



Fig. 1 Binding (reduced from 168 × 132 mm)

Androuet du Cerceau, Jacques

Paris (?) *circa* 1520 – 1586 Paris or Montargis

A suite of prints known as ‘Temples et Habitations fortifiées’ or as the ‘Petits Temples’

[Orléans *circa* 1547–1548]

QUARTO (165 × 122 mm), 50 unnumbered leaves presenting a complete suite of fifty prints (combined etchings and engravings) by Jacques Androuet du Cerceau (platemarks *circa* 58 × 90 mm).

COLLATION the prints are imposed in pairs on sheets gathered [a]¹⁴ [b]¹² [c]¹² [d]¹² with key letters A–S (omitting J) engraved in the matrices to clarify their organisation: twelve projects (lettered A–C–D–E–F–G–H–I–K–O–R–S) are shown on three plates (plan, elevation, section), five projects (B–L–M–N–P) are shown on two plates (B–L: plan, section; M–N–P: plan, elevation) and one project (Q) is shown on four plates (plan, elevation, plan, section).

PAPER watermark ‘Fleur de lis sommée d’un lambel’ (30 × 14 mm) appearing in conjugate folios 2/13, 15/26, 16/25, 17/24, 28/37, 30/35, 31/34, 32/33, 39/50, 42/47, 43/46 (type Briquet nos. 1581–1636, but here with initials HC not observed by Briquet);¹ watermark ‘Roue de Ste-Catherine’ accompanied by three stars (57 × 32 mm) appearing in conjugate folios 27/38, 41/48, 44/45 (type Briquet nos. 13481, 13525, 13530, 13526, but here with indecipherable initials not recorded by Briquet).²

INSCRIPTIONS all the prints have a caption written in black ink in a contemporary document cursive (two captions appear on the elevation of project A, where the front façade and portico are separately represented on the same plate; and two captions on the section of project H, where sections of both rotundas are shown).

PROVENANCE owner’s initials NA with contemporaneous note in French comparing French and Dutch units of measure (late sixteenth or early seventeenth century) — Erica Spender (1909–1997), acquired *circa* 1975 — Bloomsbury Auctions, ‘Books from the Library of the late Erica Spender’, London, 18 October 2007, lot 313

Abbreviated references are expanded in BIBLIOGRAPHY.

¹ Charles-Moise Briquet, *Les filigranes. Dictionnaire historique des marques du papier des leur apparition vers 1282 jusqu’en 1600* (Paris 1907), I, pp.121–122. This watermark signifies the duchy and city of Orléans and appears in paper made locally until about 1580, when manufacturers elsewhere adopted it.

² Briquet, *op. cit.*, IV, pp.657–658: ‘Le filigrane de la Roue de Ste-Catherine nous semble avoir été tout particulièrement usité en Auvergne’.

Light waterstain in upper margins of six leaves (folios 5–10), parts of two bottom margins (folios 39, 50) and 15 mm of one fold (joining folios [d]1 and [d]12) expertly strengthened with Japanese paper, otherwise in fine original state of preservation.

BINDING contemporary flexible vellum, sewn on three cords; remains of two leather ties. Preserved in a quarter-morocco box (by the Brockman Bindery, Oxford).

AN ENGRAVED ARCHITECTURAL PATTERN BOOK presenting eighteen different projects for temples, tombs, churches, and residences for the country and city, in a series of fifty plans, elevations, and sections. It is among the earliest pattern books featuring designs for domestic architecture to be printed anywhere in Europe and also one of the first publications of Jacques Androuet du Cerceau, a pioneer in the production of the architectural model book.

Our copy, bound up as full sheets, intact in its original binding, is a unique witness for how the book appeared to its first readers – patrons, architects, and master masons – and valuable evidence for establishing the chronology of its author’s undated publications, a project now gaining in interest. All other known copies (see appended Census) were rebound or dismembered long ago, when the margins were trimmed off the prints, and watermarks generally lost, together with proof of homogeneity.

Du Cerceau’s design sources

The majority of the designs (projects lettered A–L) represent so-called temples, all but the first based on a circular plan and crowned by a dome. The remainder (projects lettered M–S) show secular architecture of the palace-villa-temple type, most adapted from drawings by Sebastiano Serlio. This combination of temples, churches and dwellings in one model book was not unusual in the Renaissance: it occurs in Italian model books in manuscript form, and also in a few printed illustrated books, such as Serlio’s *Il terzo libro* (Venice 1540), in which the Pantheon, the church of St. Peter’s, and the villa of Poggio Reale in Naples are illustrated.

In the absence of evidence that Du Cerceau ever visited Italy, it may be assumed that all his knowledge of ancient and contemporary Italian architecture was gained at second-hand, from drawn model books, and printed architectural books. The Italian architecture engraved in the first half of Du Cerceau’s ‘Petits Temples’ is found in numerous model books and architectural sketchbooks. It appears that a limited number of prototypes was copied and recopied, in different locations, at different times, and for different purposes – sometimes

for use within artistic workshops, sometimes as products for public circulation.³ Although many of these model books and sketchbooks have been closely studied, the relationship of the drawings to one another, and their transmission, remains uncertain.⁴ The specific model books of antique Italian architecture used by Du Cerceau for this and for his similar publications mostly await identification.⁵ The designer’s tendency to freely revise over his models complicates their recognition; quite probably, his sources never will be known precisely.⁶

The source of the modern domestic architecture depicted in the ‘Petits Temples’ (projects N–S) can be recognized. In 1545, while living in ‘la grand rue Saint-Laurent’ in Orléans, Du Cerceau was appointed ‘Architecteur de la Roynie de Navarre’. The Queen of Navarre, Marguerite d’Angoulême, the King’s sister, was also the patroness of Sebastiano Serlio, who since 1541 had been working in France as ‘premier peintre et architecte’. It is speculated that the two men knew each other and that Serlio allowed Du Cerceau to copy from a manuscript of his unpublished treatise *On Domestic Architecture*, the sixth part of Serlio’s programme of instruction for would-be architects, projected in seven books.⁷

Begun by Serlio before 1537, Book VI was three-quarters written by August 1545 and the exclusive references to François I (in the present tense), together with other evidence, suggest that it was completed before the death of François I at the château de Rambouillet on

³ Arnold Nesselrath, ‘I libri di disegni di antichità. Tentativo di una tipologia’ in *Memoria dell’antico nell’arte italiana*, edited by Salvatore Settis (Turin 1986), III, pp.89–153; and on Du Cerceau’s role in the transmission of artistic models, Mario Carpo, ‘How do you imitate a building that you have never seen? Printed images, ancient models, and handmade drawings in Renaissance architectural theory’ in *Zeitschrift für Kunstgeschichte* 64 (2001), pp.223–233 (especially pp.232–233).

⁴ For a census, see SCAGLIA pp.249–305, locating 321 such manuscripts (nos. 71–199 dated *circa* 1500–1530; nos. 200–321 dated *circa* 1530–1600).

⁵ Some drawings by Du Cerceau in Paris are considered by BRUGEROLLES (pp.168, 170, 303–305) as ‘directly derived from an album attributed to Fra Giocondo’ now in the Hermitage, Saint Petersburg; compare SCAGLIA pp.276–277, for multiple prototypes, and drawn copies, which Du Cerceau might have used instead of the Hermitage album, and (p.288) sources for other drawings in the Paris album.

⁶ A drawn model book representative of those circulating in Du Cerceau’s milieu is Montréal, Canadian Centre for Architecture, DR 1982:0020. Executed by an anonymous draughtsman, probably in Rome *circa* 1520–1530, it presents on thirty-three sheets most of the temple projects engraved in Du Cerceau’s ‘Temples et Habitations fortifiées’; see ROSENFELD 1989, pp.131–145, 219–250. In turn, many of the drawings in the manuscript are found on a sheet in the Uffizi (A689) formerly ascribed to Salustio Peruzzi, in the Album Cronstedt in Stockholm, Codex Coner in London, albums in Windsor, and elsewhere (SCAGLIA p.298, no. 299).

⁷ David Thompson, ‘Jacques Androuet Du Cerceau the Elder: a profile of a French architectural ‘vulgarisateur’ of the sixteenth century’, unpublished PhD thesis, University of London, 1975, pp.14, 120–122 (copy utilised in British Library, shelfmark D005759); ROSENFELD 1989 p.142.

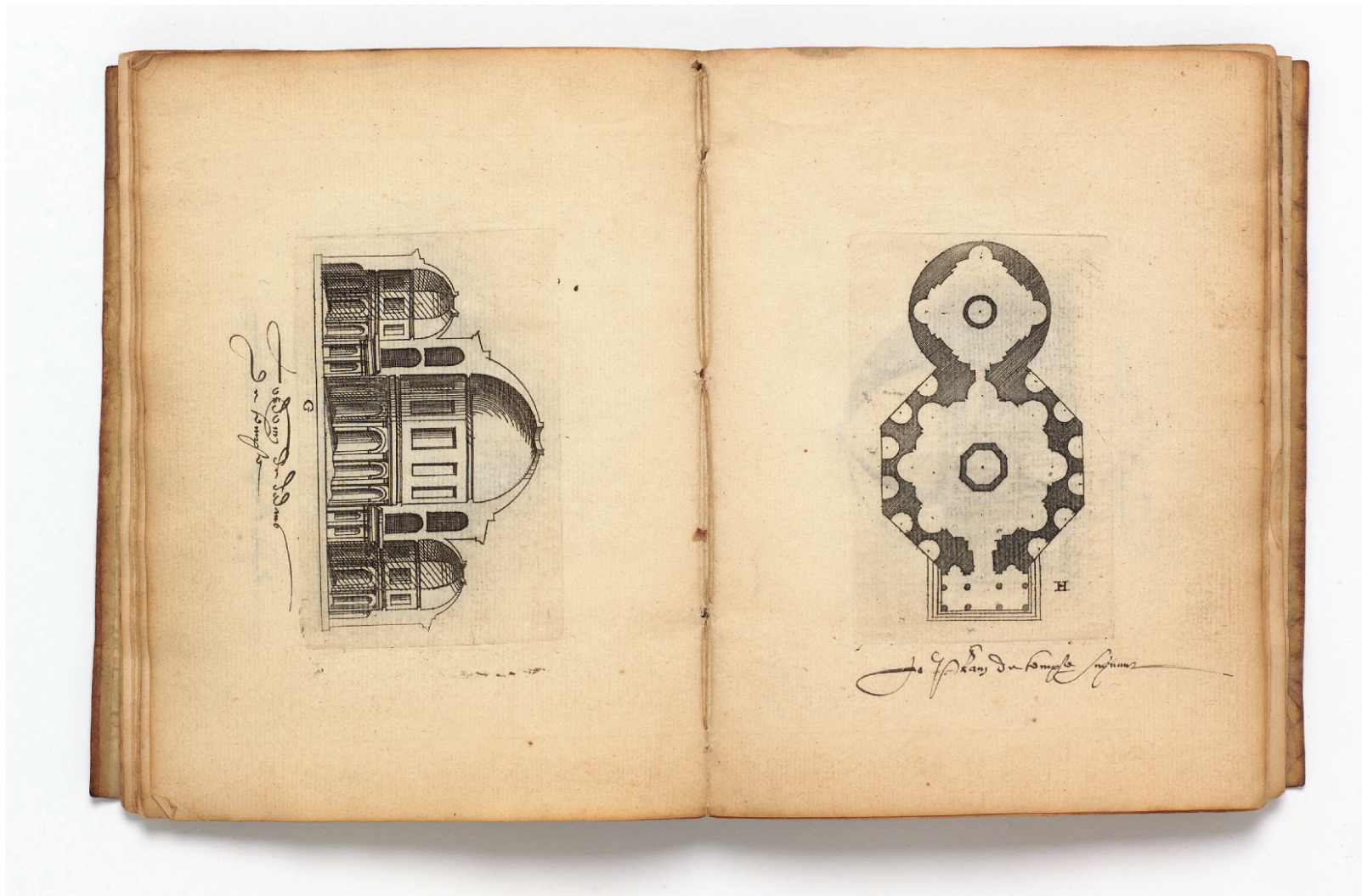


Fig. 2 Projects G and H (folios [b]6 verso – [b]7 recto; height of binding 168 mm)



Fig. 3 Project Q (folios [d]6 verso; height of binding 168 mm)

31 March 1547.⁸ In 1547–1548, Serlio made a new copy, with Henri II replacing the previous references to François I, and some exemplars redrawn to reflect more of the French architectural tradition. When he was dismissed as court architect (3 April 1548), Serlio took the revised copy with him to Lyon, where he sold it in either 1550 or 1553 (it soon passed into the possession of the Dukes of Bavaria).⁹ The earlier manuscript remained in France – perhaps in the possession of Du Cerceau himself¹⁰ – until the beginning of the eighteenth century.

Although Serlio presents in his Book VI dwellings for ‘all ranks of men’, the models of particular interest to Du Cerceau are rural residences intended for governors, princes, and kings, mostly with large square courtyards and well-fortified, except for a single design for a pavilion. Du Cerceau’s use of this plan of a pavilion (project Q) (see Fig. 3) shows that he is no slavish copyist: only the rusticated basement of the exterior elevation of Serlio’s design is retained; for the rest, Du Cerceau either depends on his imagination, or on a model found elsewhere.¹¹ Similarly, the plan of project S (see Fig. 4) is only loosely based on Serlio’s ‘House enclosed by double fortifications, for the tyrant Prince’.¹² Du Cerceau eliminated the moat and fortified wall with triangular bastions that surround Serlio’s castle, and changed the placement of the interior staircases. The elevation of the structure shown on the following print is completely different from Serlio’s design and has little relationship to the plan: instead of a high basement with triangular bastions, Du Cerceau shows a castle with rusticated basement, thick round towers surmounted by conical roofs, and high dormer

⁸ This manuscript is now New York, Columbia University, Avery Architecture Library, AA 520 Se619.F; it is published by ROSENFELD 1978 (revised partial reprint 1996). For the dating of Book VI and the Avery manuscript in particular, see also Sabine Frommel, *Sebastiano Serlio architect*, translated by Peter Spring (Milan & London 2003), pp.91, 93, 353, 355–356; HART AND HICKS, II, pp.xlviii–xvlix, 513 (note 1). The Avery manuscript is written on papers manufactured in a variety of French mills, including an Orléanais paper with ‘Fleur de lis sommée d’un lambel’ watermark (ROSENFELD 1996 pp.32–33, 84); coincidentally, a paper of this type was used by Du Cerceau to print the ‘Temples et Habitations fortifiées’ (see note 1 above).

⁹ This manuscript is now Munich, Bayerische Staatsbibliothek, Codex Icon. 189; it is published by HART AND HICKS.

¹⁰ David Thomson identifies annotations (in French) next to some illustrations in the Avery manuscript (nos. 1–6, 8, 13–14) as Du Cerceau’s handwriting, while Claude Mignot believes the manuscript was not simply borrowed by Du Cerceau, but owned by him, and passed down through the family, to be used in the atelier of his grandson, Salomon de Brosse; see ROSENFELD 1989 p.143, and ROSENFELD 1996 p.5.

¹¹ Avery Ms plate XXXIII. ROSENFELD 1989 p.142 believes the upper floors to be based on a drawing of a temple executed *circa* 1520 by an anonymous Italian artist, now in the Gabinetto Nazionale delle Stampe, Rome (Hubertus Günther, *Das Studium der antiken Architektur in den Zeichnungen der Hochrenaissance*, Tübingen 1988, pl. 74a).

¹² Avery Ms plate XXX.

windows, elements apparently borrowed from two other projects of Serlio.¹³

Publication of the ‘Petits Temples’

On 28 June 1545, Du Cerceau was granted complete protection for a period of three years against unauthorised copying of his ‘ouvraiges et figures d’architectes, cornices, moresques, et compartiments’.¹⁴ He began to publish – at first anonymously, without titles, text, or indication of a place or date – suites of prints depicting details of the Orders, antiquities, arches, temples, churches, and palaces, both imaginary and real. The absence of identifying inscriptions indicates that these publications were intended as repertoires of ideas and theoretical possibilities, not as works of antiquarian documentation; as patterns, not as designs to be built specifically as illustrated. In addition to suites of prints, Du Cerceau was producing albums of drawings on vellum and paper, of the same and similar designs, for his wealthier clients.¹⁵

In 1549, Du Cerceau began to provide his publications with title-prints where he identifies himself, usually declares to the reader that part of the designs are adapted from the works of others and part derive his own imagination, and names Orléans as the place of publication, with the date. Further such works, and also some individual prints (lettered *Jacobus Androuetius du Cerceau fecit Aureliae*, or variation thereof), appeared in 1550 and 1551. In the latter year, Du Cerceau is believed to have left Orléans for Paris, where his architectural publications take on a new appearance. Although still essentially ‘picture books’, descriptive legends are now engraved on the prints, and explanatory texts for each project, together with measurements, are often supplied.

The sequence of Du Cerceau’s untitled and undated Orléanais publications has yet to be established. Efforts to place the suites of prints in chronological order are hampered by the paucity of physical evidence – a lack of homogenous sets to study – and at present only general conclusions can be drawn. It appears that an initial interest in the decorative details of antique monuments and the Orders, evinced in the ‘Petits Temples’, other undated suites such as the ‘Détails d’ordres d’architecture, petit format’ (derived from prints by Agostino Veneziano published at Rome in 1536), then in dated suites depicting arches and temples published 1549–1551, gave way to concentration on French architecture of the recent past and present. The ‘Petites Habitations’, a suite of fifteen plans and elevations of rural resi-

¹³ Avery Ms plates XXXV, XXXIX. ROSENFELD 1989 pp.142–143.

¹⁴ Jacques Androuet du Cerceau, *Les plus excellents bastiments de France...*, facsimile reprint with commentary by David Thomson (Paris 1988), p.310.

¹⁵ GEYMÜLLER pp.105–134 listing fourteen copy books (designated A–N); SCAGLIA pp.286–289, no. 232, supplying current locations when known.

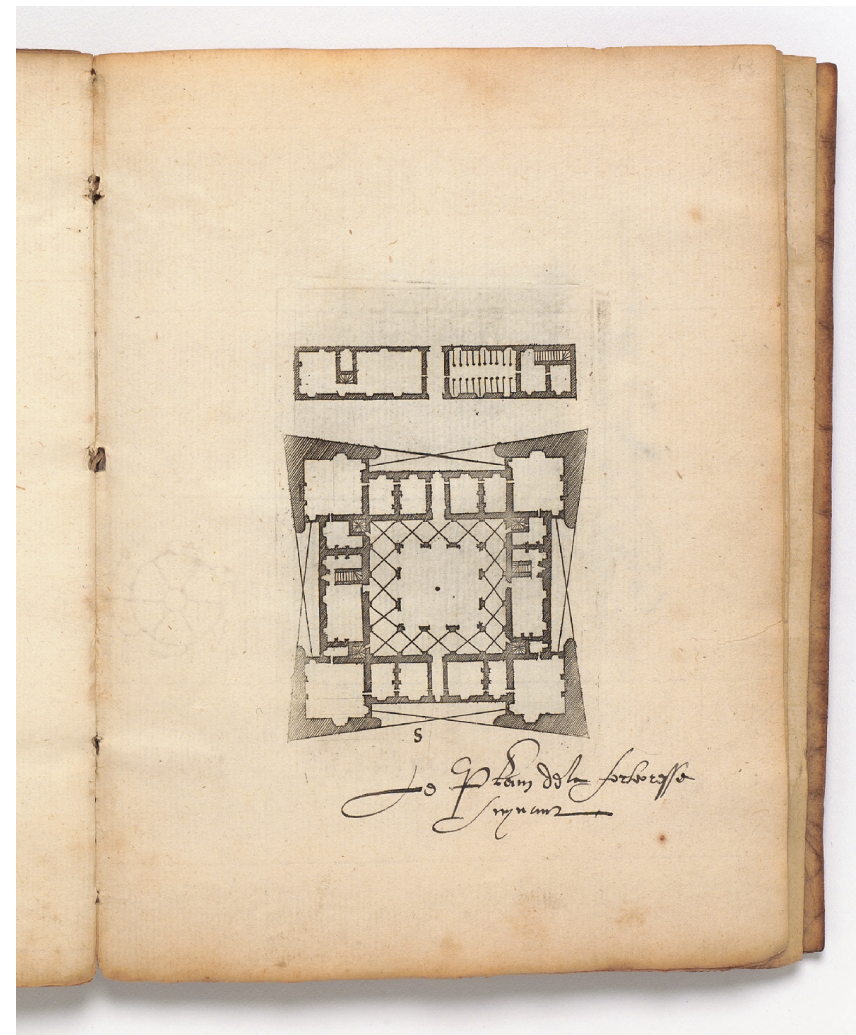


Fig. 4 Project S (folio [d]10 recto; height of binding 168 mm)

dential architecture, covered by inscriptions indicating the purpose of each room, is likely to mark the transition.¹⁶

Once established in Paris, Du Cerceau focused on house-building (three extensive books were published there in 1559, 1561, 1582) and the documentation of royal and noble houses of France (1576, 1579). He still published works depicting ancient monuments, but these were simple copies churned out in his atelier: a book on ruins (1561) after prints by Hieronymus Cock which had been published in Antwerp in 1550; and a book of reconstructed buildings (1584) after prints by Pirro Ligorio published some thirty years earlier.

The success Du Cerceau enjoyed in Paris encouraged him to exploit further several of his earlier publications. The suite entitled ‘xxx exempla arcuum’ (Orléans 1549) was re-engraved in 1560; the ‘Petites grotesques’ (1550) was copied (in reverse) in 1562, with eleven new prints added; and the ‘Fragments antiques’ (1550) was re-engraved in 1565.

The designs of the ‘Petits Temples’ were also reprocessed, copied in a larger format (platemarks *circa* 200 × 230 mm), at an uncertain date – quite possibly after the death of Du Cerceau in 1586. All fifty prints were copied, albeit inexactly, with a change in organisation and lettering (A–S on the ‘Petits Temples’ altered to A–R on the ‘Grands Temples’),¹⁷ and two of the ‘Grands Temples’ were copied in reverse (combined elevation and section of ‘Petits Temples’ project L; plan of project N).¹⁸ Two early critics, Destailleur and Guillemard, assumed the ‘Grands Temples’ took precedence over the ‘Petits Temples’;¹⁹

¹⁶ The writer does not concur with an earlier dating of these prints suggested by David Thomson, ‘France’s earliest illustrated printed architectural pattern book: designs for living “à la française” of the 1540’s’ in *Architecture et vie sociale à la Renaissance*, edited by Jean Guillaume (Paris 1994), pp.221–234.

¹⁷ Projects A–B concur, project C of the ‘Petits Temples’ is designated I by the copyist, with the result that the succeeding projects are mismatched: ‘Petits Temples’ D = ‘Grands Temples’ C, E = D, F = E, G = F, H = G, I = H, K = I, L = K, M = L, N = M, O = N, P = O, Q = P, R = Q, S = R.

¹⁸ GEYMÜLLER p.308; BERLIN KATALOG no. 2349; LINZELER, I, p.57. One of the reversed prints (combined elevation and section of ‘Grands Temples’ project K) is reproduced by ROSENFELD 1989 p.227 fig. 139 (Montréal, Canadian Center for Architecture, NA44.S485.A74, bound with a copy of the Paris 1547 edition of Serlio’s *Quinto libro d’architettura ... traduct en françois par Ian Martin*; the ‘Grands Temples’ is dated in the Library’s online public access catalogue ‘between 1550 and 1600?’).

¹⁹ DESTAILLEUR 1863, p.43: ‘Cette suite a été gravée par Androuet, format in-8, & sans aucun autre changement que quelques transpositions. En moyenne, les planches ont 93 millimètres de hauteur sur 65 millimètres de largeur’. Destailleur describes both the ‘Grands’ and ‘Petits’ editions as fifty-two plates, perhaps by counting separately the additional figures on the elevation of project A and the section of project H (in the auction catalogue DESTAILLEUR 1895, these copies are described as lots 271–272, both as fifty plates). GUILMARD, I, p.12: ‘Une suite de cinquante petites pièces, connues sous le nom de Petits Temples; ce sont des copies exactes des grands’.

however, it was quickly realised that the ‘Petits Temples’ appeared first. Writing in 1887, Henry de Geymüller described the ‘Grands Temples’ thus: ‘une copie agrandie sortie de l’officine de Du Cerceau; l’exécution, très négligée et avec des hachures écartées pour faire le moins de travail possible, rappelle celle des bois de l’ouvrage de Serlio (temples)’.²⁰ Forty years on, Linzeler formed the same opinion,²¹ and later writers have concurred.²²

Gathering these few threads together – Du Cerceau’s dependence on the work of Italian antiquarians, his probable exposure to Serlio’s Book VI in 1545–1547, and the issue of the ‘Temples et Habitations fortifiées’ without a title-print (a feature customary from 1549) – a publication date for the ‘Petits Temples’ of 1547 or 1548 is likely. It may be the work was triggered by the publication of Serlio’s Book V (*On temples*) in Paris in 1547; it certainly was published before 1551.²³

Manuscript captions

All the prints in our copy have brief captions added in the margins in pen and black ink by the same contemporary hand. The plans, which always precede the elevation and section, are captioned (with variations) ‘Le plan du temple suyvant’ (‘...du bâtiment suyvant’, or ‘...du forteresse suyvant’);²⁴ the elevations are captioned (with variations) ‘L’ordonnance

²⁰ GEYMÜLLER p.308. DESTAILLEUR 1895 sale catalogue, lot 272: ‘Grands Temples... Copies des *Petits Temples*, exécutées dans l’officine de Du Cerceau’.

²¹ LINZELER, I, p.57: ‘Pour des raisons de facture, notamment l’espace des tailles, cette suite, qui représente des temples antiques et divers autres édifices, ne nous semble pas devoir être attribuée à Androuet Du Cerceau; nous devons cependant admettre qu’elle sort d’un atelier travaillant sous sa direction, car nombre de planches de cette suite sont des agrandissements plus ou moins fidèles de pièces qui se rencontrent dans les séries des *Petits* et des *Moyens temples*. Cette suite comprend cinquante planches classées alphabétiquement de A à R, 2 ou 3 pièces, suivant les cas, portant la même lettre’.

²² ROSENFELD 1989 p.143; Lawrence R. McGinniss, *Catalogue of the Earl of Crawford’s “Speculum Romanae Magnificentiae” now in the Avery Architectural Library* (New York 1976), nos. 306–343 (assigned to the Du Cerceau workshop). Besides the copy bound in Avery’s Lafreri *Speculum*, there is an incomplete set (thirty-eight prints only) in a *recueil factice* of Du Cerceau prints standing in the Avery Library at AA 530 An2374.

²³ In the dedication ‘Au Roy’ of his *Livre d’architecture* (Paris 1559, folio A2 recto), Du Cerceau reminds Henri II that he had presented to him on an earlier occasion – presumably, the royal entry into Orléans, on 1 August 1551 – two of his publications: ‘aucuns petits plans, & pourtraictz de bastimens de temples, & logis domestiques, par moy desseignés, & imprimés’ (*i.e.* the ‘Petits Temples’ and ‘Petites Habitations’).

²⁴ Prints 1, 4, 6, 9, 11, 15, 18, 21, 24, 27, 30; 32, 34, 36, 39, 41, 45, 48.

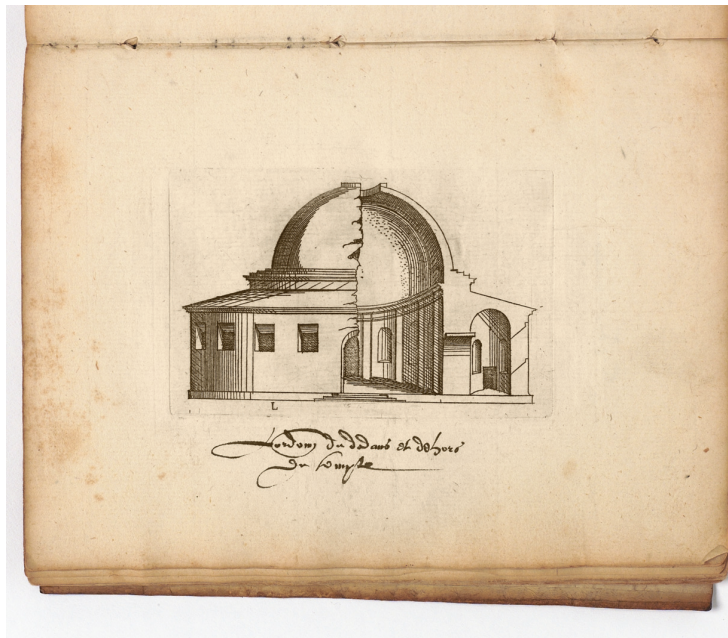


Fig. 5 Project L (folio [c]5 verso)

du dehors [print 2: devant] du temple' ('...dehors du bâtiment', or '...de la forteresse');²⁵ and the sections are captioned (with variations) 'L'ordonnance du dedans du temple' ('...du bâtiment', or '...du forteresse').²⁶ Two prints which are combined elevations and sections are captioned 'L'ordonnance du dehors & dedans du Temple' (prints 5, 31) and another two elevations are captioned simply 'L'ordonnance du bâtiment' (prints 33, 40).

In this respect our copy is by no means unusual: it seems that one of the activities in Du Cerceau's atelier was to add such captions to prints of the 'Petits Temples', 'Grands Temples', 'Moyens Temples', and other suites. It was once speculated that these inscriptions were added by Du Cerceau himself, but there is far too much variation for them to be by a single hand.²⁷

²⁵ Prints 7, 10, 13, 16, 19, 22, 25, 28; 35, 38, 42; 46, 49.

²⁶ Prints 3, 8, 11, 14, 17, 20, 23, 26, 29; 37, 44; 47, 50.

²⁷ Compare the inscriptions 'in the artist's hand' reproduced by BRUGEROLLES pp.168–174, no. 54

Provisional census

Located Copies

- New York, Columbia University, Avery Library, AA 530 An237. Incomplete (48 prints)²⁸
- Paris, École Nationale Supérieure des Beaux-arts (ENSBA), Réserve LES 0284. Complete (50 prints)²⁹
- Paris, École Nationale Supérieure des Beaux-arts (ENSBA), Masson 2926. Complete (50

(folios 9, 65). Inscriptions beside the drawings in a notebook in the Fitzwilliam Museum, Cambridge (Inv. 904* 1), are said to be in the same hand (BRUGEROLLES p.174 note 4).

Prints by Du Cerceau with captions added in manuscript known to the writer:

- 'Petits Temples' (see Provisional census): GEYMÜLLER p.185, fig. 94: print of elevation of project Q with inscription, reproduced from the Le Soufaché copy, 'avec légendes manuscrites de Du Cerceau'. In the Le Soufaché copy the legend reads 'L'Ordonnance du batimens', whereas in ours it reads 'L'Ordonnance du dedans du batimens'; GUILMARD p.12: 'L'exemplaire que nous avons entre les mains est très-curieux; l'indication de chaque composition est écrite à la plume par du Cerceau' (also the Le Soufaché copy, or the Destailleur copy?).
 - 'Grands Temples': Montréal, Canadian Centre for Architecture, 87–B9512 (fifteen plates reproduced by ROSENFELD 1989 figs. 137, 139, 140, 142, 143, 145, 146, 148, 150, 152, 153, 155, 157, 159, 161); BERLIN KATALOG no. 2349 ('Mit Beischriften von derselben Hand wie in Nr. 2348').
 - 'Monuments Antiques': copy in Basel (GEYMÜLLER p.304, transcribing legends); Berlin, Staatliche Museen zu Berlin, Kunstbibliothek, Ornamentstichsammlung, OS 2348 (BERLIN KATALOG no. 2348: 'mit gleichzeitigem Beischriften'); DESTAILLEUR 1895 lot 266; Columbia University, Avery Architectural Library, NYDA.1951.001 (six plates from the suite of twenty, bound in the Avery's copy of the Lafreri *Speculum*; see McGinness, *op. cit.*, nos. 300–305).
 - 'Moyens Temples' (1550): British Architectural Library (*Early printed books, 1478–1840: catalogue of the British Architectural Library Early Imprints Collection*, London 1994, 1, no. 102, with reproduction p.xxxvi, fig. 1). Only the reconstructions of ancient temples are captioned (in a later issue, these captions are engraved on the plates).
 - 'Arcs' (1549): Eton, Eton College Library, Richard Topham bequest.
- ²⁸ Provenance unknown. This set lacks two plates (the plan and the elevation in project S); all the prints are trimmed on or inside the platemark, and window-mounted into modern album sheets.
- ²⁹ The copy of the architect Joseph Michel Anne Le Soufaché (1804–1887), donated to the École de Beaux-Arts by his widow circa 1890; see Eugène Müntz, *La Bibliothèque Lesoufaché à l'École des Beaux-arts. I. Le XVe et le XVIIe siècle* (Paris 1892), pp.5–6: 'Liste des volumes ou des recueils factices, tels qu'ils ont été classés par M. Lesoufaché... Temples. – Habitations fortifiées'. The copy was seen by GEYMÜLLER, who reproduces one print (p.185, fig. 94: elevation of project Q). Library OPAC: bound by Pierre-Marcelin Lortie (binding 165 × 125 mm),

prints)³⁰

- Paris, École Nationale Supérieure des Beaux-arts (ENSBA), Masson 2927–4. Complete (50 prints)³¹
- Paris, Institut National d’Histoire de l’Art (INHA), 4^e Rés. 77 (2). Complete (50 prints)³²
- Paris, Bibliothèque nationale, Petit fol-ed-2 (C, 1). Complete (50 prints)³³
- Philadelphia, University of Pennsylvania, Fisher Fine Arts Library, 729 An26. Incomplete (49 prints)³⁴

³⁰ Ex-collection Jean Masson (1856–1933). Library OPAC: ‘reliées au XVIII^e siècle... reliées tantôt à droite, tantôt à gauche dans un petit livre de veau brun clair sans décor sur les plats, fleurons dans les entreferfs au dos et pièce de titre de maroquin rouge, papier de garde au grand tourniquet, tranche rouge’ (binding 146 × 110 mm).

³¹ Ex collection Jean Masson (1856–1933). Library OPAC: ‘reliées en fin de l’album de veau brun: montées avec soin, le plan collé sur la page gauche, et les coupes et élévations superposées et collées sur la page droite’ (binding 174 × 130 mm).

³² The copy of Edmond Foulc (d. 1916), inlaid in album sheets, bound with Androuet du Cerceau’s ‘Petites vues’ (suite of twenty-eight plates) in red morocco by Thibaron-Joly (height of binding 290 mm), sold ‘Catalogue d’une très importante collection de livres d’architecture et de recueils d’ornements propres à la décoration des édifices et aux arts industriels par les maîtres ornemanistes français et étrangers des XVI^e, XVII^e et XVIII^e siècles – livres illustrés du XV^e au XVIII^e siècle... estampes – dessins’, Paris, 3–6 June 1914, lot 18.

³³ The better of two copies contained within a *recueil factice* of Androuet du Cerceau’s drawings and prints assembled by the architect Antoine Callet (1755–1850?); his sale, ‘Catalogue d’objets d’art, antiquités, émaux; tableaux, dessins, gravures, livres à figures; manuscrits, qui composent le cabinet et la bibliothèque de feu M. Callet’, Paris, 26 February–5 March 1855, lot 381 (p.69): ‘16^e vol. Pièces en feuilles appartenant à diverses suites. Premières études de temples, publiées à Orléans avant 1549, composées de 50. pl. sans titre ni date, in-8.’, etc.; where acquired by the Bibliothèque Royale, and rebound (LINZELER, I, p.56, as ‘Suite de cinquante et une planches’ – a superfluous plate later was introduced in project S). Jacques-Charles Brunet, *Manuel du libraire et de l’amateur de livres* (Paris 1860), I, col.282.

³⁴ The second of Callet’s copies, described in the 1855 sale catalogue (see above note 27), lot 381 (p.68): ‘9^e vol. Etudes d’architecture... 3^e Partie. Premières études publiées à Orléans avant 1549, composés de 49 planches, sans titres ni dates’; acquired by the Bibliothèque Royale (red inkstamp B.R. surmounted by a crown on each print recto; see Frits Lugt, *Les Marques de collections de dessins & d’estampes*, Amsterdam 1921, nos. 408–410); deaccessioned at an unknown date (red inkstamp ‘Double échangé n.’ with numerals ‘618’ added in pencil on each verso; see Lugt, *op. cit.*, no. 684); soon afterwards in the collection of André Bérard (1806–1873, his ‘Exlibris A. Bérard’ with numerals 1019 added in ink); by descent to his son, Eugène Bérard, his posthumous sale ‘Catalogue d’estampes et de livres relatifs à l’architecture et à l’ornementation’, Paris, 16–20 February 1891, lot 445; pur-

Unlocated / Lost Copies

- Berlin, Staatliche Museen zu Berlin, Kunstbibliothek, Ornamentstichsammlung, OS 2350. Complete (50 prints)³⁵
- Destailleur, Hippolyte (1822–1893). Complete (50 prints)³⁶
- Leclère, Achille René François (1785–1853). Complete (50 prints)³⁷
- Robert-Dumesnil, A.P.F. (1778–1864). Incomplete³⁸
- Vivenel, Antoine (1799–1862). Complete (50 prints)³⁹

chased by the University of Pennsylvania in 1963. The prints are installed in window mounts of nineteenth century paper (the binding is also nineteenth-century). The final print, showing project S in section, is lacking (details communicated by Ed Deegan, Anne & Jerome Fisher Fine Arts Library, University of Pennsylvania).

³⁵ Presumed lost 1939–1945. BERLIN KATALOG no. 2350.

³⁶ ‘Livres et estampes relatifs aux beaux-arts (architecture, peinture, gravure, ornementation, etc.) provenant de la bibliothèque de feu M. Hippolyte Destailleur’, Paris, 21 May 1895, lot 271: ‘Temples, habitations fortifiées, par J.A. Du Cerceau. *S.l. n.d.*, pet. in-8, veau. Suite désignée parfois sous le titre: *Les Petits Temples*. Elle se compose, suivant G.[EYMÜLLER] (p.308), de 52 pièces marquées A–R, sur lesquelles nous n’en avons que 50... Le même volume contient: Traicté des cinq ordres d’architecture, traduit du Palladio par Le Muet. *Paris, F. Langlois, 1645*’.

³⁷ ‘Catalogue d’une collection de beaux dessins d’architecture, de quelques tableaux et esquisses, d’objets d’antiquités, médailles, et d’une bibliothèque spéciale de livres sur l’architecture, composant le Cabinet de feu M. Achille Leclère’, Paris, 26 May 1854, lot 341: ‘Petits plans, coupes de temples, rondes, etc. 50 pl. in-8 obl., d.-rel. Rare’. Pierre François Defer, *Catalogue général des ventes publiques depuis 1737 jusqu’à nos jours. Tome 1* (Paris 1865), p.62 no. 12 (price realised: ‘34 fr.’).

³⁸ ‘Catalogue d’estampes anciennes à l’eau-forte et au burin, par divers peintres et graveurs aux XVI^e, XVII^e et XVIII^e siècles... du Cabinet de M. R. D.’, Paris, 26 November 1855, lot 58: ‘Petits temples, suite de 52 pièces. Manquent élévation B et F, Plan F, élévation L, Coupe M, N, P’. Defer, *op. cit.*, p.62 no. 13 (price realised: ‘130 fr.’).

³⁹ Antoine Vivenel, *Catalogue des livres en petit nombre composant la bibliothèque de M. Vivenel* (Paris 1844), pp.190–191: ‘Androuet du Cerceau, Jacques. – Modèles de différents genres de temples...’, a *recueil* of 109 prints, bound as two folio volumes in green morocco: ‘Moyens Temples’ (36 prints, including title), ‘Grands Temples’ (51 prints, an extraneous print evidently added to the series), and ‘Petits Temples: ‘cinquante-deux petits modèles de temples, non numérotés et sans titre, désignés seulement par lettres alphabétiques, ce sont des calques pris sur les épreuves de la Bibliothèque royale’ (two extraneous prints added to the series, or the subjects are counted instead of the prints – see above note 19). On the reputed cost of this album, see Alphonse Alkan, *Notice bibliographique sur la bibliothèque de M. Vivenel* (Paris 1845), p.8 (note 2). The prints are not identifiable in the sale catalogue of the Vivenel collection (‘Catalogue de feu M.A.V., architecte. Estampes,

When interest in collecting Du Cerceau's prints awakened in the nineteenth century, it was fashionable for collectors to create the 'best' copy through amalgamation of impressions from multiple copies.

Chief among such collectors was the architect Antoine Callet (1755–1850?), who assembled an enormous collection of Du Cerceau's drawings and prints, which he installed in fifteen folio volumes bound in violet morocco, and kept in a house in Paris built after a plate in Du Cerceau's *Livre d'architecture*. Callet's set of the 'Temples et Habitations fortifiées', now in the Bibliothèque nationale de France, probably was adulterated before it arrived there: 'La première gravure de la série R est une copie exécutée à une époque postérieure';⁴⁰ subsequently, a superfluous print (a duplicate impression in project S) was introduced. The integrity of Callet's second copy, later in the collection of André Bérard, and now in the University of Pennsylvania, is also compromised: all the prints are mounted in an album trimmed on (or within) the platemark, and the last print is missing.

The copies of Joseph Michel Anne Le Soufâché (1804–1887), now in the École Nationale Supérieure des Beaux-arts in Paris, and of Edmond Foulc (d. 1916), now in the Institut National d'Histoire de l'Art in Paris, have been similarly treated. The copy here offered for sale thus appears to be the only homogenous set of the prints to survive.

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maîtres anonymes et à monogrammes. (Œuvres d'Androuet du Cerceau... Ornaments... Livres à figures, architecture, littérature, beaux-arts & catalogues', Paris, 16–18 July 1862, pp.9–13 (lots 96–154).

⁴⁰ LINZELER, I, p.56. The lost set described in the BERLIN KATALOG no. 2350 was also made-up: 'Die Nummer C ist neu angefügt'.

(London 2004)

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Hippolyte Destailleur, *Notices sur quelques artistes français: architectes, dessinateurs, graveurs du XVIIe au XVIIIe siècle* (Paris 1863)

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Wolfgang Seidel, *Salustio Peruzzi (1511/12–1572): Vita und zeichnerisches œuvre des römischen Architekten: eine Spurensuche* (Munich 2002)

LIST OF PRINTS

Project A

■ Print [1] (folio 1 verso)

Plan of a mausoleum on a Greek-cross plan, the large chamber with five domes, preceded by a nave with tricorner chapel on each side and entered through a concave exedra with hexastyle portico
Platemark 90 × 58 mm, lettered bottom centre *A*

Imposed with print [14]

Manuscript caption: Le Plan du temple | suyvant

Related drawings: London, SJSM, vol.124, folio 33 recto (Fairbairn no. 1084); Florence, Uffizi, GDS, Disegni di Architettura 689 verso (Seidel Abb. 65)

Engraved copy: 'Grands Temples' project A

■ Print [2] (folio 2 verso)

Elevations of the above (two on the same matrice, *above* front façade and *below* portico)

Platemark 58 × 90 mm, lettered bottom centre *A*

Imposed with print [13]; watermark in sheet 'Fleur de lis sommée d'un lambel'

Manuscript captions: *top* L'ordonnance du | devant du | temple; *bottom* Le porti[cl]e | du devant | du temple

Related drawings:

Engraved copy: 'Grands Temples' project A

■ Print [3] (folio 3 verso)

Section

Platemark 58 × 90 mm, lettered bottom right *A*

Imposed with print [12]

Manuscript caption: L'ordonnance du dedans | du temple

Related drawings:

Engraved copy: 'Grands Temples' project A

Project B

■ Print [4] (folio 4 verso)

Plan of a circular room with seven radiating niches inscribed within a square block, access to the upper floor by two corner spiral stairs entered from the exterior on either side of the entrance

Platemark 57 × 90 mm, lettered bottom centre *B*

Imposed with print [11]

Manuscript caption: Le plan du temple | suyvant

Related drawings: London, SJSM, vol.124, folio 7 recto (Fairbairn no. 1040, as one of a group of tombs on Via Latina); Florence, Uffizi, GDS, Disegni di Architettura 689 verso (Seidel Abb. 65); Montréal, CCA, DR1982:0020, folio 28 recto (Rosenfeld 1989 fig. 149, as ground plan of Bramante's project for the rebuilding of SS Celso e Giuliano in Rome)

Engraved copy: 'Grands Temples' project B (Rosenfeld 1989 fig. 148)

■ Print [5] (folio 5 verso)

Perspectival half-section and elevation of the above, the façade articulated by eight pilasters standing on a low basement, square windows below the drum of the dome lighting the chamber

Platemark 58 × 90 mm, lettered bottom centre *B*

Imposed with print [10]

Manuscript caption: L'ordonnance du dehors & dedans | du temple

Related drawings:

Engraved copy: 'Grands Temples' project B

Project C

■ Print [6] (folio 6 verso)

Plan of a circular building with seven semicircular alcoves inside, entered by a vestibule with two niches on the cross axis, two spiral stairs in the piers lead to the upper chamber; six external niches

Platemark 58 × 89 mm, lettered bottom centre *C*

Imposed with print [9]

Manuscript caption: Le plan du [batiment, *struck through*] temple | suyvant

Related drawings: Florence, Uffizi, GDS, Disegni di Architettura 689 recto (Seidel Abb. 64); Chatsworth, Devonshire Collection, Album 36, folio 10 (detail Campbell, III, Comp. fig. 351i); Montréal, CCA, DR1982:0020, folio 49 recto (Rosenfeld 1989 fig. 141, as the tomb of Romulus on the Via Appia in Rome); Location unknown (Campbell, III, no. 356)

Engraved copy: 'Grands Temples' project I (Rosenfeld 1989 fig. 140)

■ Print [7] (folio 7 verso)

Perspectival elevation of the above

Platemark 58 × 90 mm, lettered bottom right *C*

Imposed with print [8]

Manuscript caption: L'ordonnance du dehors | du temple

Related drawings:

Engraved copy: 'Grands Temples' project I

- Print [8] (folio 8 recto)
Section of the above
Platemark 58 × 90 mm, lettered bottom centre *C*
Imposed with print [7]
Manuscript caption: L'ordonnance du dedans | du temple
Related drawings:
Engraved copy: 'Grands Temples' project I (Rosenfeld 1989 fig. 142)

Project D

- Print [9] (folio 9 recto)
Plan of a cross-shaped building
Platemark 57 × 90 mm, lettered bottom centre *D*
Imposed with print [6]
Manuscript caption: Le plan du temple | suyvant
Related drawing: Florence, Uffizi, GDS, Disegni di Architettura 689 verso (Seidel Abb. 65)
Engraved copy: 'Grands Temples' project C
- Print [10] (folio 10 recto)
Perspectival elevation of the above, the shallow portico with eight columns, a rectangular window on each side
Platemark 57 × 90 mm, lettered bottom centre *D*
Imposed with print [5]
Manuscript caption: L'ordonnance du dehors | du temple
Related drawings:
Engraved copy: 'Grands Temples' project C
- Print [11] (folio 11 recto)
Section of the above
Platemark 59 × 90 mm, lettered bottom centre *D*
Imposed with print [4]
Manuscript caption: L'ordonnance du dedans du temple
Related drawings:
Engraved copy: 'Grands Temples' project C

Project E

- Print [12] (folio 12 recto)
Plan of the Serapeum of Hadrian's Villa at Tivoli
Platemark 90 × 60 mm, lettered bottom left *E*
Imposed with print [3]
Manuscript caption: Le plan du temple | suyvant
Related drawings: Florence, Uffizi, GDS, Disegni di Architettura 689 verso (Seidel Abb. 65);

- Montréal, CCA, DR1982:020, folio 24 recto (Rosenfeld 1989 fig. 144)
Engraved copy: 'Grands Temples' project D (Rosenfeld 1989 fig. 143). Two flights of stairs leading to the upper storey are now shown on the portico.

- Print [13] (folio 13 recto)
Elevation
Platemark 90 × 60 mm, lettered bottom centre *E*
Imposed with print [2]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: L'ordonnance du dehors | du temple
Related drawings:
Engraved copy: 'Grands Temples' project D (Rosenfeld 1989 fig. 145)

- Print [14] (folio 14 recto)
Section
Platemark 58 × 90 mm, lettered bottom centre *E*
Imposed with print [1]
Manuscript caption: L'ordonnance du dedans du temple
Related drawings:
Engraved copy: 'Grands Temples' project D

Project F

- Print [15] (folio 15 verso)
Plan of a building in the form of a cross, a central rotunda with four semicircular niches, projecting crossing arms with niched vestibules leading to domed rooms and the exterior
Platemark 90 × 56 mm, lettered bottom centre *F*
Imposed with print [26]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: Le plan du temple | suyvant
Related drawing: Bibliothèque Municipale de Lyon, Ms 6246 (Recueil de Dessins d'Architecture de Camille de Neuville), no. 10 (Deswarte-Rosa p.457, fig. 194)
Engraved copy: 'Grands Temples' project E (Rosenfeld 1989 fig. 150, as a project of Antonio da Sangallo the Younger for St. Peter's in Rome); Deswarte-Rosa p.457, fig. 195

- Print [16] (folio 16 verso)
Perspectival elevation of the front façade with hexastyle portico
Platemark 58 × 90 mm, lettered bottom centre *F*
Imposed with print [25]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: L'ordonnance du dehors du | temple
Related drawings:
Engraved copy: 'Grands Temples' project E

- Print [17] (folio 17 verso)
Section of the above
Platemark 59 × 90 mm, lettered bottom centre *F*

Imposed with print [24]; watermark in sheet 'Fleur de lis sommée d'un lambel'

Manuscript caption: L'ordonnance du dedans | du temple

Related drawings:

Engraved copy: 'Grands Temples' project E

Project G

■ Print [18] (folio 18 verso)

Plan of a building with four domes, a large circular chamber at the core, from which four corridors open, one to a double-apsed entrance narthex and three to octagonal chambers; spiral stairs entered from the exterior occupy the four quadrants of the circle

Platemark 90 × 58 mm, lettered bottom centre *G*

Imposed with print [23]

Manuscript caption: Le plan du temple suyant

Related drawings: London, SJSM, vol.124, folio 89 recto (Fairbairn no. 1177, as an unidentified building near Palestrina); Florence, Uffizi, GDS, Disegni di Architettura 689 recto (Seidel Abb. 64); Windsor, RL, 10363 verso (Campbell, III, no. 355; compare no. 162, both unidentified buildings at or near Palestrina)

Engraved copy: 'Grands Temples' project F

■ Print [19] (folio 19 verso)

Perspectival elevation of the above

Platemark 59 × 91 mm, lettered bottom left *G*

Imposed with print [22]

Manuscript caption: L'ordonnance du dehors du temple

Related drawings:

Engraved copy: 'Grands Temples' project F

■ Print [20] (folio 20 verso)

Section of the above

Platemark 58 × 59 mm, lettered bottom left *G*

Imposed with print [21]

Manuscript caption: L'ordonnance du dedans | du temple

Related drawings:

Engraved copy: 'Grands Temples' project F

Project H

■ Print [21] (folio 21 recto)

Plan of circular chamber with semicircular niches inscribed in an octagon entered through a deep portico of eight columns; a smaller chamber lies at the far end of the axis; twelve exterior niches

Platemark 90 × 57 mm, lettered lower right *H*

Imposed with print [20]

Manuscript caption: Le plan du temple suyant

Related drawings: Florence, Uffizi, GDS, Disegni di Architettura 689 verso (Seidel Abb. 65);

Montréal, CCA, DR1982:0020:027 (Rosenfeld 1989 fig. 147, as the so-called Mausoleum of Antinous outside Porta Maggiore in Rome)

Engraved copy: 'Grands Temples' project G (Rosenfeld 1989 fig. 146)

■ Print [22] (folio 22 recto)

Perspectival elevation of front façade with four-column portico

Platemark 60 × 90 mm, lettered lower left *H*

Imposed with print [19]

Manuscript caption: L'ordonnance du dehors | du temple

Related drawings:

Engraved copy: 'Grands Temples' project G

■ Print [23] (folio 23 recto)

Sections of the two rotundas (on the same matrice)

Platemark 90 × 57 mm, lettered bottom centre *H*

Imposed with print [18]

Manuscript captions: *top* Po[ur] dedans de la | chappelle de | derriere; *bottom* Po[ur] le | dedans du | temple

Related drawings:

Engraved copy: 'Grands Temples' project G

Project I

■ Print [24] (folio 24 recto)

Plan of a rotunda-like hall entered through a deep columnar porch and two vestibules

Platemark 90 × 58 mm, lettered left *I*

Imposed with print [17]; watermark in sheet 'Fleur de lis sommée d'un lambel'

Manuscript caption: Le plan du temple | suyant

Related drawings: London, SJSM, vol.124, folio 69 recto (Fairbairn no. 1148, as unidentified early Christian building); Florence, Uffizi, GDS, Disegni di Architettura 689 verso (Seidel Abb. 65); Location unknown (Campbell, II, no. 154)

Engraved copy: 'Grands Temples' project H

■ Print [25] (folio 25 recto)

Perspectival elevation of the front façade

Platemark 59 × 90 mm, lettered lower right *I*

Imposed with print [16]; watermark in sheet 'Fleur de lis sommée d'un lambel'

Manuscript caption: L'ordonnance du dehors | du temple

Related drawings:

Engraved copy: 'Grands Temples' project H

- Print [26] (folio 26 recto)
Perspectival half-section and elevation of the rotunda
Platemark 58 × 90 mm, lettered bottom centre *I*
Imposed with print [15]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: L'ordonnance du dedans | du temple
Related drawings:
Engraved copy: 'Grands Temples' project H

Project K

- Print [27] (folio 27 verso)
Plan of a square tomb with three projecting circular rooms
Platemark 58 × 89 mm, lettered lower right *K*
Imposed with print [38]; watermark in sheet 'Roue de Ste-Catherine' accompanied by three stars
Manuscript caption: Le plan du temple suyvnt
Related drawings: Florence, Uffizi, GDS, Disegni di Architettura 689 verso (Seidel Abb. 65)
Engraved copy: 'Grands Temples' project ²I

- Print [28] (folio 28 verso)
Elevation of the front façade
Platemark 58 × 90 mm, lettered bottom right *K*
Imposed with print [37]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: L'ordonnance du dehors | du temple
Related drawings:
Engraved copy: 'Grands Temples' project ²I

- Print [29] (folio 29 verso)
Section
Platemark 58 × 90 mm, lettered bottom centre *K*
Imposed with print [36]
Manuscript caption: L'ordonnance du dedans | du temple
Related drawings:
Engraved copy: 'Grands Temples' project ²I

Project L

- Print [30] (folio 30 verso)
Plan of a circular building
Platemark 90 × 59 mm, lettered bottom centre *L*
Imposed with print [35]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: Le plan du temple | suyvnt
Related drawings: Florence, Uffizi, GDS, Disegni di Architettura 689 recto (Seidel Abb. 64); Montréal, CCA, DR 1982:0020, folio 18 recto (Rosenfeld 1989 fig. 138, as a Roman villa near

Palestrina); Windsor, RL, 10361 verso (Campbell, III, no. 352, as a circular building near Palestrina)
Engraved copy: 'Grands Temples' project K (Rosenfeld 1989 fig. 137)

- Print [31] (folio 31 verso)
Perspectival half-elevation and section of the above
Platemark 58 × 90 mm, lettered bottom left *L*
Imposed with print [34]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: L'ordonnance du dedans et dehors | du temple
Related drawings:
Engraved copy: 'Grands Temples' project K (Rosenfeld 1989 fig. 139). The copy is engraved in reverse.

Project M

- Print 32 (folio 32 verso)
Plan of the Temple of Minerva (after the reconstruction of Francesco di Giorgio)
Platemark 90 × 58 mm, lettered bottom centre *M*
Imposed with print [33]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: Le plan du batiment
Related drawings: Turin, Biblioteca Reale, Codice Saluzziano 148, folio 77 (*Francesco di Giorgio Martini. Trattati*, edited by Corrado Maltese, Milan 1967, I, tav.141)
Engraved copy: 'Grands Temples' project L (Rosenfeld 1989 fig. 152)

- Print [33] (folio 33 recto)
Combined frontal and side elevation of the above
Platemark 59 × 90 mm, lettered bottom centre *M*
Imposed with print [32]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: L'ordonnance du batiment
Related drawings:
Engraved copy: 'Grands Temples' project L (Rosenfeld 1989 fig. 153)

Project N

- Print [34] (folio 34 recto)
Plan of a house for a noble gentleman (after Serlio)
Platemark 90 × 57 mm, lettered bottom right *N*
Imposed with print [31]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: Le plan du batiment | suyvnt
Related drawings: Serlio, Book VI (Avery Ms), project P15 (Rosenfeld 1978, pl.xiv), without the front courtyard as in Du Cerceau's print; Serlio, Book VI (Munich Ms), folio 13 recto (Hart & Hicks, II, p.27)
Engraved copy: 'Grands Temples' project M. The copy is engraved in reverse

- Print [35] (folio 35 recto)
Elevation of a large dwelling for a prince (after Serlio)
Platemark 58 × 90, lettered bottom left *N*
Imposed with print [30]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: L'ordonnance du devant du batiment
Related drawings: compare Serlio, Book VI (Avery Ms), project X21 (Rosenfeld 1978, pl.xxvii); Serlio, Book VI (Munich Ms), folio 25 recto fig. A ('the House of the exceedingly illustrious Prince to be built in the Countryside', Hart & Hicks, II, p.53)
Engraved copy: 'Grands Temples' project M

Project O

- Print [36] (folio 36 recto)
Plan of a house of a noble gentleman within a city (after Serlio)
Platemark 90 × 58 mm, lettered bottom centre *O*
Imposed with print [29]
Manuscript caption: Le plan du batiment | suyvant
Related drawings: compare Serlio, Book VI (Avery Ms), project P ('house for a noble Venetian gentleman', Rosenfeld 1978, pl.liv); Serlio Book VI (Munich Ms), folio 54 recto (Hart & Hicks, II, p.111); Serlio, Book VII, p.59 (Hart & Hicks, II, p.227)
Engraved copy: 'Grands Temples' project N
- Print [37] (folio 37 recto)
Section of a house on three levels with a loggia (after Serlio)
Platemark 57 × 90 mm, lettered bottom centre *O*
Imposed with print [28]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: L'ordonnance du batiment | du dedans
Related drawings: compare Serlio, Book VI (Avery Ms), project M12 ('villa for a noble gentleman', Rosenfeld 1978, pl.viii); Serlio Book VI (Munich Ms), folio 10 recto (Hart & Hicks, II, p.21)
Engraved copy: 'Grands Temples' project N

- Print [38] (folio 38 recto)
Elevation of a noble gentleman's house within the city (after Serlio)
Platemark 58 × 90 mm, lettered bottom centre *O*
Imposed with [27]; watermark in sheet 'Roue de Ste-Catherine' accompanied by three stars
Manuscript caption: L'ordonnance du dehors | du batiment
Related drawings: compare Serlio, Book VI (Avery Ms), project Q ('house for a noble gentleman', Rosenfeld 1978, pl.lix); Serlio Book VI (Munich Ms), folio 57 recto (Hart & Hicks, II, p.117)
Engraved copy: 'Grands Temples' project N

Project P

- Print [39] (folio 39 verso)

Plan of a fortified house built in the form of cross with porticos at three ends
Platemark 90 × 58 mm, lettered bottom centre *P*
Imposed with print [50]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: Le plan du batiment | suyvant
Related drawings:
Engraved copy: 'Grands Temples' project O. Extra columns and exterior niches are added by the copyist.

- Print [40] (folio 40 verso)
Elevation:
Platemark 58 × 89 mm, lettered bottom left *P*
Imposed with print [49]
Manuscript caption: L'ordonnance du batiment
Related drawings:
Engraved copy: 'Grands Temples' project O

Project Q

- Print [41] (folio 41 verso)
Plan of a domed pavilion upon a rusticated block (after Serlio's project for the Grotte des Pins at Fontainebleau)
Platemark 91 × 58 mm, lettered bottom centre *Q*
Imposed with print [48]; watermark in sheet 'Roue de Ste-Catherine' accompanied by three stars
Manuscript caption: Le plan du batiment | suyvant
Related drawings:
Engraved copy: 'Grands Temples' project P
- Print [42] (folio 42 verso)
Combined front and side elevation
Platemark 90 × 58 mm, lettered bottom centre *Q*
Imposed with print [47]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: L'ordonnance du dehors du batiment
Related drawings:
Engraved copy: 'Grands Temples' project P (Rosenfeld 1989 fig. 157)

- Print [43] (folio 43 verso)
Ground plan, lower floor (after Serlio's project for the Grotte des Pins at Fontainebleau)
Platemark 90 × 58 mm, lettered bottom centre *Q*
Imposed with print [46]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: Le plan du dedans | du batiment
Related drawings: Serlio Book VI (Avery Ms), project Y25 (Rosenfeld 1978, pl.xxxii; Rosenfeld 1989 fig. 156, as for the Grotte des Pins at Fontainebleau); Serlio Book VI (Munich Ms), folio 32 recto ('the small Royal House outside Cities', Hart & Hicks, II, p.67)
Engraved copy: 'Grands Temples' project P (Rosenfeld 1989 fig. 155)

■ Print [44] (folio 44 verso)

Combined elevation and section (after Serlio's project for the Grotte des Pins at Fontainebleau)
Platemark 90 × 58 mm, lettered bottom centre *Q*
Imposed with print [45]; watermark in sheet 'Roue de Ste-Catherine' accompanied by three stars
Manuscript caption: L'ordonnance du dedans | du batiment
Related drawings:
Engraved copy: 'Grands Temples' project P

Project R

■ Print [45] (folio 45 recto)

Plan of a fortified house with circular loggia (after Serlio)
Platemark 90 × 58 mm, lettered bottom left *R*
Imposed with print [44]; watermark in sheet 'Roue de Ste-Catherine' accompanied by three stars
Manuscript caption: Le plan de la forteresse | suyvant
Related drawings: Serlio, Book VI (Avery Ms), project 22** ('dwelling for a prince', Rosenfeld 1978, pl.xxviii); Serlio Book VI (Munich Ms), folio 27 recto ('the House in the Countryside of the exceedingly illustrious Prince', Hart & Hicks, II, p.57)
Engraved copy: 'Grands Temples' project Q. A corridor communicating the rooms to right and left of the entrance has been introduced by the copyist.

■ Print [46] (folio 46 recto)

Elevation of a fortified house (after Serlio)
Platemark 58 × 90 mm, lettered bottom left *R*
Imposed with print [43]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: L'ordonnance de l[a] [...] des [...] de la forteresse
Related drawings: Serlio, Book VI (Avery Ms), project 22** ('dwelling for a prince', Rosenfeld 1978, pl.xxix); Serlio Book VI (Munich Ms), folio 27 recto ('the House in the Countryside of the exceedingly illustrious Prince', Hart & Hicks, II, p.57)
Engraved copy: 'Grands Temples' project Q

■ Print [47] (folio 47 recto)

Elevation of the above, showing the loggia surrounding the courtyard (after Serlio)
Platemark 58 × 90 mm, lettered bottom centre *R*
Imposed with print [42]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: L'ordonnance du dedans | sur la court ronde
Related drawings: Serlio, Book VI (Avery Ms), project 22** ('dwelling for a prince', Rosenfeld 1978, pl.xxix); Serlio Book VI (Munich Ms), folio 26 recto fig. A ('the House of the exceedingly illustrious Prince to be built in the Countryside', Hart & Hicks, II, p.55)
Engraved copy: 'Grands Temples' project Q

Project S

■ Print [48] (folio 48 recto)

Plan of a fortified house with square loggia (after Serlio's project for a Castle for a Tyrant Prince)
Platemark 90 × 57 mm, lettered bottom centre *S*
Imposed with print [41]; watermark in sheet 'Roue de Ste-Catherine' accompanied by three stars
Manuscript caption: Le plan de la forteresse | suyvant
Related drawings: Serlio Book VI (Avery Ms), project Et23 ('fortress for a Tyrant prince', Rosenfeld 1978, pl.xxx; Rosenfeld 1989 fig. 160); Serlio Book VI (Munich Ms), folio 28 recto ('the House of the Tyrant Prince to be built outside in the Countryside', Hart & Hicks, II, p.59)
Engraved copy: 'Grands Temples' project R (Rosenfeld 1989 fig. 159).

■ Print [49] (folio 49 recto)

Elevation of a fortified house with casemates
Platemark 60 × 90 mm, lettered bottom left *S*
Imposed with print [40]
Manuscript caption: L'ordonnance de l[a] [...] des [...] de la forteresse [...] le dehors
Related drawings:
Engraved copy: 'Grands Temples' project R (Rosenfeld 1989 fig. 161)

■ Print [50] (folio 50 recto)

Section of a fortified house showing underground rooms and how they get their light
Platemark 58 × 90 mm, lettered bottom centre *S*
Imposed with print [39]; watermark in sheet 'Fleur de lis sommée d'un lambel'
Manuscript caption: L'ordonnance du dedans de la forteresse | sur la court carree
Related drawings:
Engraved copy: 'Grands Temples' project R