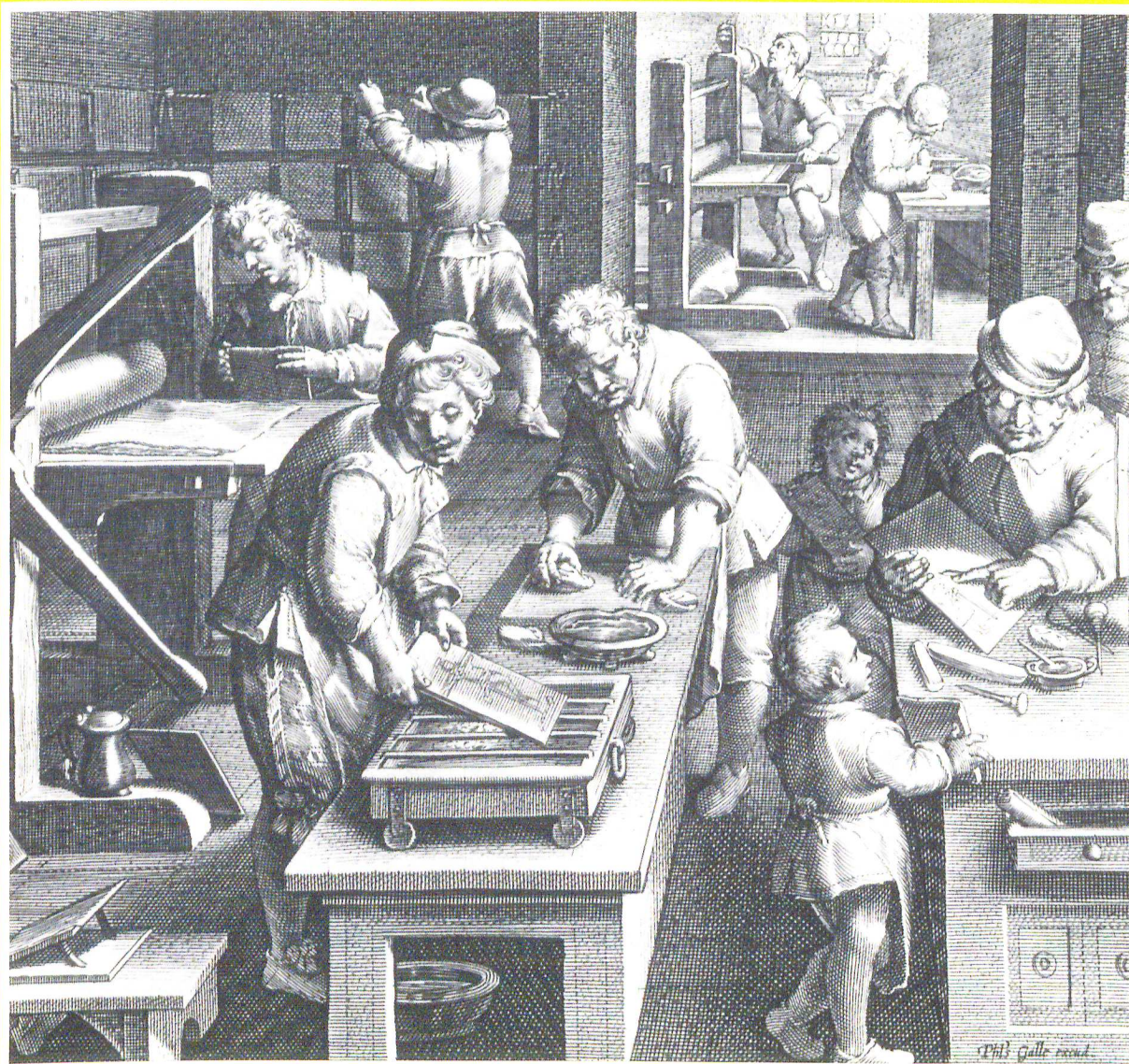


# PRINT QUARTERLY

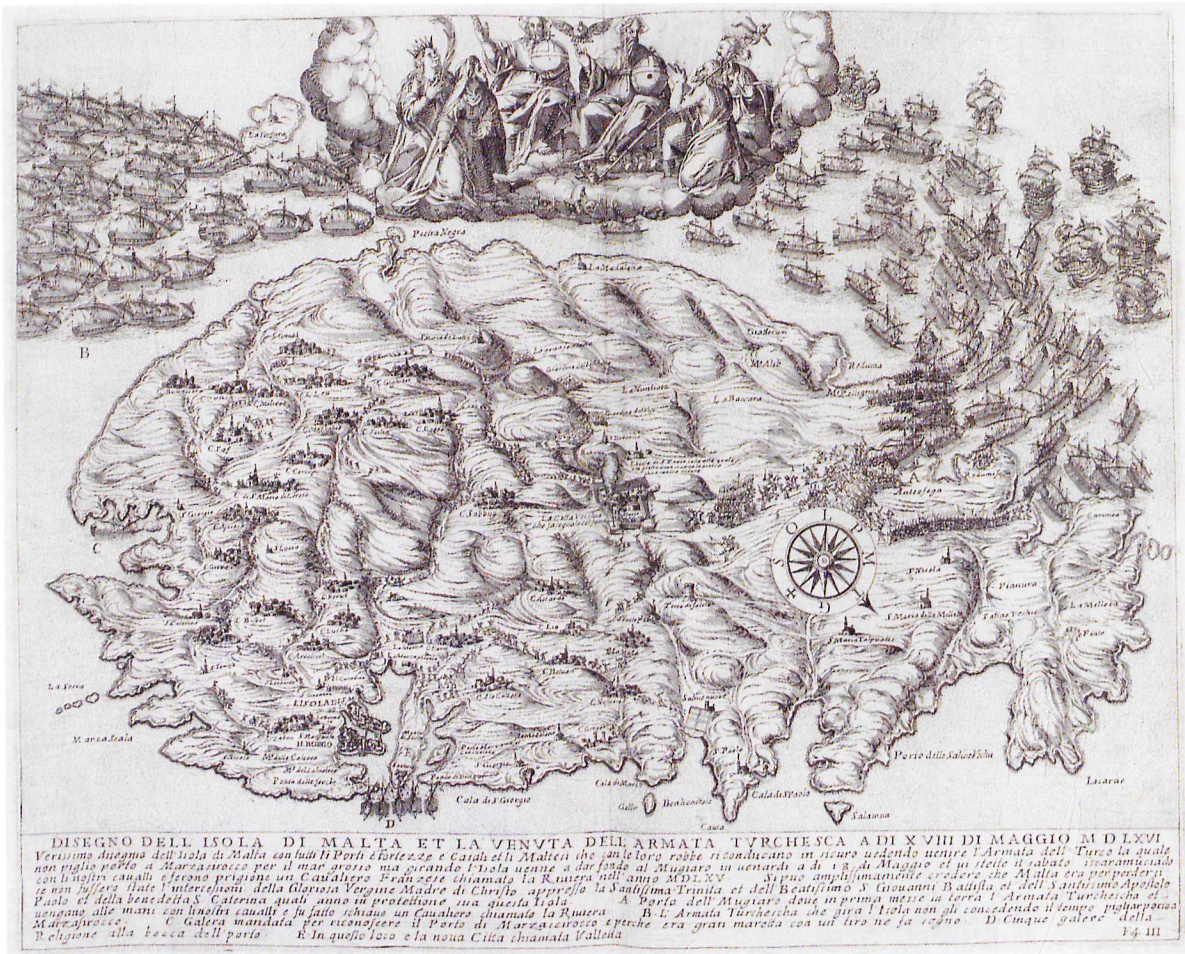
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228. Antonio Francesco Lucini, *The Arrival of the Turkish Armada at the Island of Malta on 18 May 1565*, 1631, engraving, 440 x 580 mm (Malta, National Museum of Fine Arts).

Confessional confrontation and Ottoman-European conflict are the focus of an informative survey of religious formulations and commentary on historical events – think God the Father appearing above the Battle of Lepanto on the one hand, and an allegory of the triumphant Christian Church that portrays vanquished Turks or heathens, on the other. Like the volume as a whole, this essay draws on a refreshing array of sources and offers an intriguing history of aspects of the ‘image of the enemy’. CLAUDIA SWAN

**THE MIGRATION OF EARLY MODERN ARCHITECTURAL PRINTS.** An exhibition catalogue and edited volume, *Architektur- und Ornamentgraphik der Frühen Neuzeit: Migrationsprozesse in Europa* celebrates the exceptional collections of early modern architectural and ornamental prints in the Gotha Library of Erfurt University (*Architektur- und Ornamentgraphik der Frühen Neuzeit: Migra-*

*tionsprozesse in Europa / Gravures d'architecture et d'ornement au début de l'époque moderne: processus de migration en Europe*, edited by Sabine Frommel and Eckhard Leuschner, exhibition catalogue, Erfurt, Forschungsbibliothek Gotha der Universität Erfurt, 5 June–31 July 2014, Rome, Campisano Editore, 2014, 448 pp., 355 b. & w. ill., €50). It explores the processes by which such prints were disseminated, how they were used, and the significance of image ‘migration’ within the wider scope of early modern studies.

The catalogue presents 80 prints comprising single-sheet ornamental studies, anthropomorphic architectural diagrams, frontispieces of architectural treatises, urban plans, architectural *vedute* and orthographic building plans, sections and elevations, all originating from cities in modern Italy, the Netherlands, France, Germany and Austria. The images are ordered chronologically, beginning with a woodblock print of the Vitruvian man from Fra Gio-



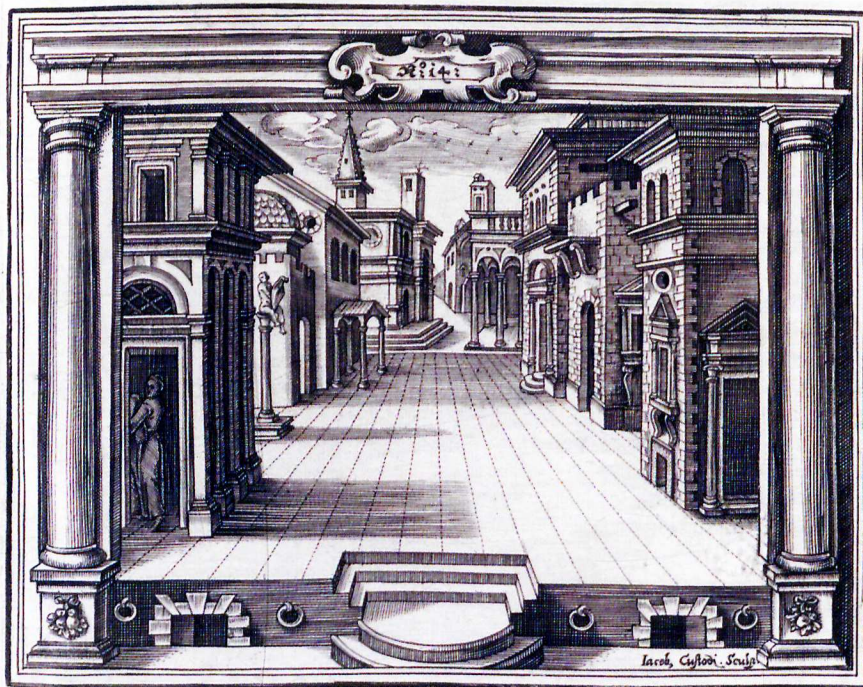
condo's 1511 edition of *De Architectura*, and ending in 1801 with an elaborate engraving from Charles Percier and Pierre François Léonard Fontaine's *Recueil de decorations intérieures*. The breadth of the library's holdings is further enhanced by the inclusion of comparative images, which provide an explicit, visual means of tracing motif and image migration across time and place. We see, for example, how Sebastiano Serlio's popular '*Scena Comica*' (in fact, derived from an earlier drawing by Baldassare Peruzzi) evolved over the course of the sixteenth and seventeenth centuries, beginning in Venice with his *De Architectura Libri Quinque* (Venice, 1569) and then travelling to Basel, appearing in Pieter Coecke van Aelst's *Von der Architectur Das ander Buch* (Basel, 1609), and finally reaching Ulm and Augsburg, in Joseph Furttenbach's *Neues Itinerarium Italiae* (Ulm, 1627; fig. 229); and *Architectura Recreationis*, 1640.

The scholarly rigour and attention to detail represented in the catalogue are continued in the accompanying twenty essays, which explore issues surrounding image transfer, dissemination and appropriation in specific case studies. In his introductory essay Leuschner, who with Frommel conceived of the volume and recruited many of the young contributors, lays out the book's theoretical and methodological framework. Challenging the traditional art-historical understanding of image 'transfer' – and the commonly associated, imprecise ideas of 'reception,' 'impact' and 'influence' – Leuschner questions if an object

can really be said to transport culture, and if so, how we should discuss this phenomenon. He settles on 'migration', a term he relates not only to the object, but to the larger social and cultural mechanisms that allow for its dissemination. 'Migration', according to Leuschner, implies an active and authoritative object (whereas 'transfer' is passive). The term, moreover, covers the unintentional, multi-directional geographical movement of the object and its associated forms, language and ideas.

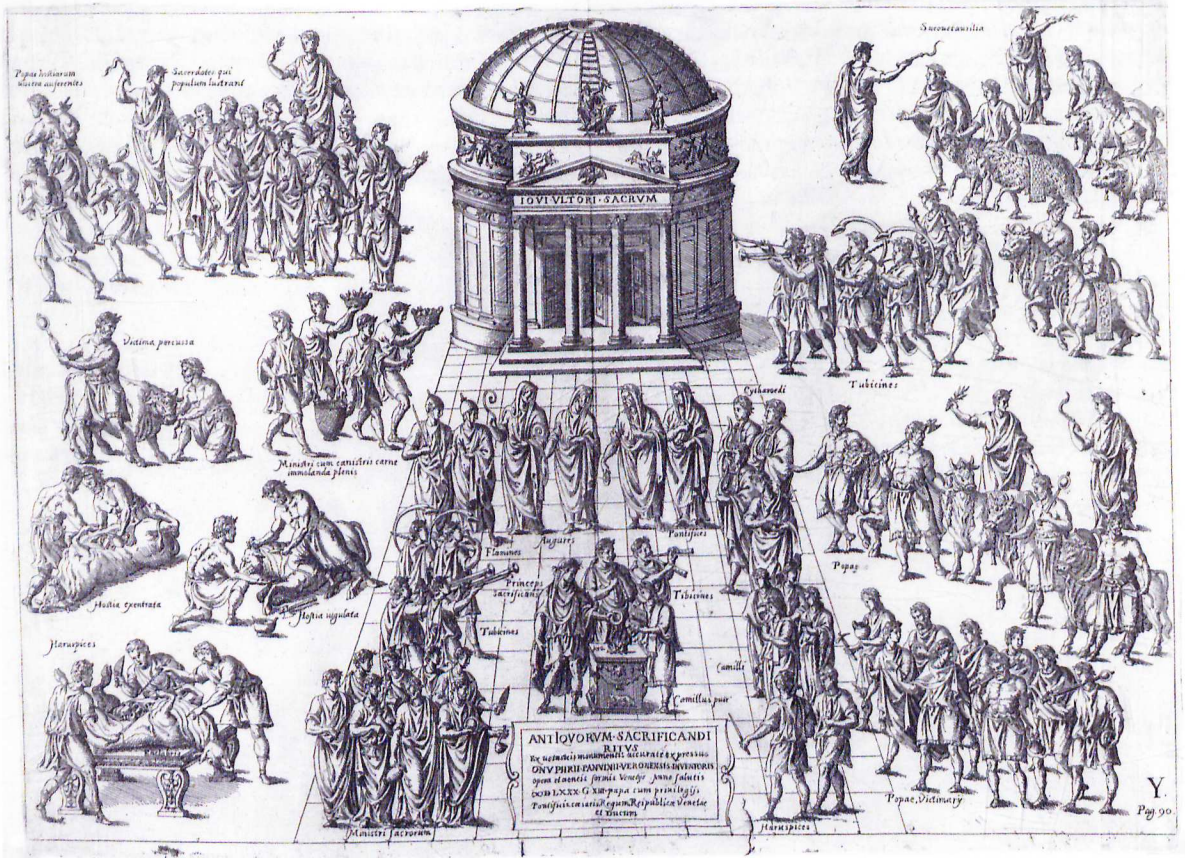
The essays that follow reveal a common interest in the architect's travel and the implications this itinerary had on his artistic practice, his role vis-à-vis his patrons, and the development of distinct 'languages' of architecture, politically or linguistically defined. Several of the volume's contributions explore travel as it related to the architect's intellectual development and aesthetic training. Simon Paulus, for example, relates the systematically planned and documented journeys taken by seventeenth- and eighteenth-century German architects in the Netherlands. The result of this travel – beyond the nebulous 'influence' or 'experience' commonly associated with the architect's *Wanderjahre* – is traced in the architects' acquisition and collection of prints, which were acquired both for their own reference and for their patrons, who were eager to build image libraries of the decorous architecture of Groningen and Amsterdam.

Cultural mediation born out of the architect's itinerary is another central theme, traced not only in architectural



229. Jacob Custos after Joseph Furttenbach after Sebastiano Serlio, *Italian Comedic Stage Set* in J. Furttenbach, *Neues Itinerarium Italiae* (Ulm, 1627), engraving, 145 x 185 mm (Gotha, Forschungsbibliothek Gotha).





230. Anonymous artist, *Antique Sacrifice*, in O. Panvinio, *De ludis circensibus libri II* (Two books on Roman-circus games; Venice, Giovanni Baptista Ciotti, 1600), engraving, 370 x 496 mm (Gotha, Forschungsbibliothek Gotha).

prints and the buildings to which they relate, but also within the broader context of social, religious and linguistic history. Frommel discusses how the success of Percier and Fontaine lay not only in the rich assemblage of sixteenth-century Italian architectural forms they reproduced in their books, but in their ability to adapt and assimilate these models in a manner that resonated with their audiences in early nineteenth-century France, Germany and Poland. The architect's role as cultural emissary, transferring distinct languages of architecture across geographical and linguistic borders, is also explored by Anne Jahre, who relates Joseph Furttenbach's early architectural explorations in Italy to his subsequent German-language publications. Through print, the Ulm-based architect succeeded in introducing an Italian architectural vernacular, both formal and literary, to a receptive audience of German architectural enthusiasts.

Printed images, and the volumes to which they belonged, were also a means of constructing identity. The illustrated volumes of Giuseppe Galli Bibiena (1696–1757) and Onofrio Panvinio (1529–68) discussed by Christine Hübner and Martin Mulsow, respectively, reflected the

creative and intellectual identities of their authors (these were the first professional 'portfolios'), as well as the architecture of a given region and the associated religious and cultural ideals (fig. 230). The multiplicity of identity is also explored in relation to the geographically and temporally unbound nature of image migration. Dmitry Shvidkovsky and Julia Klimenko's discussion of Catherine the Great's architectural patronage captures such complexity. In developing St Petersburg as the capital of the growing Russian Empire, the empress was inspired by models of imperial Rome, as reconstructed in the printed volumes of contemporary English, Italian and French architects. In fact, it was after reading Charles Cameron's *The Baths of the Romans Explained and Illustrated* (1775) that Catherine called the Scotsman to Russia, where he subsequently came to transform the character of Russian architecture.

It is in such clearly delineated connections – between images, individuals, migration processes and the applied uses of graphic material – that the value of *Architektur- und Ornamentgraphik der Frühen Neuzeit* lies. Within the study of Renaissance architecture there exists a voluminous literature on



classical ornament and the columnar orders, how these forms were variously understood, and the fluidity they came to possess as the subjects of widely distributed architectural books and single-sheet prints. Yet, the overwhelming focus on the object, independent of artistic practice or context, has restricted our understanding of the greater relevance of early modern architectural and ornamental prints.

*Architektur- und Ornamentgraphik* is one of the few studies to explain the practical and functional utility of early modern architectural prints. As historical case studies and methodological models, its essays are highly instructive. But the volume also reveals that there is still work to be done on image 'migration'. Despite Leuschner's cautions, many of the contributors are a little too quick to assert the determinative fame and dissemination of certain texts and images. Hubertus Günther, for example, highlights the ubiquity of Serlio's treatises among sixteenth- and seven-

teenth-century architects, while Kristina Deutsch relates the great demand for Jean Marot's prints, and Raphaël Tassin declares that 'Jacopo Barozzi da Vignola progressively acquired a quasi-monopoly in Europe in the field of architectural theory, eclipsing Palladio, Serlio and Scamozzi' (p. 251). While these assertions are well founded and individually quite valid, they prove how deeply entrenched the opaque notions of 'influence' and 'impact' are in the study of art, and reaffirm the need for the continual development of contextually grounded, object-based approaches to art and architectural history.

ELIZABETH M. MERRILL

*CASTIGLIONE: LOST GENIUS*. This richly illustrated exhibition catalogue by Timothy J. Standring and Martin Clayton offers a long-awaited reassessment of the career and graphic output of the Genoese artist Giovanni



231. Giovanni Benedetto Castiglione, *The Finding of the Bodies of Sts Peter and Paul*, c. 1645–50, etching, sheet 298 x 208 mm (Windsor Castle, Royal Collection Trust © Her Majesty Queen Elizabeth II 2016).