



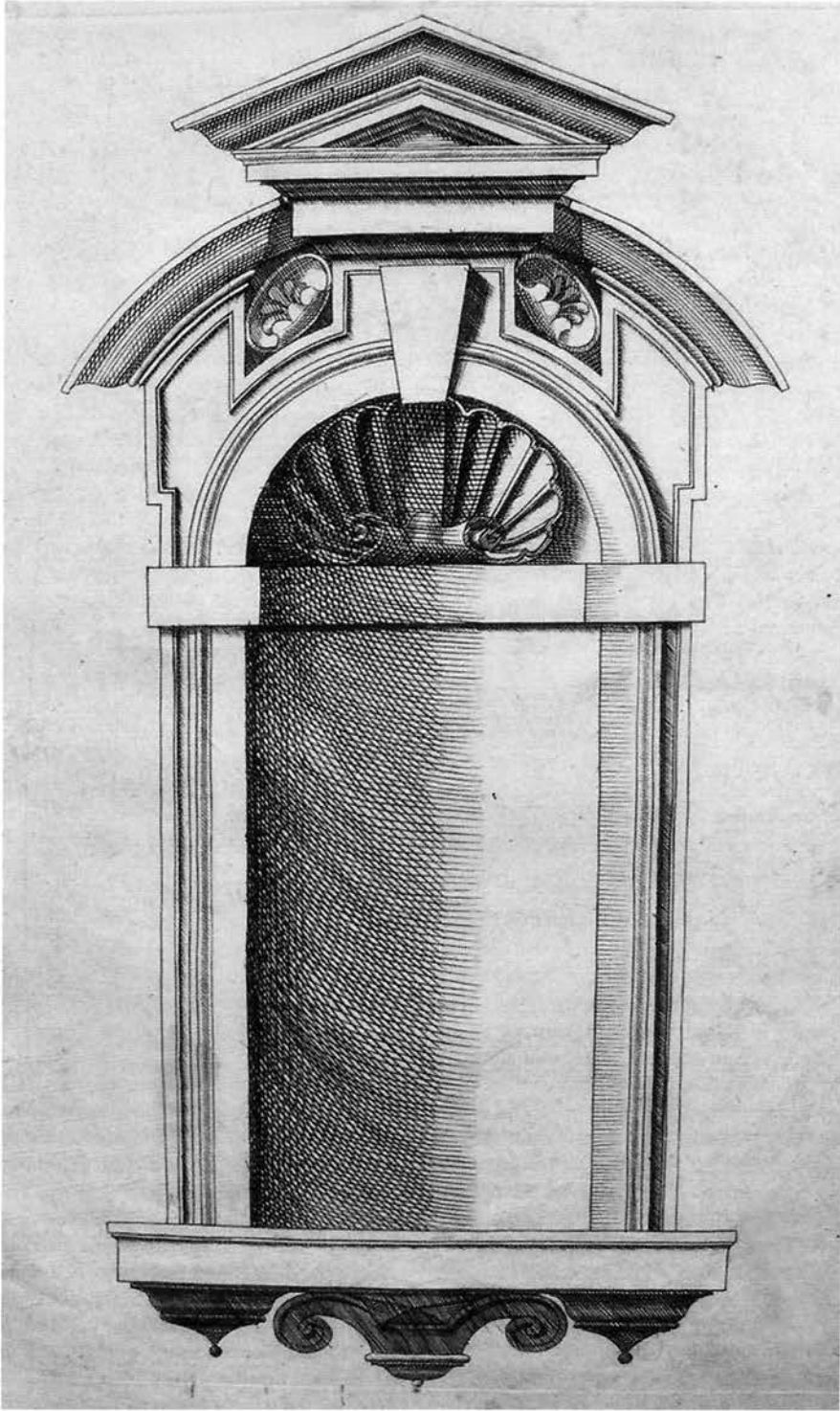
35. Diego de Obregón after Alonso Cano, *The Vision of St Anthony of Padua*, engraving with etching, 156 x 108 mm (London, British Museum).

the Ángel Custodio in Granada (H. Wethey, *Alonso Cano. Painter, Sculptor, Architect*, Princeton, 1955, pp. 180–81).
MARK McDONALD

ARCHITECTURAL MODELS IN THE EARLY MODERN PERIOD. *La circolazione dei modelli a stampa nell'architettura di età moderna*, edited by Stefano Piazza, provides useful new contributions on the circulation of architectural models through prints during the early modern

period (Palermo, Edizioni Caracol, 2013, 160 pp., 160 ills., €20). The thirteen essays presented in this volume focus on Italian cities and provinces including Sicily, Lombardy, Rome and Venice, except for one which deals with Spain.

In a thought-provoking introduction, Marco Rosario Nobile focuses on publications presenting door and window patterns. After suggesting that 'the triggering event' for the production of such publications was the competition that arose in France around 1550 between Jacques Androuet du



36. Anonymous artist after Tarquinio Ligustri, *Design for a Niche*, after 1596–c. 1670, engraving, 420 x 270 mm (Palermo, Nobile-Sutera collection).

Cerceau (c. 1515–85) and Sebastiano Serlio (1475–c. 1554), Nobile argues that such pattern books merit the attention of architectural historians. The pattern books, he notes, should be considered not only as a source for images that were copied, but also as a spur to the creativity of architects, who often drew from the prints the ‘combinatorial methods’ that they then applied in their designs.

In a densely written and wide-ranging essay, Aurora Scotti examines various questions relating to the significant presence of prints in sixteenth- and seventeenth-century architecture in Milan. By reconstructing the fortunes of Cesare Cesariano’s edition of Vitruvius’s *De Architectura* (Como, 1521), she points out that the influence of Cesariano’s prints appears in the later, 1536, publication of Vitruvius’s treatise edited in Perugia by Giovanni Battista Caporali (1476–1560), which was highly important in the early formation of Galeazzo Alessi (1512–72). She also notes the influence of Cesariano’s prints on certain drawings by Vincenzo Seregni (1504/09–94).

Isabella Balestreri deals with the *Libro dei Misteri*, a collection of 318 architectural drawings attributed to Alessi and connected to his project for the so-called Sacro Monte of Varallo, in Piedmont. This corpus may be approximately dated between 1565 and 1569. Balestreri’s essay provides a survey of Alessi’s printed sources, among which feature Serlio’s *Quinto Libro* (Paris, 1547), as well as, in relation to the image of Jerusalem, *Cosmographia universalis* by Sebastian Münster (Basel, 1544) and *Civitatum aliquot insigniorum... delineatio* by Giulio Ballino (Venice, 1568, including previously printed images). Though the overall design of the Sacro Monte appears also to be related to Claude Duchet’s *Hierusalem* (Venice, c. 1570?), this derivation raises a problem, since it is not certain that the print by Duchet preceded Alessi’s drawings.

Chiara Baglione considers the fortunes of Michelangelo’s architectural language in later drawn or printed collections of door and window patterns. While she presents the results of wide-ranging research, her observations about Michelangelo’s legacy in early seventeenth-century Rome would have benefited from an updated bibliographic survey.

Two essays in the collection aim to demonstrate how Sebastiano Serlio’s engravings, especially his plates in *Regole generali* (Venice, 1537) and *Extraordinario Libro* (Lyon, 1551), influenced the designing of portals and windows in two widely separated areas of Italy: Lombardy and Emilia, examined by Antonio Russo, and Sicily, surveyed by Fulvia Scaduto. The widespread influence of treatises in Sicilian architecture is also considered by Federica Scibilia and Emanuela Garofalo, the former dealing with Jacopo Barozzi da Vignola’s plates in *Regola delli Cinque Ordini* (Rome, 1562), the latter with the theory on ‘oblique architecture’ expounded by Juan Caramuel (1606–82) in his *Arquitectura civil recta, y obliqua* (Vigevano, 1678).

A thorough study by Arnalda Dallaj analyses three publications with engravings edited in Rome in 1624, 1625

and 1628 by the architect Giovanni Battista Soria (1581–1651), who decided to publish the drawings of his teacher Giovanni Battista Montano (c. 1534–1621). Dallaj sheds new light on two important engravers involved in Soria’s achievements: Jérôme David (c. 1600–after 1662) and Camillo Cungi (fl. c. 1597–1649).

An interesting contribution by Beatriz Blasco Esquivias considers the spread and impact in Spain of Wendel Dietterlin’s *Architectura. Von Auftheilung, Symmetria und Proportion der Fünff Seulen* (Nuremberg, 1598), while Delfin Rodríguez Ruiz reports on two newly discovered albums of drawings by the architect Domenico Rossi (1657–1737).

Following Domenica Sutura’s examination of a rare miscellaneous pattern book, the *Libro de catafalchi, tabernacoli con varij disegni di porte, fenestre et altri ornamenti di architettura* (Rome, Giovanni Giacomo De Rossi, c. 1670) that includes engravings after recently identified architectural drawings by Tarquinio Ligustri (1564–c. 1620; fig. 36), the editor, Stefano Piazza, attempts to define the question that is the leitmotif of the book: the influence of prints on Sicilian architecture. His valuable remarks close a publication that is a reference tool for anyone interested in the interwoven histories of architecture and prints in the early modern period. ALOISIO ANTINORI

PRINT PEDLARS AND MAPMAKING IN AUGSBURG. Of the two great centres of printmaking in Germany in the seventeenth and eighteenth centuries, Augsburg and Nuremberg, we now know quite a bit about the former thanks to local enthusiasts under the inspiration of Wolfgang Seitz, who formed the ‘Augsburger Forscherkreis’ (Augsburg circle of researchers) in 1973 to investigate the subject. This group has been behind the subsequent flow of publications on the subject, the most recent of which is appropriately dedicated to Mr Seitz. Edited by J. Roger Paas, Josef H. Biller and M.-L. Hopp-Gantner, it consists of a collection of essays under the title *Gestochen in Augsburg: Forschungen und Beiträge zur Geschichte der Augsburger Druckgrafik* (Augsburg, Wißner-Verlag, 2013, 256 pp., 283 ill., €29.80).

All are substantial contributions to our knowledge. Dagmar Dietrich traces the history of the blocks used for Andreas Vesalius’s *Anatomy* through their many later reprintings until their final destruction in the bombing of 1944. Dieter Beaujean uncovers the French prints that were pirated in many of the publications of Johann Ulrich Stapf. John Roger Paas provides an account of the broadsides issued by Jacob Koppmayer, together with a catalogue of them, and Josef Heller studies the almanacs issued by the city between 1643 and 1802. Thanks to the rich documentation in the city archives he has been able to compile a table of the plates used, together with the precise numbers of impressions printed.

The most interesting of all the essays is a study by Michael Ritter of the Italian pedlar Joseph Carmine