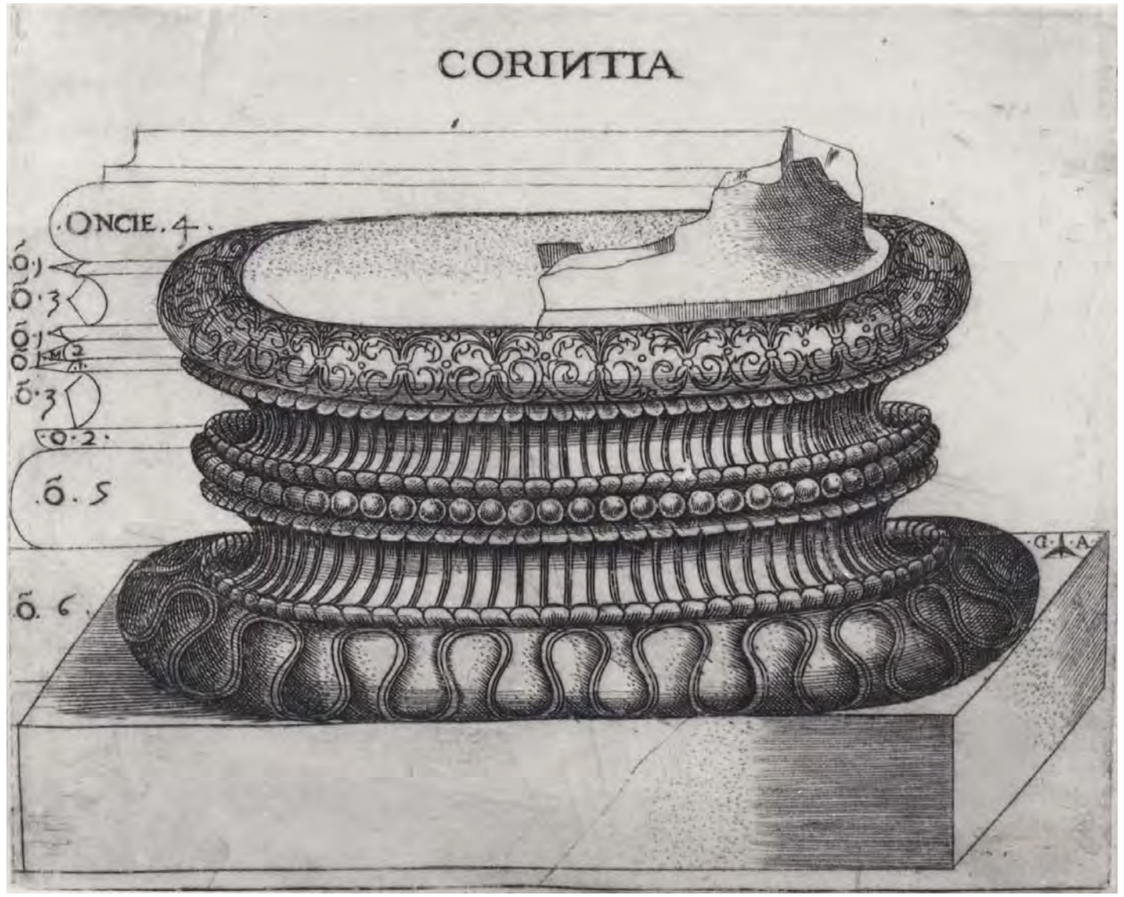
Corinthian base, c. 1537
Engraving, 4⅞ x 6½ in, 12.38 x 16.51 cm
Museum Purchase, 1984.22.10



Cat. 14.9

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

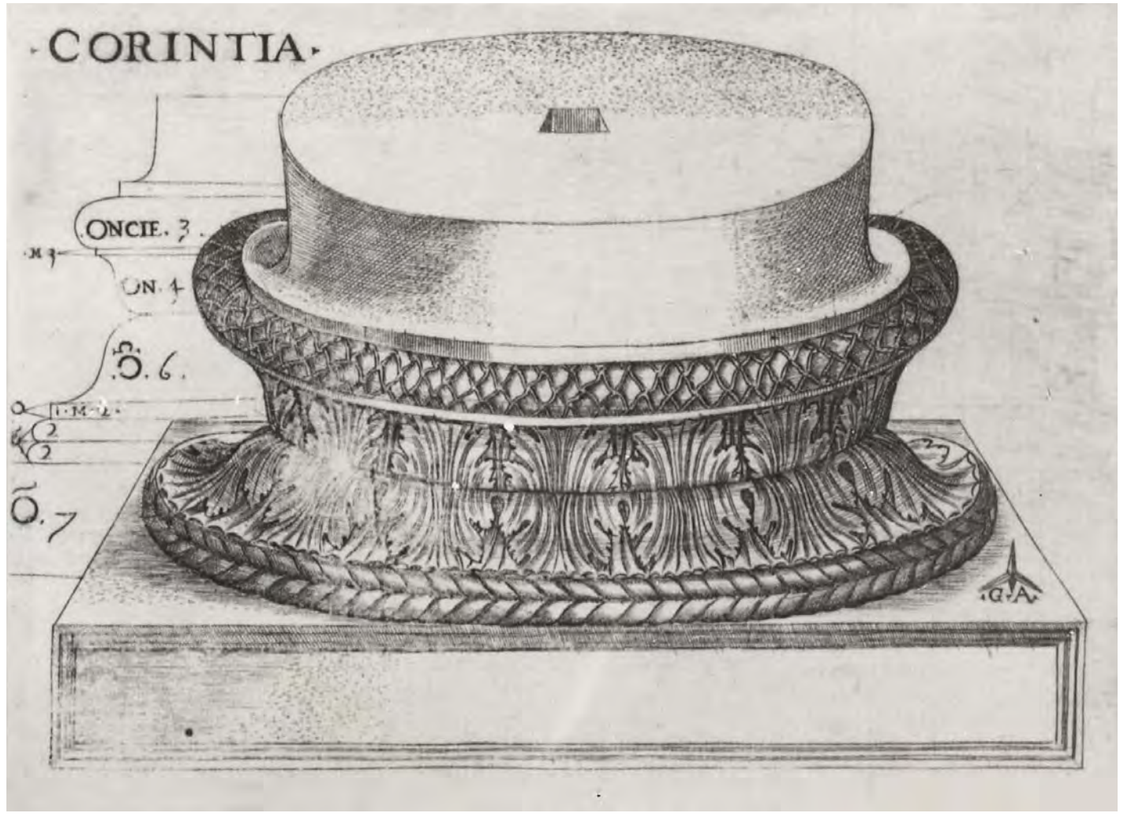
Corinthian base, c. 1537
Engraving, 5¼ x 6 in, 13.34 x 15.24 cm
Museum Purchase, 1984.22.17



Cat. 14.10

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

Corinthian base, c. 1537
Engraving, 5⅛ x 6⅛ in, 13.02 x 15.56 cm
Museum Purchase, 1984.22.22



Cat. 14.11

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

Corinthian base, c. 1537
Engraving, 4¾ x 6½ in, 12.07 x 16.51 cm
Museum Purchase, 1984.22.19

Cat. 14.12

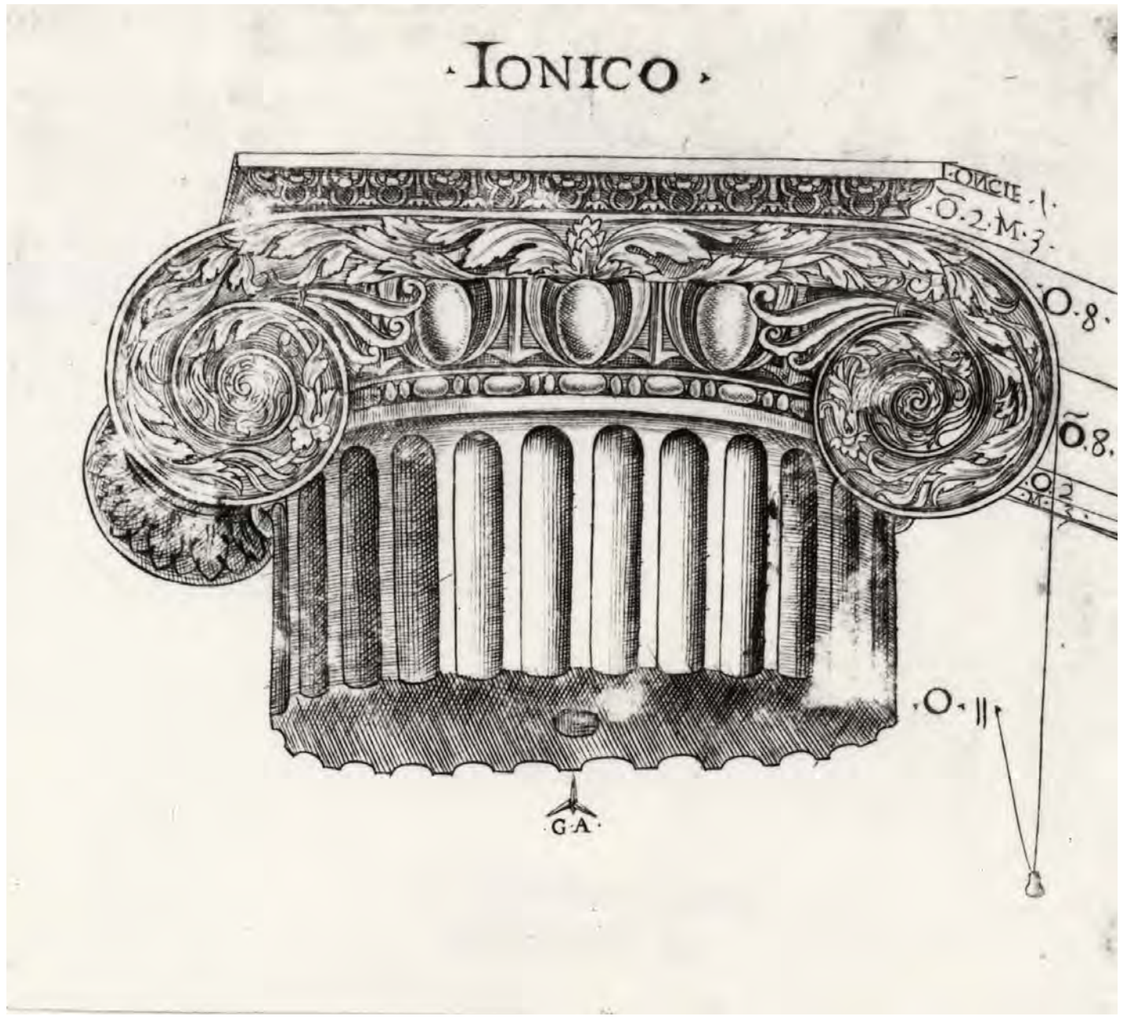
Master G.A. with the Caltrop
Italian, active mid-sixteenth century

Corinthian base, c. 1537
Engraving, 5⅛ x 6¾ in, 13.02 x 17.15 cm
Museum Purchase, 1984.22.20

Cat. 14.13

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

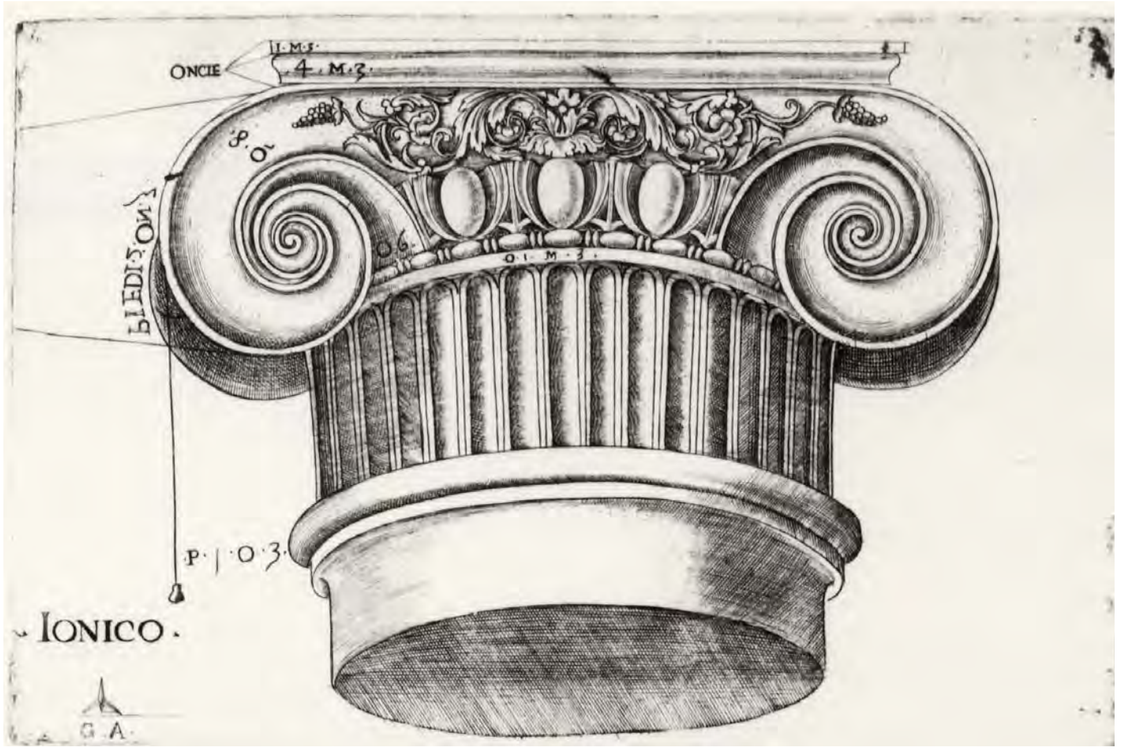
Doric capital, c. 1537
Engraving, 4¾ x 6³⁄₁₆ in, 12.07 x 15.72 cm
Museum Purchase, 1984.22.3



Cat. 14.14

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

Ionic capital, c. 1537
Engraving, 5⅜ x 6 in, 13.65 x 15.24 cm
Museum Purchase, 1984.22.5



Cat. 14.15

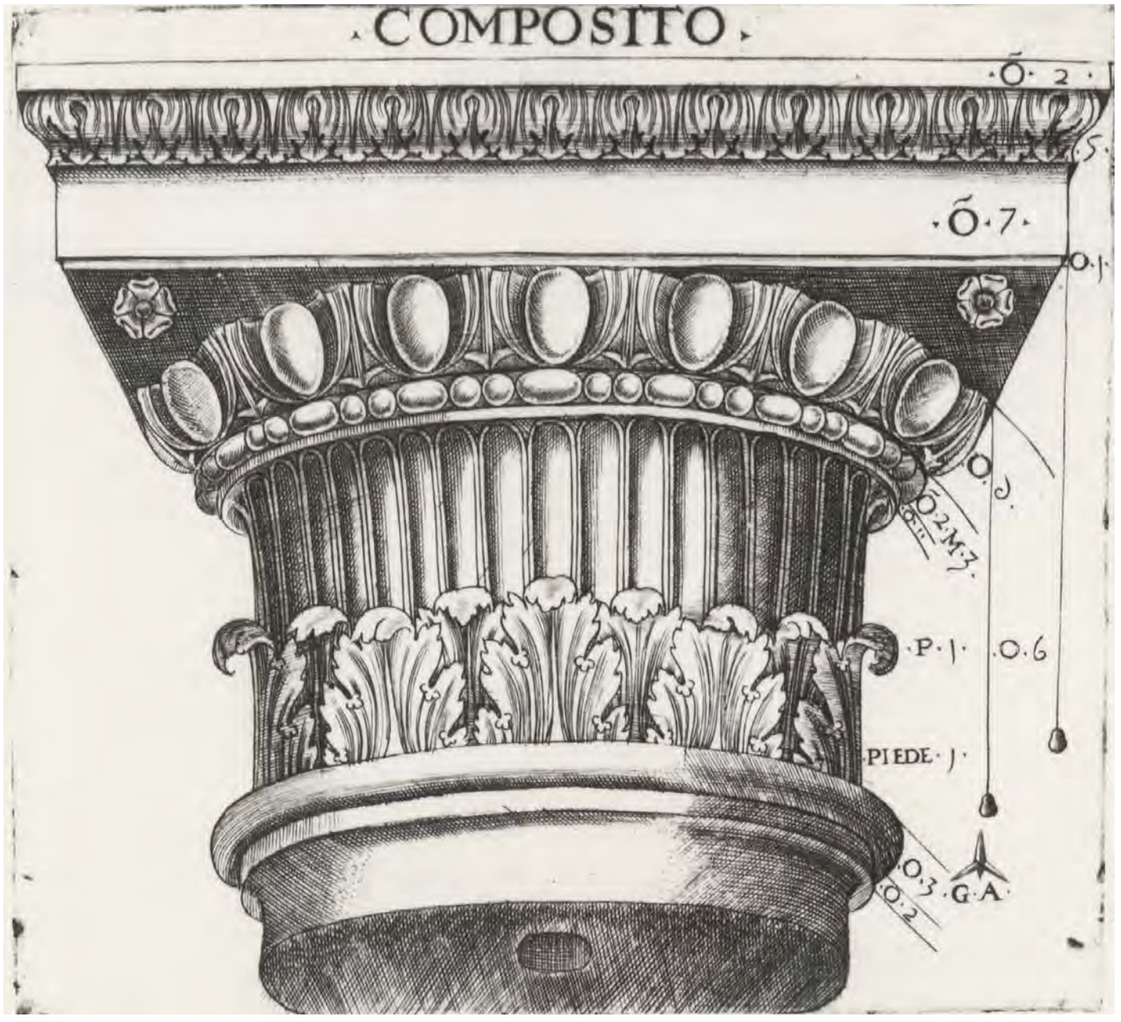
Master G.A. with the Caltrop
Italian, active mid-sixteenth century

Ionic capital, c. 1537
Engraving, 4¾ x 7⅛ in, 12.07 x 18.1 cm
Museum Purchase, 1984.22.4

Cat. 14.16

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

Composite capital, c. 1537
Engraving, 8⅝ x 5¾ in, 21.91 x 14.61 cm
Museum Purchase, 1984.22.8



Cat. 14.17

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

Composite capital, c. 1537
Engraving, 5⅝ x 6 in, 14.29 x 15.24 cm
Museum Purchase, 1984.22.12

Cat. 14.18

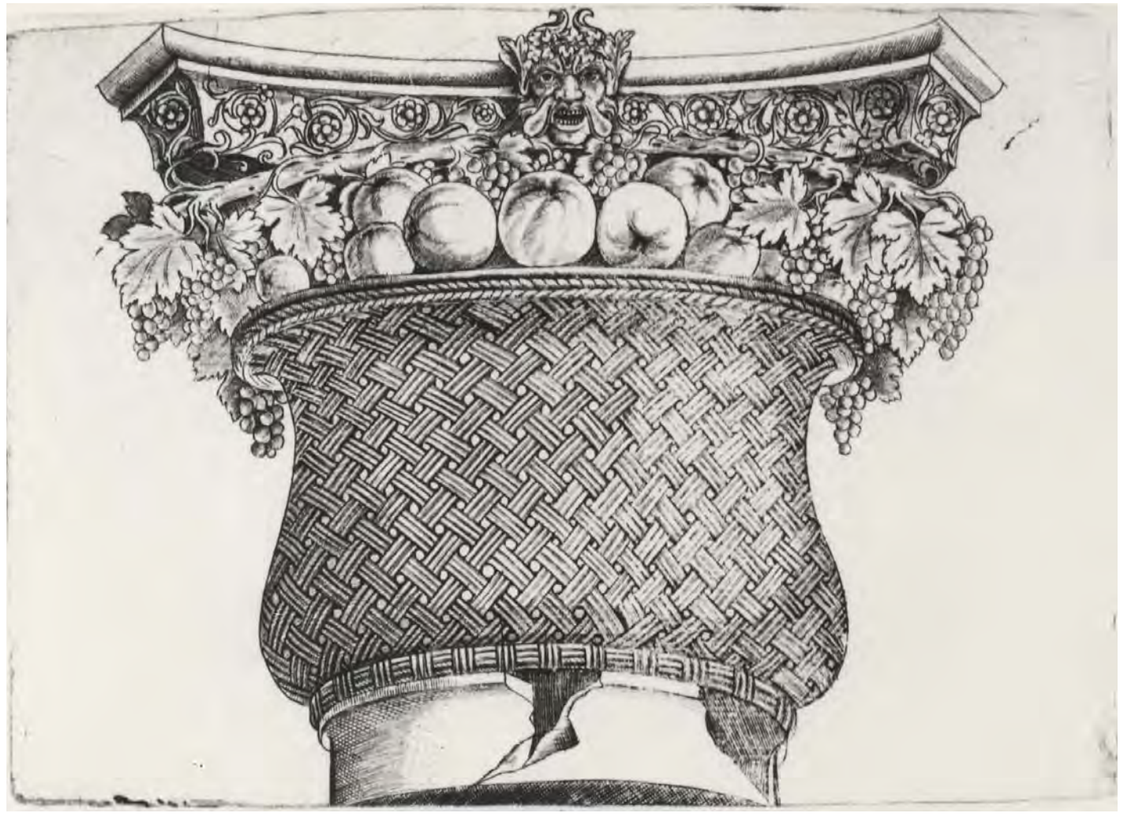
Master G.A. with the Caltrop
Italian, active mid-sixteenth century

Capital with peapod volutes and satyr head, c. 1537
Engraving, 5³⁄₁₆ x 6⅛ in, 13.18 x 15.56 cm
Museum Purchase, 1984.22.6

Cat. 14.19

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

Capital with rams heads and masks, 1537
Engraving, 6¾ x 6 in, 17.15 x 15.24 cm
Museum Purchase, 1984.22.9



Cat. 14.20

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

Basket capital with fruit and satyr head, c. 1537
Engraving, 4³⁄₁₆ x 6³⁄₁₆ in, 12.19 x 17.27 cm
Museum Purchase, 1984.22.1

Cat. 14.21

Master G.A. with the Caltrop, attributed
Italian, active mid-sixteenth century

Decorated capital and base, c. 1537
Engraving, 13 x 8⅞ in, 33.02 x 22.54 cm
Museum Purchase, 1984.22.2

Cat. 14.22

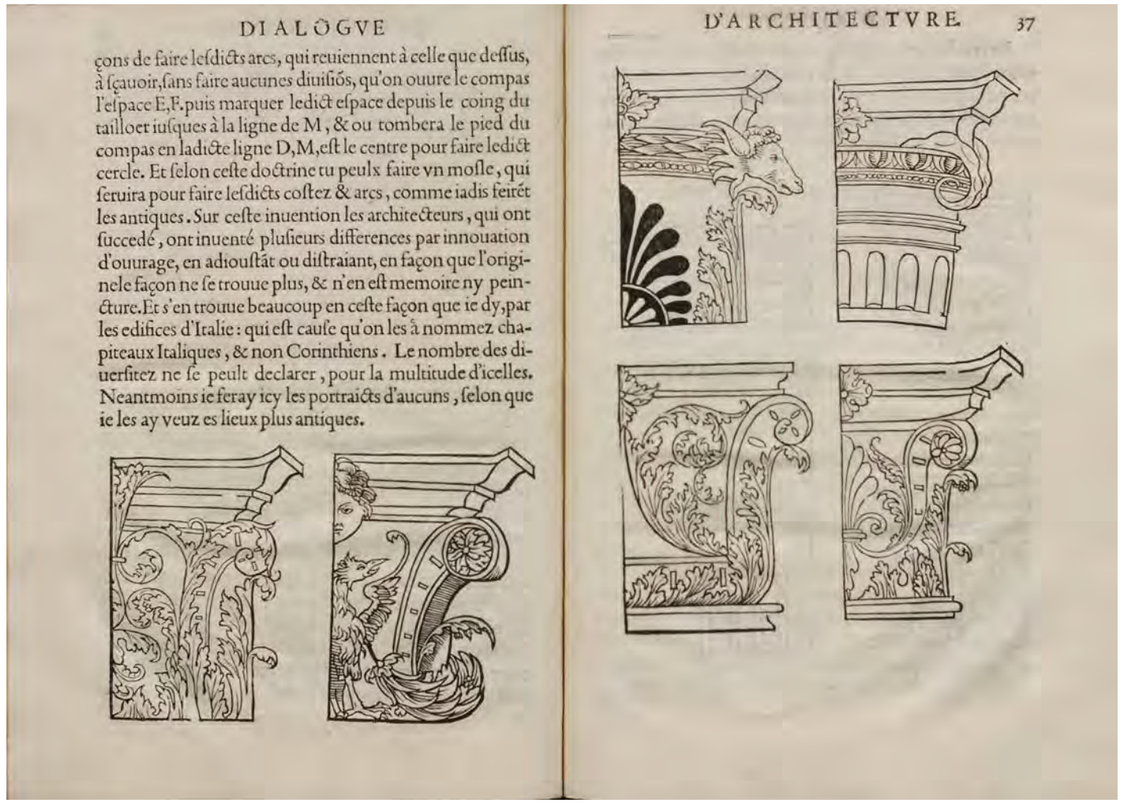
Master G.A. with the Caltrop
Italian, active mid-sixteenth century

Pegasus capital from the Temple of Mars Ultor and decorated base, c. 1537
Engraving, 11⅞ x 8¹¹⁄₁₆ in, 30.2 x 22 cm
Courtesy of The Getty Research Institute, Los Angeles, 91-F104.c2.v1

Cat. 14.23

Master G.A. with the Caltrop
Italian, active mid-sixteenth century

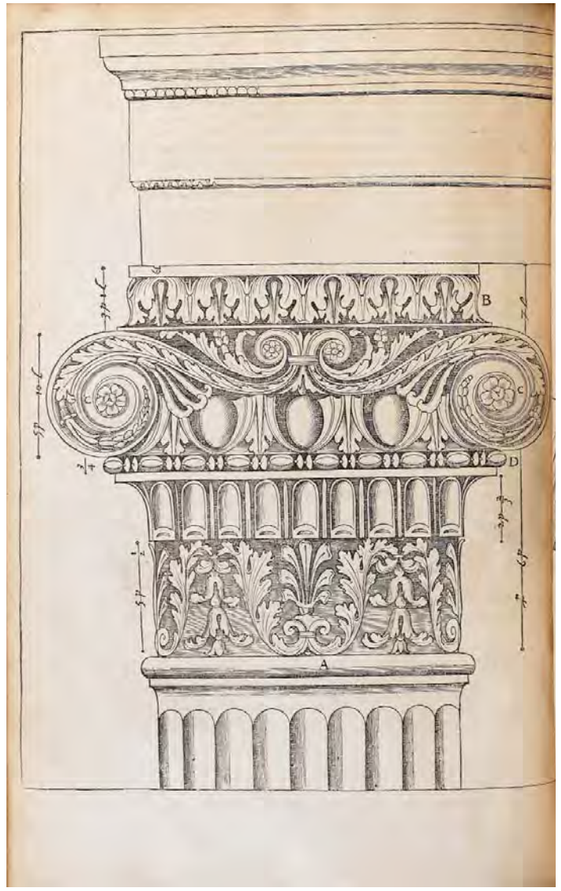
Decorated capital and base, c. 1537
Engraving, 11⅞ x 8¹¹⁄₁₆ in, 30.2 x 22 cm
Courtesy of The Getty Research Institute, Los Angeles, 91-F104.c2.v1



Cat. 15

Diego de Sagredo
Spanish, c. 1490–1528

Raison d'architecture Antique,
Paris: 1555, p. 36v-37r
Decorated capitals
Woodcut and letterpress,
8 x 11 in, 20.32 x 27.94 cm
Courtesy of National Gallery of Art Library, J.P. Getty Fund in Honor of Franklin Murphy, NA260 .S2314 1555



DE PHILIBERT DE L'ORME. 109

Chapiteaux composez & extraicts de l'ordre Dorique.

CHAPITRE VI.

Chapiteaux de l'ordre Dorique, seruant à l'ordre compo sé.

VOus auez veu à l'ordre Dorique cy-deuant deux chapiteaux enrichis comme vous les voyez cy-dessous, & se peuuent appeller composez, pour estre faicts & enrichis d'autre sorte d'ornements que à la Dorique, selon laquelle ils ont esté conduicts, & se peuuent faire encores d'autre façon, ainsi que les bons & gentils esprits des Architectes, qui sont prompts à inuenter & donner mesures, le sçauront & pourront bien entreprendre, sans y oublier les beaux ornements & belles inuentions que nous ont laissé les anciens, estant le tout accompagné de parfaictes mesures, suiuant lesquelles on ne peult faillir de donner tousiours vn contentement & grandissime plaisir à la veuë des spectateurs, les œuures estants bien conduictes. Ce que vous pouuez iuger par les deux figures qui vous sont cy dessous proposées, des chapiteaux Doriques cõposez, & faicts d'une haulteur, comme s'ils estoient Corinthiens.

L'auteur ébauche en figures ce dessus.

P iij

Cat. 16

Philibert de l'Orme
French, c. 1514–1570

Le premier tome de l'architecture, Paris: 1567, p. 208v & 209r
Composite capitals
Woodcut and letterpress,
13¼ x 8⅝ in, 34 x 22 cm
Courtesy of Special Collections, University of Virginia Library, NA2517 .D4 1567

Catalogue

Michael J. Waters
Guest Curator
University of Virginia Art Museum

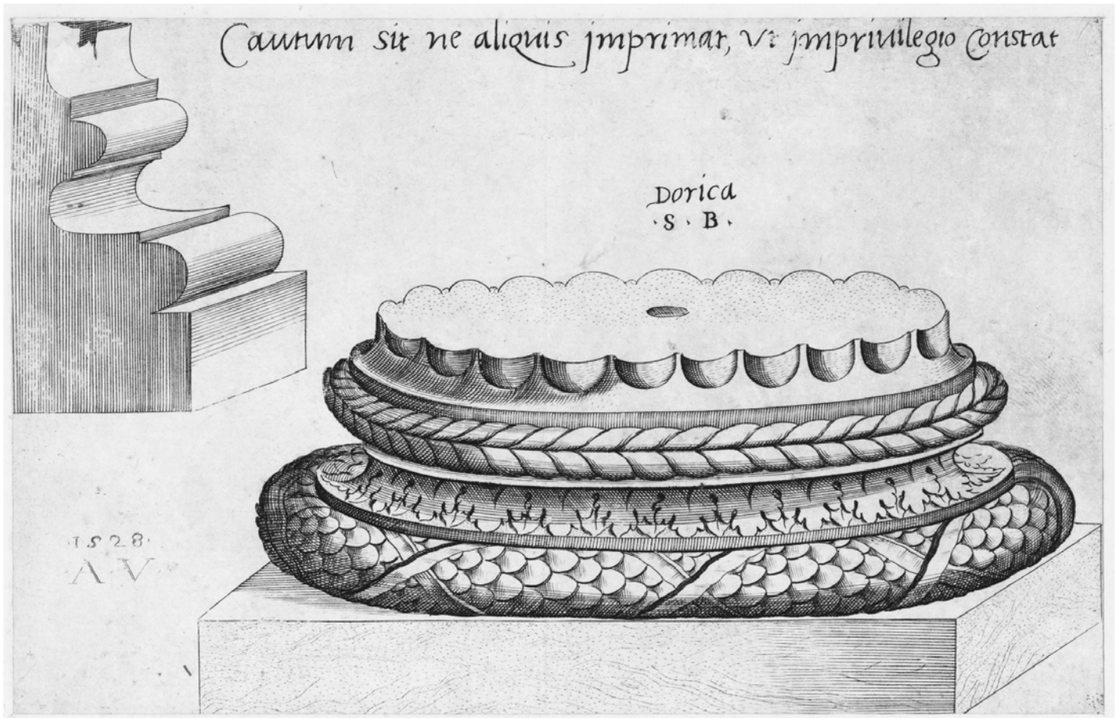
49 Origins
59 Antiquity
85 Variety

107 Order

123 Afterlife

Variety, Archeology, & Ornament
Renaissance Architectural Prints from Column to Cornice

University of Virginia Art Museum



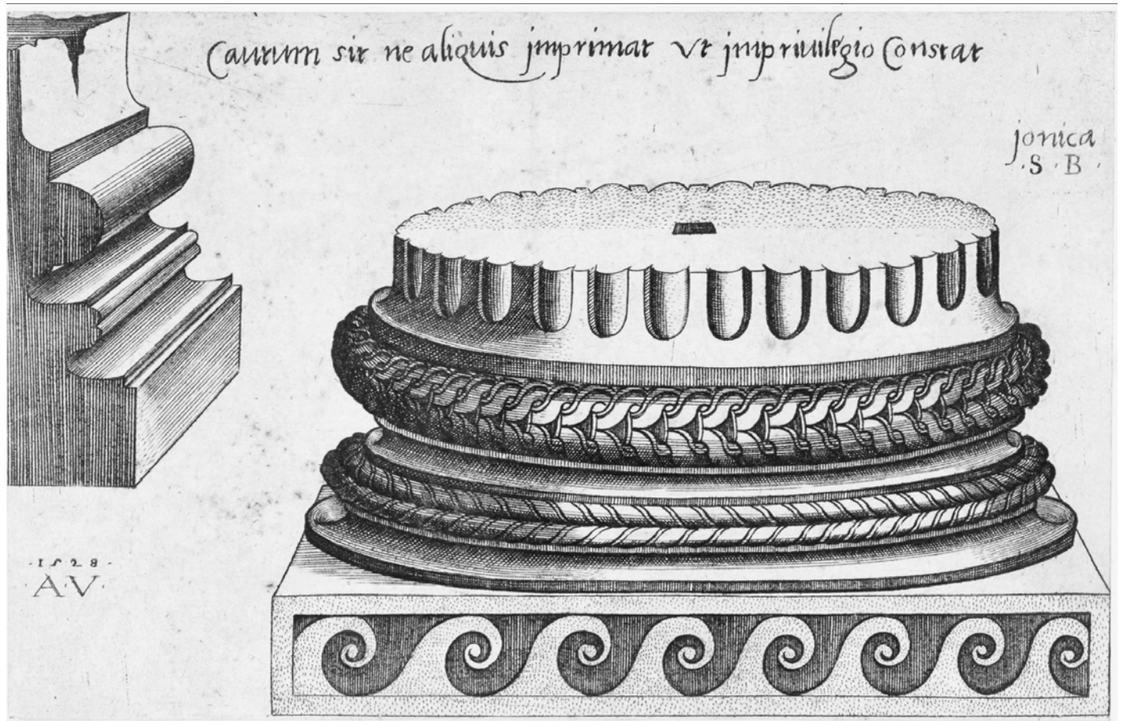
Sebastiano Serlio
Italian, 1475–1554

In 1528, the architect Sebastiano Serlio and the engraver Agostino Veneziano published a set of nine prints of the Doric, Ionic, and Corinthian Orders, six of which are on view here. Rather than depicting ancient fragments, these prints present a sequence of idealized architectural Orders composed of three component parts. As Serlio explained in his request for copyright, these prints were to be part of a larger set of engravings produced specifically "so one could better understand this profound science of architecture and know how to distinguish the styles of buildings—Tuscan, Doric, Ionic, Corinthian, and Composite." While Serlio would only produce engravings of three Orders, these prints—devoid of an associated explanatory text—are the earliest attempt to publish the now-canonical five Orders. The Latin phrase at the top of each engraving refers to the ten-year Venetian copyright granted to these prints and translates to "Beware not to copy as it is covered by a privilege."

Cat. 17.1

Sebastiano Serlio
Italian, 1475–1554
Engraved by Agostino Veneziano
Italian, c. 1490–c. 1540

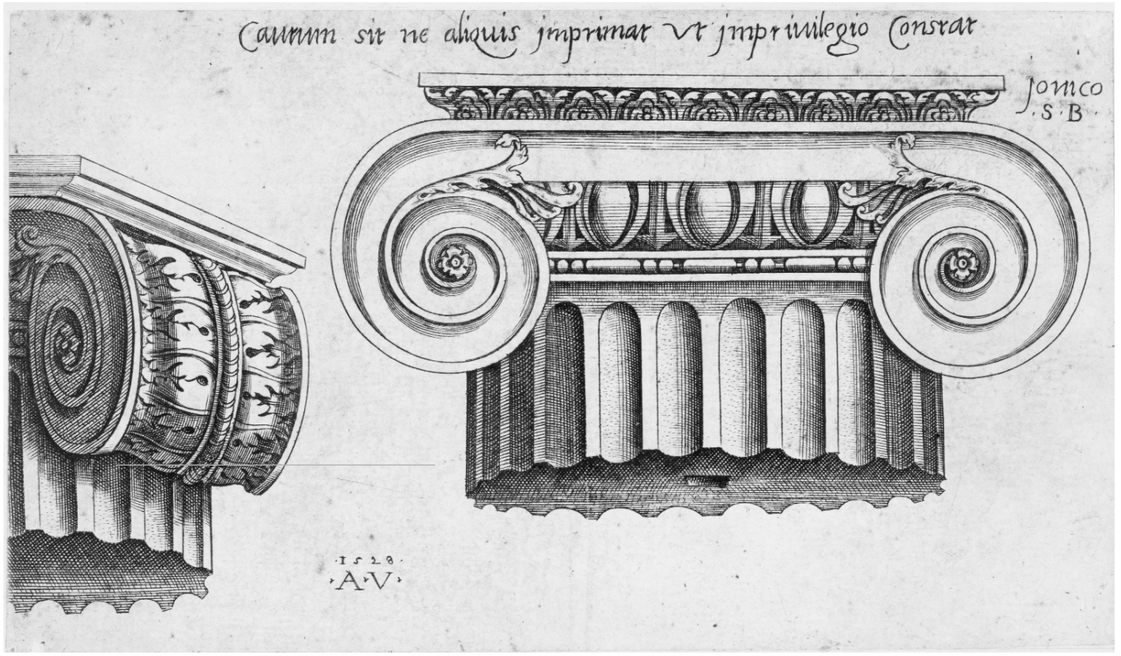
Doric base, 1528
Engraving, 4 7/16 x 6 15/16 in, 11.2 x 17.6 cm



Cat. 17.2

Sebastiano Serlio
Italian, 1475–1554
Engraved by Agostino Veneziano
Italian, c. 1490–c. 1540

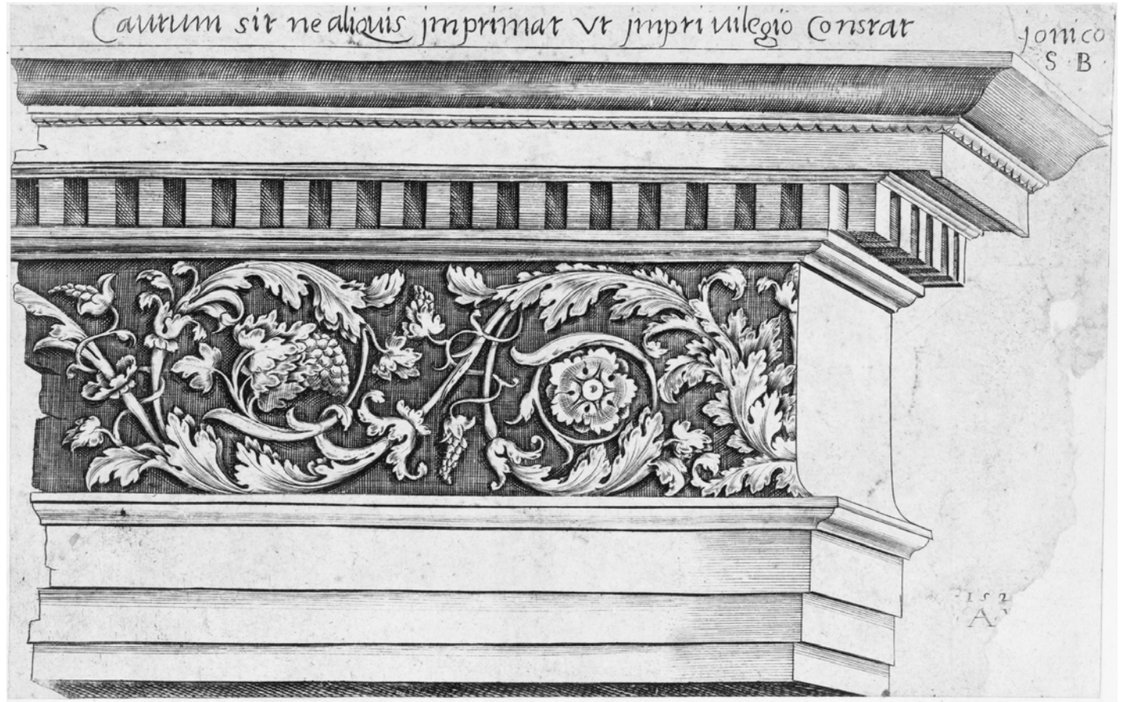
Ionic base, 1528
Engraving, 4 1/2 x 7 5/16 in, 11.4 x 17.9 cm



Cat. 17.3

Sebastiano Serlio
Italian, 1475–1554
Engraved by Agostino Veneziano
Italian, c. 1490–c. 1540

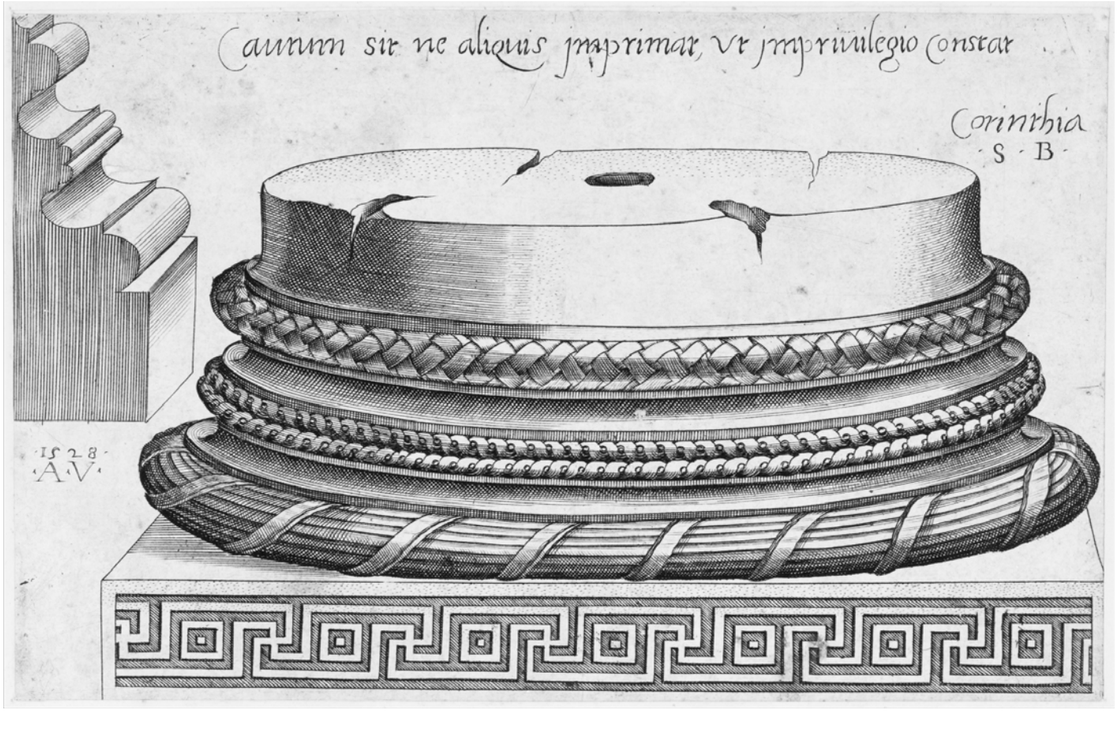
Ionic capital, 1528
Engraving, 4¼ x 7⅝ in, 10.8 x 18.6 cm



Cat. 17.4

Sebastiano Serlio
Italian, 1475–1554
Engraved by Agostino Veneziano
Italian, c. 1490–c. 1540

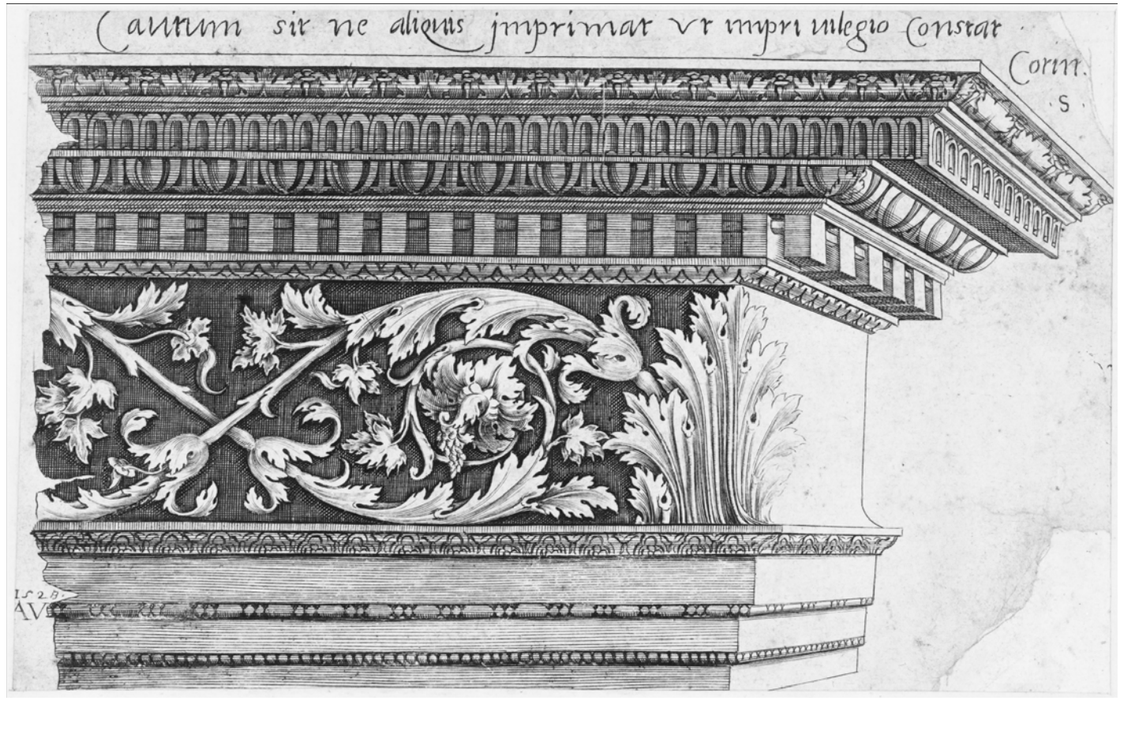
Ionic entablature, 1528
Engraving, 4⅜ x 7⅜ in, 11.6 x 18.3 cm



Cat. 17.5

Sebastiano Serlio
Italian, 1475–1554
Engraved by Agostino Veneziano
Italian, c. 1490–c. 1540

Corinthian base, 1528
Engraving, 4¾ x 7¼ in, 11.6 x 18.4 cm



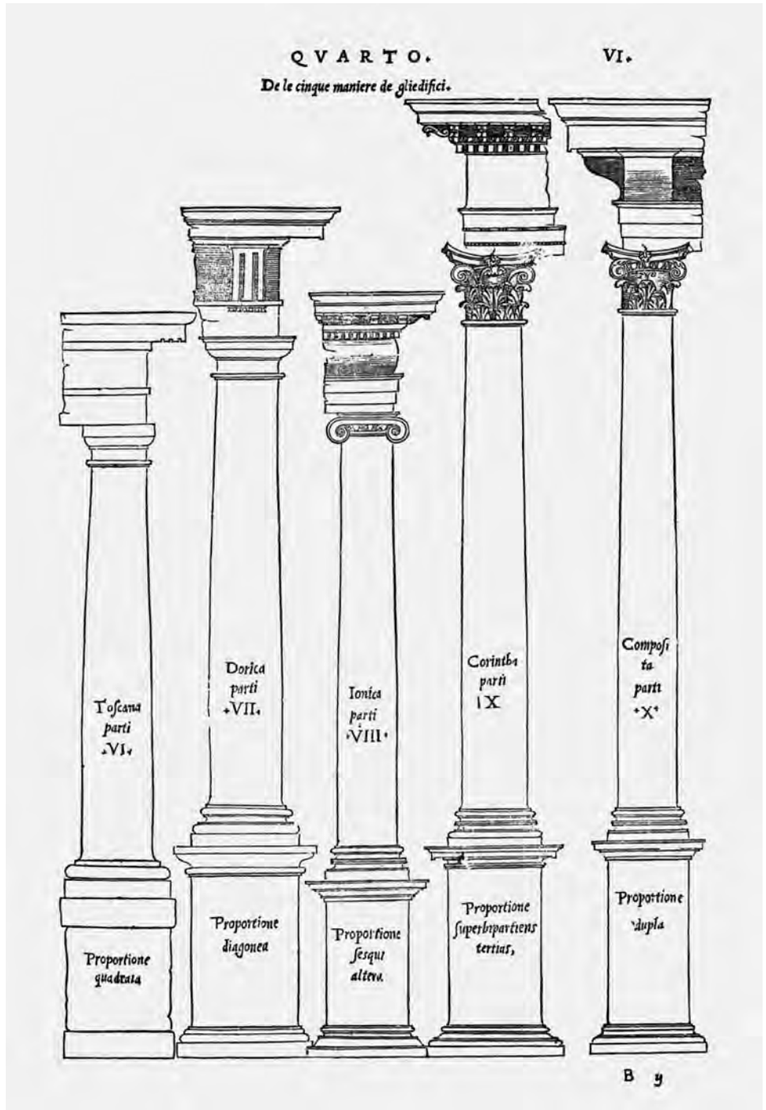
Cat. 17.6

Sebastiano Serlio
Italian, 1475–1554
Engraved by Agostino Veneziano
Italian, c. 1490–c. 1540

Corinthian entablature, 1528
Engraving, 4¾ x 7⅝ in, 12 x 19.4 cm

Sebastiano Serlio
Italian, 1475–1554

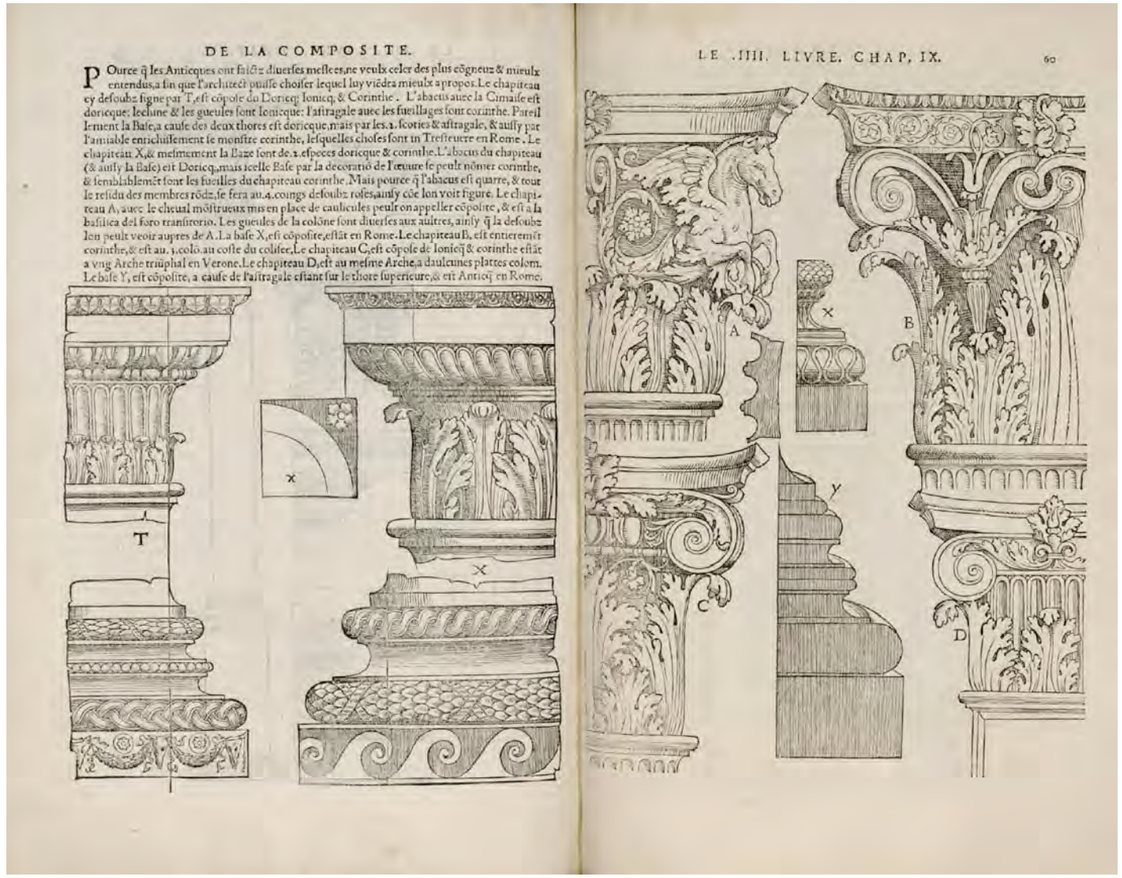
Almost ten years after Sebastiano Serlio produced his set of single-leaf engravings, he published the first part of his architectural treatise. Designed so that "not only exalted intellects could understand architecture, but also every average person," this book on the general rules of architecture largely concerns the five Orders, now fully illustrated and theorized. While this treatise and his subsequent book on antiquities (published in 1540) include variations found among the ruins, it was his desire to limit the scope of antiquity and "instruct those who know nothing on how to select perfect and well-conceived ancient objects and reject things which are too licentious." Thus Serlio not only promoted the new language of the Orders through his treatise, but also attempted to combat uncanonical antiquities, such as those propagated by Master G.A. with the Caltrop and his contemporaries.



Cat. 18

Sebastiano Serlio
Italian, 1475–1554

Regole generali di architetura sopra le cinque maniere degli edifici, Venice: 1537, p. VIr
The five architectural orders
Woodcut and letterpress
Courtesy of Special Collections, Simpson Library, University of Mary Washington



Cat. 19

Sebastiano Serlio
Italian, 1475–1554

Règles générales de l'architecture, sur les cinq manières d'édifices, trans. Pieter Coecke van Aelst, Antwerp: 1545, p. 59v–60r
Ancient capitals and bases of the composite order
Woodcut and letterpress,
14¼ x 19½ in, 36.2 x 49.53 cm
Courtesy of National Gallery of Art Library, David K. E. Bruce Fund, N44.S389 A53214 1545

Giacomo Barozzi da Vignola
Italian, 1507–1573

Giacomo Barozzi da Vignola's architectural treatise has become without a doubt the most popular treatise of the Renaissance, with over 250 editions appearing in at least seven languages. First published in 1562, his treatise, like Serlio's before it, presents the five Orders and their various applications. As Vignola makes clear in the introduction, his modular Orders were based on the writings of others and the ruins of antiquity, which he "reduced to an easy to use, concise and quick rule." Yet even Vignola acknowledged near the end of his treatise that "one finds among the antiquities of Rome an almost infinite variety of capitals," which he categorized as Composite, but could neither name nor incorporate into his Orders.

Cat. 20.1

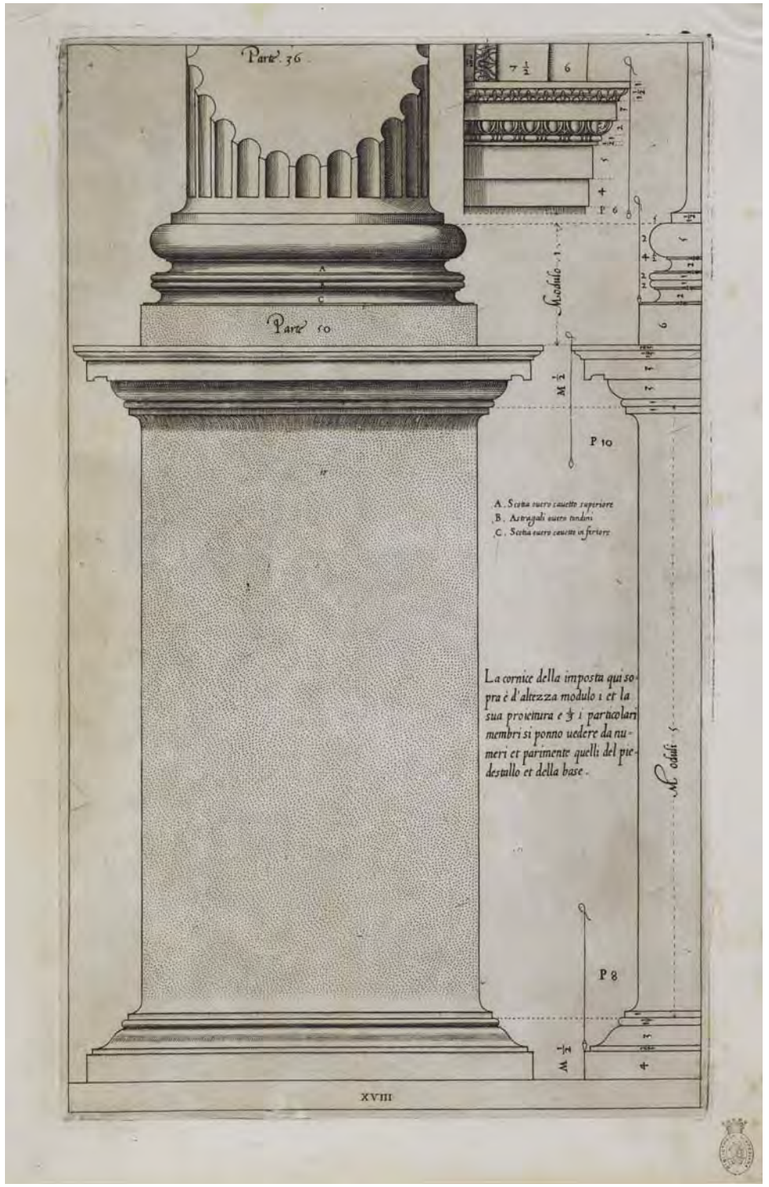
Giacomo Barozzi da Vignola
Italian, 1507–1573

Regola delli cinque ordini d'architettura,
Rome: 1563, Plate I
Title page
Engraving, 14½ x 8¾ in, 36.83 x 22.23 cm
Courtesy of Avery Architectural and Fine Arts Library, Columbia University, *Speculum Romanae Magnificentiae Collection,* 1951.001.00375

Cat. 20.2

Giacomo Barozzi da Vignola
Italian, 1507–1573

Regola delli cinque ordini d'architettura,
Rome: 1563, Plate XVII
Ionic Order, plinth and base
Engraving, 13⅞ x 8¼ in, 35.31 x 20.96
Courtesy of Avery Architectural and Fine Arts Library, Columbia University, *Speculum Romanae Magnificentiae Collection,* 1951.001.00392



Il modo di fare il capitello Ionico ancora che nella presente carta sia designato con la pianta et profilo à piu chiara intelligentia si deue tirar due linee à perpendicolo duoi moduli lontano una dall'altra le quali passano per il centro de gli occhi delle uolute et sono chiamate Catheti. Tutta la uoluta deue essere alta 16 parti di modulo 8 restano sopra l'occhio il quale è duoe parti et le sei 3 restano di sotto. Il modo col quale si fanno 3 queste uolute è disegnato nella seguente carta et ui sara anco breuemente scritto (per quanto comporta lo spatio) il modo con che si procede.

Cat. 20.3

Giacomo Barozzi da Vignola
Italian, 1507–1573

Regola delli cinque ordini d'architettura,
Rome: 1563, Plate XVIIII
Ionic order, capital and entablature
Engraving, 13⅝ x 8⅓ in, 34.54 x 21.08 cm

Cat. 20.4

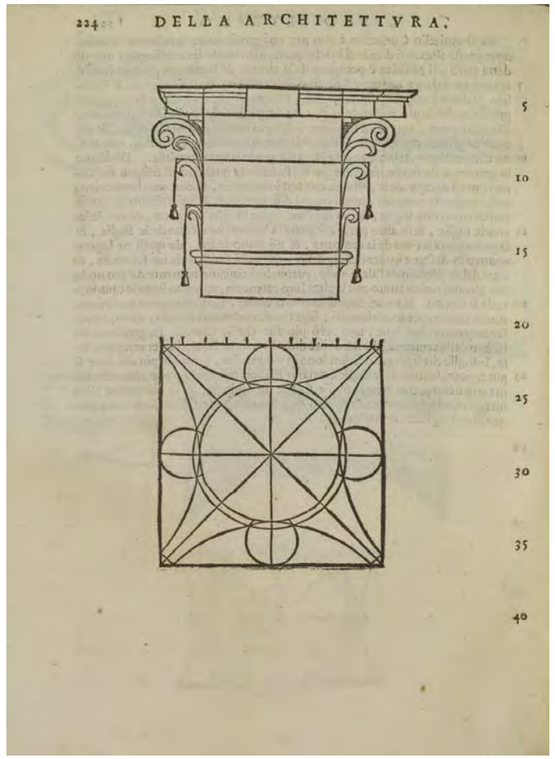
Giacomo Barozzi da Vignola
Italian, 1507–1573

Regola delli cinque ordini d'architettura,
Rome: 1563, Plate XX
Ionic order, capital detail and volute construction
Engraving, 13⁷⁄₁₆ x 8⅜ in, 21.08 x 21.34 cm

Cat. 20.5

Giacomo Barozzi da Vignola
Italian, 1507–1573

Regola delli cinque ordini d'architettura,
Rome: 1563, Plate XXX
Composite order, two ancient capitals and a base
Engraving, 13¾ x 8⅛ in, 34.92 x 20.57 cm
Courtesy of Avery Architectural and Fine Arts Library, Columbia University, *Speculum Romanae Magnificentiae Collection,* 1951.001.00404



Cat. 21.1

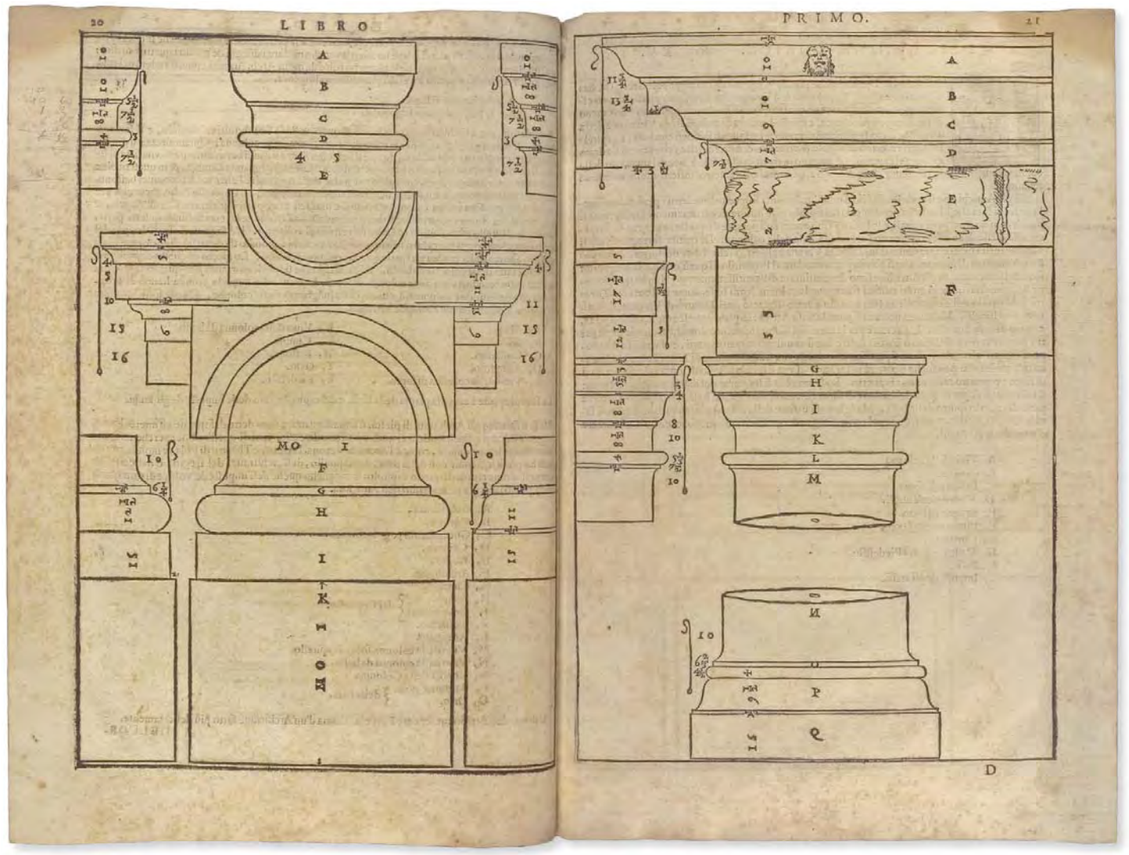
Leon Battista Alberti
Italian, 1404–1472

L'architettura di Leonbatista Alberti, trans. Cosimo Bartoli, Venice: 1565, p. 224
Corinthian capital
Woodcut and letterpress
Courtesy of Special Collections, University of Virginia Library, NA2515 .A33 1565

Cat. 21.2

Leon Battista Alberti
Italian, 1404–1472

L'architettura di Leonbatista Alberti, trans. Cosimo Bartoli, Venice: 1565, p. 225
Corinthian capital
Woodcut and letterpress
Courtesy of Special Collections, University of Virginia Library, NA2515 .A33 1565



Cat. 22

Andrea Palladio
Italian, 1508–1580

I quattro libri dell'architettura, Venice: 1581,
Book I, p. 20–21
Tuscan order
Woodcut and letterpress
Courtesy of Special Collections, University of Virginia Library
NA2515.P251581

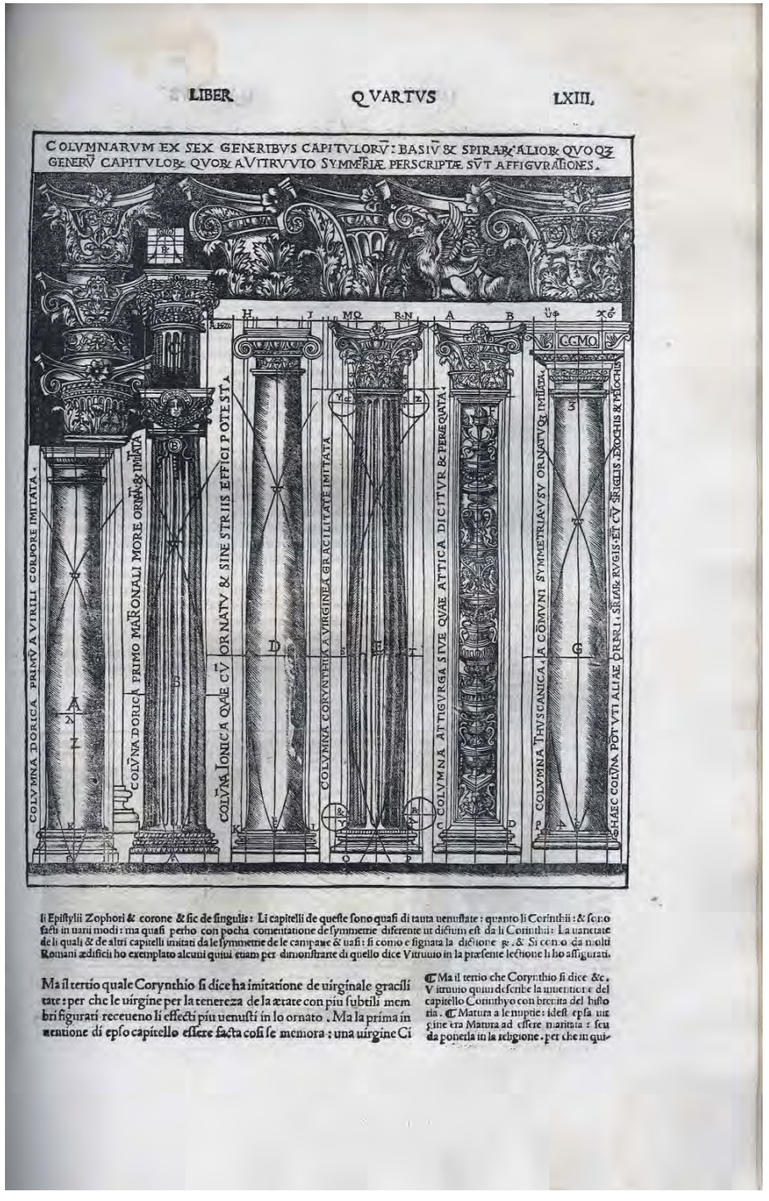
Catalogue

Michael J. Waters
Guest Curator
University of Virginia Art Museum

49 Origins
59 Antiquity
85 Variety
107 Order
123 Afterlife

Variety, Archeology, & Ornament
Renaissance Architectural Prints from Column to Cornice

University of Virginia Art Museum

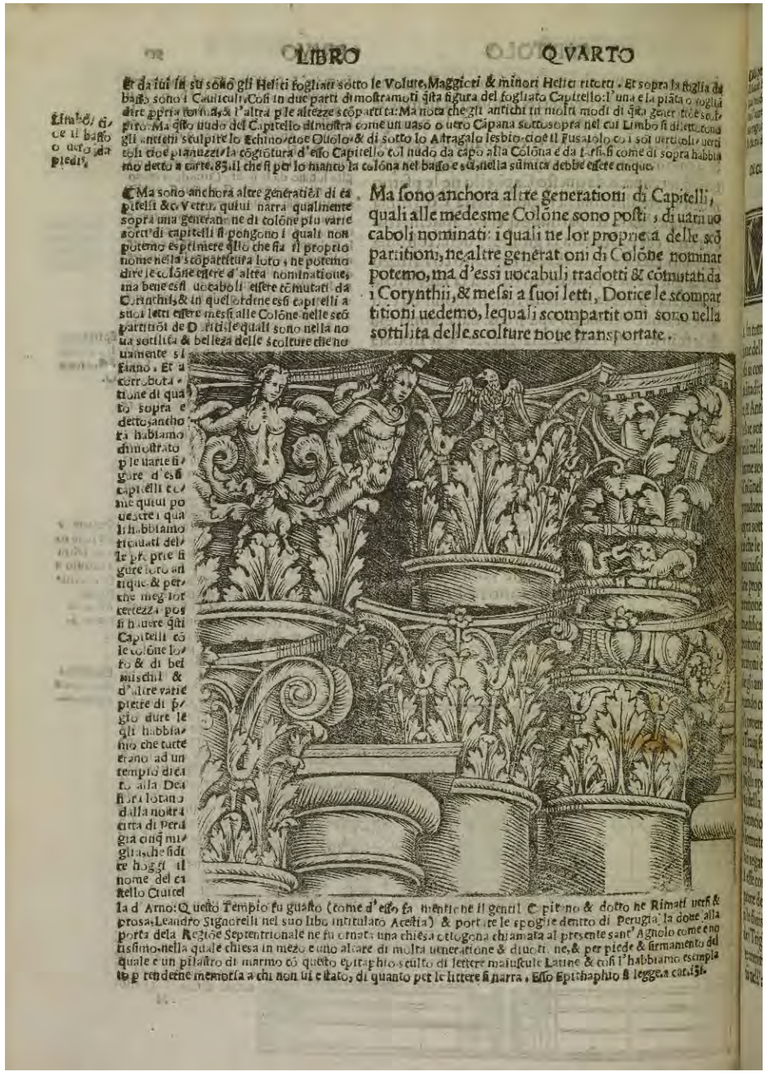


Cat. 23

Vitruvius
Roman, c. 85 BC – c. 15 BC

De architectura, trans. Cesare Cesariano, Como: 1521, p. LXIIIr
Six types of columns with additional capitals
Woodcut and letterpress,
17¼ x 12 x 1¼ in, 43.8 x 30.5 x 3.5 cm
Courtesy of Stephen Chan Library, Institute of Fine Arts, New York University, NA2515.V76

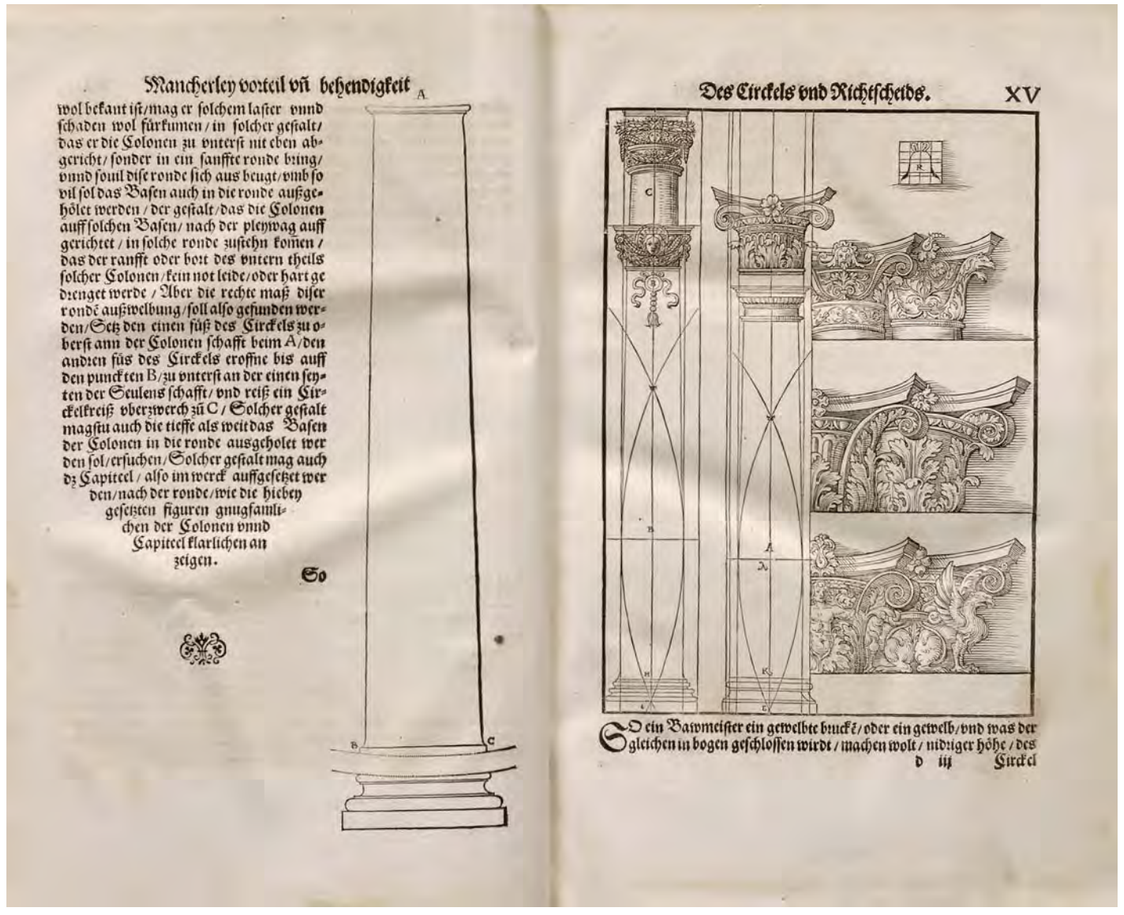
Cesare Cesariano was a Milanese architect active in the early-sixteenth century. In 1521, he produced the first Italian translation of Vitruvius, accompanied by an extensive commentary. On view is Cesariano's print of six types of columns—two types of Doric with a third alternate capital, Ionic, Corinthian, Attic with two different capitals, and Tuscan—together with seven additional capitals. While the influence of this treatise was limited, many of the illustrations, especially this one, were later reprinted in numerous Italian, French, and German treatises. This same illustration was also translated into single-leaf prints by the German engraver Hans Sebald Beham and the unidentified Master B.M., and was likely the inspiration for Serlio's comparative print of the Orders.



Cat. 24

Vitruvius
Roman, c. 85 BC – c. 15 BC

Architettura, trans. M. Gianbatista Caporali, Perugia: 1536, p. 90v
Column capitals after Cesare Cesariano
Woodcut, 11 in, 28 cm
Courtesy of Special Collections, University of Virginia Library NA2515 .V44 1536



Cat. 25

Walther Hermann Ryff
German, c. 1500–1548

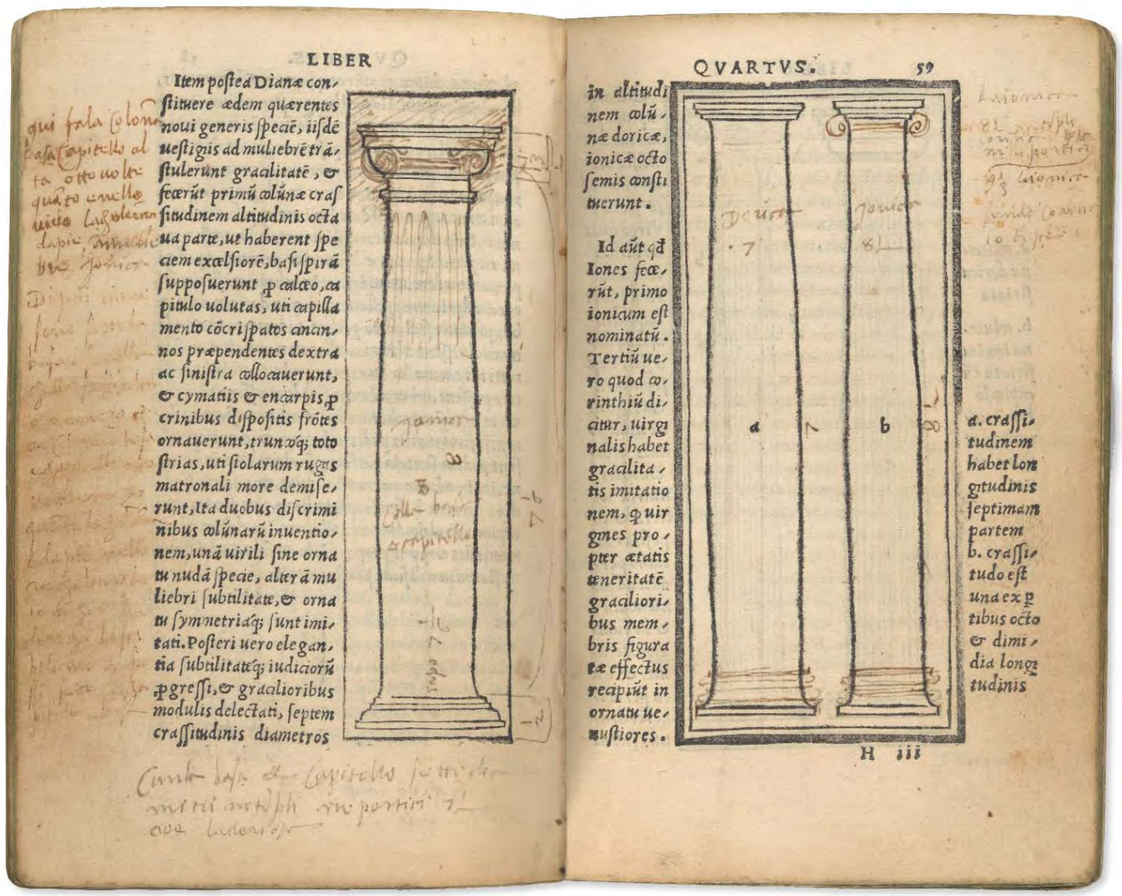
Furnembsten, notwendigsten, der gantzen Architectur angehörigen mathematischen und mechanischen Künst,
Nuremberg: 1547, p. 14v–15r
Column diagram after Sebastiano Serlio
Doric columns and other capitals after Cesare Cesariano
Woodcut and letterpress,
17½ x 13 in, 44.45 x 33.02 cm
Courtesy of National Gallery of Art Library, David K. E. Bruce Fund, NA2515 .R95

Cat. 26

Hans Sebald Beham
German, 1500–1550

Designs for column capitals and bases, 1543–1545
Engravings, 3⅛ x 2 in, 8 x 5 cm
Courtesy of Avery Architectural and Fine Arts Library, Columbia University, Avery Classics, AA2870 B39 F

These four engravings are part of a series of seven architectural prints by the prolific German artist Hans Sebald Beham. Based in part on illustrations from Cesariano's 1521 edition of Vitruvius, these engravings are prominently titled "VITRVVIVS" and described in both Latin and German as being of the Doric Order, despite their heavily decorated capitals. Published only a year after the first German edition of Serlio's treatise, the prints of Beham are a testament to both the spread of Italian architectural culture north of the Alps and the enduring appeal of Cesariano's earlier, highly ornamented prints.



Cat. 27

Vitruvius
Roman, c. 85 BC – c. 15 BC
Sextus Julius Frontinus
Roman, c. 40–103 AD

Vitruvius iterum et Frontinus à Iocundo revisi repurgatique quantum ex collatione licvit,
Florence: 1513, p. 58v & 59r
Doric and Ionic columns
Woodcut and letterpress, 6½ x 4⅝ x 1⅞ in, 16.5 x 11 x 3.7 cm

Antonio da Sangallo, the Younger
Italian, 1484–1546
Drawings and annotations
Brown ink. 6½ x 4⅝ x 1⅞ in, 16.5 x 11 x 3.7 cm
Lent by The Metropolitan Museum of Art, Bequest of W. Gedney Beatty, 1941, 41.100.556
Image copyright © The Metropolitan Museum of Art/ Art Resource, NY

The architect Antonio da Sangallo the Younger was one of the chief proponents of Vitruvianism in early sixteenth-century Rome. He designed palaces, such as the Palazzo Farnese, based on the ancient text and planned in 1531 to publish his own illustrated edition of that text. While this project never came to fruition, two copies of Vitruvius annotated by the architect do survive: a 1524 edition now in Parma and the earlier 1513 edition displayed here. In this small book, we can see the process by which Sangallo interpreted Vitruvius and interacted with the printed treatise. In addition to writing in the margins, he also liberally modified Fra Giocondo's illustrations, adding measurements and changing architectural forms. It was through this hands-on revision that the architect came to understand the writings of Vitruvius.

Cat. 28

Giovanni Battista Montano
Italian, 1534–1621

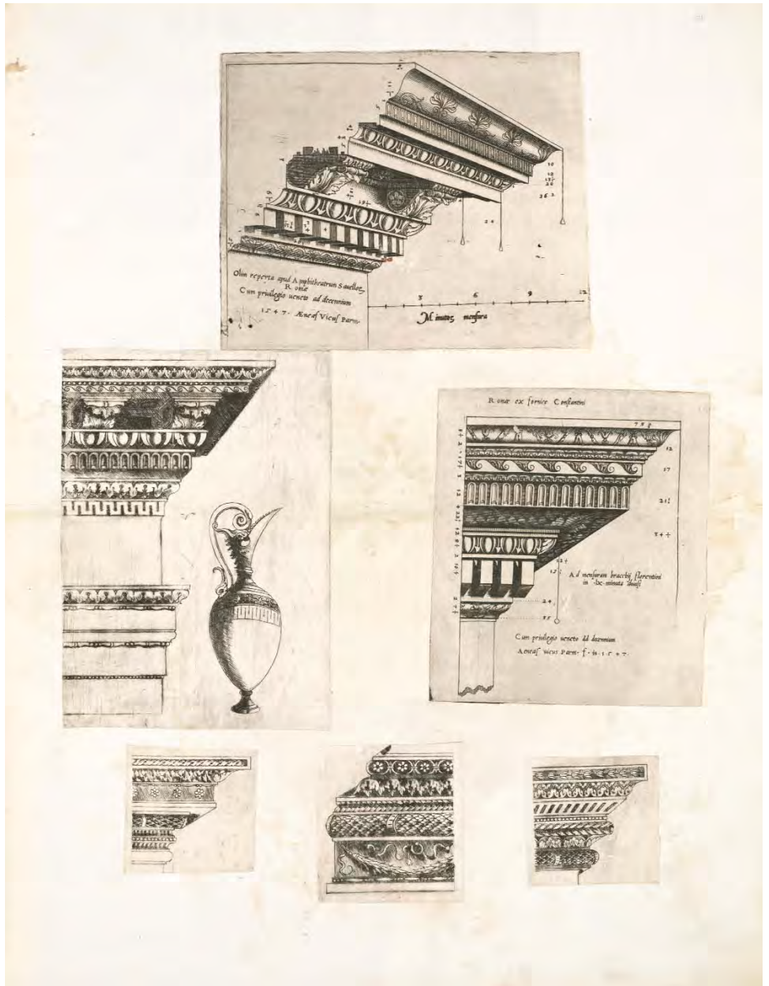
Architettura con diversi ornamenti cavati dall'antico, Rome: 1636, p. 40r
Ancient composite capitals
Engraving

Renier Panhay de Rendeux
Belgian, 1684–1744
Decorated mouldings, p. 39v
Black chalk and brown ink
Courtesy of Vincent Buonanno

Giovanni Battista Montano was a Milanese woodworker and architect who produced a number of drawings of antiquities and other subject matter in Rome during the late-sixteenth and early-seventeenth centuries. Believed to be preparatory designs for an architectural treatise, these drawings were only published after his death by his student Giovanni Battista Soria, beginning in 1624. In the treatise on display, the first in the series, the architectural Orders are presented interspersed with examples from antiquity. The Belgian artist Renier Panhay de Rendeux likely purchased this particular copy on his trip to Rome, during which time he filled its pages with drawings of architectural details and Baroque churches, as well as prints of ancient statues. He also used the blank pages at the end of the treatise to record everything from a treatise in Latin on art to recipes for curing hemorrhoids.

**Wolfgang Engelbert,
Graf von Auersperg**
Austrian, 1641–1696

Assembled by Wolfgang Engelbert, Count of Auersperg, or an earlier collector sometime between 1585 and 1656, this album demonstrates how enthusiasts freely collected and modified architectural prints. The album consists of prints taken from the treatises of Antonio Labacco, Hans Vredeman de Vries, and Jacques Androuet du Cerceau, as well as a number of single-leaf prints, including those of Serlio and Veneziano, the Master of 1515, Master G.A. with the Caltrop, Master A.P., Enea Vico, Hans Sebald Beham, Peter Flötner, and others. It also contains two previously unknown prints. One of these is an etching by Master G.G. of a Corinthian column similar to an engraving produced by the German engraver Master W. H. sometime in the 1530s (f. 34). The other is a woodcut of architectural details from the Maison Carrée in Nîmes after illustrations from Jean Poldo d'Albenas's 1559 *Discours historial de l'antique et illustre cité de Nismes* (f. 36). In addition to these prints, the creator of the album also cut and pasted together half-capitals from a print by Master B.M. and a later reverse copy of that same print. Just as artists would often copy drawings into their sketchbooks, the author of the Engelbert album deliberately intermixed a variety of prints from various sources to create something distinctly new.



Cat. 29.1

**Wolfgang Engelbert,
Graf von Auersperg**
Austrian, 1641–1696

Wolfgang Engelbert, Graf von Auersperg collection of architectural prints,
c. 1528–1585, f. 31
21⁹⁄₁₆ x 16⁹⁄₁₆ x 2⅞ in, 54.7 x 42 x 7.3 cm
Courtesy of The Getty Research Institute, Los Angeles, 870672

Top right

Enea Vico
Italian, 1523–1567
Cornices from the Theater of Marcellus and Arch of Constantine,
Rome, 1547
Engraving

Bottom left

Master of the Year 1515
Italian, active c. 1515
Entablature and three column bases
Etching

Cat. 29.2

**Wolfgang Engelbert,
Graf von Auersperg**
Austrian, 1641–1696

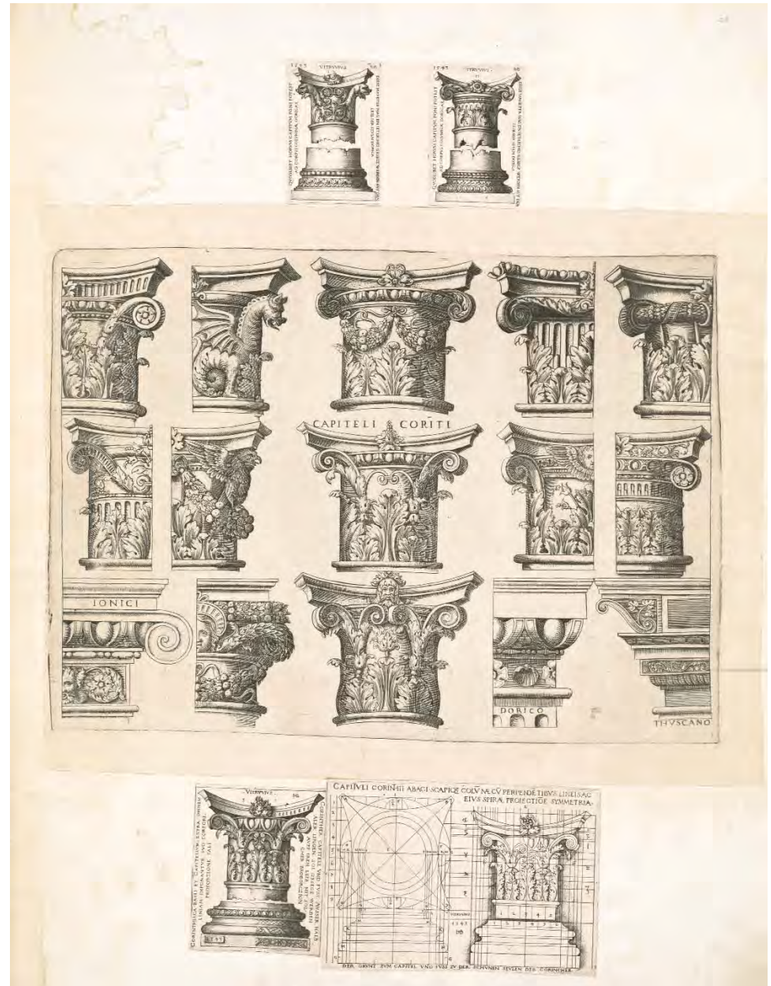
Wolfgang Engelbert, Graf von Auersperg collection of architectural prints,
c. 1528–1585, f. 32
21⁹⁄₁₆ x 16⁹⁄₁₆ x 2⅞ in, 54.7 x 42 x 7.3 cm
Courtesy of The Getty Research Institute, Los Angeles, 870672

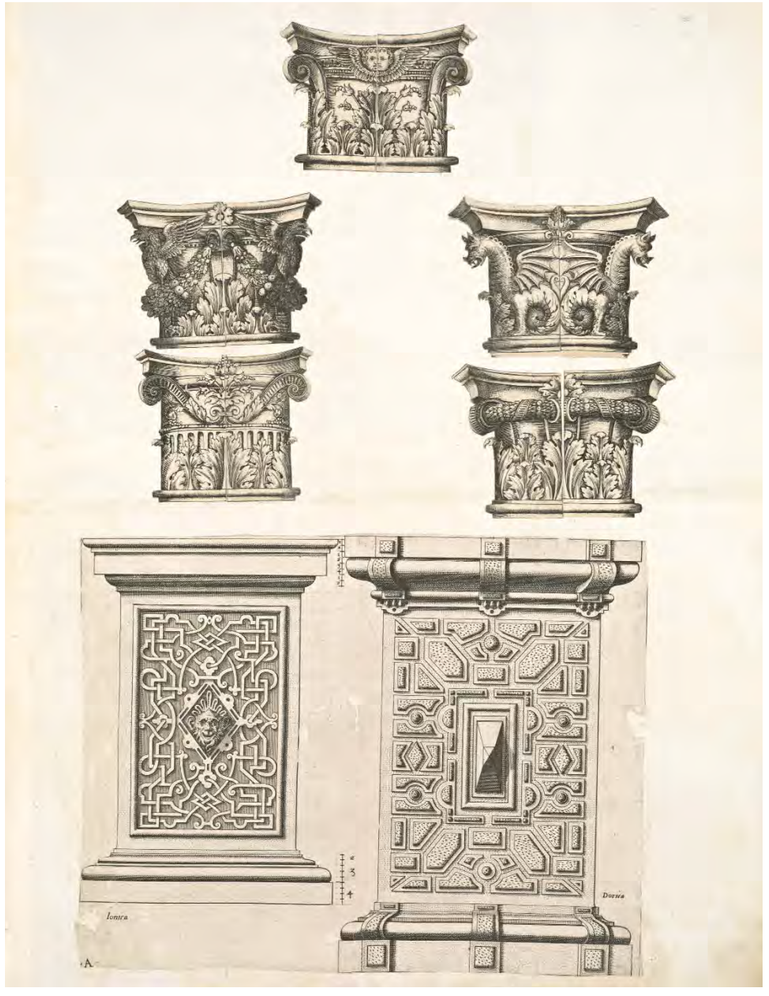
Top and bottom

Hans Sebald Beham
German, 1500–1550
Column capitals and bases after Vitruvius, 1543–1545
Engravings

Middle

Anonymous after Master B.M.
Column Capitals
Engraving





Cat. 29.3

Wolfgang Engelbert, Graf von Auersperg
Austrian, 1641–1696
Wolfgang Engelbert, Graf von Auersperg collection of architectural prints,
c. 1528–1585, f. 33
21 9/16 x 16 9/16 x 2 7/8 in, 54.7 x 42 x 7.3 cm
Courtesy of The Getty Research Institute, Los Angeles, 870672

Top

Master B.M.
Italian, mid-sixteenth century
Column Capitals
Engraving

Top

Anonymous after Master B.M.
Column Capitals
Engraving

Bottom

Hans Vredeman de Vries
Dutch, 1526–1609
Den Eersten Boeck, Ghemaect Opde Twee Colomnen Dorica En Ionica,
(Antwerp: 1565), f. A
Doric and Ionic Plinths
Engraving

Cat. 29.4

Wolfgang Engelbert, Graf von Auersperg
Austrian, 1641–1696
Wolfgang Engelbert, Graf von Auersperg collection of architectural prints,
c. 1528–1585, f. 34
21 9/16 x 16 9/16 x 2 7/8 in, 54.7 x 42 x 7.3 cm
Courtesy of The Getty Research Institute, Los Angeles, 870672

Top

Master B.M.
Italian, mid-sixteenth century
Column Capitals
Engraving

Center

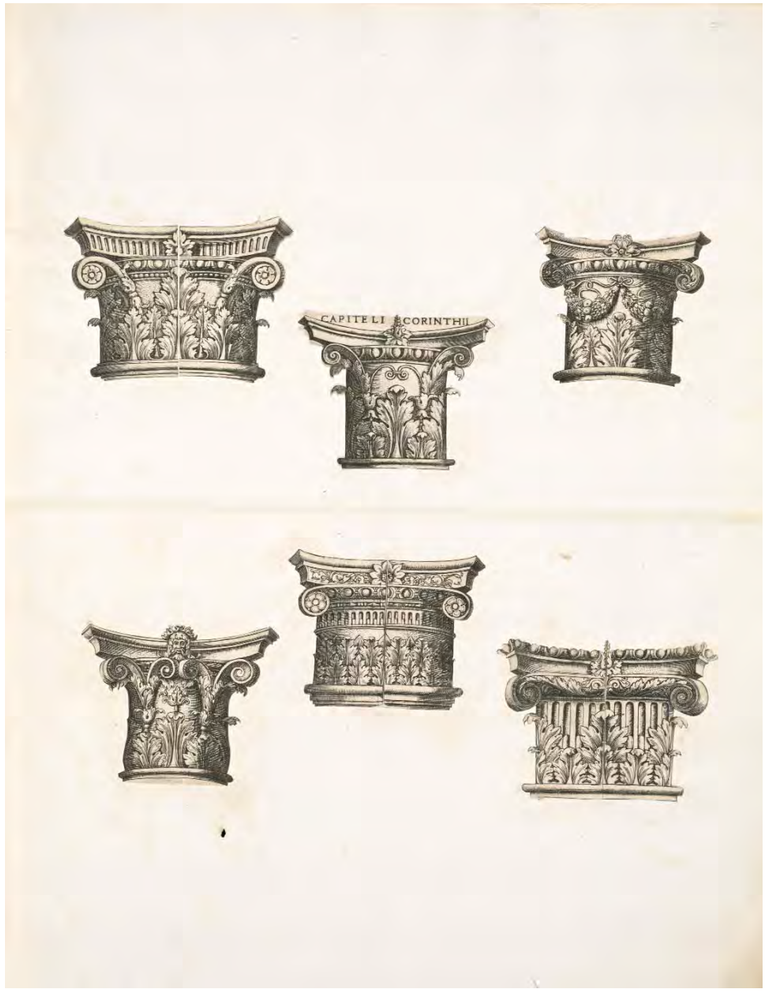
Anonymous after Master B.M.
Column Capitals
Engraving

Bottom center

Master G.G.
(Georg Glockendon the Younger?
German, 1492–1553)
Corinthian Column
Engraving

Bottom left & right

Hans Vredeman de Vries
Dutch, 1526–1609
Das ander Buech, gemacht auff die zway Colonnen, Corinthia und Composita,
Antwerp: 1565, f. 1
Composite and Corinthian plinths
Engraving



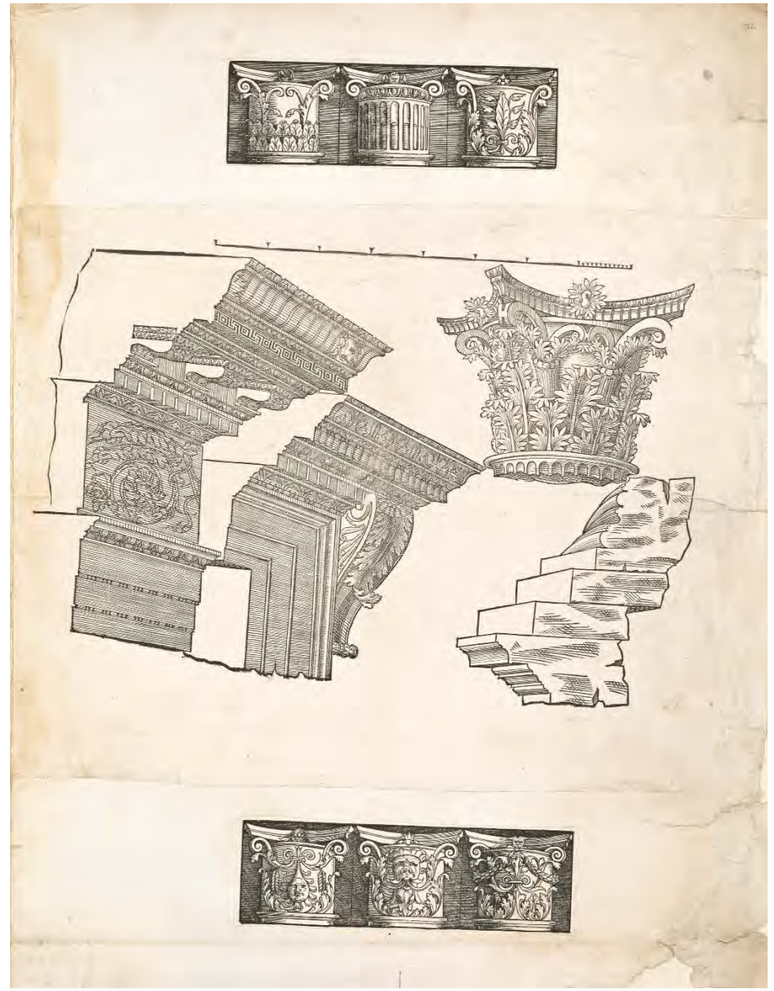
Cat. 29.5

Wolfgang Engelbert, Graf von Auersperg
Austrian, 1641–1696

Wolfgang Engelbert, Graf von Auersperg collection of architectural prints,
c. 1528–1585, f. 35
21 9/16 x 16 9/16 x 2 7/8 in, 54.7 x 42 x 7.3 cm
Courtesy of The Getty Research Institute, Los Angeles, 870672

Master B.M.
Italian, mid-sixteenth century
Column Capitals
Engraving

Anonymous after Master B.M.
Column Capitals
Engraving



Cat. 29.6

Wolfgang Engelbert, Graf von Auersperg
Austrian, 1641–1696

Wolfgang Engelbert, Graf von Auersperg collection of architectural prints,
c. 1528–1585, f. 36
21 9/16 x 16 9/16 x 2 7/8 in, 54.7 x 42 x 7.3 cm
Courtesy of The Getty Research Institute, Los Angeles, 870672

Top & bottom

Peter Flötner
German, 1486/95–1546
Column Capitals
Woodcuts

Middle

Anonymous after Jean Poldo d'Albenas
German? after 1559
Architectural details from the Maison Carrée, Nîmes
Woodcut

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