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. 17.2

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
Lent by The Metropolitan Museum of Art,
Harris Brisbane Dick Fund, 1941, 41.72 (2.13)
Image copyright © The Metropolitan Museum of Art/
Art Resource, NY
Cat. 17.3

**Sebastiano Serlio**

Italian, 1475–1554

Engraved by Agostino Veneziano

Italian, c. 1490–c. 1540

**Ionic capital, 1528**

Engraving, 4¼ x 7½ in, 10.8 x 18.6 cm

Lent by The Metropolitan Museum of Art,

Harris Brisbane Dick Fund, 1941, 41.72 (2.14)

Image copyright © The Metropolitan Museum of Art/

Art Resource, NY
Cat. 17.4

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

*Ionic entablature*, 1528
Engraving, 4 3/16 x 7 7/16 in, 11.6 x 18.3 cm
Lent by The Metropolitan Museum of Art,
Harris Brisbane Dick Fund, 1941, 41.72 (2.30)
Image copyright © The Metropolitan Museum of Art/
Art Resource, NY
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

Lent by The Metropolitan Museum of Art,
Harris Brisbane Dick Fund, 1941, 41.72 (2.29)
Image copyright © The Metropolitan Museum of Art/Art Resource, NY
Cat. 17.6

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

Corinthian entablature, 1528
Engraving, 4⅞ x 7⅛ in, 12 x 19.4 cm
Lent by The Metropolitan Museum of Art,
Harris Brisbane Dick Fund, 1941, 41.72 (2.31)
Image copyright © The Metropolitan Museum of Art/
Art Resource, NY
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. 19

Sebastiano Serlio
Italian, 1475–1554


**Ancient capitals and bases of the composite order**

Woodcut and letterpress,
14 1/4 x 19 1/2 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, 14⅛ x 8⅜ 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, 13¾ 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
Cat. 20.3

**Giacomo Barozzi da Vignola**

Italian, 1507–1573

*Regola delle cinque ordini d’architettura,*

Rome: 1563, Plate XVIII

**Ionic order, capital and entablature**

Engraving, 13¾ x 8¼ in, 34.54 x 21.08 cm

Courtesy of Avery Architectural and Fine Arts Library, Columbia University, Speculum Romanae Magnificentiae Collection, 1951.001.00393
Cat. 20.4

Giacomo Barozzi da Vignola
Italian, 1507–1573

*Regola dell’ordine d’architettura,*
Rome: 1563, Plate XX

**Ionic order, capital detail and volute construction**

Engraving, 13⅞ x 8⅞ in, 21.08 x 21.34 cm

Courtesy of Avery Architectural and Fine Arts Library,
Columbia University, Speculum Romanae Magnificentiae Collection, 1951.001.00394
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, 13¼ x 8¾ 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


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


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. LXIII

**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


**Column capitals after Cesare Cesariano**
Woodcut, 11 in, 28 cm

Courtesy of Special Collections, University of Virginia Library
NA2515 .V44 1536
Walther Hermann Ryff

German, c. 1500–1548

*Furnembstern, 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,

17⅓ 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, 3 ⅛ 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 “VITRUVIUS” 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.
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.
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.
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 Nîmes (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. 29.2

Wolfgang Engelbert, Graf von Auersperg
Austrian, 1641–1696

Wolfgang Engelbert, Graf von Auersperg collection of architectural prints, c. 1528–1585, f. 32
21¾ x 16¾ x 2½ 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 \( \frac{1}{8} \) x 16 \( \frac{1}{8} \) x 2 \( \frac{1}{8} \) 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 Columnen Dorica En Ionia,
(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 13/16 x 16 7/16 x 2 5/8 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*

21¾ x 16½ x 2⅞ 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 1/16 x 16 13/16 x 2 1/8 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
Bibliography

Primary Sources


Secondary Sources
*Census of Antique Works of Art Known to the Renaissance*. <http://census.bbaw.de>


Nash, Paul W. Nicholas Savage, Gerald Beasley, John Meriton, and Alison Shell, eds.  


Colophon

Design
Anne Chesnut
Charlottesville VA

Editing
Robyn Kells

Museum photography
William Auten