



*Mirror of Marvelous Rome * 16th-century Engravings*

**UNIVERSITY ART GALLERY
STATE UNIVERSITY OF NEW YORK AT BINGHAMTON**

This exhibition is a "first" for the Art Department, in that a group of students, in the context of a Departmental course, produced an exhibition and catalogue, with objects borrowed from outside collections, for the University Art Gallery.

In the Fall of 1976, four graduate Art History students (Edith Cooper, Sherry Foster, John Kranichfelt and Isabella Puliafito) researched the subject matter of all the Lafreri engravings and outlined an exhibition proposal. This Spring a class composed of undergraduate Art History majors and a few graduate students from the Art History Department and the M.B.A. and the Arts Program (see the names below) executed the exhibit which is recorded in this catalogue.

The class extends its thanks to the following staff members of the Art Department, who made this exhibit possible: to Jill Grossvogel, the Administrative Assistant of the Art Gallery, and her able staff, especially Walter Luckert, for all their assistance in executing the exhibit; to Joyce Henderson, Curator of Visual Resources and Chris Focht, Departmental Photographer, for their photographic services; and finally to Edith Cooper, Departmental Administrative Assistant for loaning us the Department secretaries, Dorothy Watson and Denise Durkot, to type the catalogue.

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ANTONIO LAFRERI'S SPECULUM ROMANAE MAGNIFICENTIAE

The collectors' albums entitled "Speculum Romanae Magnificentiae," preserve a unique visual documentation of Renaissance Rome in engravings. The elaborate title page, which established the name of the collection, was designed by Etienne Duperac ca. 1573-1577 and was published by Antonio Lafreri, one of the foremost Roman publishers. With this title sheet which served as a frontispiece for these 16th century collector's albums, Lafreri formalized a phenomenon of collecting prints of Rome that had begun a generation earlier. As the center of the Catholic Church, the Roman Empire and the High Renaissance, Rome inspired both the popular and artistic imagination. A visit was required by pilgrims and clerics, gentlemen and scholars, artists and architects. As attested by the numerous sketchbooks the latter group was able to produce their own visual impressions, but the others relied on the flourishing print trade for preserving their memories. By 1573 Lafreri, who has been called the "Anderson" (a photographer of Rome's topography) of 16th century Rome, offered for sale in his shop more than 100 prints of Rome's monuments. With the publication of the title page, Lafreri gained a definite advantage over his competitors. In almost all of the surviving exemplars of the "Speculum" the majority of the prints come from Lafreri's press or that of his direct heirs; for this reason the "Speculum" has been incorrectly categorized as a book by Antonio Lafreri. In order to dispel this general misconception it must be emphasized that the "Speculum Romanae Magnificentiae" is an open-ended collector's album which contained, though not exclusively, illustrations of the monuments of Rome published by Lafreri and other publishers.

The majority of the engravings have been loaned by Avery Library, Columbia University, with several others coming from the collections of the Metropolitan Museum of Art, New York City and the University of Chicago (the prints from the latter two museums are designated in the catalogue with a single (MMA) or double (Chicago) asterisk. We are most grateful for these loans.

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2. Modern Rome Map (C-1)
3. Modern Rome Map (C-3)
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11. Lateran Baptistery (D-6)
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38. Metella Tomb (D-3)
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51. Nautical motifs frieze (F-6)
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- 109. Rostrata Col. & Meta (A-2)
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- 116. Agrippa Baths
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- 119. Hercules Victor (H-4)
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- 151. Mich.'s Capitol, det.
- 152. Mich.'s Capitol plan
- 153. Pal. Gaddi fresco
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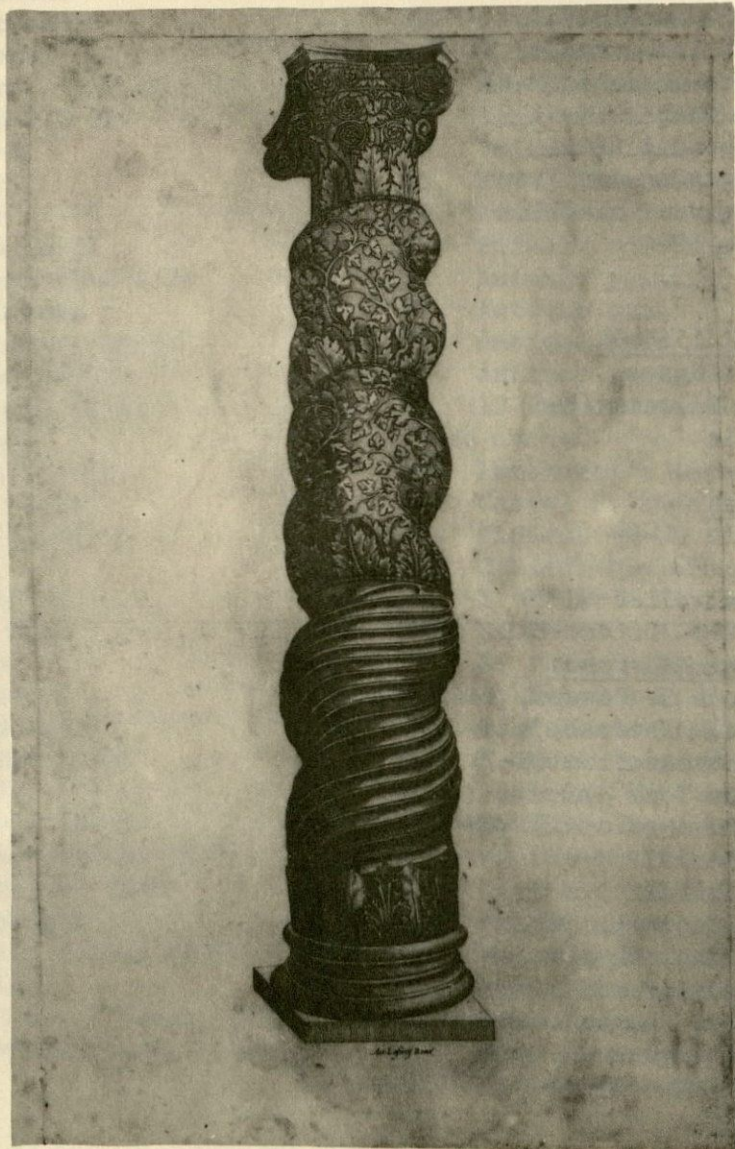
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- 156. Coliseum-counterproof
- 157. Coliseum-counterproof (B-4)
- 158. Hercules Temple, recon. (H-5)
- 159. S. Croce, recon.
- 160. Pan & Shepherd (J-3)
- 161. Hercules altar relief
- 162. Midas/Satyrs-Bonasone
- 163. Phoenix (B/Die)
- 164. Villa Giulia, fac. (O-3)
- 165. Villa Giulia court
- 166. Villa Giulia court (O-6)
- 167. Villa Giulia plan

Title page

AUDIENCES

From a list of subjects that included paintings, religious themes, and books, Lafreri originated the Speculum with prints of maps, statues, and architecture as the sixteenth-century version of the twentieth-century postcard. The prints were tangible souvenirs for the tourist to inexpensively purchase and take home for remembering the visit. Some of the prints resembled photographs of subject and setting, but details and background were often changed or invented for the sake of composition. Aimed at a more educated and cultured visitor, the one-point perspective and abstract setting (see Triumphal Arch of Constantine, A-6) created an intellectual style for the prints. The beauty of detailed areas was illustrated in prints such as A-7, one of the Trajanic reliefs on the Arch of Constantine. The prints also recorded the past history, present condition, and future plans of Rome. Reconstructions aided the imagination by depicting antiquities which no longer existed or survived as ruins in poor condition. For example, there was no place which might be identified as the sight of the Arena for Mock Naval Battles (A-3), and the Castle Saint Angelo (A-4) bore little resemblance to its predecessor, the Mausoleum of Hadrian (A-5). Today, the prints record objects which have not survived the past four centuries, and those whose state or condition have changed.



A-1: Sacred Column, Beatrizet, Lafreri, pre-15707 (H.29)

Pilgrims, ecclesiastical tourists, needed connections to see the famous sights of the rich and powerful, so a print might be the only contact. The educated belonged to the higher classes, and they were both the visiting "students of" art, the classics, or architecture, as well as the professional "experts in," the artists, antiquarians, and architects. The choice of words for the captions and titles was almost as important as the subject matter itself. Latin was the language of the educated, and Italian was the vernacular. A print such as the Sacred Column (A-1) needed little identification, while esoteric and obscure subjects received more treatment. The print of two column, (A-2), illustrated another reason for descriptions. These columns were reconstructions based on literary sources and coins, thus reflecting substantial artistic discretion. The technical prints of drafted material were intended for experts. Some data, such as building measurements, would be difficult for the tourist to collect, and other topics, such as the Vault Centering Device (A-8), would be interesting mainly to tradesmen.

While some of the major buildings and significant antiquities were not included among Lafreri's subjects, other topics received multiple treatments. The plate could be re-cut with sections added and deleted, or the same subject could be treated in renderings of different styles. The Castle Saint Angelo was both an ancient tomb and a fortress; each of these ideas is expressed in different prints (A-5 and A-6). For as popular as religion was in Rome, Lafreri did little to appeal to that interest. Missing in the Speculum, but abounding in the city were numerous relics and small churches. The Sacred Column (A-1) was the only relic included, and the few churches were presented as converted pagan temples. The prints of the Vatican area had a secular viewpoint which emphasized artistic value rather than a sacred orientation. Lafreri could also have included series of saints, holy days, or events of the liturgical calendar.

- A-1: Sacred Column, Beatrizet, Lafreri, pre-15707 (H.29)
- A-2: Column Rostrata and Meta Sudans, Anon., Lafreri, 1575 (H.109)
- A-3: Naval Arena, Duperac, Lafreri, pre-1573 (H.26)
- A-4: Castle Saint Angelo, Anon., Lafreri, 1559 (H.89)
- A-5: Tomb of Hadrian, Anon., Duchet, 1583 (H.128)
- A-6: Arch of Constantine, Anon., Lafreri, 1583 (H.15)
- A-7: Trajanic Relief, Beatrizet, Lafreri, pre-1573 (H. 17)
- A-8: St. Peter's Armature, J. Bos, Lafreri, 1561 (H.97)

C. J. B.

PUBLISHING ASPECT OF THE SPECULUM ROMANAE MAGNIFICENTIAE

Rome of the 16th century was the birthplace of a new branch of art and industry. A printing/publishing phenomenon of copperplate engravings, which provided the architect, antiquarian, and religious pilgrim with representations of the great masterpieces of art. The first stage in the development of the industry started with Raphael and other artists providing prints of their own and ancient works of art. With the Sack of Rome in 1527, the trade died but was resumed the next decade by bookdealers such as Antonio Salamanca. The second stage was principally in the hands of Antonio Lafreri, who alone and in partnership with Salamanca, created the Speculum Romanae Magnificentiae and increased the trade. After Lafreri, the Speculum was continued by his heirs until 1602, when it ceased to be a publishing venture although still existing as a collecting phenomenon.

Pre-1527, Raphael and his student Marcantonio Raimondi, formed the publishing genre in Rome by providing on a large scale, the engraving, printing, and sale of prints of Raphael's work. Other artists soon joined the atelier of Marcantonio and engraved plates of ancient art and architecture for artists and antiquarians. When later taken over by the bookdealers, the addresses of the brothers Tramezzino and Salamanca appeared quite frequently on engravings after 1538. (See St. Peter's Basilica N-6).

In 1544, Antonio Lafreri appeared on the scene with the publication of three prints. It was significant that one print of the three was a copy of a Salamanca plate, for the majority of Lafreri's work between 1544-1553 were simply copies of previously existing Salamanca plates. (See Trajan's Column-B-1&2). Lafreri soon increased in popularity by forming related series and providing more information on Archaeological plates. (See Colosseum. B-3&4). In 1553, Salamanca and Lafreri entered into a joint publishing and printing venture, which lasted until 1563. Lafreri was the main force throughout, building up his business by copying other publishers' plates, buying other publishers' plates (See Sacrificial Relief) from the Column of Trajan, B-7), and adding new plates of his own. Lafreri was clever in his use of publishing tricks and was the first to standardize print sizes to facilitate the formation of related series. In 1573 Lafreri produced a catalogue of his 107 plates (30 years of activity), and placed them all under proper categories. Between 1573-1577, Etienne Duperac (an engraver of Lafreri's produced a Title Page for the Speculum. Published by Lafreri, it provided a definite edge over his competitors, and from that point on the majority of Speculums contained the Title Page. (See Title Page).

With the death of Lafreri in July 1577, the Speculum was inherited by the cousins, Claude and Etienne Duchet. This marked the beginning of the dissolution of the Speculum, for Etienne promptly gave his half to the bookdealer and competitor Paolo Graziani in 1582. (See Circus Maximus. (B-5). His activity was shortlived and the plates moved on to Pietro de Nobili, and Paolo Spingher.

Claude Duchet on the other hand, continued the Speculum as a publishing venture and being unable to count on Etienne for prints, made exact copies of many Lafreri plates. (See Tiber River God. B-8&9). Claude also expanded the Speculum by adding new plates and making engravings of duplicate scenes (when unable to copy the originals). With Duchet's death in 1586, his brother-in-law Giacomo Gherardi inherited the Speculum. Although producing nothing for the main section of the Speculum, he did add a few plates to the portrait series. (See Turkish Sultan's. B-6).



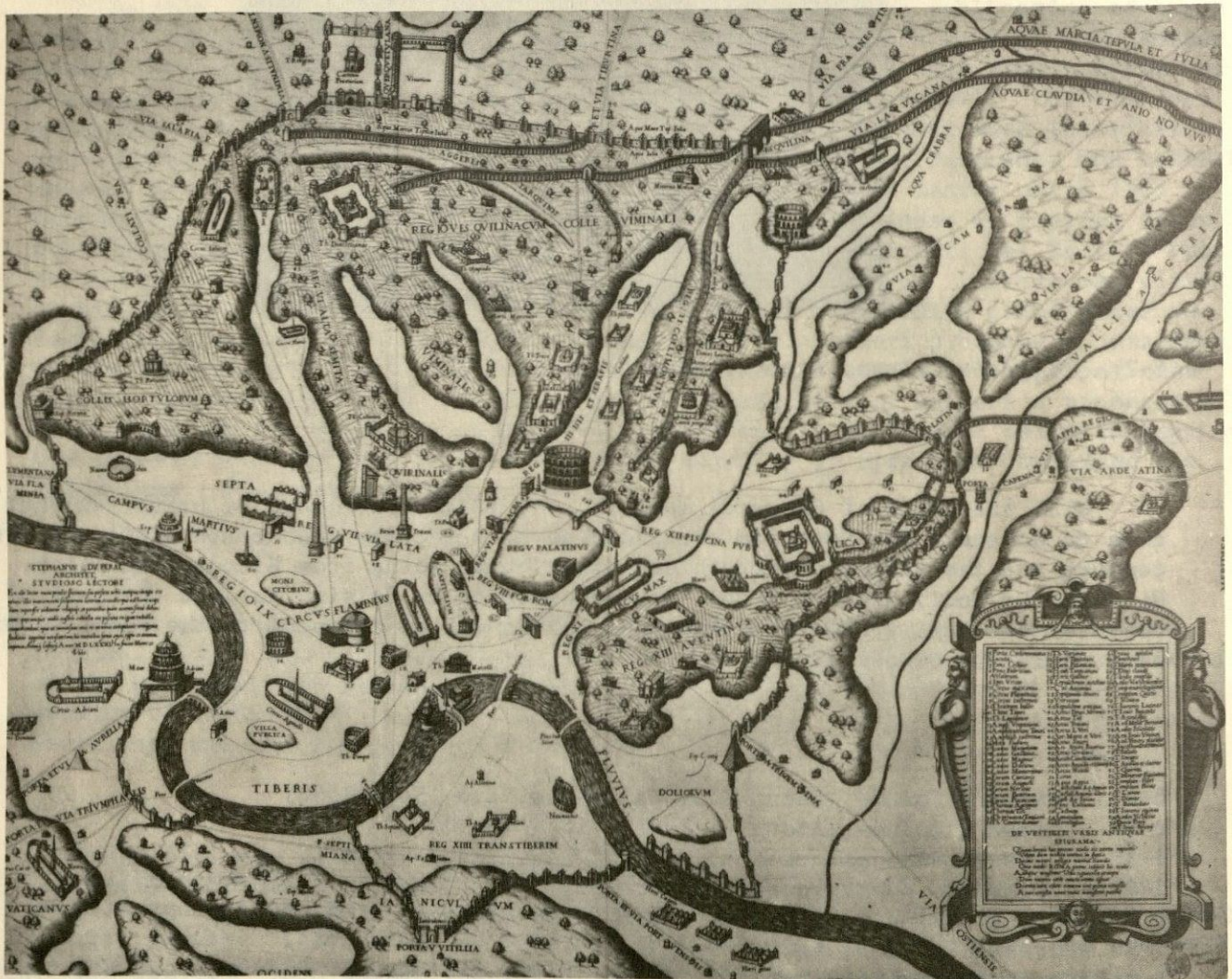
B-2: Trajan's Column, Anon., Lafreri, 1544 (H.30)

With the death of Gherardi in 1593, the publishing house of Lafreri-Duchet came to an end. The Speculum continued as a collecting phenomenon until the 19th century and the plates passed through many hands going from Nicolas Van Aelst, Giovanni Orlandi, and Van Schol, to the house of Di Rossi. In 1738 the last of the Di Rossi family sold the remaining plates of the Speculum to the Papal Government where it now resides.

- B-1: Trajan's Column, Enea Vico, Salamanca, pre-1544 (H.30)
- B-2: Trajan's Column, Anon., Lafreri, 1544 (H.30)
- B-3: Colosseum-Reconstruction, Nicolas Beatrizet, Lafreri, pre-1573 (H.18)
- *B-4: Colosseum- Counterproof, Beatrizet, Duchet, active (1540-1572 (H.157)
- B-5: Circus Maximus, Beatrizet, Graziani & de Rossi, 1582 (H.33)
- **B-6: Turkish Sultans, Anon., Gherardi, 1586 (H.138)
- B-7: Sacrifice Relief from the Column of Trajan, Master L.D., Lafreri 1565 (H.143)
- B-8: Tiber River God, Beatrizet, Lafreri, pre-1559 (H.60)
- B-9: Tiber River God, Anon., Duchet, no date available (H.60)

MAPS

In organizing his list of suggested prints for the "Speculum," Lafreri chose three maps of Rome as his first entries, thus providing a contextual introduction to the rest of the series. These maps included one Representation of the Ancient City (C-2) and two maps of contemporary Renaissance Rome. The two Renaissance maps are each different interpretations of the same information, one being a Bird's Eye View (C-1) and the other a Panoramic Map (C-3). By offering both of these, Lafreri has attempted to provide a truly complete view of the city.



C-2: View of Ancient Rome, Etienne Duperac, Lafreri, 1573 (H.1)

The bird's-eye view is the more traditional view, developing from the medieval tradition of depicting cities and modified by Renaissance perspective. It is so called because the city is seen as if by a bird flying overhead; that is, from an angle of about 60 or 70 degrees. The main appeal of the bird's-eye view lies in its artistic attractiveness rather than in its accuracy. For accuracy, one can turn to the panoramic map, a direct product of the new methods of mensuration being developed by mid-sixteenth century geographers, surveyors, and engineers. An accurate geometric translation of the physical dimensions and locations of the different elements of the city, the panoramic map was an actual city plan, rather than a picture. The city plan was reborn during this period and it soon became recognized as the only topographical form by which to represent spatial relationships correctly.

The map of ancient Rome, in contrast to the two of the contemporary city, is not based on a view or an abstract plan. Obviously, any map of ancient Rome would of necessity be less detailed than a contemporary map, but this is purposely a highly selective representation of the city, including an emphasized topographical depiction of Rome's seven hills upon which are placed imaginative reconstructions of various ancient monuments.

The main function of the maps of the contemporary city was to serve as visual companions to the unillustrated and rather inconveniently organized tourist guidebooks then in use. For this purpose, the important monuments and major roads on these maps are clearly depicted and most are labeled, either within the map itself or separately and more conveniently in a numbered key. The map of ancient Rome of course, because it depicted Rome as it no longer or, actually, never existed, was not intended as a guide, but, with its reconstructions and representation of the seven hills upon which earliest Rome grew, was meant to appeal to those with more scholarly interests. This map, too, is clearly labeled, otherwise the historical information which it was intended to give could not be imparted.

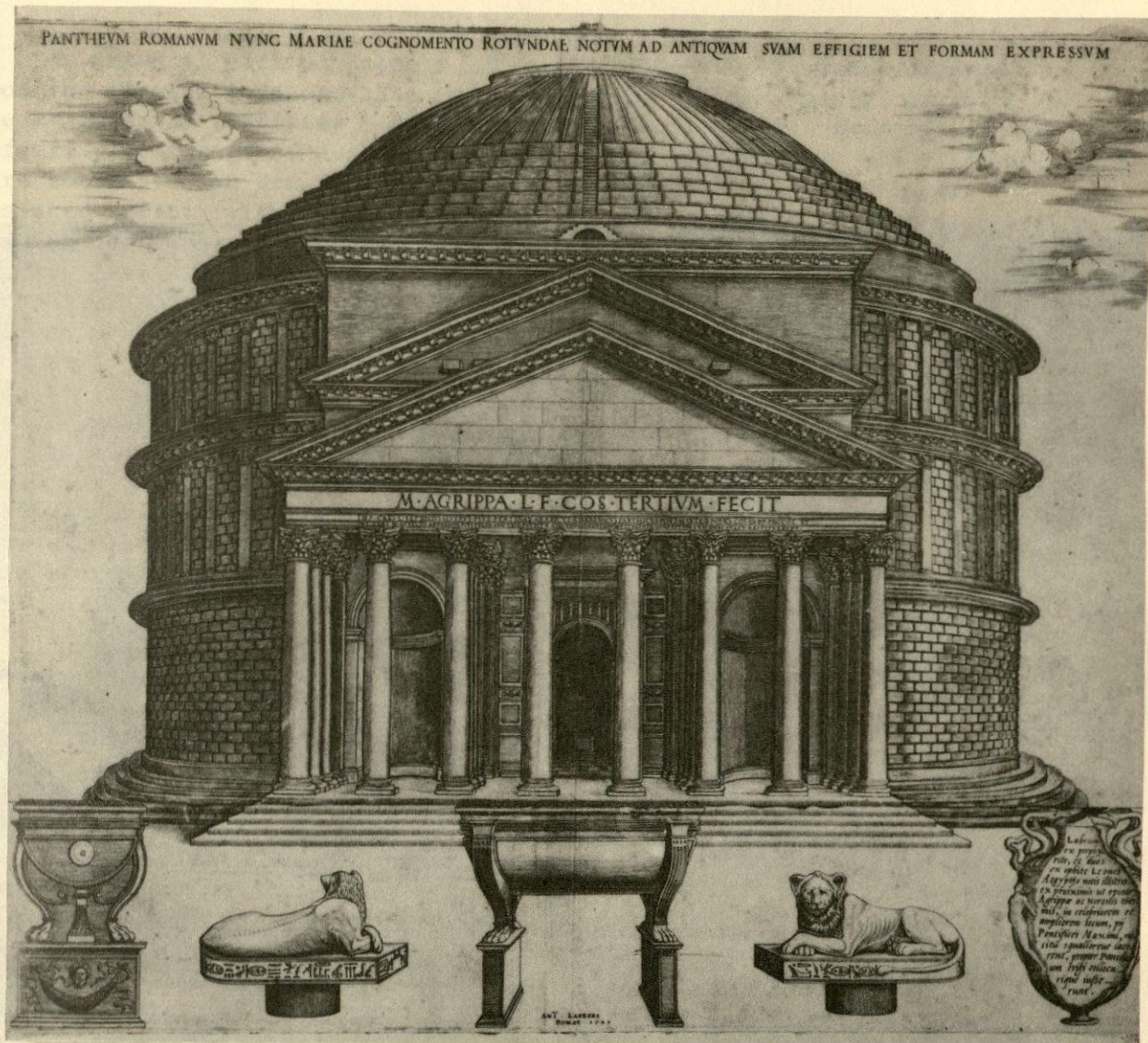
These maps that Lafreri chose for the "Speculum" were only three out of over a hundred that he published. Many of these maps were intended for compilation in atlas form, and possibly it was Lafreri who was responsible for an engraved atlas title page, the *Geografia*, published sometime between 1570 and 1572. It is noteworthy that the general term "Lafreri atlases" came to be popularly applied to the unbound collections of maps put together at that time, evidence of the interest Lafreri wisely took in the thriving map trade of the mid-sixteenth century.

- C-1: View of Renaissance Rome, Jacobus Bos, Lafreri, 1555 (H.2)
- C-2: View of Ancient Rome, Etienne Duperac, Lafreri, 1573 (H.1)
- C-3: View of Renaissance Rome, NB (Nicolas Beatrizet), 1557 (H.3)
- C-4: Plan of Renaissance Rome, Leonardo Bufalini, A. Blado, 1551
- C-5: Map of 1970 Rome, Luiga Piffero and Armando Ravaglioli, Litostampa Nomentana di Roma, 1972
- C-6: Aerial Photograph of Modern Rome, Touring Club Italiano, Qui Roma

ANCIENT ARCHITECTURE: DESTRUCTION AND SURVIVAL

Ancient buildings, often in ruins, were scattered about Rome in the sixteenth century. In his "Speculum," Antonio Lafreri included about forty engravings of ancient architecture which record the condition of such monuments as well as the ongoing process of destruction. (See also the group of prints on reconstruction of ancient architecture). Contemporary artists repeatedly used the theme of ruins buried within the landscape, and Hieronymous Cock was one of the first publishers to capture an audience with engravings of picturesque landscapes as in D-1. Despite their romantic appeal more antiquities were destroyed in the Renaissance than in preceding centuries. Ancient monuments standing in the way of new construction were frequently torn down (like the Septizonium, D-2), and many were used as foundations for new edifices, like the Tomb of Caecilia Metella, D-3), and the Castel S. Angelo (see section on Renaissance architecture) which were turned into fortresses. In many cases the conversion into a Christian building insured the survival of an ancient monument (e.g., the Pantheon, D-4 and D-5) by protection under the church. Perhaps the most serious obstacle to survival of the monuments was their utilization as inexhaustible quarries of cheap materials. Marble facing, columns, and ornamentation were constantly being removed, often with official, i.e., Papal, sanction. Permits allowing site excavation were issued which expressly condoned the search for metal, stone, and gems. Excavations such as these undermined and eventually caused the collapse of parts of the Baths of Diocletian, D-1.

Contrasting this destruction, ancient structures were observed, measured, and used as a source of inspiration for contemporary architecture (such as the influence of the Pantheon, D-4 and D-5, on Bramante's Dome of St. Peter's, D-7). The new humanist orientation of the Renaissance prompted the writing of several architectural treatises on the buildings of Imperial Rome. By 1515 Raphael became Superintendent of Antiquities and reported on the condition of the monuments, the necessity for accurate measurements, and the possibilities for restoration. The increased number and popularity of architectural drawings and engravings in sixteenth-century Rome are understandable within this new humanist context.



D-4: The Pantheon, Facade, Anon., Lafreri, 1549 (H.5)

- D-1: The Baths of Diocletian, Hieronymus Cock, Cock, 1550
- D-2: The Septizonium, Anonymous, Lafreri, 1546 (H.40)
- D-3: The Tomb of Caecilia Metella, Anon., Lafreri, 1549 (H.38)
- D-4: The Pantheon, Facade, Anon., Lafreri, 1549 (H.5)
- D-5: The Pantheon, Cutaway, Beatrizet, Lafreri, 1553 (H.6)
- D-6: The Lateran Baptistery, Beatrizet, Lafreri, Pre-1570 (H.11)
- D-7: Bramante's Dome for St. Peter's, 1505, Serlio, 1540

RECONSTRUCTIONS-EARLY ARCHAEOLOGISTS

An integral part of Antonio Lafreri's publishing business depended upon the imaginations and talents of the early archaeologists, of those of the antiquarian tradition (see section F). For instance, over 60% of the Lafreri plates were of ancient buildings, and approximately 90% of these were reconstructed drawings. Both Etienne Duperac and Pirro Ligorio assisted Lafreri with their skills as reconstructionists, producing pristine drawings of buildings and sites which had been in ruins for centuries, i.e., "Circus Flaminius," (E-1) and "The Port of Ostia" (E-2) and (E-3). These reconstructions also owe their designs to the demands of the publisher and patrons. For example, Duperac created both views of "Tiber Island" (E-6) and (E-7). However, the one published by Lafreri (E-6), radically differs from the topographical view ((E-7) published by Duperac himself in his book: *Vestigi dell' Antichita di Roma*, of 1575. This dichotomy is also demonstrated by the two views of the "Temple of Antoninus and Faustina," (E-4) and (E-5); one published by Lafreri in 1565, and the other by Duperac again in 1575. Although the polished views were produced for an intellectual elite, they received wide appeal, and thus were the most common type of reconstruction published by Lafreri.

The process by which the early archaeologists derived their reconstructions is marked by a mixture of historical accuracy and pure fantasy. Pirro Ligorio (ca. 1510-1583), who was trained as an artist, and later became involved with the circle of proto-archaeologists stemming from the school of Raphael, prefigured the modern archaeologist. He based many of his reconstructions upon on-site inspection of ruins in combination with evidence collected from graphic and literary sources. A result of this methodology is his plan for "The Port of Ostia," (E-3). At times the process of "ekphrasis" or creating an image from literary description, caused both Ligorio and Duperac to recreate fantastic edifices such as "Varro's Aviary" (E-8) and "Tiber Island" (E-7).

Through the combined efforts of these early archaeologists/reconstructionists, and Antonio Lafreri, the legacy of Roman antiquity was animated and made appealing to the modern tourist of sixteenth century Rome.

- E-1: The Circus Flaminius, Beatrizet, Tramezzino, 1553 (H.34)
- E-2: Port of Ostia, Brambilla, Duchet, 1581 (H.25)
- E-3: Port of Ostia, after Ligorio, Zaltieri, 1560 (H.25)
- E-4: Temple of Antoninus and Faustina, Anon., Lafreri, 1565 (H.9)
- E-5: Temple of Antoninus and Faustina, Duperac, Duperac 1575
- E-6: Tiber Island, Duperac, Lafreri, pre-1577 (H.110)
- E-7: Tiber Island, Duperac, Duperac, 1575
- E-8: Varro's Aviary, after Ligorio, Zaltieri, post-1558 (H.36)

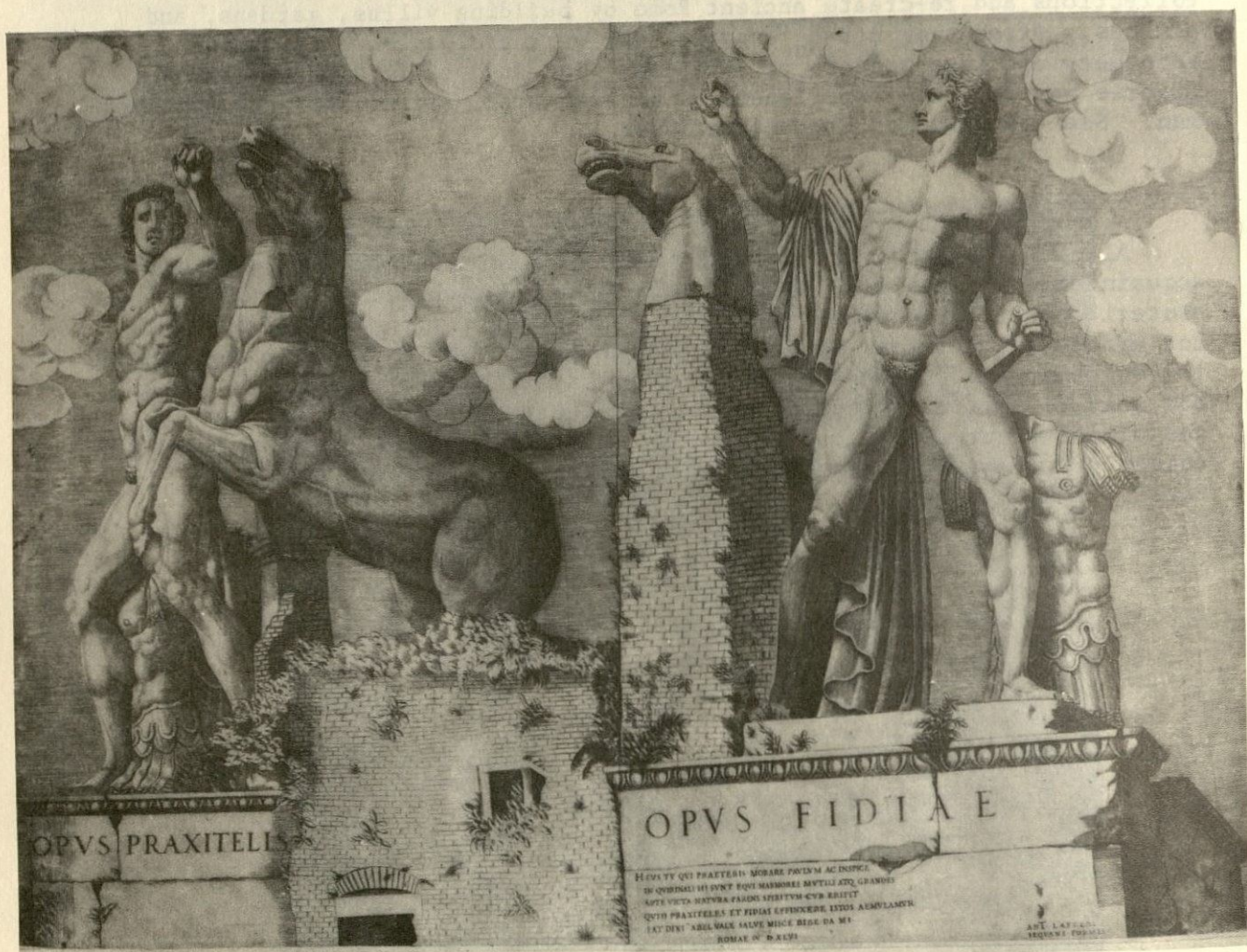
ANCIEN "PICTORIAL DICTIONARY"

With the increased awareness of the Roman classic past the study of antiquity became popular among scholars. The Renaissance artist, for example, valued antiquities for very practical reasons since he used them as models of ancient design to imitate in his own work. The Pompeius Asper Relief (see F-1) is a fine stylistic example of Latin lettering. Some antiquarians, however, engaged in very romantic and idealized notions of the ancient past, and subsequently their study became very personal -- an attempt to discover one's own identity. Antiquities were also valued as reliable evidence in transmitting historical information. The study of coins, known as numismatics, was used as historical evidence to identify works of art such as the statues of emperors. The engraving, Genealogy of the Twelve Caesars (see F-3), also uses coins to trace the family tree of the Roman Caesars.

Those people with enough money were able to establish private collections and re-create ancient Rome by building villas, gardens, and palaces. Often they hired "experts" who were professional curators, recorders and interpreters of antiques. One such early antiquarian was Ligorio who drew his experiences as an excavator, fieldworker and draughtsman. See the theme on Reconstructions.

Although the study of antiquity was made intelligible by an intimate acquaintance of scholars, Lafreri attempted to popularize antiquarian esoteria to reach a wider audience. As a result, those people who could not afford the services of an antiquarian came to rely mainly on purchasing the engravings of Roman antiquities. By capturing these relics on paper not only did Lafreri visually record the ancient object, but in some of the prints he created a caption at the bottom to explain the meaning of the object. For example see the Mithraic Relief (F-2) and The Frieze of Sacrificial Instruments and Nautical Motifs (F-6).

- F-1: Pompeius Asper Relief, Beatrizet, Lafreri, 1551 (H.44)
- F-2: Mithraic Relief, Anon., Lafreri, 1564 (H.66)
- F-3: Genealogy of the Twelve Caesars, Enea Vico, Lafreri, 1553 (H.87)
- ** F-4: Imperial Portraits, Ambrogio Brambilla, Duchet, 1582, (H.134)
- F-5: Maffei Calendar, Anon., Lafreri, pre-1570, (H.45)
- F-6: Sacrificial Instruments and Nautical Motifs, Beatrizet, Lafreri, pre-1573(H.51)



G-3: The Horsetamers (front view), Anon., Lafreri, 1546 (H.53)

ANCIENT SCULPTURE IN PUBLIC PLACES

The selection of Lafreri public sculpture prints was based on those objects that were adopted by the populace of Rome to fulfill various societal needs. Unlike privately owned sculpture, publicly accessible statuary was usually left in an unrestored, often decaying state. While private pieces were, more often than not, recently excavated for the sole purpose of private collection and admiration, ancient public sculpture was left in open squares and city streets to face the destructive elements. These public objects were not considered solely for their aesthetic beauty as was their privately owned counterpart, but rather for their utility.

These sculptures, often misidentified, acquired medieval topographical names, such as Marforio (from its placement near the Forum of Mars) or legendary names, such as Pasquino (from a neighborhood barber or tailor with a sharp wit). Marforio and Pasquino (see G-1 and G-2), the two "talking statues," served as political bulletin boards for dissatisfied citizens. Pasquino in particular, was a favorite of scholars who would dress the statue in different costumes to reflect the current political atmosphere each year during the feast of St. Mark. The Horsetamers (G-3 and G-4), which acquired its name from the hill upon which it was placed (Montecavallo--the horse's hill), was converted at one point in time into a private dwelling. The Arch of Titus (see G-5) was once converted into a small fortress or attic dwelling; the transformation of which destroyed many of the friezes and reliefs.

Often, these pieces of sculpture were used by the artist and art student for drawing purposes. The artists are sometimes included in the print as part of the composition (See G-2 and G-4). Again, the artist is seen as a user rather than merely an admirer of the object.

It is this non-artistic concern for public sculpture that gives it its basis in ordinary public life. Its easy accessibility to the tourists provided a certain marketability for Lafreri's prints -- the engravings were acquired as a remembrance of things seen and places visited.

While sculpture and other art forms are primarily regarded for their intrinsic beauty and harmony, it is always sobering to consider the other functional utilities designated to them by the populace. If art can be useful, as well as aesthetically pleasing, it can adapt itself to a new image and be appreciated by even the least aesthetically interested of citizenry.

- G-1: Pasquino, Anon., Lafreri, 1550 (H.71)
- G-2: Marforio, Beatrizet, Lafreri, 1550 (H.70)
- G-3: The Horsetamers (front view), Anon., Lafreri, 1546 (H.53)
- G-4: The Horsetamers (rear view), Anon., Lafreri, 1550 (H.54)
- G-5: Arch of Titus, Anon., Lafreri, 1548 (H.12)

THE CAPITOLINE MUSEUM

Sculpture played an important role in the re-designing of Rome in the sixteenth century. In 1471, when Sixtus IV entered the papacy, his interests in collecting sculptural works caused him to begin the project of making a public museum on the Capitoline Hill. This was part of an overall re-designing of the Capitol Hill and other areas of Rome. Sixtus IV, who held the position of Pope from 1471 to 1484, is remembered for his many renovation projects which in some cases included the dispersal of art collections or the destruction of ancient ruins. The main emphasis behind the collection of this Capitoline sculpture was to gather a visible witness of the capitol city's impressiveness. The idea was envisioned by Pope Paul II (1464-1471). To this present day, the Capitoline Museum remains one of the greatest art collections in the world.



H-1: Capitoline She Wolf, Anon., Lafreri, 1552 (H.47)

The first pieces brought to the Conservator's Palace, which then became the museum, were a collection of bronzes that formerly stood in the Lateran Palace. Among these were the Capitoline She-Wolf (H-1 nursing Romulus and Remus, the mythical founders of Rome, a colossal head of the Emperor Constantius II, and the mythical Spinarius or Thornpuller (H-2). The equestrian statue of Marcus Aurelius (H-3) was to be brought to the collection from the Lateran Palace, but was not put on display until the completion of Michelangelo's courtyard in 1538 under Pope Paul III (1534-1549). The Equestrian became the center piece of the oval courtyard as Sixtus IV had hoped (see N-2). The statue of Hercules Victor (H-4) was found during the demolition of the temple of Hercules (H-5). The pagan temple was destroyed during a movement of religious zeal, but Sixtus IV chose to preserve the cult image and make it part of the Capitoline collection. The altar or base on which Hercules stands is dated ca. 81 A. D. It was brought to the Capitol in 1495. The triumphal panel of Marcus Aurelius (H-6) is one of three taken from the same monument and these were added to the collection by Pope Leo III (1513-1521).

In 1573, Antonio Lafreri printed the house catalogue of his engravings. Sculptural pieces were a major part of the original 107 entries. Among the ancient representations, the sculpture in the Vatican and the Capitoline Museum stand out; both of these collections being represented by five engravings. The Capitoline Hill Museum pieces had a certain significance because this collection was created as a specifically public museum. As the publishing house list of engravings expanded, second and third variations were made of Lafreri's first Capitoline choices. In some cases, like that of the equestrian (H-3), Lafreri stole or borrowed from his competitors, in this case, Salamanca. The Spinario (H-2) is an engraving from the workshop of the Raphael printing house which was engraving as early as 1508. This subject was used by Lafreri and a second representation was made later. Duchet made a second engraving of the Marcus Aurelius panel (H-6) and Graziani and Nobili made a second copy of the She-Wolf work. These repetitions would suggest the importance of the particular subjects. The statue of Hercules was not added until later by Duchet (H-4), two more Farnese Hercules were made part of the series. The temple engraving however is one of the original Lafreri subjects (H-5).

- H-1: Capitoline She Wolf, Anon., Lafreri, 1552 (H.47)
- H-2: The Spinario, Marco Dente, Anon., ca. 1519 Bartsch 480
- ** H-3: Equestrian of Marcus Aurelius, Beatrizet, Lafreri, 1548 (H.48)
- H-4: Hercules Victor, Diana in Gidebat, Duchet, 1581 (H.119)
- H-5: Temple of Hercules Victor, Anon., Lafreri 1568 (H.158)
- H-6: Triumphal Panel of Marcus Aurelius, Beatrizet, Lafreri 1560 (H.49)

P. W.

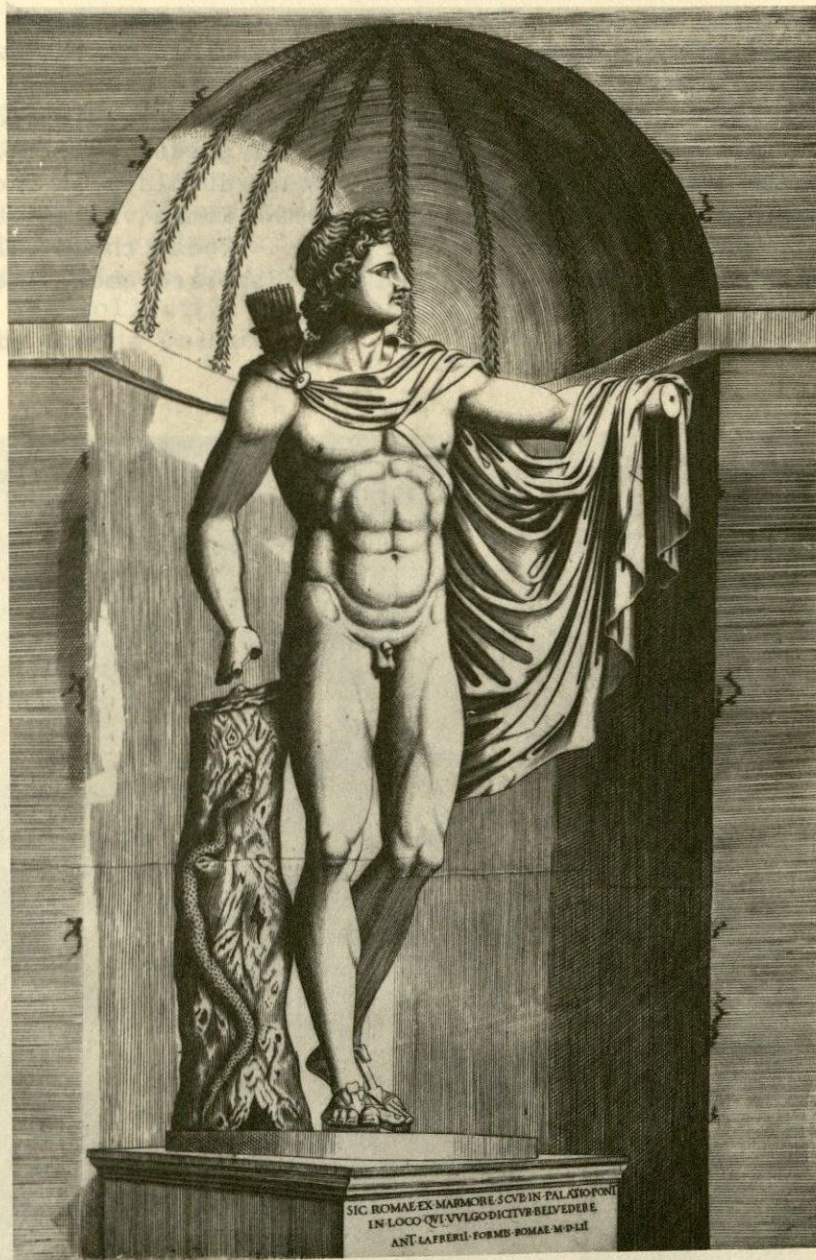
VATICAN SCULPTURE GARDEN

One manifestation of the heights of status and prestige to which the Papacy had risen in the sixteenth century was in the area of collecting works of art. Cardinal Giuliano Della Rovere (Pope Julius II, 1503-1513) brought to the Vatican his much-admired collection of newly excavated sculpture which was to form the nucleus of the Papal collections. Through subsequent expansion by other Popes, the Vatican has become one of the great museums of ancient art. As Sixtus IV had first displayed the Papal collection of antique bronze statuary on the Capitoline Hill (cf. section H), antique marble statuary was now to be housed in the Papal Belvedere garden. There, Bramante conceived the first museum environment -- an area designed specifically as a depository for sculpture in the open-air and completed in 1506. However, as the garden was part of the Papal residence, the museum was a private one, accessible only to a select audience of diplomats, dignitaries and artists for enjoyment, observation and study.

Recognizing the market potential for that segment of the public who knew of the highly acclaimed sculptures owned by the Popes but who were barred from seeing them, Lafreri published engravings of the more famous works in the Belvedere. Included in the "Speculum" were 5 statue engravings from Lafreri and another issued by Claude Duchet who also published a view of the Belvedere, thus complementing the series of statue engravings. By illustrating this collection, the Capitoline sculpture, and selected pieces from private collections, the "Speculum" thoroughly presented the sculptural achievements of ancient Rome.

Lafreri's engravings served a number of purposes and thus appealed to several market segments. Aimed at a special audience were captions which provided information of a mythological or symbolic nature. A striking example is the Nile River God (I-4) in which the caption describes the flora and fauna seen in the borders and points out the Egyptian symbols in the statue. For the visiting artist, the engravings were a source of classical motifs from which he might draw inspiration for his own work. In this manner, knowledge of the classical style, exemplified by the Apollo Belvedere (I-1), spread across Europe.

For the most part, Lafreri used a standard format of a simplified niche as in the So-called Commodus (I-2) or merely a neutral background as in the Laocoon (I-5) which emphasized the statues themselves. This format facilitated the compilation of the single engravings into sets and also distinguished the Lafreri works from those of his competitors. Cavalieri and Vaccaria also published engravings from the Vatican collection such as the Sleeping Nymph (I-3). Publishing large sets of 50 to 100 engravings, they used a standard small-scale format and achieved a very different quality from that of Lafreri. The engravings also document restorations of the statues which were often excavated in pieces as was the case with the Laocoon group. Above all, however, these engravings were a pictorial dictionary depicting antiquity as it was known in the Renaissance, reconstructed symbols of an idealized past.



I-1: Apollo Belvedere, Anon., Lafreri, 1552 (H.57)

- I-1: Apollo Belvedere, Anon., Lafreri, 1552 (H.57)
- I-2: So-called Commodus (Hercules and Telephus), Anon., Lafreri, 1550 (H.58)
- I-3: Sleeping Nymph, Anon., Vaccaria, pre-1584
- I-4: Nile River God, Nicholas Beatrizet, Lafreri, pre-1570 (H.61)
- ** I-5: Laocoon, Nicholas Beatrizet, Lafreri, pre-1559 (H.59)
- I-6: Laocoon, Nicholas Beatrizet, Lafreri, (H.59)
- I-7: Sculpture placement in Belvedere Court

PRIVATE COLLECTIONS OF SCULPTURE IN SUBURBAN SETTINGS

Antonio Lafreri devoted a section in his Mirror of Magnificent Rome to private sculpture collections, mainly Cardinale Cesi's, that were found in the suburban villas of Rome. This particular collection began with a few pieces that Cesi had confiscated from the numerous ruins that were present in Rome at that time. He decided to display them in his villa and eventually acquired a larger number of objects which required a more orderly arrangement. The sculptures were arranged in a garden setting, similar to the way in which literature describes sculpture displays in ancient times. They were additionally displayed throughout the Roman villas standing freely in various rooms or enclosed in niches. Today these collections are no longer in their original setting and are dispersed among the national museums in Italy.



J-2: Roma Victrix, Beatrizet, Lafreri, 1549 (H.72)

Cardinal Cesi's collection was one of the largest of its time. Paolo Emilio Cesi acquired the Palace on Monte S. Spirito that had formerly belonged to Antonio San Giorgio. In 1515, he was appointed Cardinal, and, by the 1520's had accumulated a considerable collection of antique statuary. When he died in 1537, his brother, Frederico, inherited the house and collection. In 1544, he was appointed Cardinal and reorganized the garden. He had the statues restored, grouped together, and rearranged. After his death in 1565, the collection began to decline.

The sculptures in Lafreri's Speculum, from the Cesi Collection are the "Roma Victrix," "Pan and Daphnis," "The Three Graces," and "Fountain with a Silenus." The "Fountain with a Silenus" is the only engraving which was published by Claude Duchet rather than Lafreri. The "Acanthus Frieze" was published by Lafreri and came from the Andrea Delle Volle Collection in the Palazzo Bufalo in the 16th Century. The "Egyptian Statue" was in the collection of Gentile Delfini in the mid 16th Century and published by Claude Duchet.

A painting by Hendrick von Cleef, a Belgian artist, "View of Cardinal Cesi's Sculpture Garden," illustrates what a 16th Century sculpture garden must have looked like. We get a good view of the objects in Cesi's garden although it is not an exact depiction. Von Cleef created an idyllic setting and an imaginative background. We can see the layout of the main garden with a piece of sculpture standing in the center of each grass-enclosed plot. He did not include all the works of art, displayed on the grounds but painted the most important pieces.

In 1550, at the age of 28, Ulisse Aldroandi, the Bolognese naturalist, compiled a catalogue of the statuary in 93 private and public collections during his first stay in Rome. We can use Von Cleef's painting, as a pictorial counterpart to Aldroandi's guidebook, along with Lafreri's engravings to reconstruct a complete picture of an antique sculpture garden as it appeared in 16th Century Rome.

- J-1: Fountain with a Silenus, Pierre Perret, Claude Duchet, 1581 (H.122)
- J-2: Roma Victrix, Beatrizet, Lafreri, 1549 (H.72)
- J-3: Pan and Daphnis, Enea Vico, Lafreri, date unknown (H.160)
- **J-4: The Three Graces, Anon., Lafreri, 1553 (H.69)
- J-5: Acanthus Frieze, Anon., Lafreri, 1561 (H.142)
- J-6: Egyptian Statue, Etienne Duperac, Claude Duchet, date unknown (H.125)
- J-7: View of Cardinal Cesi's Sculpture Garden, Von Cleef III, 1584

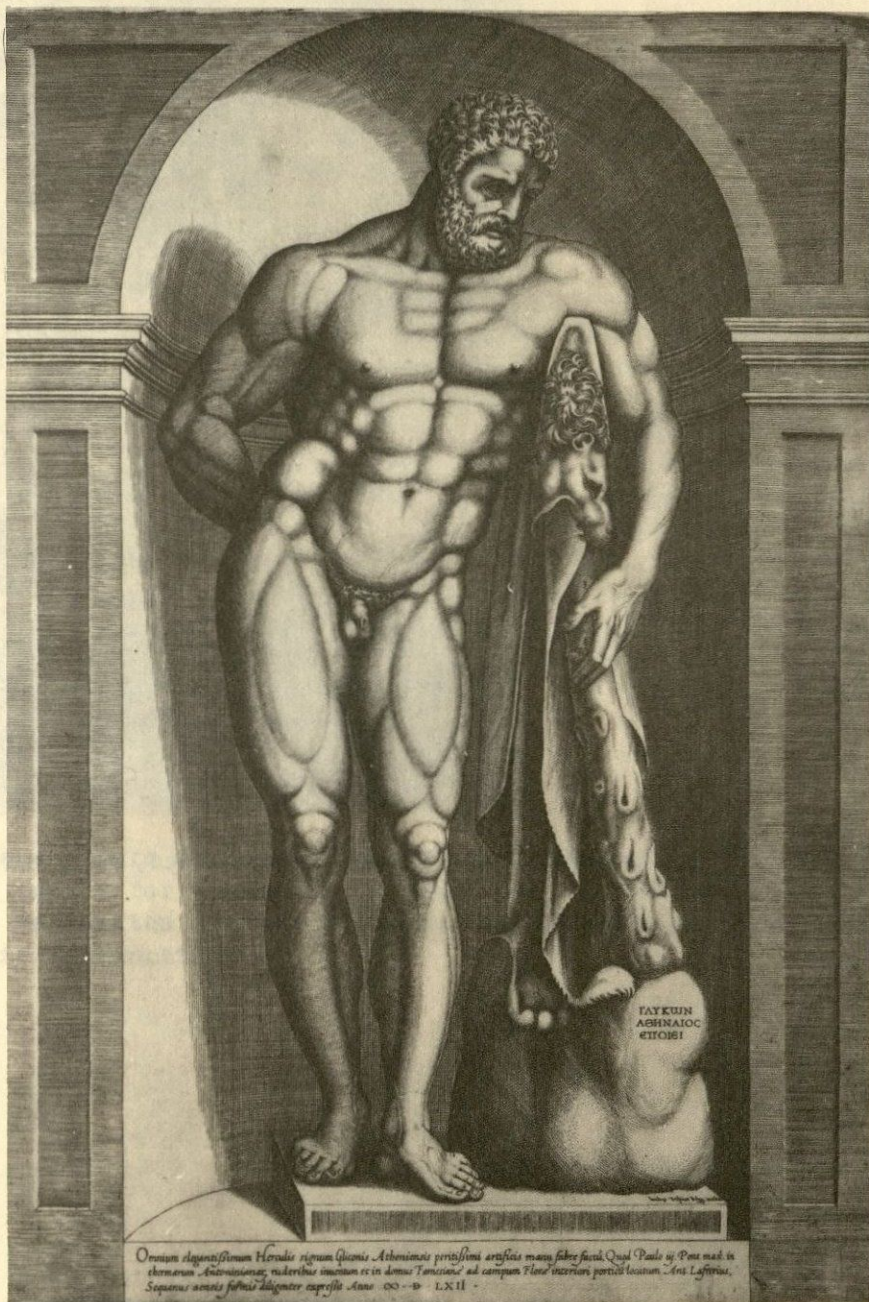
THE FARNESE COLLECTION: ANCIENT SCULPTURE IN AN URBAN PALACE

Pope Paul III (Alessandro Farnese 1534-1549) was one of the greatest patrons of the arts in 16th Century Rome. The Farnese Palace, commissioned by the Pope, represents the work of two of the most famous architects of the period -- Antonio da Sangallo the Younger and Michelangelo. It housed one of the finest and rarest collections of antique art ever founded by a private individual. Since the Farnese Palace was not open for public inspection, Antonio Lafreri's published prints made some of the best known sculptures of the collection accessible to visitors of the city. While Renaissance Rome was indebted to collectors such as Pope Paul III for having brought together much of the city's antique statuary, it was also indebted to Antonio Lafreri for making engravings of these works accessible to the public at large.

A great part of the Farnese collection was gained through excavations carried out under the auspices of Paul III. The Farnese Hercules (K-2) and the Farnese Bull (K-3) were unearthed from the Baths of Caracalla in 1546. The Hercules statue is a Roman copy of a Greek original which was thought to be a work by Lyssipus. The Farnese Bull was adapted by the Romans to serve as a centerpiece for the Baths. The sculpture group is described by Pliny in his Natural History. This reference made identification easy for Renaissance antiquarians.

The Farnese family also added to their collection through the purchase of pieces from other famous collections. Some of Lafreri's prints mention the owners' names and this helps to document the exchange of art objects. The Hermaphrodite (K-4) and the Oceanus (K-5) were acquired by purchase. The Hermaphrodite was originally part of the Sassi collection and was purchased by Duke Ottavio Farnese in 1546. The deed of sale mentioning the statue has been found. The Oceanus statue was part of the collection of Bernardino de Fabii as is mentioned in the caption. Shortly after the print was made the statue was purchased by the Cesarini family and placed in their palazzo. Guiliano Cesarini the Younger founded the first garden museum made accessible to students and visitors in 1500. He may be considered the forerunner in the group of palace-museum builders to which the Farnese family belong.

The Cavalieri etching of a Gladiator (K-7) shows a competitor's rendering of the Perseus statue (K-6) represented in the "Speculum." Cavalieri began publishing plates in the 1560's illustrating sculpture. His 200 odd plates were later used in conjunction with Aldrovandi's specialized guide book to private and public sculpture collections. Antonio Lafreri's contribution to the study and collection of antiquities is illustrated by the fact that many of the statues which he and his predecessors published were reproduced by second and third parties. In this way prints of antique sculpture reached an even greater number of people.



K-2: Farnese Hercules, Jacob Bos, Lafreri, 1562 (H.55)

- K-1: Farnese Palace: Courtyard, Anon., Duchet, 1585 (H.103)
- K-2: Farnese Hercules, Jacob Bos, Lafreri, 1562 (H.55)
- ** K-3: Farnese Bull, Diana Montovana, Duchet, 1581 (H.118)
- K-4: "Hermaphrodite" (Apollo), Anon., Lafreri, 1552 (H.56)
- K-5: Oceanus, Beatrizet, Lafreri, 1560 (H.62)
- K-6: Perseus, Giacomo Lauro, Duchet, 1585 (H.123)
- K-7: Gladiator, Anon., Cavalieri, 1562-1570
- K-8: "Hermaphrodite" (Apollo), Bieber, The Sculpture of the Hellenistic Age
Columbia Univ. Press, N.Y. c.1955

FORGERIES



L-3: AMMANATI'S HERCULES, Enea Vico, Lafreri, 1553 (H.88)

"Consider the general respect for Antiquity, and how often a great price is paid for some fragments of an antique statue, which we are anxious to possess to give reputation to our houses, or to give to our artists who strive to imitate them in their own works."

Machiavelli

Machiavelli based his remark on the popular sentiment of Renaissance Rome towards products of the Ancient world. Antiquities manifest the contemporary aesthetic mode, and therefore became fashionable, marketable and valuable.

The following five engravings are Renaissance fabrications created in response to the popularity of art à l'antique. These prints feign illustration of ancient content, though the objects portrayed are actually 15th and 16th century creations.

In general, these engravings comprise a spectrum of Renaissance counterfeit: from iconographical transposition to false pretense for marketability. Lafreri categorized three of these prints, in the 1573 House Catalogue, with engravings of ancient sculpture. However, the NAVAL BATTLE (L-1) is a Renaissance transformation of a Roman relief (L-2), the VIVARIUM (L-6) is, most probably a modern creation, and THE BATTLE AND TRIUMPH OF SCIPIO (L-4) may be a Raphael composition. AMANNATI'S HERCULES (L-3), first of the "cose nuove" (modern things) prints in the House Catalogue, depicts the 16th c. Paduan colossus. Because of its subject, style and scale this sculpture was declared a challenge to the Roman originals, and treated as an antiquity, by contemporaries. The ARISTOTLE engraving (L-5), a collector's supplement to the original catalog, infers that the 15th c. object is ancient because of its subject matter.

These prints were accepted as illustrations of antiquities by the popular demand for souvenirs of Roman art. A limited understanding of Ancient aesthetics did not allow the Renaissance critical judgement of stylistic distinctions.

- L-1: NAVAL BATTLE, Master of the Die, Lafreri, pre-1573 (H.80)
- L-2: NAVAL BATTLE, Aspertini, Bober
- L-3: AMANNATI'S HERCULES, Enea Vico, Lafreri, 1553 (H.88)
- L-4: BATTLE/TRIUMPH OF SCIPIO, Master of Die, Lafreri, pre-1573 (H.78)
- L-5: ARISTOTLE, Anon., Lafreri, 1553(H.140)
- L-6: VIVARIUM, Anon., Lafreri, pre-1573,(H.81)

B. J. P.

THE VATICAN

The Vatican district (Map, M-1) was the fortified home of the Papacy, the central point of the Christian world. Its impact on life in Rome, religious, political and architectural, was vast, felt by visitors and residents alike. The Vatican was one of the most important and popular tourist attractions in Rome; it was the first stop of a popular Three Day Tour of the city designed by an Englishman in 1557.

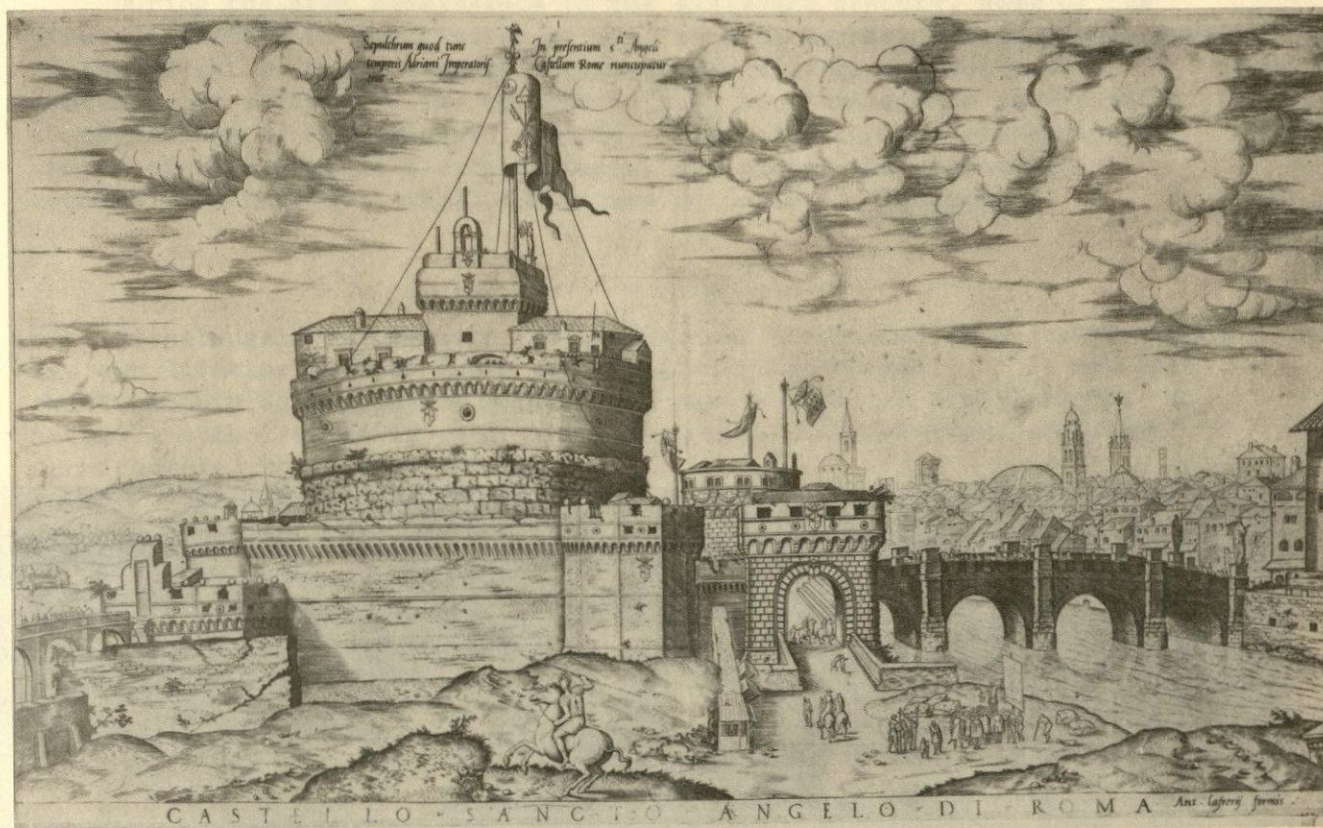
Antonio Lafreri and his successors, well aware of the importance of the Vatican in the lives of its visitors, devoted no less than twenty prints to the Vatican district. These engravings range from scenes of religious festivals (The Papal Benediction, P-5) to architectural renderings of the new designs for St. Peter's.

Pious pilgrims were attracted to Rome by the indulgences they could obtain in the churches. A long and difficult pilgrimage to the seven principal churches of Rome was undertaken in a single day. Pope Sixtus V (1585-1590) erected a number of obelisks in front of the major basilicas (Seven Churches of Rome, M-2). St. Peter's in front of which stood the famous Vatican Obelisks (M-5), where the pilgrims could see St. Peter's Tomb, was the most important church to be visited.

Each structure within the Vatican district held special interest for the visitors. The Castel Sant' Angelo, of which six separate views were published by Lafreri and his successors, lay at the entrance, guarding the Vatican area from the city proper across the Tiber River. Built originally in A.D. 136 as a tomb, Hadrian's Mausoleum, it had been converted into a fortress and was connected to the Papal residence by an arcaded passageway. This secret "Corridor" saved many Popes and Cardinals from death or servitude by providing them with an escape route.

A very unique and influential architectural project of the sixteenth century was the construction of the Belvedere Courtyard (Vatican Palace and Gardens, M-4). Designed by Bramante, the "Cortile di Belvedere" connected the old Papal residence next to St. Peter's with the separate Villa di Belvedere built by Pope Innocent VIII in 1485-1487 as a rural residence. It was in the Belvedere that the Pope's famous sculpture collection was housed (Vatican Sculpture, I).

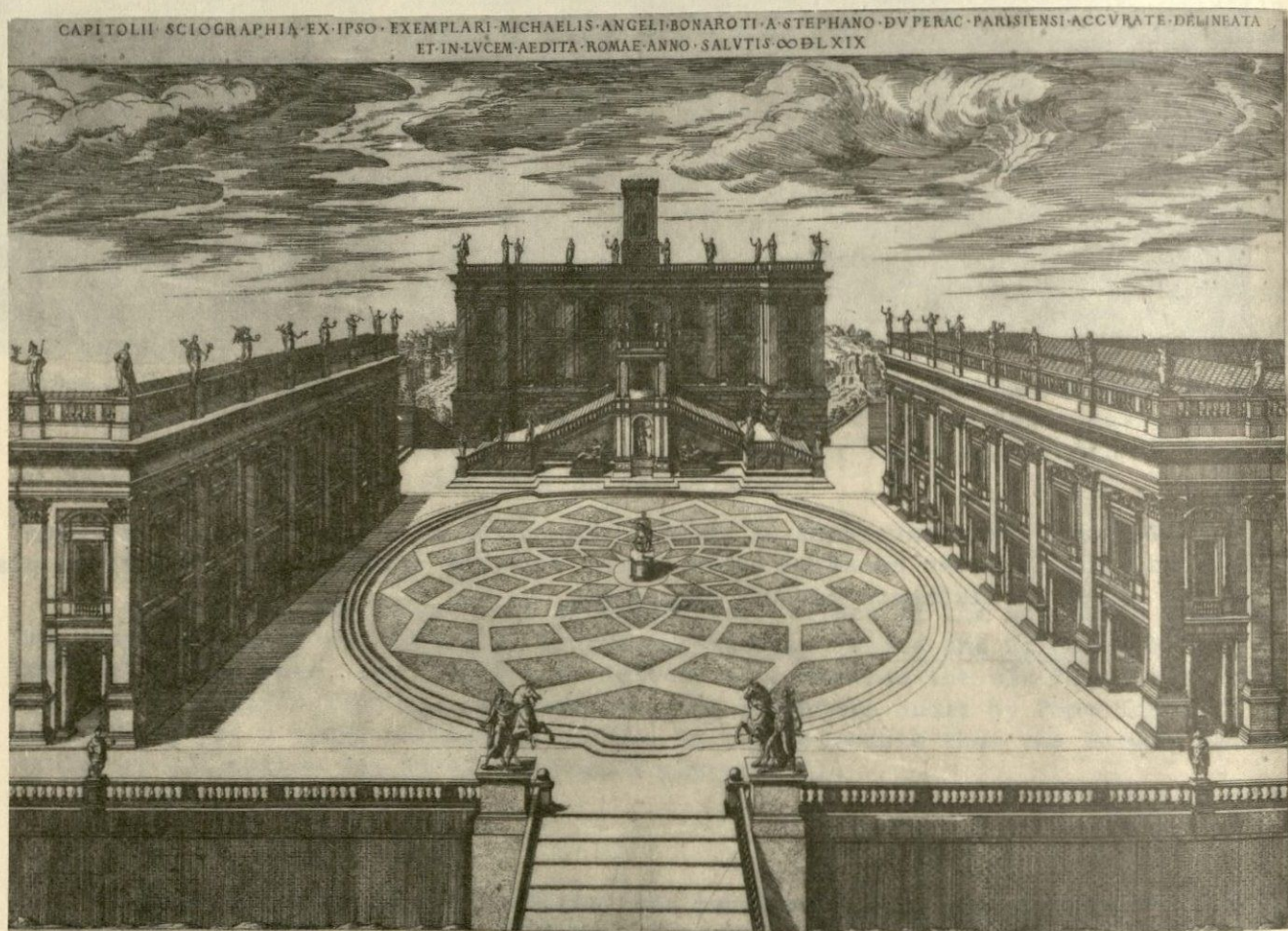
Of great interest to the tourists, and publishers, was the architectural significance of St. Peter's. There existed a long history of plans for the reconstruction of the old Constantinian Basilica of St. Peter's, built in A.D. 324. Construction of the new St. Peter's began in the fifteenth century when some of the foundations were laid but proceeded slowly until Pope Julius II (1503-1513) gave it impulse. Antonio Salamanca published the designs of Antonio Sangallo in 1548. Four different views were published: a facade (M-6) lateral elevation, section and plan. When Sangallo died in 1546, Michelangelo took over as architect-in-chief and he presented a different design, solving the structural problems of Sangallo's plan. Lafreri followed closely what Salamanca had done with Sangallo's designs and published five prints of Michelangelo's plans: an elevation (M-7), section, plan, as well as two details (see Michelangelo, N). These architectural prints include scales of measurement for the architectural student to study the designs.



M-3: Castel Sant'Angelo, Master of the Bird's Wing, Lafreri (H.148)

The many representations of the Vatican district in the original "Speculum" of Lafreri, and in later enlarged collections, show the crucial role the Vatican played in the lives of sixteenth century Europeans.

- M-1: Map, The Vatican Area, Cartaro, 1576
- M-2: Seven Churches of Rome, Anon., Gherardi, 1590 (H.115)
- M-3: Castel Sant'Angelo, Master of the Bird's Wing, Lafreri (H.148)
- M-4: Vatican Palace and Gardens: The Belvedere, Brambilla, Duchet, 1579 (H.129)
- M-5: The Vatican Obelisk, St. Peter's Anon., Lafreri, 1550 (H.32)
- * M-6: St. Peter's Basilica, Sangallo's Project, Labacco, Salamanca, 1548 (H.144)
- M-7: St. Peter's Basilica, Michelangelo's Project: Lateral Elevation, Duperac, [Lafreri, pre-1573] (H.93)
- M-8: Castel Sant' Angelo, Anon., 1557 (H.149)



N-2: New Capitoline Hill, Duperac, Lafreri, 1569 (H.91)

MICHELANGELO

During the High Renaissance in the sixteenth century, some of the greatest artists in the history of art, such as Raphael and Bramante, were at the height of their careers. Lafreri had a large repertoire of contemporary artists' works to select from, but limited his publications to engravings of Michelangelo's works. The engravings, representing a sample of Michelangelo's architectural, sculptural, and painting commissions, make up a small subsection of Lafreri's Speculum.

Michelangelo Buonarroti (1475-1564) was recognized as a genius during his own lifetime and was known as the "divine Michelangelo." It was felt that the Holy Spirit was at work in the mortal frame of Michelangelo. He became a symbol of achievement by being a master of painting, sculpture, architecture, and town planning.

A native of Florence, Italy, Michelangelo went to Rome in 1496 where he remained for the remainder of his life. The majority of his commissions were for the papacy, beginning in 1505 with the tomb of Pope Julius II (N-4), and continuing up until his death in 1564 when he was working on St. Peter's (N-7) under Pope Paul III.

Not only do the engravings in Lafreri's Speculum dealing with Michelangelo document contemporary building projects, but also trace the accomplishments of one of the great geniuses of the High Renaissance who came to dominate and influence generations of artists after him.

- N-1: Capitoline Hill before Michelangelo, Anon., Lafreri, pre-1573, (H.90)
- N-2: New Capitoline Hill, Duperac, Lafreri, 1569 (H.91)
- N-3: New Capitoline Hill, Anon., van Aelst, 1600
- N-4: Tomb of Pope Julius II, Anon., Salamanca, 1554 (H.107)
- N-5: Sistine Chapel Interior, Brambilla, Duchet, 1582 (H.130)
- N-6: Sangalla's St. Peter's Basilica, Labacco, Salamanca 1548 (H.146)
- N-7: Michelangelo's St. Peter's Basilica, Duperac, Lafreri, pre-1573 (H.94)
- N-8: Michelangelo's St. Peter's Elevation Detail, Anon., Luchino, 1564 (H.96)
- N-9: St. Peter's Plans, Ackerman: Michelangelo, p. 90

M. W.

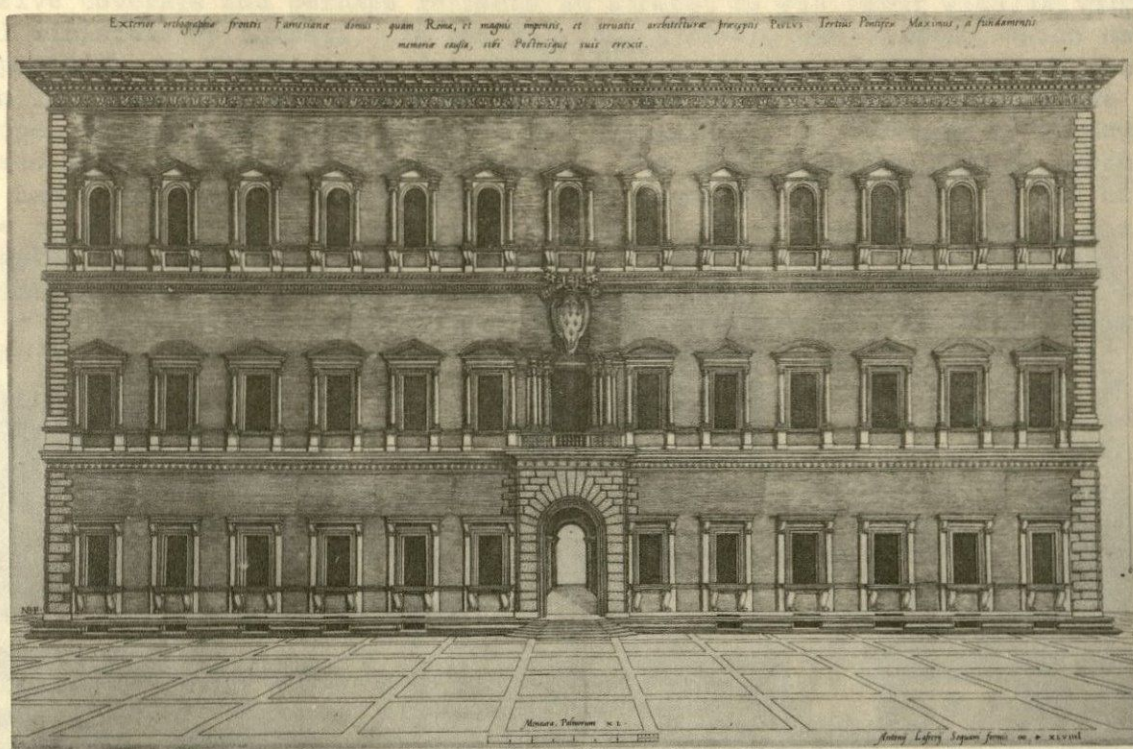
RESIDENTIAL ARCHITECTURE

The rebuilding of Rome in the fifteenth and sixteenth centuries was a grand-scale undertaking, as the world's greatest humanists and artists combined their talents for the rejuvenation of the city. Major monuments and historical temples received considerable attention. Private building also experienced an expansive growth. From the palazzo to the villa, residential architecture underwent a profound transformation. The same architects who were entrusted with the design of the public and the ecclesiastical buildings became actively engaged in designing these private dwellings. Michelangelo, Bramante, Vignola, and others all made significant contributions to the form that these family residences would assume.

In Renaissance Rome residential architecture consisted of two major types of structures -- the palazzo and the villa. The palazzo was a large town house located within the city walls. Its massive facade was traditionally characterized by rusticated blocks and crowned with bold cornices. Bramante, with his innovative design for the Palazzo Caprini (O-2), radically altered this appearance. By confining the rustication to the ground story, he was then free to relieve the heaviness of the upper levels. A lighter feeling was achieved by his startling use of the ancient Roman half-column and the alternation of structural articulation with space-filling background.

The villa, located outside the city walls, was the country estate of the upper-class. More relaxed than the severe block of the city dwelling, the villa was intended strictly for pleasure and a very short stay. The pleasures of court life found within, however, were masked behind a facade of decorum. The facade, restrained and forbidding, originated from ancient Roman country houses, which were of necessity constructed as strongholds. Clearly reminiscent of the fortified castle are the towers and the triumphal arch motif found on the facade of the Villa of Pope Julius III (O-3).

Although certainly famous for their renowned architects, the palazzi and the villa included in the Speculum by Lafreri, were probably better known for their occupants. These were the homes of the rich and the powerful, of the Farnese, and of the papal elite. The original "Speculum" contained five prints from this category. Eight more were added after Lafreri's death. Undoubtedly, the publishers sensed a market for these prints, for included in a Speculum devoted to the city of Rome, are the gardens of Tivoli (O-4, O-5), private gardens located far from the city.

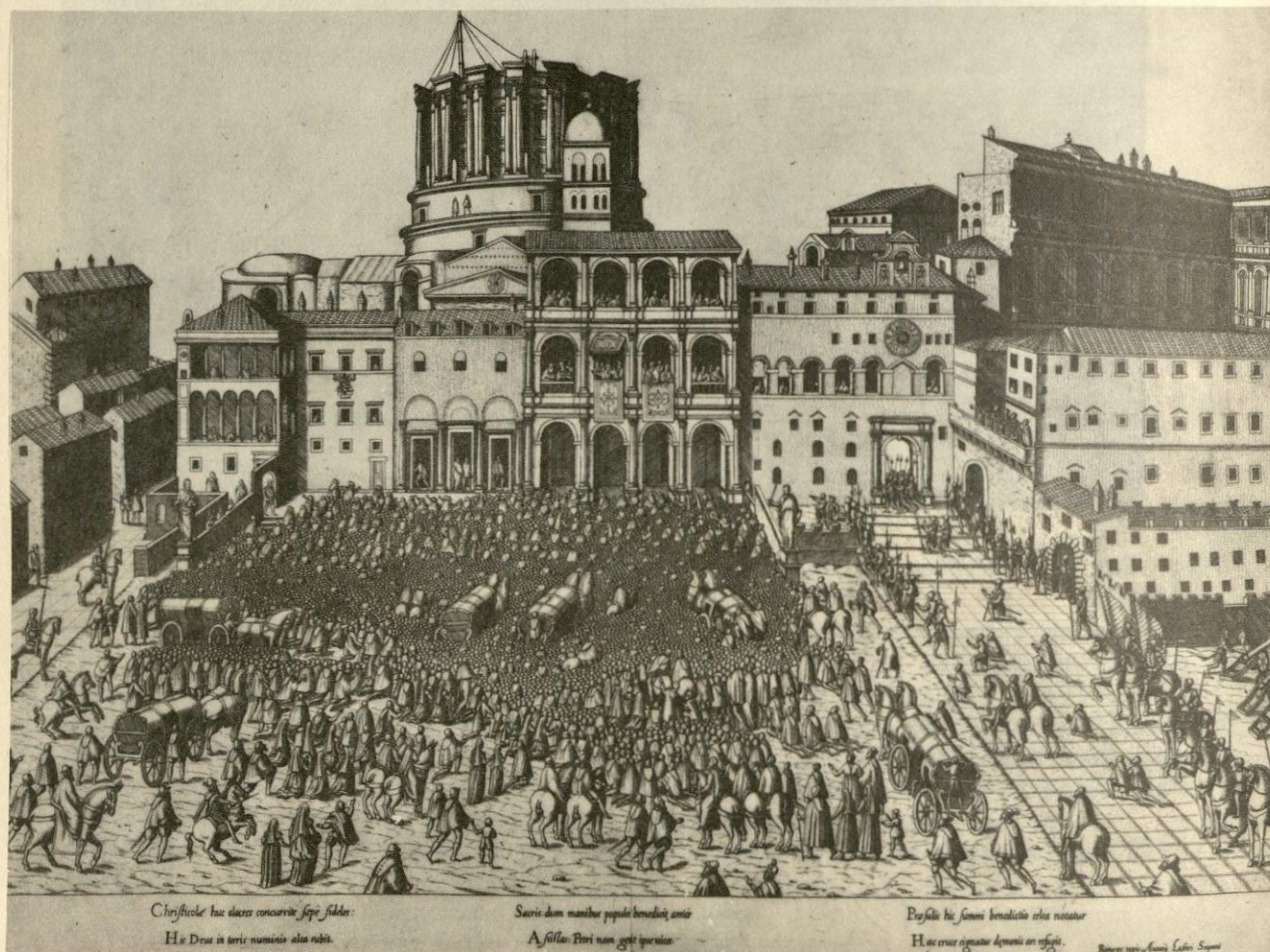


O-1: Farnese Palace, NB(Beatrizet),Lafreri, (H.102)

- O-1: Farnese Palace, NB(Beatrizet),Lafreri, (H.102)
- O-2: Palazzo Caprini, Anon., Lafreri, (H.104)
- O-3: Villa of Pope Julius III, Anon., (H.164)
- O-4: Tivoli Gardens, Duperac, Lafreri, (H.113)
- * O-5: A Fountain the Tivoli Gardens, [Duperac], Lafreri, (H.114)
- * O-6: Villa of Pope Julius III: Courtyard, Anon., Graziano, (H.166)

EVENTS

Unique among Lafreri's catalog, the following seven engravings focus on events, not the buildings or monuments, in Rome. These broadly popular prints, four published by Lafreri and two published by Duchet, depict political, social, and religious events. Non-topical engravings, such as the Castel Sant'Angelo Fireworks (P-1) and the Papal Blessing (P-5), were large, relatively inexpensive broadsheets sold to tourists and pilgrims by street vendors. Other prints were visual records of contemporary events -- news -- that had broad appeal because of the intrinsic importance of the event (P-4, P-6). All were linked to the Vatican, lodestone of Catholic Europe and the dominant force in Rome. The Seven Churches (P-7) illustrates the nexus between contemporary religious events, Lafreri, and the religious visitor. Published in the Jubilee year of 1575, the quarter-century celebration of spiritual rejuvenation, this print was a visual guidebook for the pilgrim to the seven most important churches in Rome -- to be visited on one day to receive the accompanying indulgences -- as prescribed by Pope Gregory XIII.



P-5: Papal Benediction, Brambilla, Lafreri 1510 (H.92)

The engravers of these prints were witnesses, recording visually otherwise inaccessible events, and documentarians, recording typical events as well as the look of mid-sixteenth century Rome. Lafreri published several views of the Castel Sant' Angelo (cf. M-3, A-4) but in this one (P-1), the monument is subordinate to the action of the display. This large folio print, which was bound horizontally by a later collector, is dominated by the spectacular display that crowns the monument. Spectators (all male) are crowded into the bottom over the explanatory caption. Action is again the main emphasis in the Theatre of Belvedere Tournament print (P-2). This view of the tournament is a dramatic and detailed rendering of the event. The focus, through severe foreshortening and a concentration of light on the courtyard, is sharply on the action. This Tournament was an important social event in Rome. The Tournament Plan engraving (P-3), seen here in a photograph, carries an announcement (top center) proclaiming the occasion as well as the details of the architectural setting. The suite of prints (P-2, P-3, and P-8) recording this event is unique. No other event, not even an extremely significant one (e.g., Council of Trent), receives this extensive coverage and perhaps reflects an attempt to win favor with the pope or his curial ministers by Lafreri. In the Sala Regia (P-4), the chamber, which had many fine paintings by Michelangelo (cf. N-5), is just a stage for the coronation of Cosimo II. The walls are dominated by the papal insignia and a descriptive caption. The pope, although the focal point of the composition, is obscured by shadow. The emphasis is on the political participants. The Papal Blessing from St. Peter's (P-5) had a different appeal entirely. This engraving records one of the highlights of the pilgrimage to Rome, the Papal Blessing. The artist here depicts the swarm of people, including the wealthy carriage-owners, gathered at the Loggia of the Benediction. The pope is again barely noticeable (cf. P-4) while the drum of St. Peter's is again a prominent feature (cf. P-2). Significant religious events, even if they did not commemorate a visit to Rome, were important to the catholic public. The Council of Trent (P-6) print, which originally appeared in Venice in 1563, records an event of extraordinary religious importance (cf. N-5). The cartouches declare in Latin (top center) and in Italian (lower right) the purpose of the Council. The architectural setting, S. Maria Maggiore in Trent, is subordinate to the faithful recording of the event itself. In the Seven Churches of Rome (cf. M-2), the 7 chief basilicas of Rome are shown on a heroic scale, with their equally oversized patron saint, in their approximate geographic locations. This print was intended to serve as a guide, as well as a memento, to the 400,000 Jubilee year pilgrims. The caption in the lower right corner is in the vernacular, not Latin, in order to be readable to a much broader public. This engraving, unlike the preceding ones, did not record a specific event. Rather, it was itself part of the event. But, like the 5 other event engravings, it was available as a portable, inexpensive broadsheet that remained popular among Roman tourists until the nineteenth century.

- P-1: Fireworks, Ambrogio Brambilla, Duchet, 1579 (H.127)
- P-2: Tournament, H.B.C., Lafreri, 1565 (H.100)
- P-3: Tournament Plan, Anon., Lafreri, 1565 (H.101)
- P-4: Sala Regia, Etienne Duperac, Lafreri, 1570 (H.98)
- P-5: Papal Benediction, Brambilla, Lafreri 1510 (H.92)
- P-6: Trent, Anon., Duchet, 1579-1586 (H.131)
- P-7: Seven Churches, Anon., Lafreri, 1575 (H.115)
- P-8: Tournament, Duperac, Lafreri, 1565 (H.99)