

The Goldschmidt and Scholz Scrapbooks in The Metropolitan Museum of Art: A Study of Renaissance Architectural Drawings

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AMONG THE FEW surviving groups of sixteenth-century architectural drawings, two outstanding examples are held by the Department of Drawings and Prints at The Metropolitan Museum of Art. One, given by Janos Scholz and Anne Bigelow Scholz in 1949, is made up of ninety-four sheets dedicated to Renaissance studies of contemporary Florentine and Roman buildings, known as the Scholz scrapbook.¹ An additional five sheets that are treated here as part of the Scholz scrapbook came into the Museum among a large group of drawings of tomb monuments, fountains, and other subjects purchased from Janos Scholz in 1949.² In 1968 these acquisitions were enhanced by the Museum's purchase from Lucien Goldschmidt of sixty-eight sheets of Renaissance architectural drawings devoted to buildings of ancient Rome, known as the Goldschmidt scrapbook.³ The purpose of this article is to present the drawings of the Goldschmidt and Scholz scrapbooks together, discussing both groups and the aspects that link them. Appendix 1 lists the sheets in the order in which they were apparently organized and numbered by an early collector.

In the late nineteenth century the drawings in the Goldschmidt scrapbook belonged to French collector and interior designer Edmond Lechevallier-Chevignard (1825–1902).⁴ Seventy-three drawings were sold with his collection at the Hôtel Drouot, Paris, April 30 and May 1, 1902 (lot 50).⁵ They were acquired by architect Georges-Paul Chedanne (1861–1940), who bought them while he was working on a never-realized publication of Roman antique buildings.⁶ In 1968 Lucien Goldschmidt sold sixty-eight of these drawings to the Metropolitan Museum. The drawings came to the Museum accompanied by a typescript catalogue written by Howard Burns, which is the basis of my study. Two sheets from the same group were given anonymously in 1966 to the Cabinet des Estampes of the Bibliothèque Nationale, Paris,

where they were catalogued as by Philibert de l'Orme (Figures 11, 13, 14).

The provenance of the Scholz scrapbook before 1947 is unknown. Charles de Tolnay discovered the drawings in Paris in 1947 and published one of them (25or) in 1948.⁷

SIMILARITIES BETWEEN THE GOLDSCHMIDT AND SCHOLZ SCRAPBOOKS

The sheets from the Goldschmidt and Scholz scrapbooks were organized by an early owner, numbered, and bound. Both groups of drawings are composed of single and double-spread leaves (some glued together). Most of the single leaves measure approximately 42.5 by 29 centimeters (16½ x 11½ in.) and the double leaves 42.5 by 58 centimeters (16½ x 22½ in.). The bound scrapbooks must have shared the same format since the larger drawings are neatly folded to fit these dimensions. On sheets in both groups, the remnants of guards—thin strips of paper pasted on the inner edges of the sheets to reinforce the binding—are similar. Several of the guards are recycled pieces of other, unidentified architectural drawings. There are inscriptions on two of the guards: that on Scholz 241[b] has a sentence fragment, followed by *Commandant d'A—court* and a paraph; that on Goldschmidt 70, a small segment of an architectural drawing, is inscribed *Cour*. The handwriting on those fragments is stylistically typical of late seventeenth- or early eighteenth-century penmanship.

In both groups of drawings, the sheets were numbered apparently by the same hand in a similar way: on most, large numbers were written in graphite, usually in the middle of the sheet and apparently by the same hand. The sheets from the Goldschmidt scrapbook are numbered intermittently from 10 to 188, except for one, 206. On the sheets from the Scholz scrapbook, the numbering is unbroken from 208 through 300, except for sheet 120. The five sheets grouped here with the Scholz scrapbook are num-

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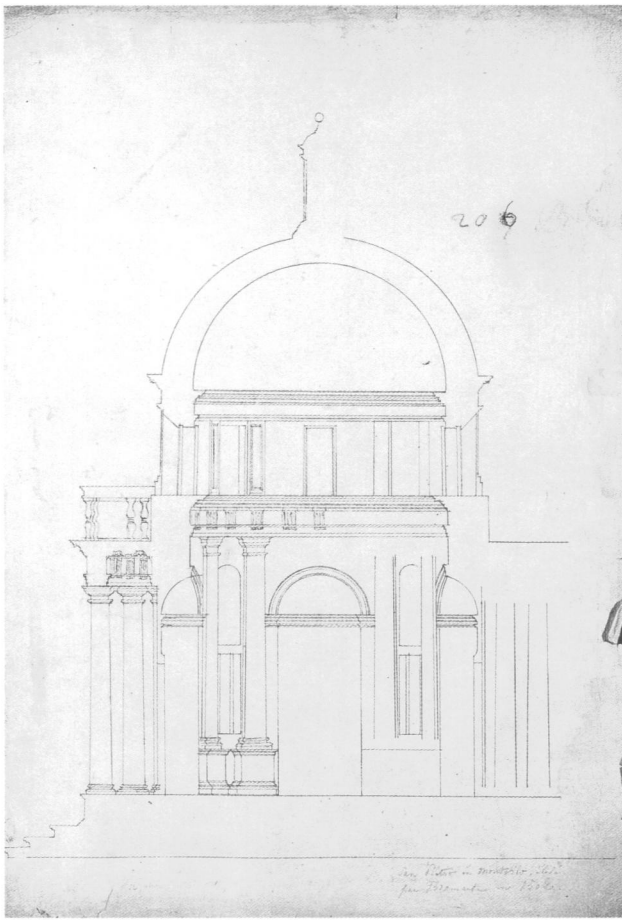


Figure 1. Incomplete elevation and cross section of the Tempietto in the courtyard of San Pietro in Montorio (Goldschmidt 206). Pen and brown ink over stylus-ruled and incised compass lines, 44 x 29.3 cm (17 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.47)

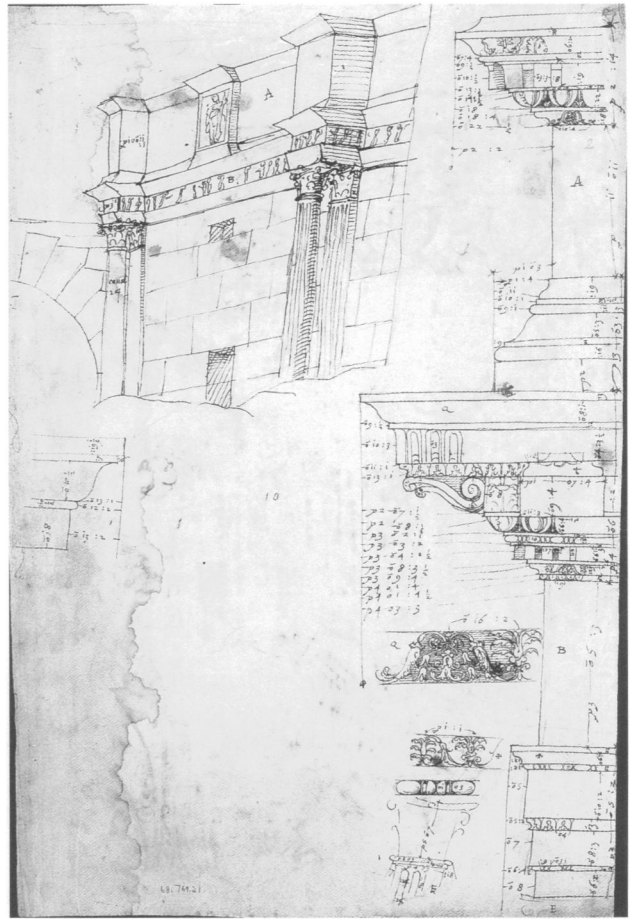


Figure 2. Measured partial elevations of the colonnade in the Forum of Nerva (Goldschmidt 10v). Pen and brown ink over black chalk over stylus-ruled and incised compass lines, 43 x 28.3 cm (16 $\frac{3}{4}$ x 11 $\frac{1}{2}$ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.21)

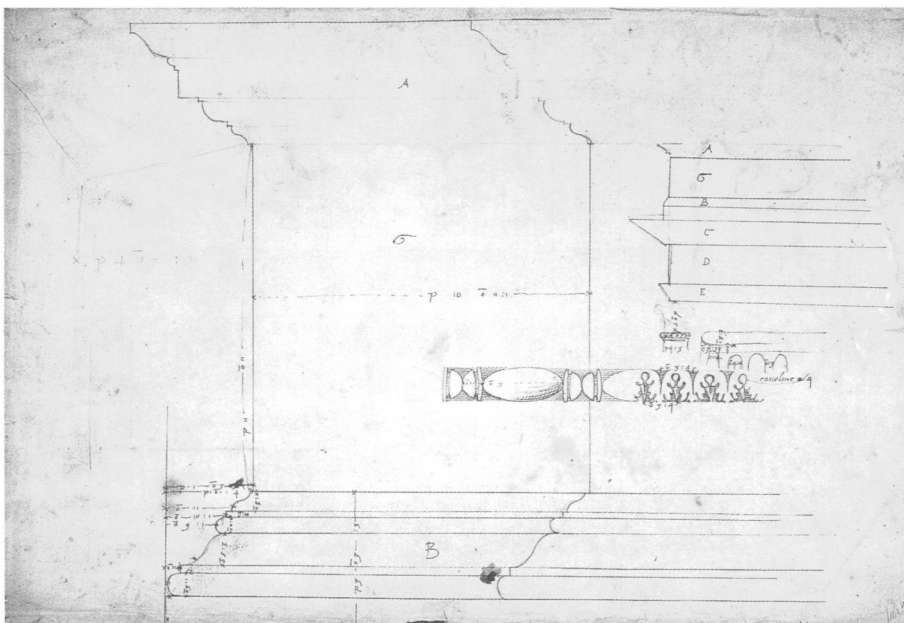


Figure 3. Measured profiles of attic and entablature of the colonnade in the Forum of Nerva (Goldschmidt 20r). Pen and brown ink over leadpoint, stylus-ruled lines, and scattered pin-pricks; 29.5 x 42.2–44.2 cm (11 $\frac{1}{2}$ x 16 $\frac{3}{4}$ –17 $\frac{1}{2}$ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.19)

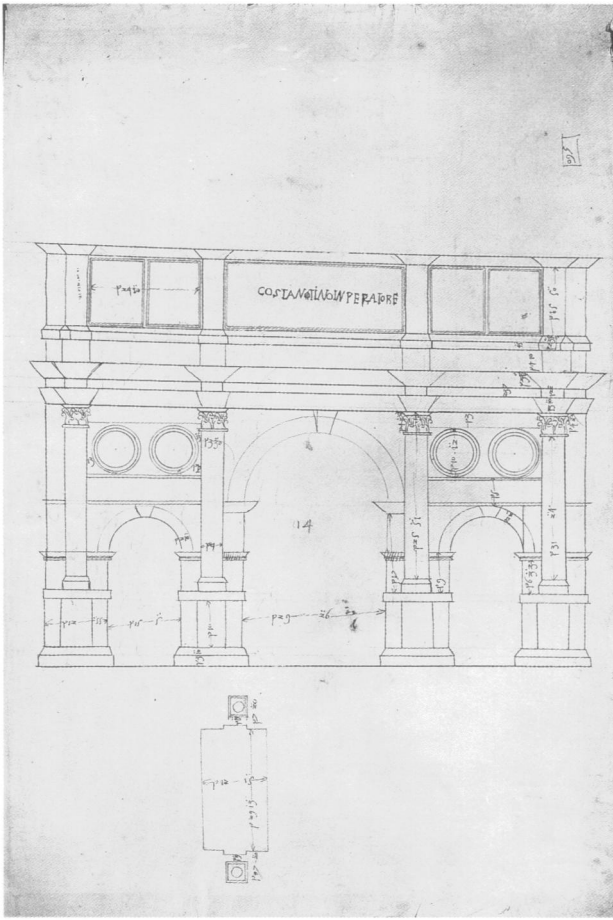
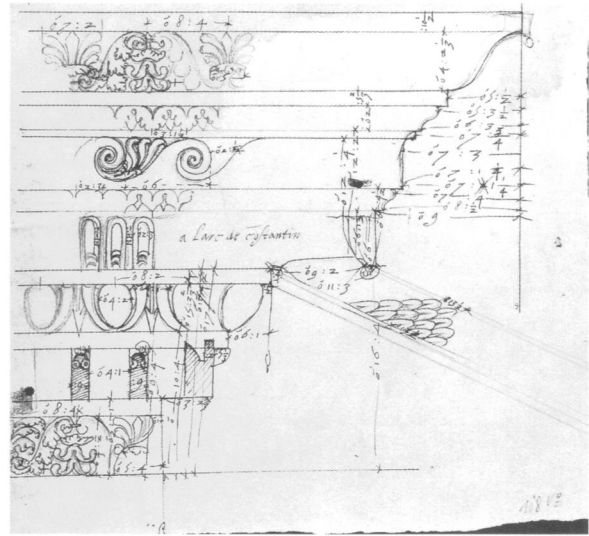


Figure 4. Measured elevation of the Arch of Constantine (Goldschmidt 14r). Pen and brown ink over traces of silver-point and stylus-ruled and incised compass lines, 43.8 x 28.6 cm (17¼ x 11¼ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.20)

Figure 5. Measured profile of the entablature of the Arch of Constantine (Goldschmidt unnumbered). Pen and brown ink over black chalk, 19.7 x 21.8 cm (7¾ x 8⅝ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.18)



bered, seemingly in the same hand as on the Scholz and Goldschmidt drawings, 127 (49.19.12), 247[a] (49.19.13), 295 (49.19.14), 298[a] (49.19.39), and 298[b] (49.19.40). The drawings of tomb monuments and other subjects are numbered similarly but above 300.⁸

Most of the drawings from the Goldschmidt and Scholz scrapbooks were executed on white or slightly yellow laid paper in pen and brown ink, frequently over an underdrawing in black chalk, charcoal, or metalpoint, and sometimes over stylus-ruled lines and incised compass lines. Ornamental detailing, such as acanthus leaves or bead-and-reel moldings, was often only sketched out in metalpoint or charcoal. Watermarks are visible in many of the sheets of paper in both groups of drawings. The ones that correspond to examples in the compilation of watermarks by Charles-Moïse Briquet are Italian and were in use during the third quarter of the sixteenth century.⁹

By and large the drawings are measured cross sections or elevations of classical architecture and ornamental detailing: in the Goldschmidt scrapbook, Roman triumphal arches and temples, along with studies of antique fragments; in the Scholz scrapbook,

sixteenth-century religious and civic buildings in Rome and Florence. The depiction of supporting—base, shaft, capital—and crowning—cornice, entablature, pediment—elements was especially emphasized. Other sheets show measured partial elevations and architectural details that respect the classical model of orthographic projection: plan, elevation, section. The drawings of ornamentation include *grotteschi*, coffered ceilings, antique stelae, and Roman sculpture.

In most of the drawings from both scrapbooks, precise measurements were annotated on the delineated architectural elements. The abbreviations used can be read in either Italian or French—*p* for *palmi* or *pieds*, *o* for *once* or *onces*, and *m* for *minuti* or *minutes*—although comparison with actual measurements or those on other drawings indicates that they mostly signify *palmi*. Exceptions are Goldschmidt sheets 84–95, drawings of the Pantheon, on which measurements are given in *pieds*, and Scholz sheets 247–267, drawings of Florentine buildings, on which measurements are given in *braccia fiorentine*. In addition many of the drawings were inscribed in French or in a mixture of French and Italian, except the sheets representing Michelangelo's Florentine work, which were inscribed

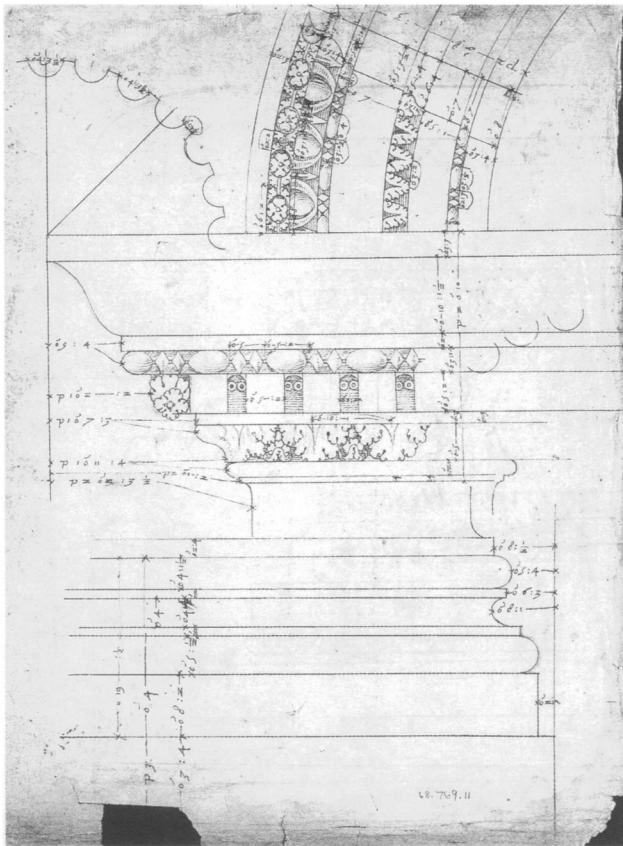


Figure 6. Measured profiles and details of archivolt, impost, and a column of the Arch of Septimius Severus (Goldschmidt 22[a]v). Pen and brown ink over black chalk over traces of stylus-ruled and incised compass lines, 34.5–30.8 x 23.8–12 cm (13 $\frac{3}{4}$ –12 $\frac{1}{4}$ x 9 $\frac{3}{4}$ –4 $\frac{1}{4}$ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.11)

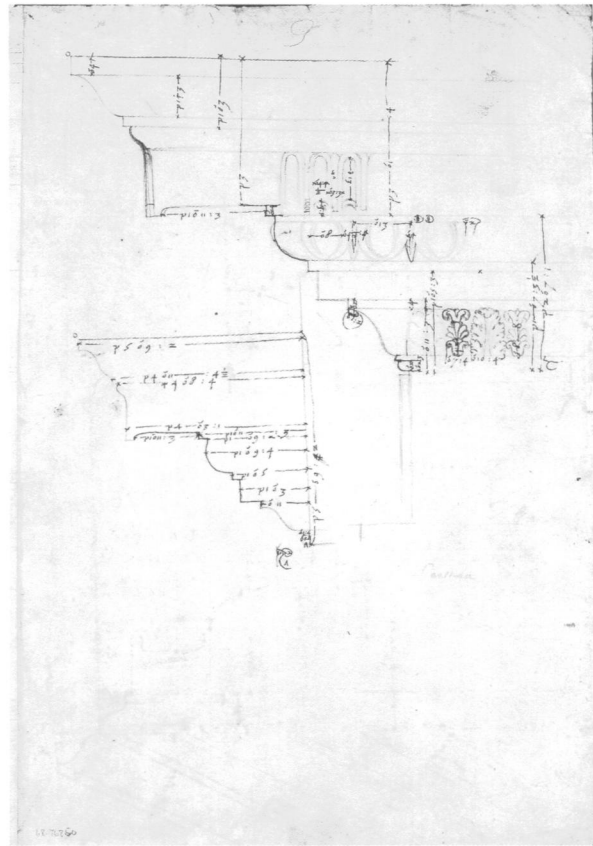


Figure 7. Measured elevations in profile of the upper entablature of the Temple of Antoninus and Faustina (Goldschmidt 31v). Pen and brown ink over charcoal, 43.3 x 29.4 cm (17 x 11 $\frac{1}{2}$ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.50)

in Italian. The inscriptions give such information as locations of antique buildings or identifications of Renaissance buildings.

The Goldschmidt and Scholz scrapbooks thus seem to represent a dismembered group of drawings that once belonged to a single collector and may well also have included tomb and fountain drawings.

CONTENTS OF THE GOLDSCHMIDT SCRAPBOOK

The sheets from the Goldschmidt scrapbook are devoted to the architecture of Roman antiquity. The exception, sheet 206, is an elevation and cross section of Bramante's Tempietto in the courtyard of San Pietro in Montorio, Rome (Figure 1). It is the only drawing numbered above 188, but since, during the Renaissance, the Tempietto was considered the first modern building in the antique style,¹⁰ the presence of such a representation in the Goldschmidt scrapbook is not

surprising. There are numerous lacunae among the numbered sheets of the Goldschmidt scrapbook, and six sheets of architectural and ornament drawings do not have numbers (see Appendix 1). It is likely that at some time before Lechevallier-Chevignard's ownership, the drawings were unbound and many were sold individually. The large numbers written in graphite in the center of each sheet are too obvious not to have been erased once the work was separated from the main body of drawings. Because of the gaps in the Goldschmidt group, many of the fragments of moldings, bases, and capitals that appear without accompanying elevations cannot be identified.

The Goldschmidt drawings of antique Roman architecture divide roughly into five groups: partial elevations in profile with ornamental detailing of temples and triumphal arches located within the boundaries of Augustan Rome; bases and capitals, probably drawn after other sixteenth-century representations; studies of the Pantheon; studies of buildings located on the

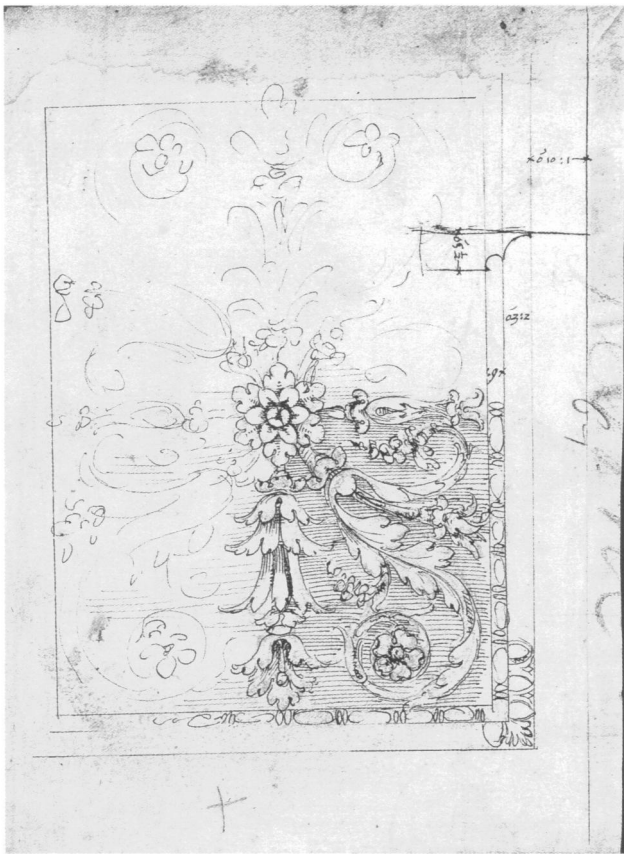


Figure 8. Ornamentation and elevation of a soffit in the Temple of Castor and Pollux (Goldschmidt 67r). Pen and brown ink over black chalk; outlines probably reworked with gray ink; 22 x 15.5–16.2 cm (8 $\frac{7}{8}$ x 6 $\frac{1}{8}$ –6 $\frac{3}{4}$ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.30)

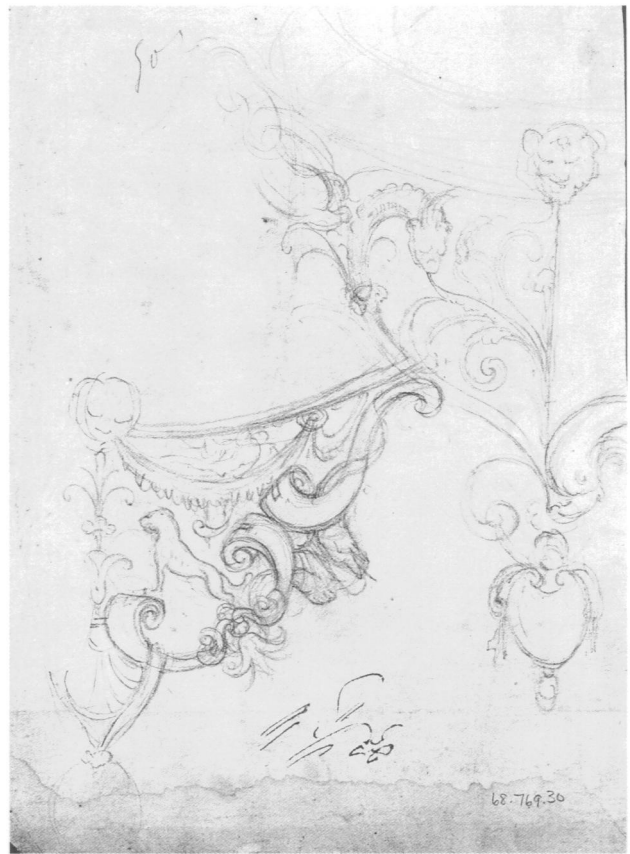


Figure 9. Sketches of two ornaments with lions, dolphins, and masks (Goldschmidt 67v). Charcoal over stylus-ruled lines, 22 x 15.5–16.2 cm (8 $\frac{7}{8}$ x 6 $\frac{1}{8}$ –6 $\frac{3}{4}$ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.30)

periphery of Rome; and drawings of ornament, especially in the Domus Aurea.

Temples and Triumphal Arches

The collection starts with several drawings dedicated to the Forum of Nerva. The recto of the first numbered sheet (10) shows studies of a composite capital found near the Arch of Constantine, which is also known in two engravings published by Philibert de l'Orme in his *Premier tome de l'architecture* (1567, fols. 206, 207). On the verso of sheet 10 (Figure 2) is a partial view of the colonnade near the Temple of Minerva. Known as the Colonnacce during the Renaissance, it was a subject drawn frequently by architects. The draftsman of Goldschmidt 10 organized his sheet so that in the upper left there is a partial elevation of the colonnade, and down the right side the entablature and attic are delineated in profile, with details of foliage and beading toward the bottom. The same

profile is partially drawn by another hand on the recto of sheet 21. Linked to these two sheets is the recto of Goldschmidt 20 (Figure 3), which shows several details from the colonnade. Sheets 11 and 57 show architectural details of the Temple of Minerva. These two sheets are both inscribed in the draftsman's hand *fore di traiano*, referring mistakenly to the Forum of Trajan, to the northwest of the Forum of Nerva.

Five drawings are dedicated mainly to the arches of Constantine and Septimius Severus, at opposite ends of the Roman Forum. Sheets 14 (Figure 4) and 20v showing the Arch of Constantine are of lesser quality than many contemporary representations of the same arch.¹¹ They are probably copies. An annotation on sheet 14v, *la mesure de l'arque set linpeste*, labeling a small sketch of the arch's impost, attests to the nationality of the draftsman. A drawing by a more confident hand shows a measured profile of the arch's entablature (unnumbered, 68.769.18; Figure 5). A study of the Arch of Septimius Severus (22[a]) shows measured

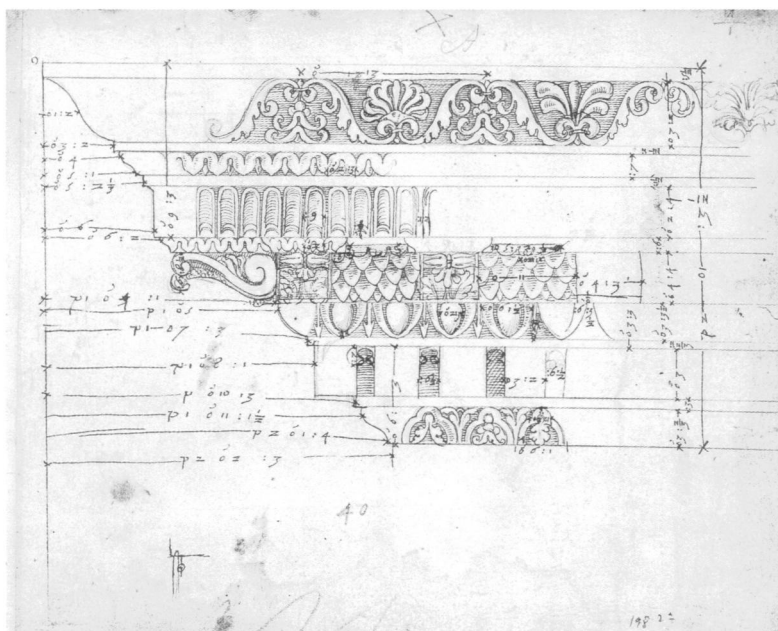


Figure 10. Measured study of antique entablature found near the Arch of Camigliano (Goldschmidt 40[b]r). Pen and brown ink over black chalk, 23 x 29.4 cm (9 x 11 1/4 in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68. 769.17)

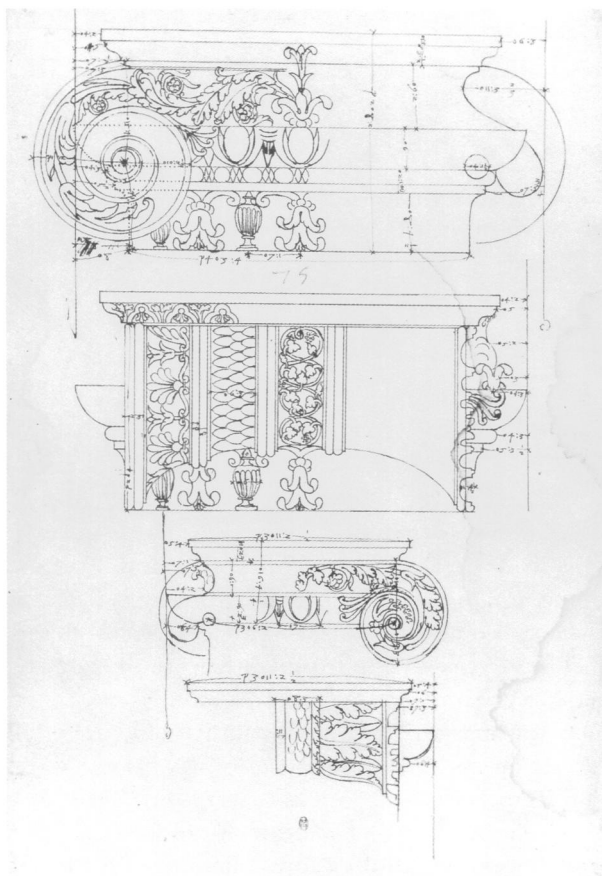


Figure 11. Measured study of two Ionic capitals (sheet 75). Pen and brown ink over stylus-ruled lines, 43 x 28.2 cm (16 7/8 x 11 1/4 in.). Bibliothèque Nationale de France, Paris, Cabinet des Estampes, don anonyme 15 138, B2a, réserve (photo: Bibliothèque Nationale)

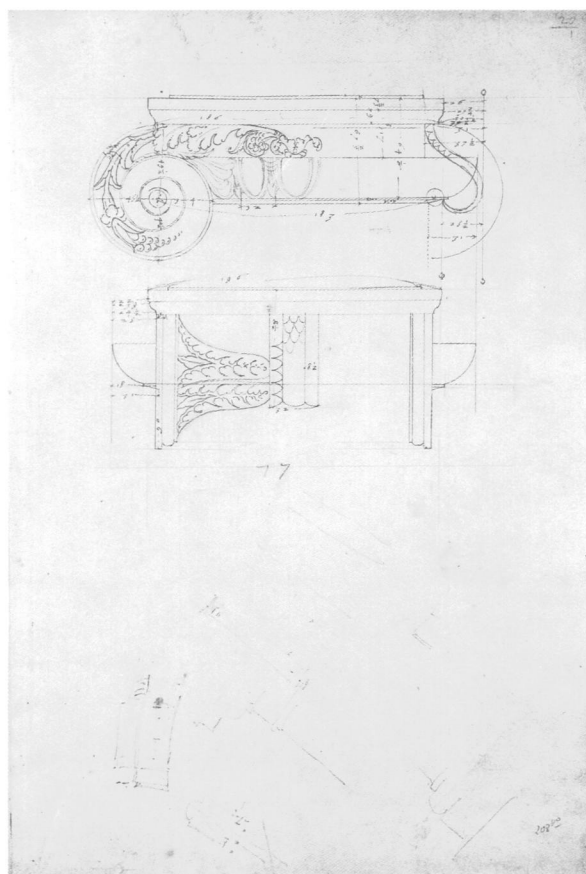


Figure 12. Measured front and side elevations of an Ionic capital and, below, plans and architectural details, possibly of the Temple of Roma and Venus (Goldschmidt 77). Top, pen and brown ink over black chalk and lead point, and ruled and compass lines; bottom, charcoal; 43.6 x 28.5 cm (17 1/4 x 11 1/4 in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.37)

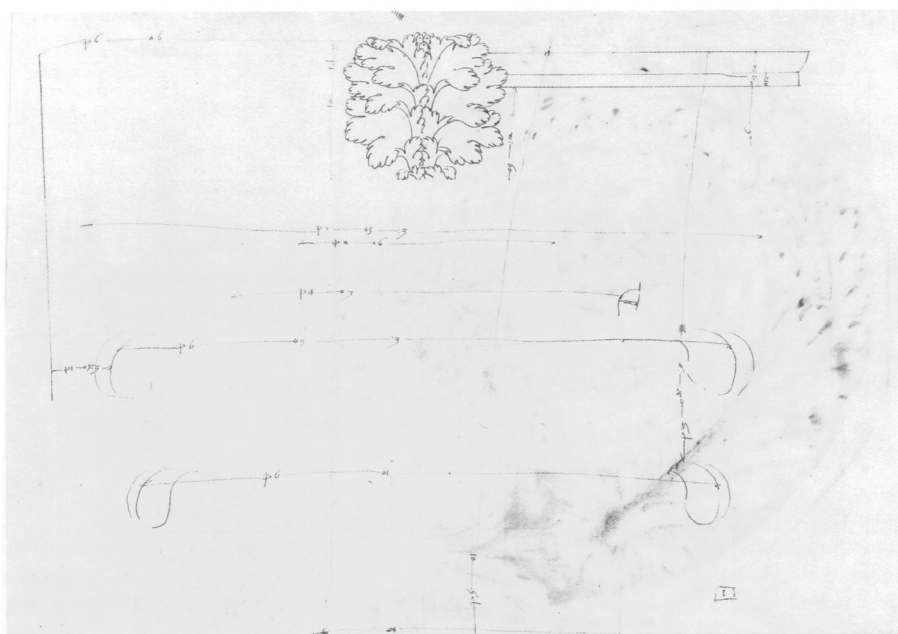
profiles of the entablature and pediment on the recto, and on the verso details of a column, the impost, and the central archivolt (Figure 6).¹² The drawing on the lower part of sheet 68 repeats *in pulito* part of the study on 22[a]v.

The numbering on the Goldschmidt sheets then skips from 22 to 31. The recto of sheet 31 depicts a measured elevation in profile of the entablature of the Porticus of Octavia—located in the southern part of the Campus Martius—along with a small elevation of its pediment. The notation *A saint ange en pesquerie*, inscribed below the pediment, refers to its location, the medieval church of Sant’Angelo in Pescheria that was built on the site. The verso of the sheet shows two elevations in profile of the upper entablature of the Temple of Antoninus and Faustina, located on the north side of the Via Sacra (Figure 7). First excavated in 1546, when parts of the frieze and entablature were found, these fragments were recorded by contemporary artists such as Giovanni Antonio Dosio and the draftsmen represented in the codices Destailleur 4151 and OZ 1111.¹³ Compared to the work of these draftsmen, Goldschmidt 31v lacks precision. It seems to be an unfinished preparatory drawing, for most of the lower part of the sheet was left blank and details were left in charcoal, with no reworking in ink. Another drawing, Goldschmidt 65r, rendering a Corinthian capital, appears also to have been inspired by that temple’s ornament,¹⁴ but since it lacks measurements or an inscription, a firm identification is difficult.



Figure 13. Drawing of a volute from an Ionic capital (sheet 71r). Pen and brown ink over black chalk and traces of stylus-ruled lines, 40.9 x 29 cm (16 1/8 x 11 3/8 in.). Bibliothèque Nationale de France, Paris, Cabinet des Estampes, don anonyme 15 138, B2a, réserve (photo: Bibliothèque Nationale)

Figure 14. Measured sketch of a capital with floral detail of abacus (sheet 71v). Pen and brown ink over black chalk and traces of stylus-ruled lines, 29 x 40.9 cm (11 3/8 x 16 1/8 in.). Bibliothèque Nationale de France, Paris, Cabinet des Estampes, don anonyme 15 138, B2a, réserve (photo: Bibliothèque Nationale)



The upper part of sheet 32r, inscribed *Aupres de la / coullonne / troiane*, depicts the cornice of the Basilica Ulpia in the Forum of Trajan. As in the case of sheet 31v, the Temple of Antoninus and Faustina, this classical subject was frequently drawn during the second half of the sixteenth century. Both the Codex Coner and the codex of antique drawings after Alberto Alberti in Sir John Soane's Museum, London, include similar representations.¹⁵ The lower half of sheet 32r and sheet 34 show crudely drawn entablatures found near Sant'Angelo in Pescheria. Sheet 67 depicts a soffit of the entablature of the Temple of Castor and Pollux, rebuilt at the beginning of the first century A.D. and consecrated in A.D. 6, one of the richest of the Augustan era (Figure 8). Sketched with fine strokes of the pen, the drawing shows the interlaces of flowers and acanthus leaves and the double frame of beading and egg-and-dart moldings. On the verso, a freehand sketch in charcoal shows details of two unidentified ornaments decorated with lions, dolphins, and masks (Figure 9).

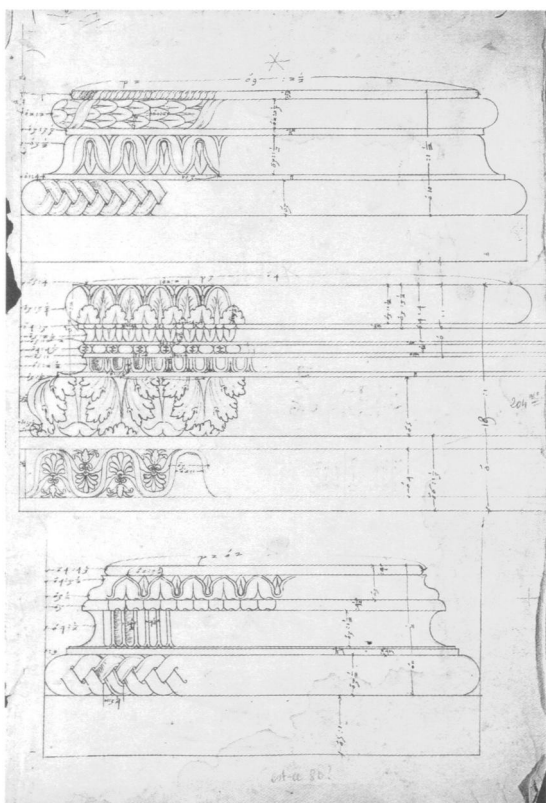


Figure 15. Measured details of three antique column bases (Goldschmidt 80). Pen and brown ink over lead-point and ruled and compass lines, 43.4 x 28.4 cm (17 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.39)

Unidentified Entablatures and Column Capitals and Bases

Within the Goldschmidt scrapbook, there are several fragments of entablatures. Some—those on sheets 22[b], 34v, 39r, and 40[a]v—are difficult to identify. Others, the ones on sheets 34r, 40[b]v, 43, 47[a]r, 47[b]r, and 51r, bear either specifications or notations that assist in determining their locations in the sixteenth century. For instance, an entablature that was frequently reproduced in Renaissance codices and was referred to as found near the Arch of Camigliano is represented on sheet 40[b]r (Figure 10).¹⁶ Sheet 43 bears the inscription *trouvee a camp de fleur*, indicating the findspot of the cornice represented, the Campo dei Fiori. Sheet 51 presents a measured profile of an entablature and a capital and is inscribed *desoulz campidoil a la prison du pere / de la charite romayne*, probably indicating a location in the Roman Forum, near the Tabularium.

Unidentified column capitals and bases appear on sheets 68 (upper part), 70, 72, 73[a], 73[b], 74, 77, 78, 80, 81, and 82. Clearly organized, the elements on

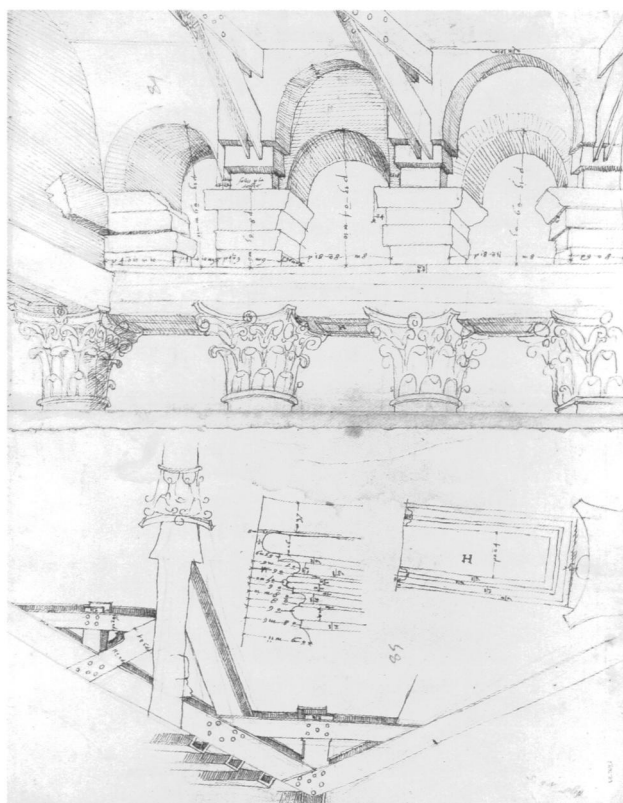


Figure 16. Measured study of the truss roof and colonnade of the Pantheon's portico (Goldschmidt 84–85r). Pen and brown ink over black chalk, 55.8 x 42.6 cm (22 x 16 $\frac{1}{4}$ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.1)

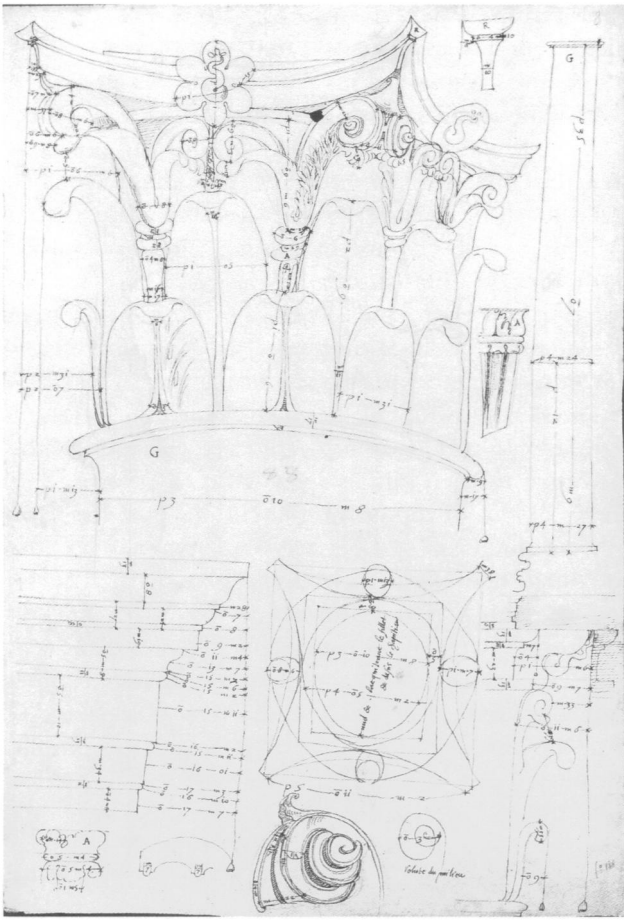


Figure 17. Measured elevation, plan, and details of a Corinthian column of the Pantheon's portico (Goldschmidt 88r). Pen and brown ink over black chalk, 43 x 28.8 cm (16 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.4)

these sheets are placed either one below the other or centered on each page, and most of them are known from earlier representations. The two sheets that are now in the Bibliothèque Nationale have graphite numbers that correspond to sheets missing from the Goldschmidt scrapbook in this group of bases and capitals. One, numbered 75 (Figure 11), rendering two Ionic capitals in elevation and section, is clearly from the same series and drawn by the same draftsman as sheet 77 (Figure 12). The other sheet, numbered 71, also by the same hand, details in elevation a volute of an Ionic capital on the recto and a study of a capital on the verso (Figures 13, 14). Goldschmidt sheets 77 and 78 represent Ionic capitals close to those of the Temple of Venus and Roma. Sheet 80 (Figure 15) depicts three antique bases, one of which is also represented on folio 34 of the Larger Talman Album in the Ashmolean Museum, Oxford.¹⁷ Sheet 82 shows another frequently drawn base, identified as being from the Porticus Deorum Consentium, built

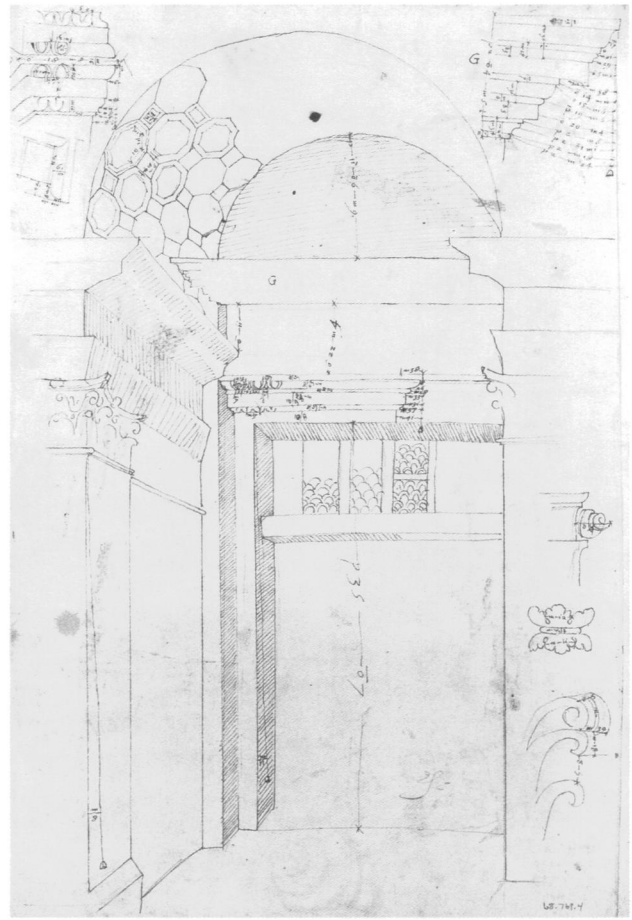


Figure 18. Measured details of the ornamentation of the Pantheon's vaulted entranceway (Goldschmidt 88v). Pen and brown ink over black chalk, 43 x 28.8 cm (16 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.4)

beneath the Tabularium and the wall of the Clivus Capitolinus in the Roman Forum. This base is also shown in a drawing in the Uffizi, in the *Frammenti* after Alberti, and in the Codex Coner.¹⁸

The Pantheon

The group of drawings devoted to the Pantheon stands out in the Goldschmidt scrapbook. The series—almost unbroken—is also the most accurate and complete study of the Pantheon to survive from the sixteenth century. The sheets are numbered from 84 through 100, with 96, 97, and 98 missing, while sheets 84–85, 92–93, 94–95, and 99–100 are double-page spreads. The set is composed of floor plans, cross sections, and partial elevations, as well as many measured details. Within the group, special attention was given to structural and technical details: drains for rainwater, types of workmanship, and construction materials such as marble, serpentine, and bronze.

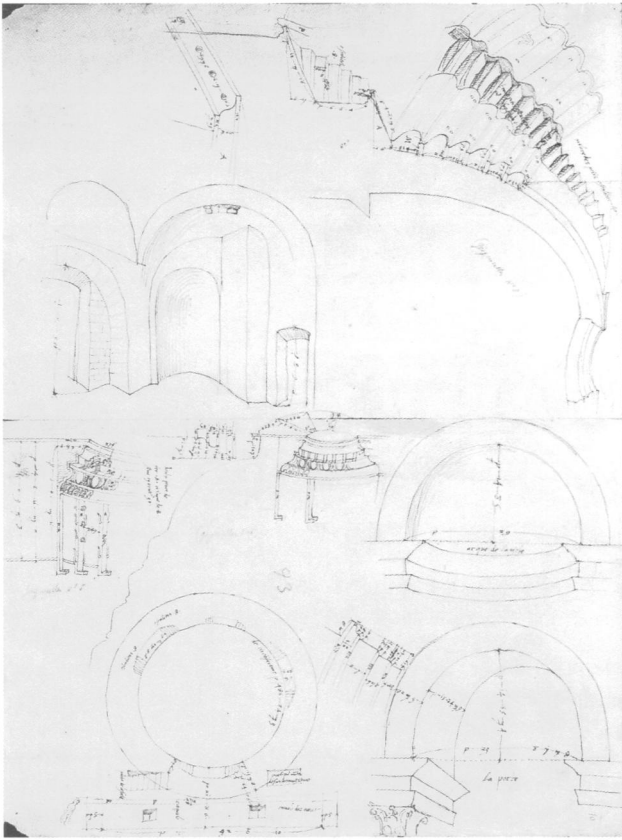


Figure 19. Studies of the Pantheon's rotunda (Goldschmidt 92–93r). Pen and brown ink over black chalk, 58.3 x 42.6 cm (23 x 16¾ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.7)

Annotations on these drawings are in French, and measurements are given in French *pieds* on all except sheet 99–100, whose measurements are in Italian *palmi*. The series starts with studies of the Pantheon's portico. Sheet 84–85r shows details of the portico's structure including the bronze girders that have since been lost (Figure 16). On the verso is a measured ground plan of the portico. Sheets 86 and 87 detail on both sides the entablature of the portico along with its cornice, pediment, and elements of the portal. Sheet 88r includes in elevation one of the Corinthian capitals supporting the portico (Figure 17).

The next drawings are devoted to the interior of the Pantheon. Sheet 88v is a perspectival elevation of the entrance to the cella as seen from the rotunda. It shows details of the polygonal coffering of the vault that no longer exist (Figure 18). Farther inside the building, sheet 89v presents a half ground plan of the rotunda with a cross section on the verso. On sheet 90 the lower order of the rotunda is carefully analyzed, with many details of the entablature, pilaster capital, and base on the recto, and on the verso a perspectival view of one rectangular alcove as seen from the rotunda. Sheet 91 depicts, on the recto, the decorated paneling of the entrance, and, on the verso, two measured plans of the alcoves. The double-spread sheet 92–93 is devoted partly to the upper order of the rotunda and partly to the dome. Unlike those of the beginning of the series, drawn by a single draftsman whose style was rather untidy and disorganized, this

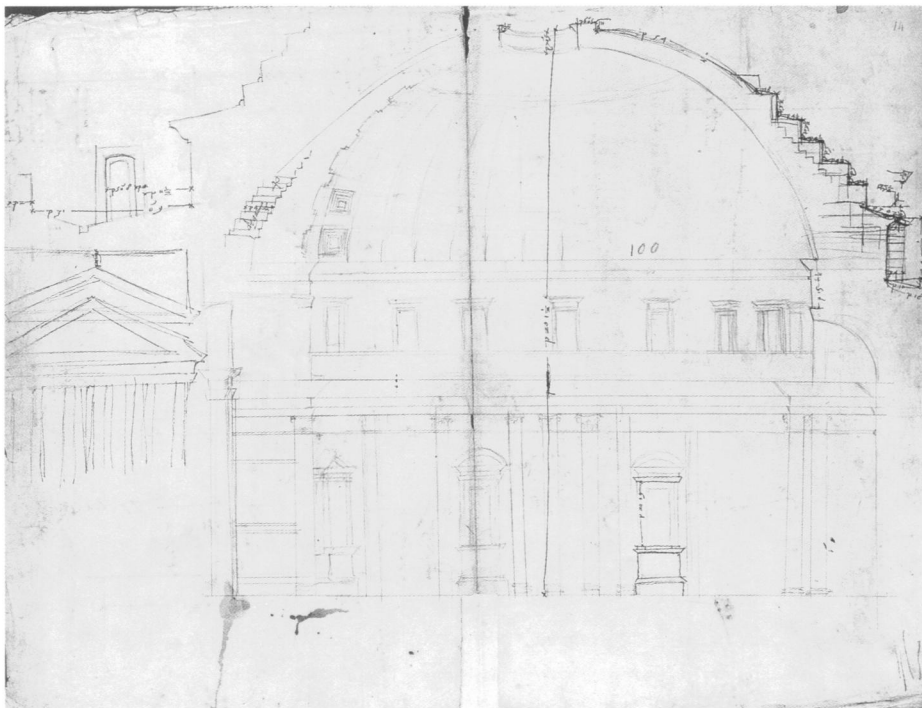


Figure 20. Measured cross section of the Pantheon and, at left, elevation of its portico (Goldschmidt 99–100r). Pen and brown ink over charcoal and silverpoint, 43.8 x 58.3 cm (17¼ x 23 in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.9)

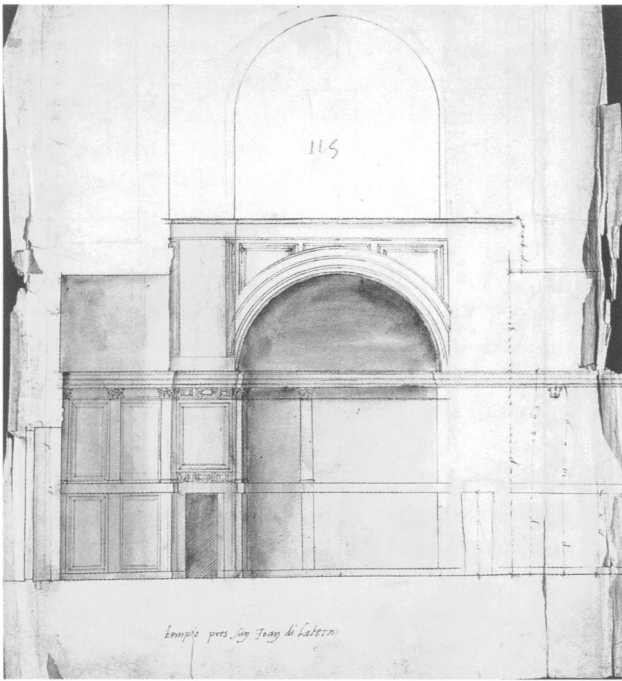


Figure 21. Measured interior elevation of the Oratorio della Santa Croce (Goldschmidt 115). Pen and brown ink, brush and brown wash over charcoal, leadpoint, and ruled lines; 37 x 33.6 cm (14 $\frac{3}{8}$ x 13 $\frac{1}{4}$ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.44)

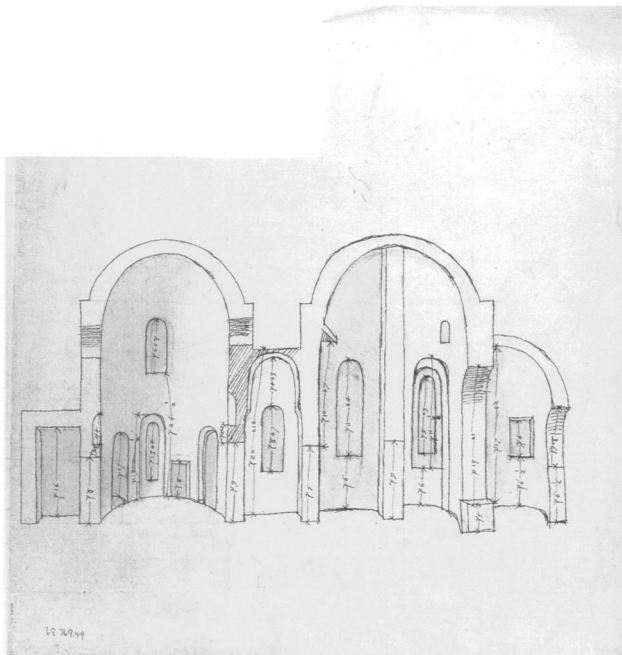


Figure 22. Measured cross section of the rotunda of Centocelle (Goldschmidt 128v). Pen and brown ink, brush and brown wash over black chalk, 22.3–29.3 x 14.2–28.8 cm (8 $\frac{3}{4}$ –11 $\frac{1}{2}$ x 5 $\frac{3}{8}$ –11 $\frac{1}{8}$ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.49)

and the verso of the following double-spread sheet (94–95) are executed by a different hand. Apart from stylistic differences, this draftsmanship is distinguished by the neatly drawn details, which are lacking in the previous sheets. Nevertheless, the objectives of the two draftsmen are similar. In particular, sheet 92–93r presents a freehand sketch of the stairs built onto the exterior of the dome up to the central oculus (Figure 19, top right). The rest of the sheet is composed of plans and details of alcoves including entablatures and ornamentation. The last drawing of this series, double-spread sheet 99–100, is the work of a third draftsman (Figure 20). Although it represents the only complete cross section in the group, this drawing is less informative. Numerous general representations of the Pantheon were available in the sixteenth century and several survive to this day, but technical studies such as the other drawings in the Goldschmidt scrapbook are much rarer and provide far more information on the building's structure.¹⁹

Other Architecture in Rome and Environs

Sheet 115 from the Goldschmidt scrapbook represents the no longer extant Oratorio della Santa Croce (Figure 21). The drawing, modeled in brown wash, shows the interior of the oratory, focusing on its pilasters and paneling. It is inscribed in a combination of French and Italian: *temple pres san Joan di Lateran*. An unnumbered sheet (68.769.43) shows the plan and the interior organization of the oratory, and a drawing on sheet 126v delineates the paneling. On the recto of sheet 121 is a plan of the second-century tomb of Annia Regilla in the Valle della Caffarella. The drawing, rather simple and sketchy, is a measured ground plan of the tomb, which has the form of a small temple. On the verso are two ornamental strips with foliage and an eagle drawn in charcoal. They depict the inner pilasters of the Arch of the Argentarii, located near the church of San Giorgio in Velabro. The recto of sheet 128 shows a measured ground plan of the rotunda of Centocelle, in the suburbs of Rome. On the verso, a perspectival cross section delineates the interior organization of the rotunda and provides measurements for each window opening (Figure 22). Both sides of the sheet are lightly shaded with brown wash. Sheet 129 shows, on the recto, a partial elevation of the upper story of the interior of Santa Costanza, near Sant'Agnese fuori le mura, and on the verso details of spiral staircases and a doorway.

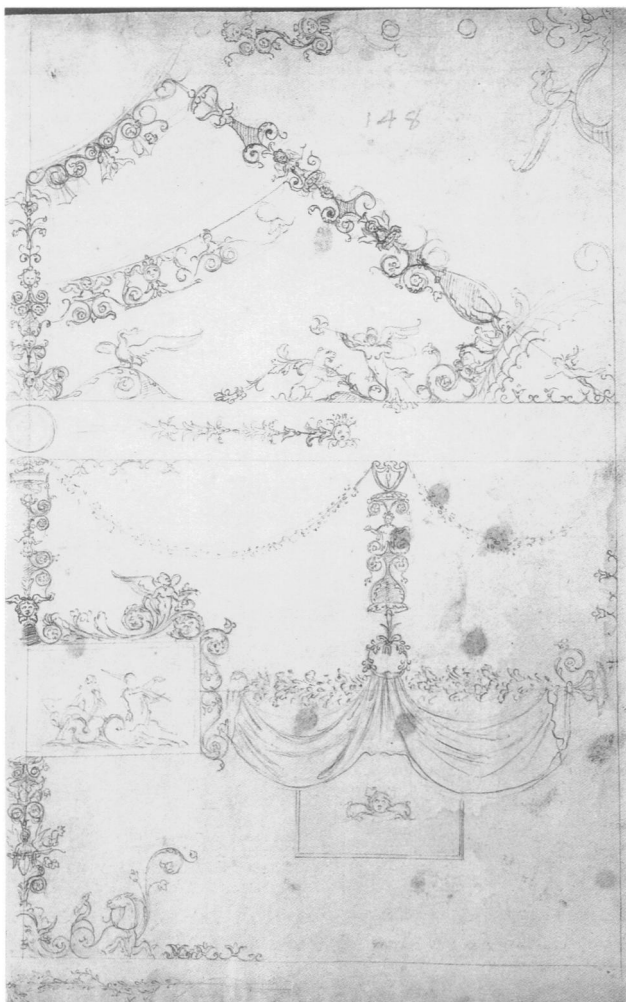


Figure 23. Details of some stuccoed and painted ceiling *groteschi* in the Volta Gialla of the Domus Aurea (Goldschmidt 148r). Pen and brown ink over black chalk, 23.4 x 16.3 cm (9¼ x 6⅜ in.). The Metropolitan Museum of Art, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968 (68.769.67)

Ornament Drawings: Grotesques from the Domus Aurea

The last numbered sheets from the Goldschmidt scrapbook include *groteschi*, grotesque decoration, inspired by the Domus Aurea, the Golden House of the emperor Nero. Sheet 148 depicts the ceiling decoration in the Volta Gialla of the Domus Aurea (Figure 23).²⁰ Grotesques on two strips of sheet 154 (68.769.60, 61) depict decoration in the cryptoporticus of the Domus Aurea.²¹ A washed drawing of a fragment of antique ornament with a head and foliage is on sheet 176. On sheet 188 is a fantastic bull, and on an unnumbered sheet (68.769.54), a winged lion. Another unnumbered sheet (68.769.55) records details of an ancient Roman mural with foliage, griffins, and birds.

CONTENTS OF THE SCHOLZ SCRAPBOOK

In the Scholz scrapbook of drawings after sixteenth-century Roman and Florentine architecture, the sheets are numbered in an unbroken sequence from 208 to 300; numbers 241, 247, and 298 are repeated; one detached portion of a sheet is unnumbered; and two sheets, 120 and 127, are numbered below 200 (see Appendix 1). As mentioned earlier, five of the sheets (127, 247[a], 295, 298[a], and 298[b]) came into the Museum separately from the Scholz gift in 1949. Two Scholz drawings are of architecture from antiquity. On the recto of sheet 120 is a structural drawing of a Roman calidarium, which, in view of the number on the sheet and the composition of the rest of the Scholz scrapbook, would more logically belong with the Goldschmidt drawings. The verso of sheet 299 shows an elevation of the Pont du Gard, which

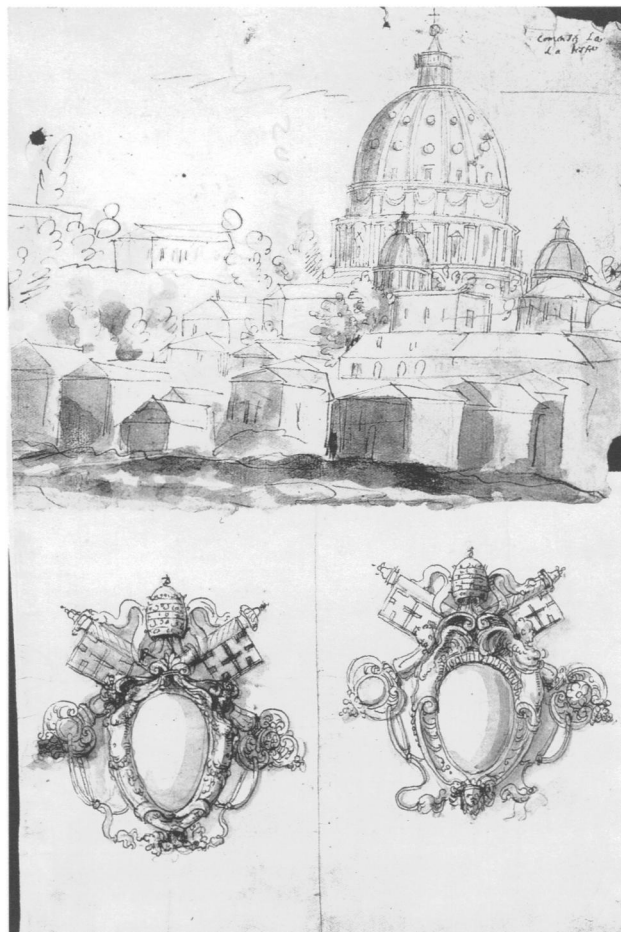


Figure 24. Sketch of Saint Peter's and two blank papal escutcheons (Scholz 208). Pen and brown ink over brush and brown wash over charcoal; 42.3 x 27.3 cm (16⅝ x 10⅞ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.55)

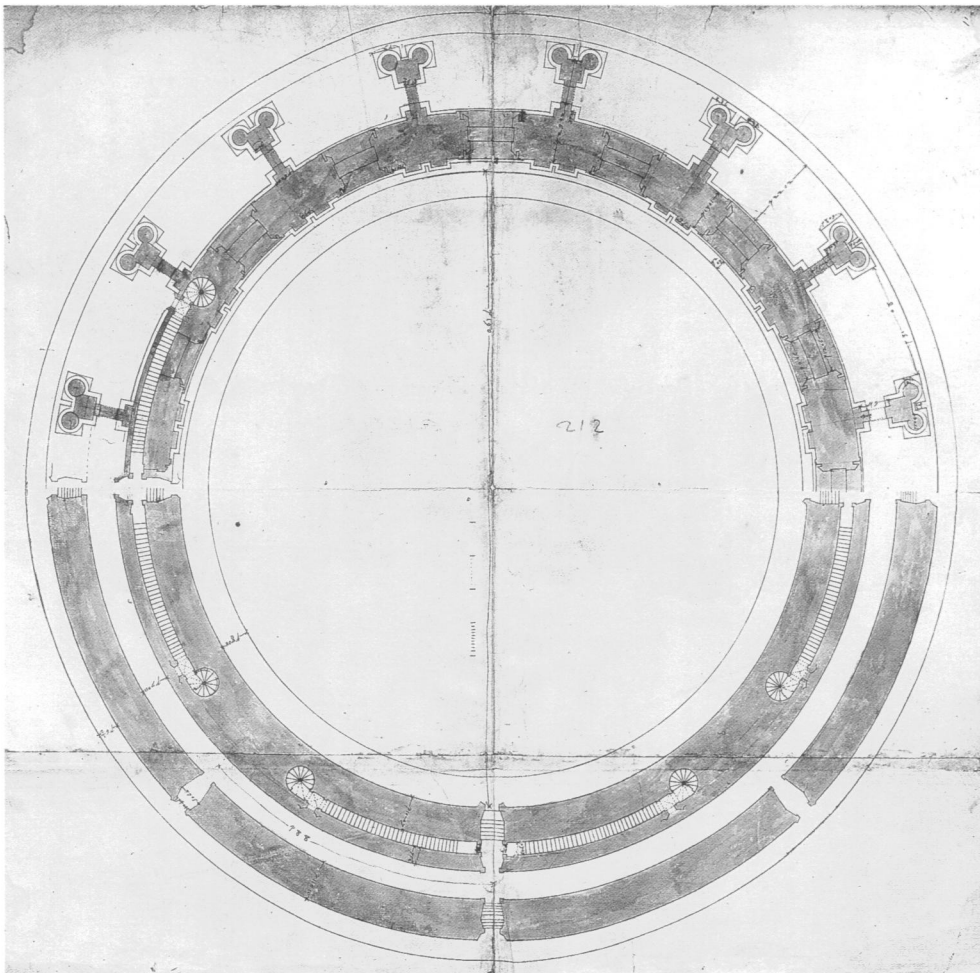


Figure 25. Measured plan of the drum of Saint Peter's, taken at two levels (Scholz 212). Pen and brown ink over brush and gray-brown wash over leadpoint and stylus-ruled and incised compass lines, 55 x 57.8 cm (21 7/8 x 22 3/4 in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.62)

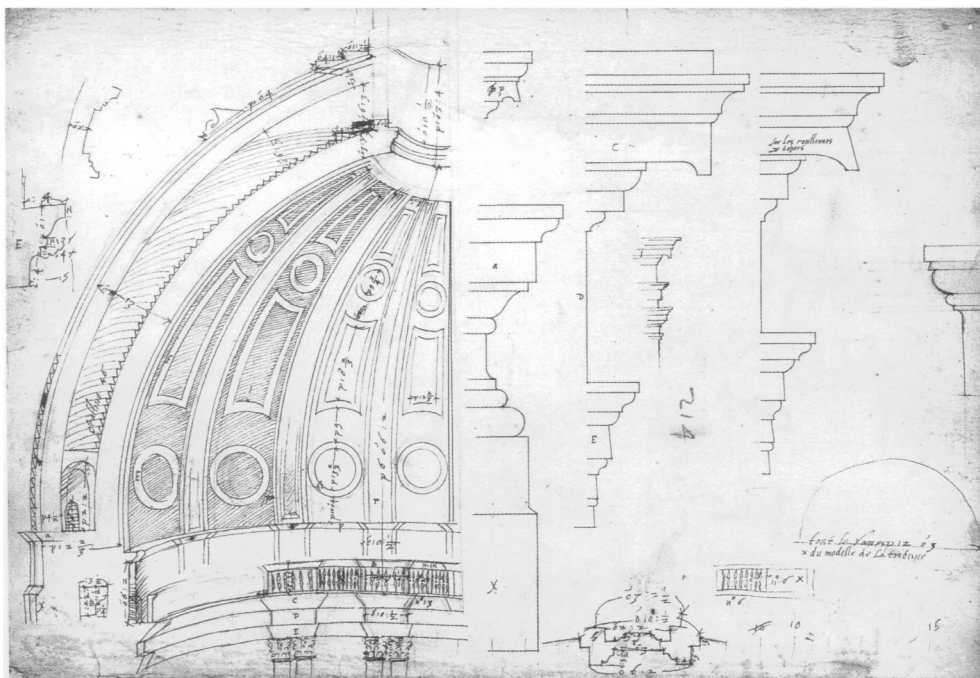


Figure 26. Measured half cross section of the model for Saint Peter's dome (Scholz 214r). Pen and brown ink over charcoal and stylus-ruled and incised compass lines, 29.8 x 44 cm (11 7/8 x 17 3/4 in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.92)

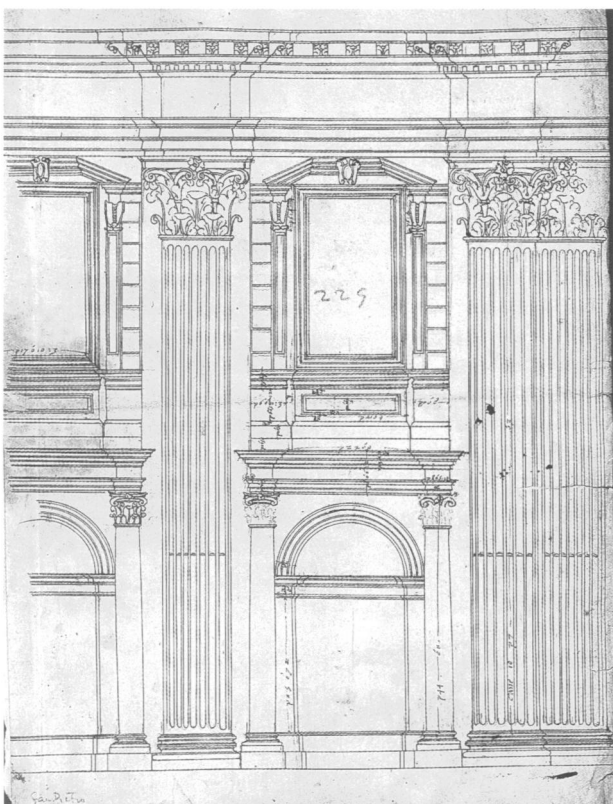


Figure 27. Measured partial elevation of Saint Peter's apse (Scholz 225). Pen and gray-black ink over black chalk and incised compass lines, 41.8–42 x 31.2 cm (16 $\frac{1}{2}$ –16 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.45)

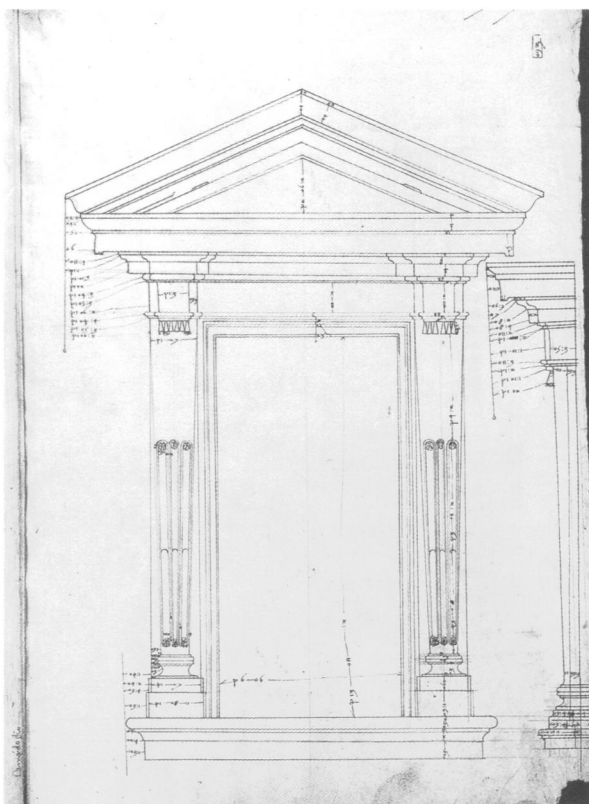


Figure 28. Measured elevation and profile, doorway of the Palazzo dei Conservatori, Rome (detail, right side of Scholz 234v). Pen and brown ink over leadpoint and stylus-ruled lines, 57.4 x 43.7 cm (22 $\frac{3}{4}$ x 17 $\frac{1}{4}$ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.27)

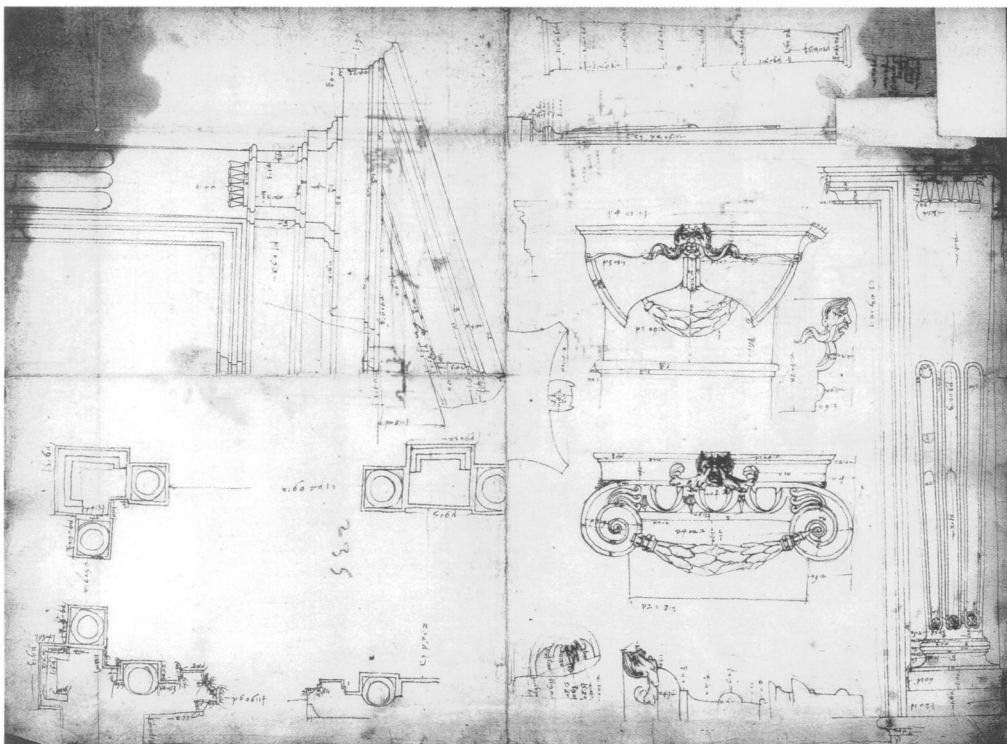


Figure 29. Measured architectural and ornamental details, Palazzo dei Conservatori (Scholz 235r). Pen and brown ink over black chalk, 35.3–34 x 47.3–47.7 cm (13 $\frac{3}{4}$ –13 $\frac{3}{4}$ x 18 $\frac{3}{4}$ –18 $\frac{3}{4}$ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.64)

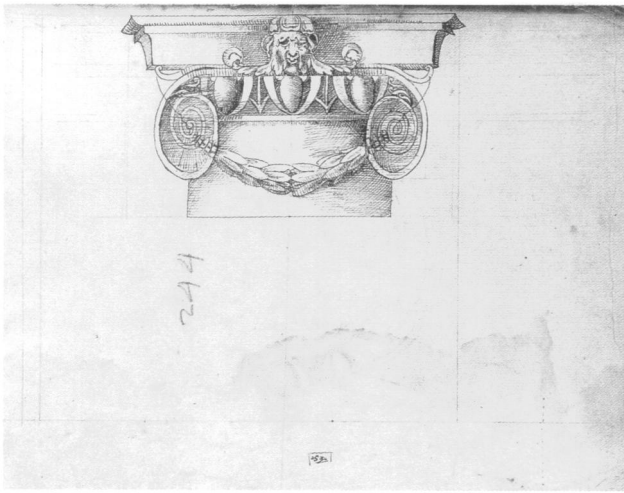


Figure 30. Ionic capital, Palazzo dei Conservatori (Scholz 244r). Pen and brown ink over black chalk and traces of lead-point, 21.8 x 28.7 cm (8 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.10)

seems to be a graphic exercise after one of the numerous existing prints of the bridge.

The studies from the Scholz scrapbook were organized into three principal groups of subjects: Michelangelo's work in Rome, his work in Florence, and Roman palaces. Studies of architectural details from other contemporary buildings in Rome and Florence are interspersed throughout. Because of the relationship of so many of the Scholz drawings with Michelangelo's work, about half of them have been published since they came to light in 1947.

The Architecture of Michelangelo in Rome

The first group of drawings from the Scholz scrapbook is devoted to Michelangelo's designs for remodeling of or additions to buildings in Rome: the Basilica of Saint Peter in the Vatican; the Sforza Chapel in the Basilica of Santa Maria Maggiore; the Piazza del Campidoglio, Palazzo Senatorio, and Palazzo dei Conservatori on the Capitoline Hill; and the Porta Pia. The first sheets describe the ongoing rebuilding of

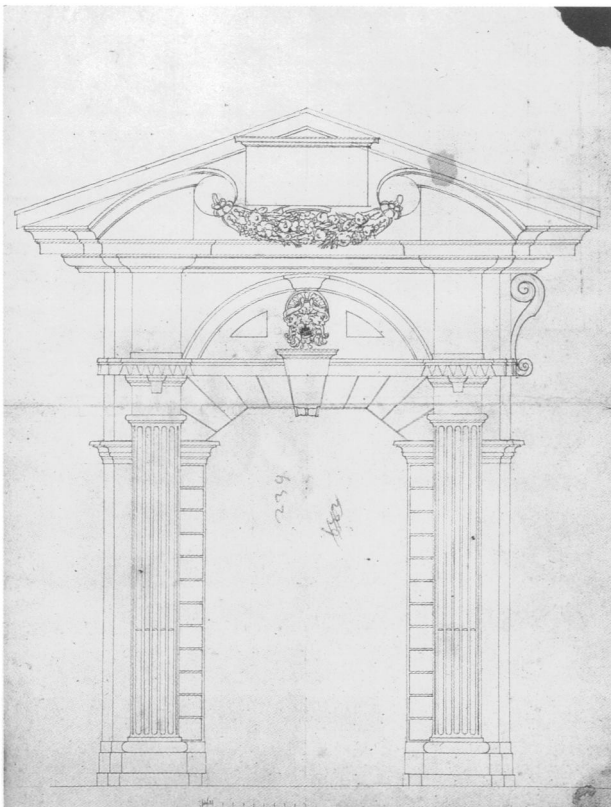


Figure 31. Elevation of the Porta Pia, Rome (Scholz 239r). Pen and brown ink over black chalk over traces of silverpoint, 55.5 x 41.6 cm (21 $\frac{1}{2}$ x 16 $\frac{3}{8}$ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.56)

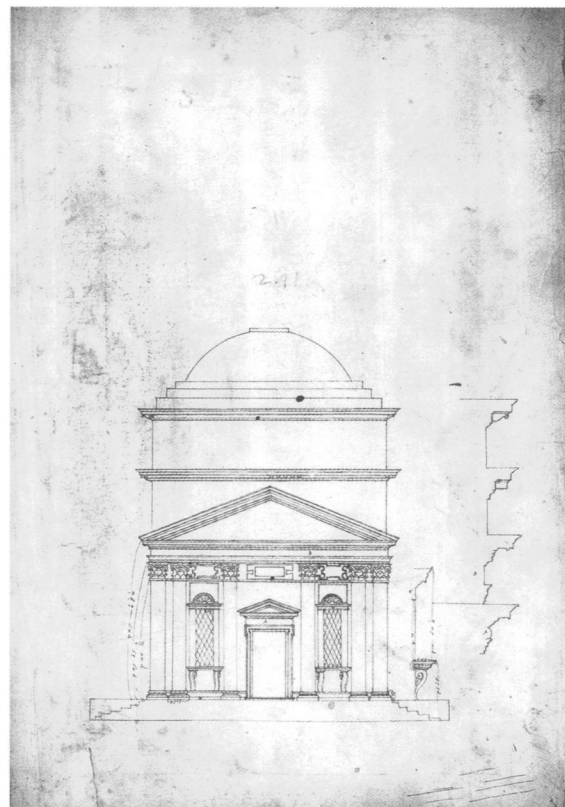


Figure 32. Measured elevation of Sant'Andrea in Via Flaminia, Rome (Scholz 241 [a]). Pen and brown ink over silverpoint, 44 x 29.7 cm (17 $\frac{3}{8}$ x 11 $\frac{1}{2}$ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.68)

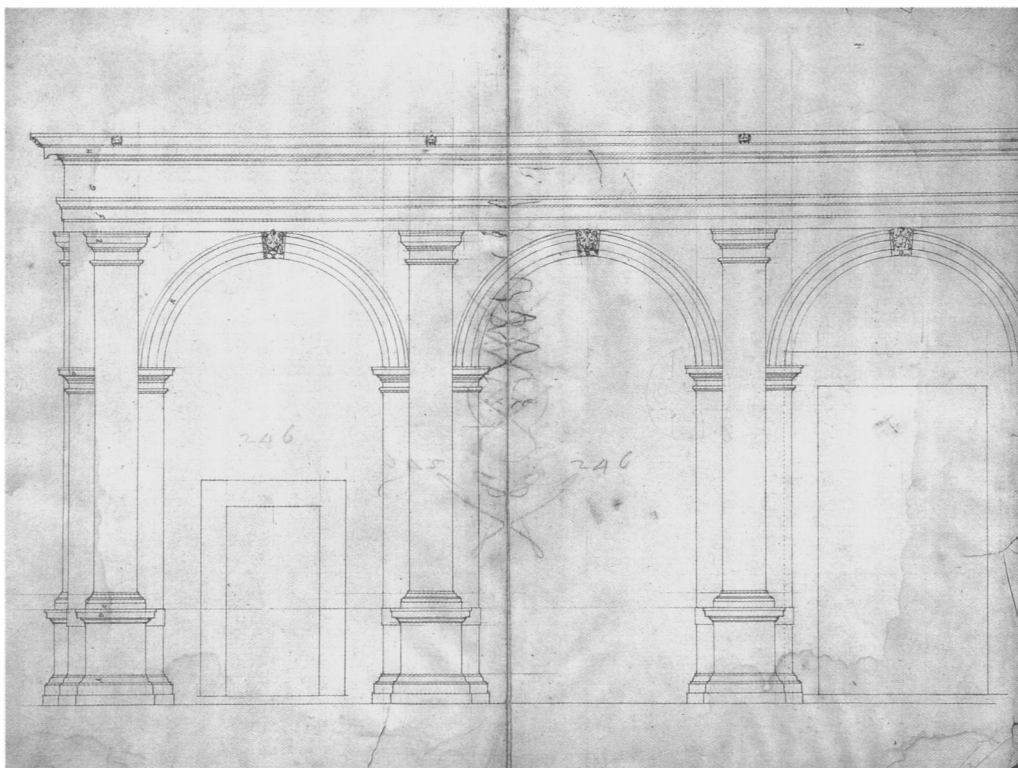


Figure 33. Half elevation of the portico of Santa Maria in Domnica, Rome (Scholz 246). Pen and brown ink over leadpoint and stylus-ruled lines, 44 x 58.4 cm (17 $\frac{1}{4}$ x 23 in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.78)

Saint Peter's during the second half of the sixteenth century and depict Michelangelo's design for the drum and dome, the apse interiors, and the apse vault. Most were drawn after wooden models of the apse (ca. 1556–57) and the drum and dome (1558–61).²² Sheet 208, the only perspectival view in the group, shows Saint Peter's dome dominating the surrounding neighborhood (Figure 24). This handsome view is unrelated to the other drawings, for it is later, showing the dome after completion. It may have been added as a visual introduction to the studies of Saint Peter's that follow. Sheets 209, 210v, 211r, and 212 portray plans of the apse and the drum. Two, sheets 211r and 212, are closely related to similar studies by Giovanni Antonio Dosio,²³ particularly sheet 212 (Figure 25), which presents plans of the drum taken at two heights, one half at column base level and one half at shaft level. Numerous drawings depict architectural details of the dome and drum of the basilica (for example, Figure 26). Others are devoted to the apse and show plans, elevations (Figure 27), and architectural details. The only schematic drawing among this group, sheet 218, depicts the centering erected for the dome and is a copy of an engraving of 1561 by Antonio Lafreri.²⁴ The last of the Saint Peter's sheets, 233, is a geometric-ornament drawing of the coffered ceiling of the Sala Regia.

Among the studies dedicated to Saint Peter's are

two, sheets 216v and 217r, which detail a partial interior elevation and a partial plan of Santa Maria Maggiore's Sforza Chapel, designed by Michelangelo for Cardinal Guido Ascanio Sforza about 1560.²⁵

Beginning with sheet 234 from the Scholz scrapbook the drawings are devoted to Michelangelo's work on the Campidoglio, initiated about 1550–64.²⁶ They consist mainly of measured studies of the Palazzo dei Conservatori (sheets 234, 235, 236, 238, 244), focusing on architectural details. Some, such as sheet 234 (Figure 28), depict elevations and details of doorways and windows. Others, such as sheet 235 (Figure 29), show architectural and ornamental elements: on sheet 238, the coffered ceiling of the Palazzo dei Conservatori's colonnade along with a drawing of a sphinx; on sheet 242, a drawing in black chalk—rather schematic and probably copied—of the sculpture of the river god Tigris that adorns the Palazzo Senatorio facade staircase. There is also Michelangelo's oval pedestal (ca. 1560), both an elevation and a plan (sheet 243), executed for the antique statue of Marcus Aurelius.²⁷ Concluding this group related to the Campidoglio is an Ionic capital (sheet 244r; Figure 30) with festoon, egg-and-dart moldings, horns, and a head with foliate details on its abacus.

Several contemporary Roman structures are depicted in five elevations in well-organized drawings with few measurements, which are distinct from some of the

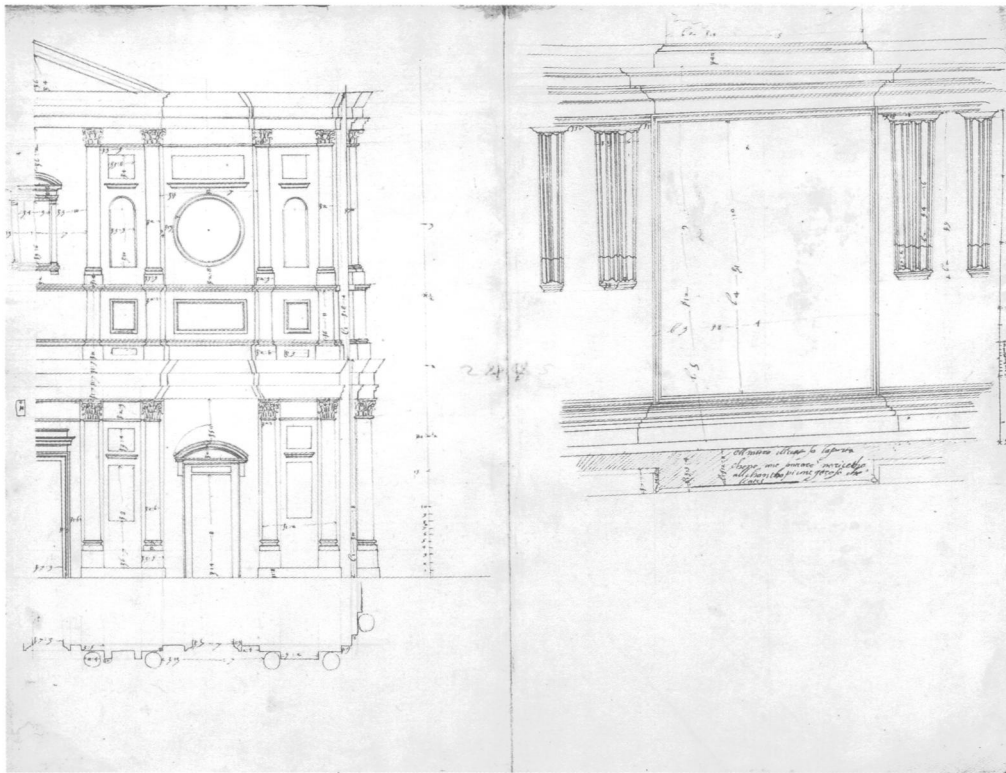


Figure 34. Measured half elevation and plan of the model for the facade of San Lorenzo, Florence (left); measured elevation of the base of a pier and flanking consoles of the Laurentian Library vestibule (right) (Scholz 248). Pen and brown ink over black chalk and leadpoint over stylus-ruled lines, 44.6 x 57.7 cm (17 $\frac{1}{2}$ x 22 $\frac{3}{4}$ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.41)

sketchier Campidoglio sheets. Sheet 239r (Figure 31) represents Michelangelo's Porta Pia, erected in the Via Nomentana in 1561–65.²⁸ It shows an elevation of the portal with its central mask and festooned pediment seen from inside the city wall. Giacomo Barozzi da Vignola's church of Sant'Andrea in Via Flaminia, commissioned by Pope Julius III and completed about 1555, is represented on sheets 240 and 241[a] (Figure 32).²⁹ And Andrea Sansovino's church of Santa Maria in Domnica, built in the first decades of the sixteenth century, is represented by three bays of its portico delineated on sheets 245 and 246 (Figure 33).

The Architecture of Michelangelo in Florence

After the Roman series comes a group of sheets (247[a]; and 248–266 which are organized and drawn in the same way) dedicated to the architecture of Michelangelo in Florence. Sheet 248 shows at the left an elevation of the right half of the wooden model (ca. 1517) of Michelangelo's never-executed design for the facade of San Lorenzo; at the right are a pier and flanking consoles in the vestibule of the Laurentian Library (Figure 34). Sheet 249 presents an elevation and profile of the north portal of San Lorenzo. Michelangelo's New Sacristy is represented by a ground plan (sheet 250r; Figure 35) and details of a doorway (sheets 251, 252). Sheets 253–263 consist of

measured drawings of the Laurentian Library. These drawings are organized rationally, showing for the architectural element represented a floor plan and an elevation, such as the doorway between the reading room and the vestibule on sheet 254v (Figure 36). Some sheets also include ornamentation on the piers, pediments, or central tablets.

There is on sheet 267 a pen-and-wash elevation of the portal, attributed to Michelangelo, about 1525–35, of Sant'Apollonia in Florence (Figure 37).³⁰

Roman Palaces

The first sheet of several devoted to Roman palaces and estates represents another work of Michelangelo's: sheet 268 shows a floor plan of the stairway and semicircle at the upper end of the Belvedere Courtyard in the Vatican Palace (Figure 38). The next three drawings (269–271) represent the Villa Giulia, the casino facade, and the main courtyard with the nymphaeum (Figure 39).³¹ This suburban villa, commissioned by Pope Julius III, was built by Giorgio Vasari in collaboration with Vignola and Bartolomeo Ammanati between 1551 and 1553. Michelangelo may have participated since Vasari recalled that he reviewed the project.³² Sheet 272 presents a ground plan of the Villa Carafa-Este estate on the Quirinal Hill (Figure 40). It was drawn about 1566 during the

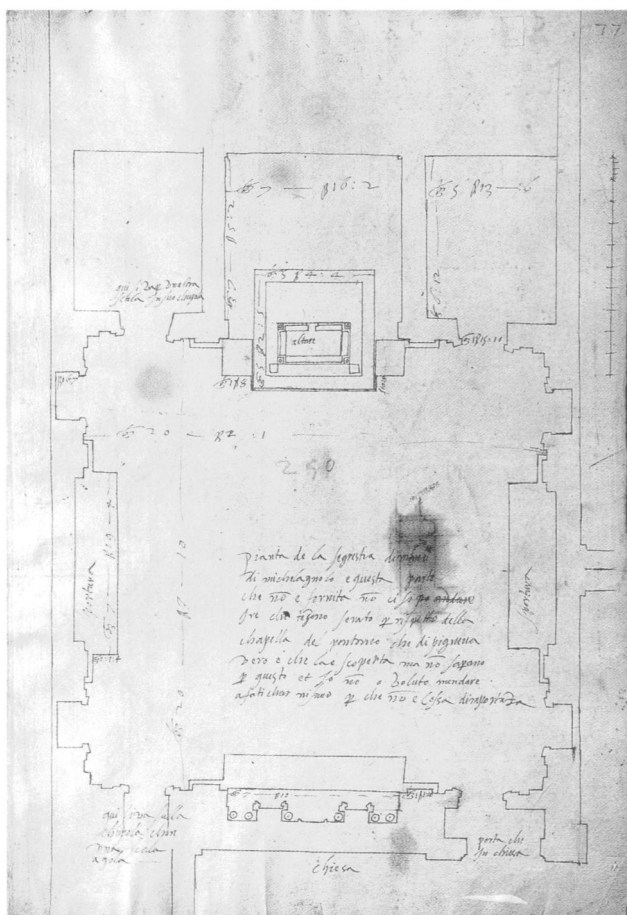


Figure 35. Measured ground plan of the New Sacristy, San Lorenzo (Scholz 250r). Pen and brown ink, 43.6 x 30 cm (17 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.39)

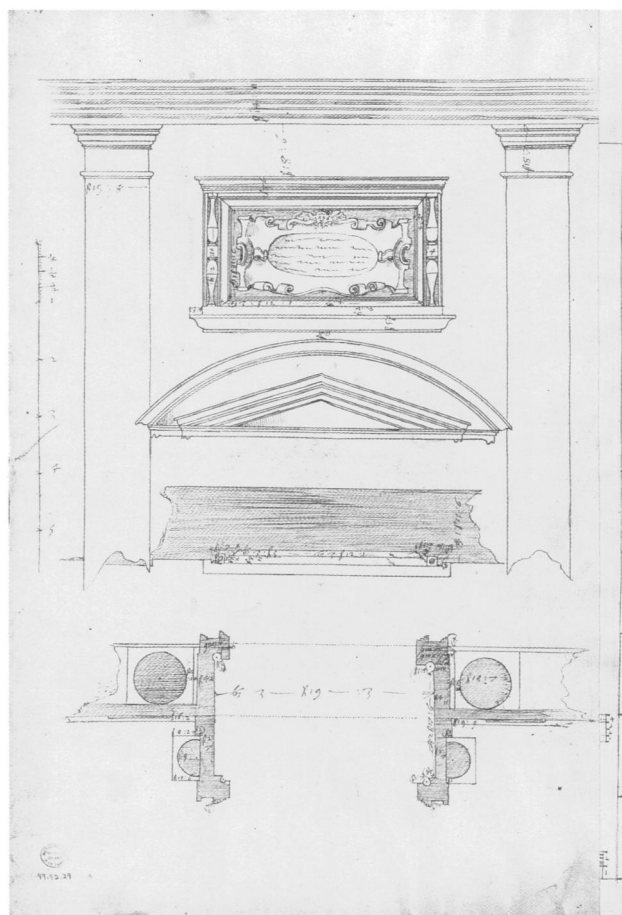


Figure 36. Measured partial elevation and plan of details of the entranceway in the Laurentian Library reading room (Scholz 254v). Pen and brown ink over stylus-ruled lines, 44 x 29.3 cm (17 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.29)

Este occupancy, and it shows the entire estate with the structures built before 1549.³³

The next sheets are mostly measured partial elevations or cross sections of Roman palaces: Farnese (sheets 273, 274, 287), Spada (sheets 275, 276; Figures 41, 45),³⁴ Massimo alle Colonne (sheets 277–281; Figure 42), Cicciaporci-Alberini (sheet 282), Caffarelli-Vidoni (sheet 283), Pirro (also called Palazzo di Angelo Massimo; sheet 285; Figure 43), Giraud-Torlonia (sheet 286), and Salviati-Adimari (sheets 290r, 291, 293v). The last sheets of Roman palaces record the Villa Farnesina, built in 1508–11 by Baldassare Peruzzi for Agostino Chigi (sheets 290v, 292, 293r).³⁵

Among the drawings related to Roman palaces, two stand out. Sheet 289, executed on a thinner white laid paper than the other drawings, has on its recto a partial elevation in profile of the side of the fireplace in

the Palazzo Massimo alle Colonne (Figure 44). The annotation *tutto illargo d[ell]lo architravo p 13 — [o] 4 m 2* is written in an elegant hand unlike that of any other drawings from the scrapbook. Sheet 276, depicting details from the Palazzo Spada, drawn with thick dark strokes of the pen, also gives a very different effect (Figure 45).

Isolated Studies

The final leaves from the Scholz scrapbook do not fit within the previous categories. Sheet 297 is a sumptuous presentation drawing of Santa Maria in Vallicella, or Chiesa Nuova, commissioned by order of the Oratorians and built between 1575 and 1605. Distinct from the other works from the scrapbook in both genre and technique (Figure 46), it is a sophisticated rendering of a project for the church (the facade is

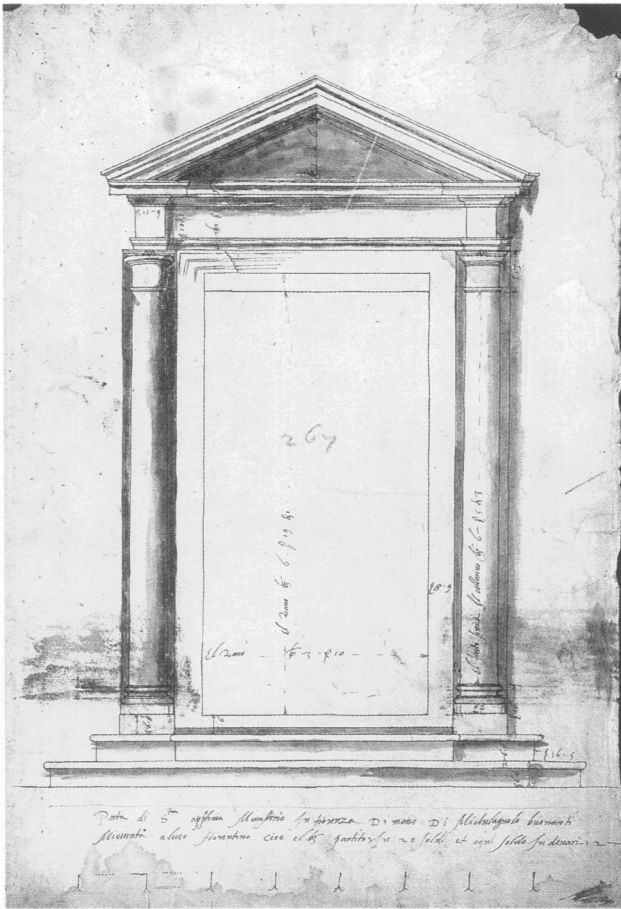


Figure 37. Measured elevation of the portal of Sant'Apollonia, Florence (Scholz 267r). Pen and brown ink over brush and brown wash over black chalk over stylus-ruled lines, 44 x 29.3 cm (17 3/4 x 11 1/2 in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.60)

slightly different from the one that was built), and its late dating—late sixteenth–early seventeenth century—also sets it apart.³⁶ Sheets 298[a]r (Figure 47) and 298[b]v represent a large Renaissance cabinet with geometric panels.³⁷ Finally, on sheet 300 are the only military drawings from the scrapbook (Figure 48). Although the sheet is inscribed on the recto *bastidon di sant lorenze di Roma*, it depicts plans of the Bastione Ardeatino, built by Antonio da Sangallo the Younger in 1537–42.³⁸ On the recto are a general profile of the bastion and a sectional drawing that gives an interior view of two casemates and their openings. For each level, the parts that were filled in with earth are washed with brown. The verso depicts three levels of the bastion and their countermines. These plans also

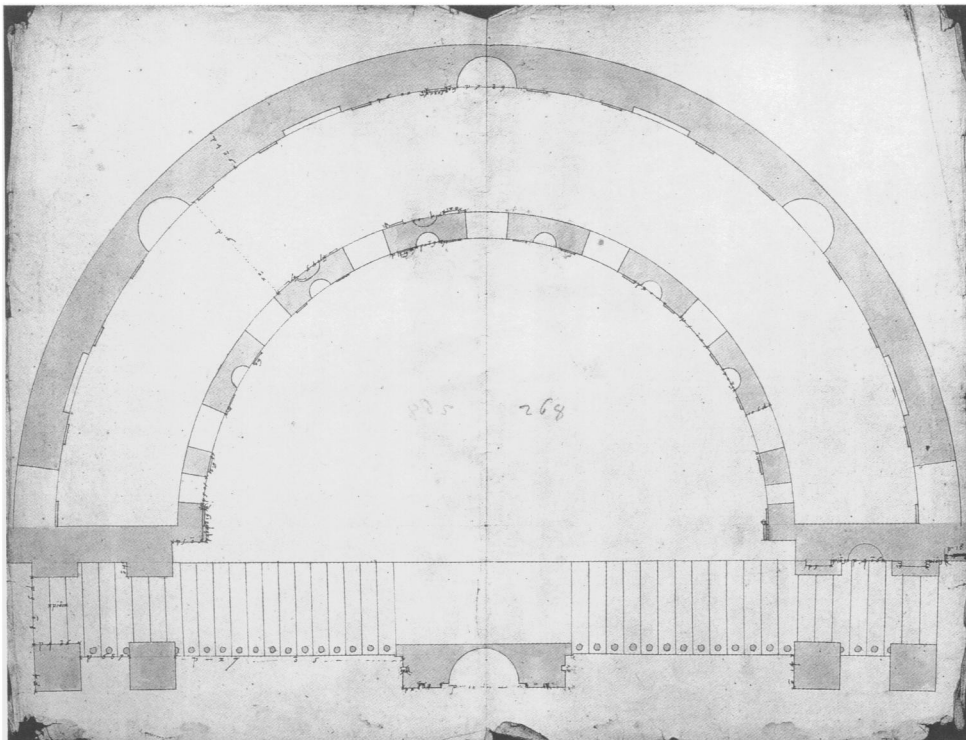


Figure 38. Measured plan of the stairway and semicircle at the upper end of the Belvedere Courtyard, Vatican Palace (Scholz 268). Pen and brown and black ink over brush and gray-brown wash over stylus-ruled and incised compass lines, 44 x 58 cm (17½ x 22½ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.72)

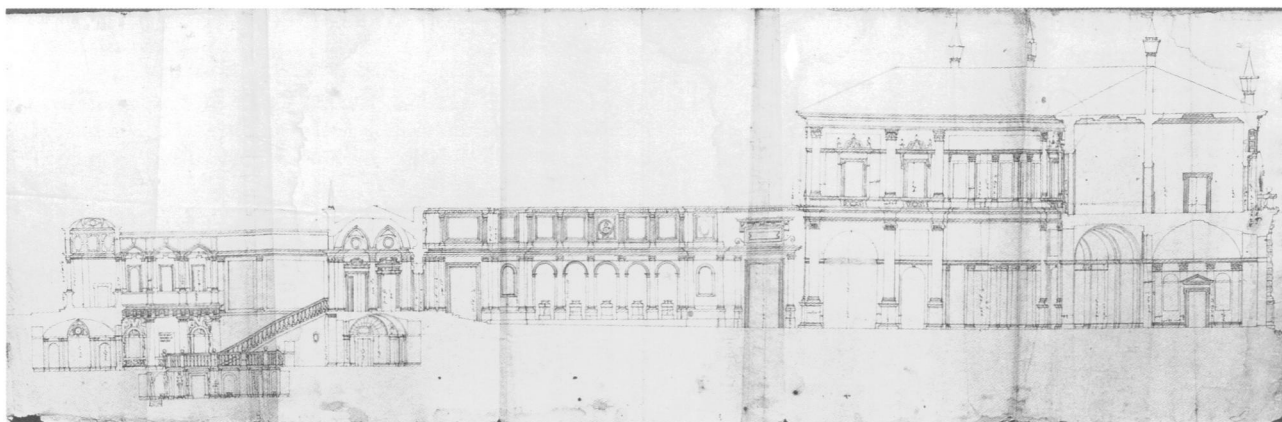


Figure 39. Measured cross section of the Villa Giulia, Rome (Scholz 271). Pen and brown and black ink over brush and gray-brown wash over stylus-ruled and incised compass lines, 43.5 x 138.5 cm (17 1/4 x 54 1/2 in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.51)

show the location of the casemates, stairs, and emplacements for cannoneers.

THE DRAFTSMEN OF THE GOLDSCHMIDT AND SCHOLZ SCRAPBOOKS

In his typescript catalogue of the Goldschmidt scrapbook, Howard Burns assigned the letters AF to each of the six hands he identified. I adopted this system for

the Scholz scrapbook; I also came to different conclusions concerning the classification of several Goldschmidt drawings (see Appendix 1). Based on my assessment, three hands, A, B, and C, seem to have been responsible for drawings in both scrapbooks.

Hand A, the dominant personality in both scrapbooks, could well have been a French architect residing in Italy given his use of French, his knowledge of Italian, and his mixing of the two languages. The presence of work by Hands A, B, and C in both scrapbooks

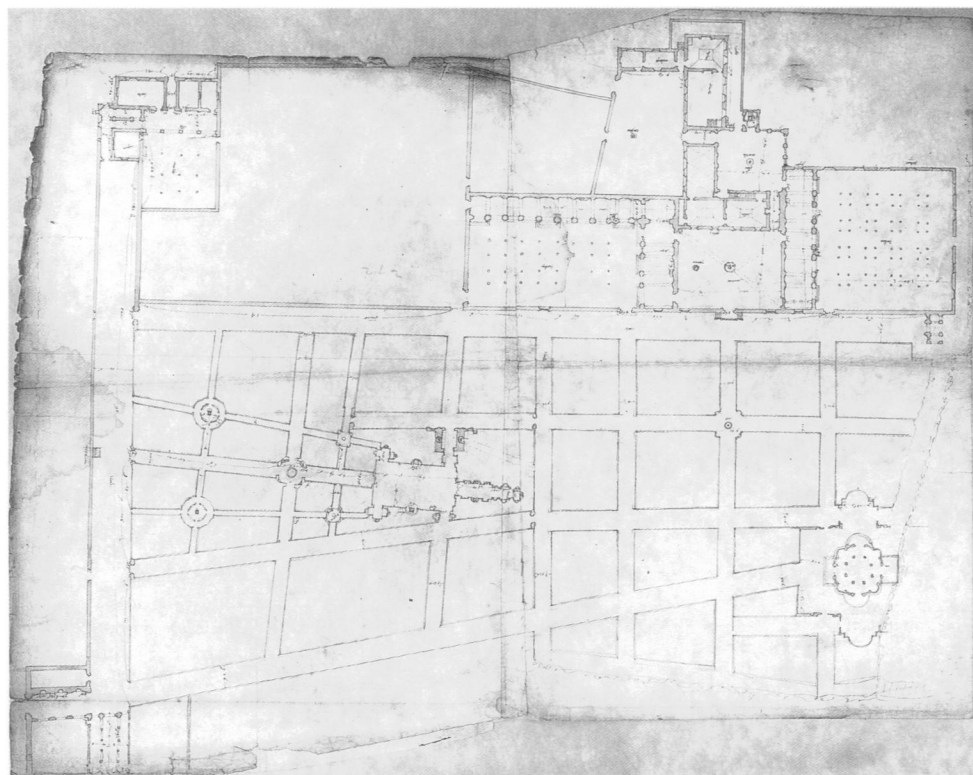


Figure 40. Measured ground plan of the Carafa-Este estate on the Quirinal Hill, Rome (Scholz 272). Pen and medium brown ink over stylus-ruled lines, 58.3 x 78.4 cm (23 x 30 3/4 in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.8)

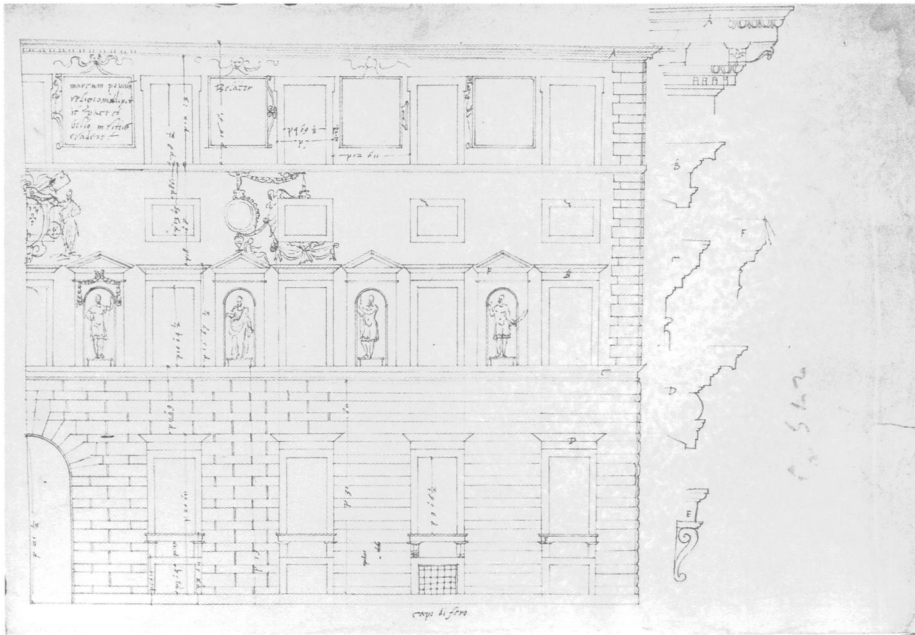


Figure 41. Measured half elevation of the Palazzo Spada, Rome, with profiles of architectural details at right (Scholz 275r). Pen and brown ink over traces of black chalk and ruled lines, 29–30 x 44 cm (11 $\frac{1}{4}$ –11 $\frac{1}{2}$ x 17 $\frac{3}{4}$ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.79)

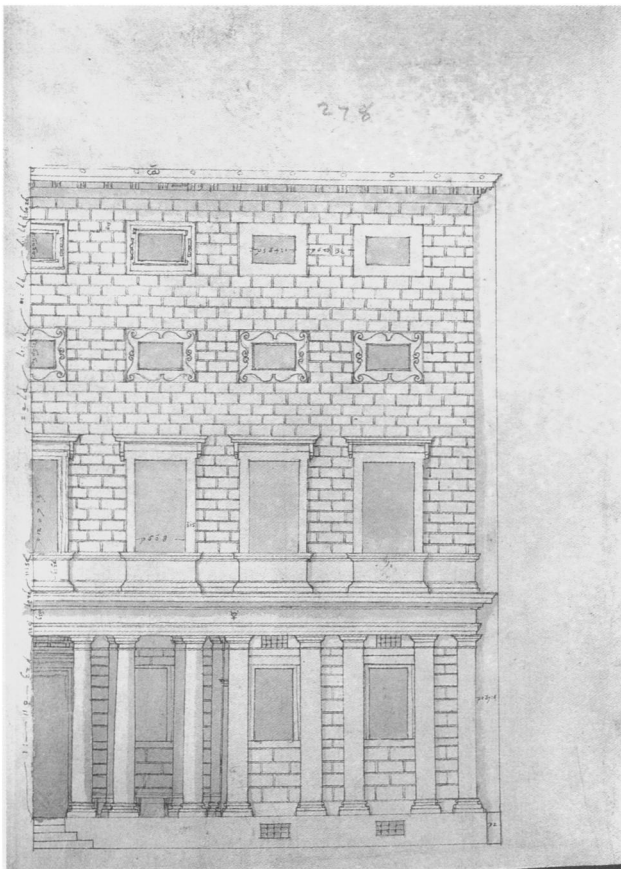


Figure 42. Measured half elevation of the Palazzo Massimo alle Colonne, Rome (Scholz 278r). Pen and brown ink over brush and brown wash over traces of charcoal over ruled lines, 41.5 x 29 cm (16 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.81)

and additionally in conjunction with other artists on some of the sheets attests to relationships that existed among the sheets before their early organization and numbering. Distinguishing among the hands at work in the Goldschmidt and Scholz scrapbooks allows us to observe that approximately half of the drawings were executed by these three hands, and most of the rest were drawn by draftsmen who also cooperated with the primary three. Several sheets that exhibit two or three hands working together attest to close collaborations among the draftsmen. A few drawings appear unrelated to the others in composition and style and may have been introduced from workshops outside the circle of the Goldschmidt and Scholz draftsmen, for example, the sketch of a hexagonal antique temple (Goldschmidt unnumbered; 68.769.52), the drawing of a fireplace in the Palazzo Massimo alle Colonne (Figure 44), and the project for Santa Maria in Vallicella (Figure 46).

The annotations on the drawings indicate that the draftsmen seem to have been predominantly Frenchmen with a certain knowledge of Italian. The subjects, all Italian architecture except for the Pont du Gard (Scholz 299), suggest that the draftsmen spent a significant amount of time in Italy. Indeed, in publications on the Scholz scrapbook, the draftsmen have most often been considered Frenchmen with strong ties to Italy.

When the drawings from the Goldschmidt scrapbook were in Edmond Lechevallier-Chevignard's collection, he showed them to Viollet-le-Duc, who was particularly taken with some of the ones of the

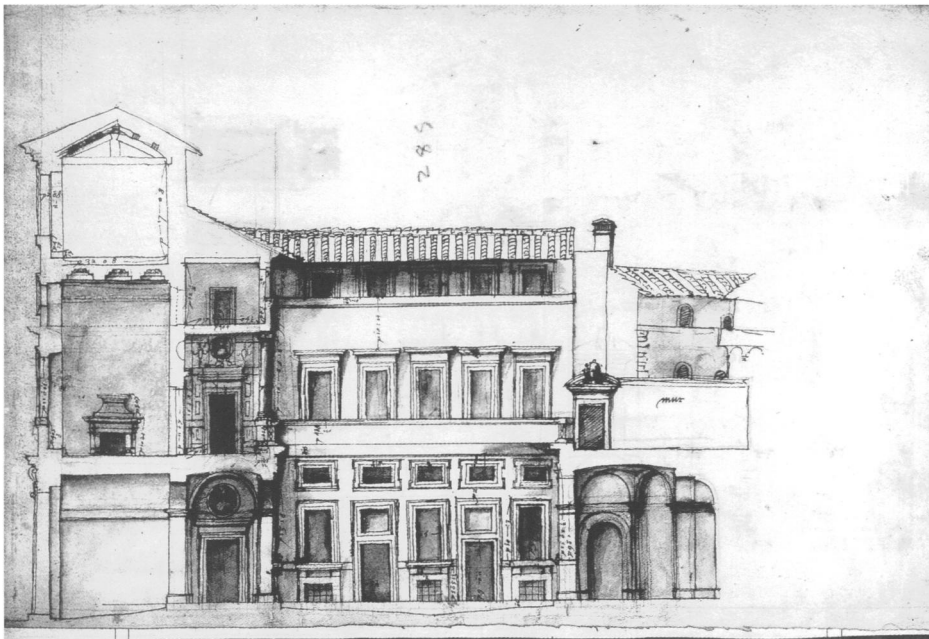


Figure 43. Measured cross section of the Palazzo Pirro (or Palazzo di Angelo Massimo), Rome (Scholz 285r). Pen and brown ink over brush and brown wash over charcoal and stylus-ruled lines, 28.2 x 42.5 cm (11¼ x 16¾ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.54)

Pantheon, notably sheet 84–85 (Figure 16). Lechevallier-Chevignard wrote that Viollet-le-Duc commented: “Ceci, Monsieur, est la signature; plusieurs architectes français pouvaient déjà au seizième siècle, étudier à Rome les édifices antiques, mais un seul, Philibert Delorme le *grand constructeur*, l’inventeur du système qui a gardé son nom, pouvait se livrer à un examen si curieusement approfondi de cette charpente de bronze.”³⁹ The few Goldschmidt sheets that have been

published (see notes 4, 5) were attributed to Philibert de l’Orme. Jean-Marie Pérouse de Montclos has demonstrated that de l’Orme probably made a second trip to Rome, about 1560.⁴⁰ However, none of the drawings bears his characteristic handwriting, and more than one hand was apparently responsible for them.

Since the acquisition of the Scholz scrapbook by the Metropolitan Museum, the drawings have been associated with the workshops of Étienne Dupérac, Gio-

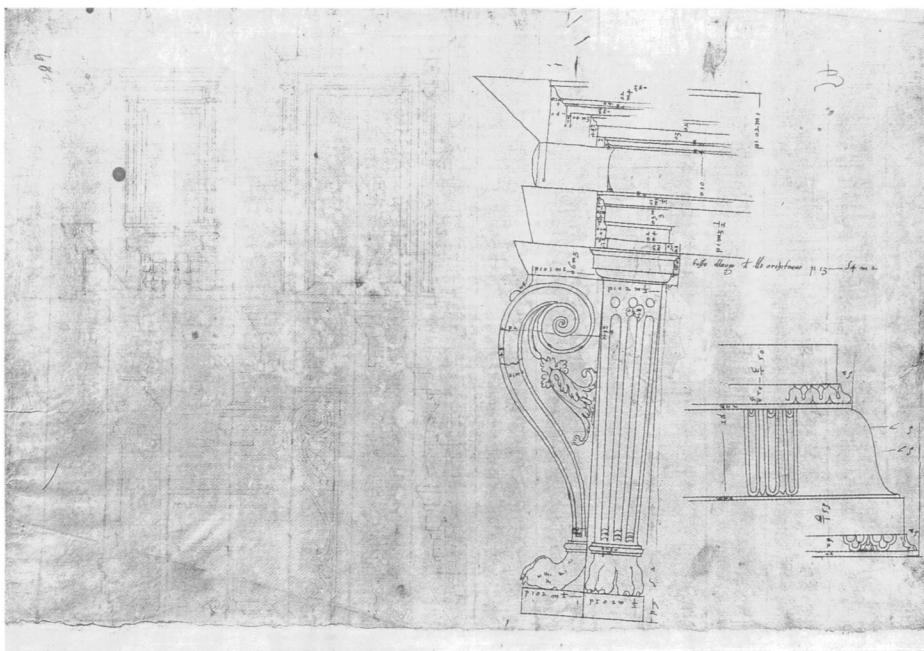


Figure 44. Measured profile and partial elevation of a fireplace on the *piano nobile* of the Palazzo Massimo alle Colonne, with profiles of a cornice at lower right (Scholz 28gr). Pen and brown ink, 29.2 x 42 cm (11¼ x 16½ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.4)

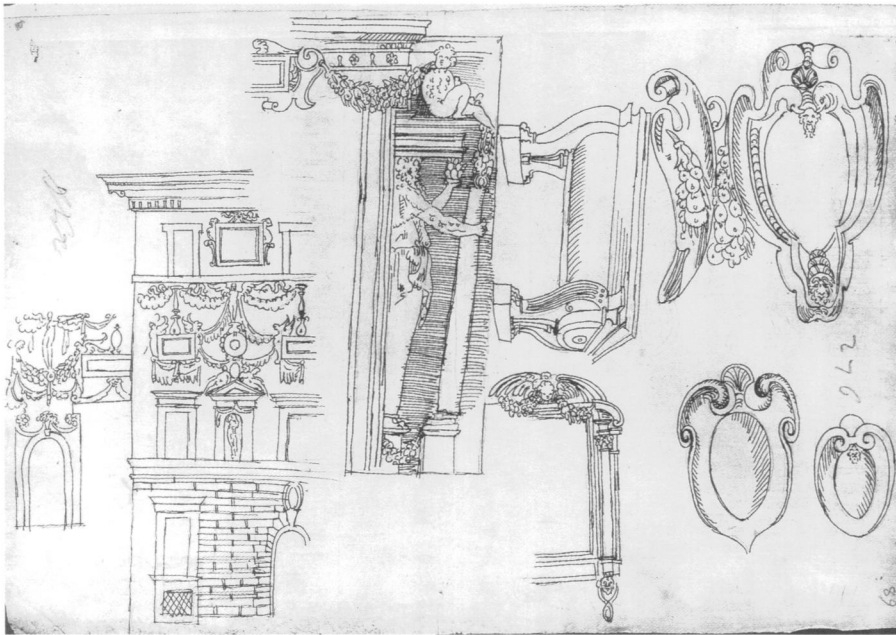


Figure 45. Architectural details of the Palazzo Spada (left) and unidentified ornament (Scholz 276). Pen and brown ink over brush and gray-brown wash over leadpoint and stylus-ruled and incised compass lines, 28.8 x 44.2 cm (11 1/4 x 17 3/8 in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.7)

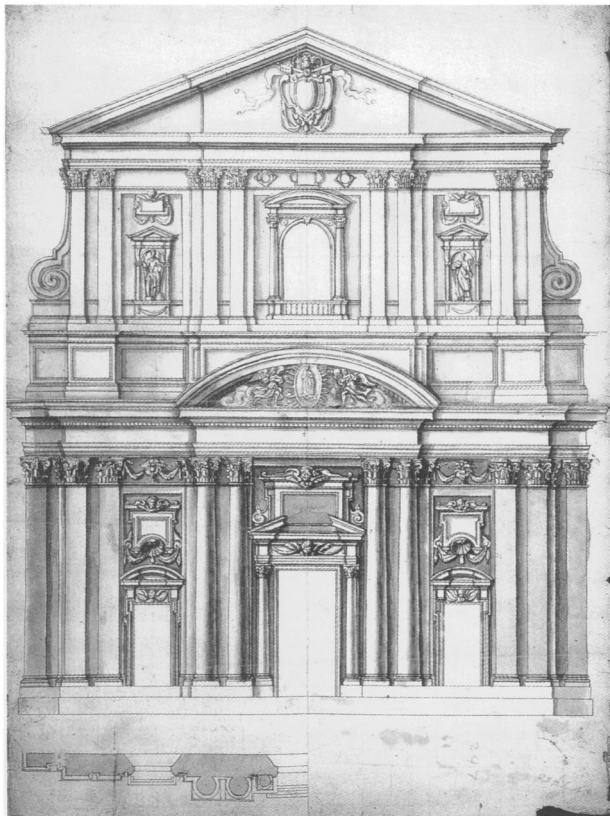


Figure 46. Presentation drawing of Santa Maria in Vallicella, Rome (Scholz 297). Pen and brown ink, brush and gray and brown wash over leadpoint over stylus-ruled and incised compass lines, 57-58 x 43.5 cm (22 3/4-22 3/8 x 17 3/8 in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.85)

vanni Antonio Dosio, and Antonio Lafreri. Dupérac (1525-1604), a French printmaker active in Rome from about 1555 to 1578, recorded both antique and contemporary buildings.⁴¹ He published several plates representing the Basilica of Saint Peter in 1569 and 1570, as well as a book on Roman antiquities titled *I vestigi dell'antichità di Roma* in 1575. Some of the Scholz drawings devoted to Saint Peter's have been associated with Dupérac and his circle, particularly by Rudolf Wittkower and by Henry A. Millon and Craig Hugh Smyth.⁴²

Dosio (1533-1609) was a sculptor, architect, and printmaker active in Rome from about 1548 to 1579.⁴³ Seventeen of the drawings from the Scholz scrapbook representing work by Michelangelo in Florence were considered by Charles de Tolnay to be "exact copies of . . . drawings in the Uffizi (nos. 1930-1939 and nos. 1941-1947), where they are attributed to Giovanni Antonio Dosio."⁴⁴ In 1977 Carlo Bertocci and Charles Davis compared Scholz 267 (Figure 37), the portal of Sant'Apollonia, with a drawing in the Uffizi, 3018A, and concluded that Scholz 267 was copied from the Dosio studio version. Other works from the Scholz scrapbook are related to the Dosio workshop: Scholz 211r and 212 (plans of Saint Peter's drum) and Uffizi 2031Av and 2032A; and Scholz 277-279 (details of the of Palazzo Massimo alle Colonne) and Uffizi 371A, 372A, and 3244A.

Antonio Lafreri (1512-1577) was a French engraver active in Rome (1540-77) and publisher of the *Speculum romanae magnificentiae*, whose plates were printed

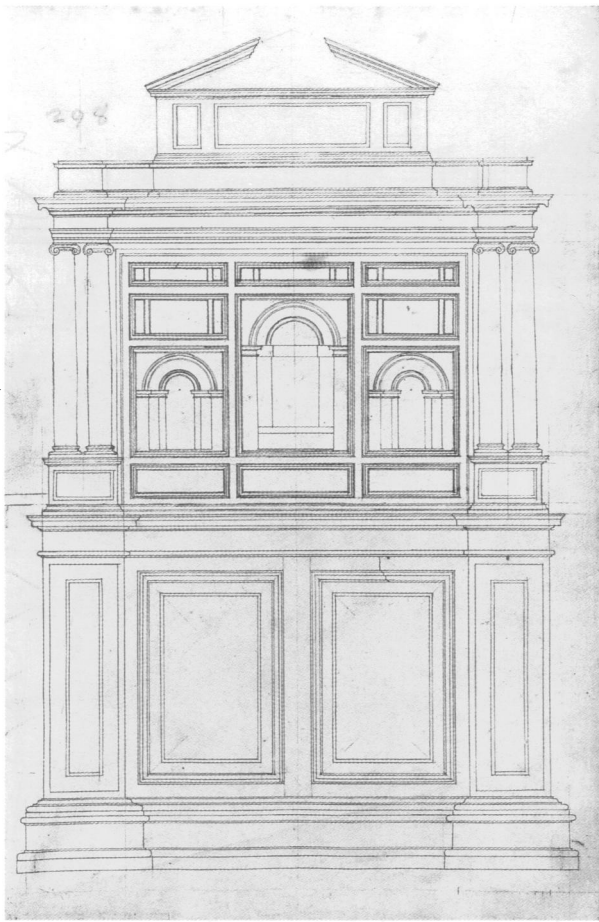


Figure 47. Elevation of a cabinet (Scholz 298[a]r). Pen and brown ink over silverpoint or black chalk over stylus-ruled lines, 43.5 x 28 cm (17 $\frac{1}{8}$ x 11 in.). The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949 (49.19.39)

and bound for individual sale between 1545 and 1577.⁴⁵ The three drawings from the Scholz scrapbook representing the Villa Giulia (sheets 269–271) were associated by Frances Land Moore with Lafreri's plates, but they "derived ultimately from common or related sources."⁴⁶

As for dates that have been proposed for individual sheets from the Scholz scrapbook, Millon and Smyth assigned the series on Saint Peter's to 1560–70.⁴⁷ Drawings of the Villa Giulia (Scholz 269, 270) and the plan of the Villa Carafa-Este on the Quirinal Hill (Scholz 272) have been dated to the 1560s: the Villa Giulia drawings were probably made after 1560–64, when the surplus antique statuary was moved from the villa to the Belvedere,⁴⁸ and the drawing of the Villa Carafa-Este, "no earlier than 1561 and more probably soon after 1566."⁴⁹ Anthony Blunt, in his discussion of the Palazzo Farnese plans (Scholz 273, 287), dated the building project about 1546–68.⁵⁰ Scholz 223, 249, 267, 279, and 300 are on paper with a watermark of about 1566–72 (see note 9). Scholz 242, depicting the river god Tigris at the Palazzo Senatorio facade staircase, shows the sculpture with a tiger lying beneath the god's arm rather than the she-wolf, which replaced the tiger in 1565–88.⁵¹

The drawings from the Goldschmidt and Scholz scrapbooks were almost certainly assembled long before they were numbered because it is unlikely that a later antiquarian could have put together such a homogeneous collection. Indeed, considering their affinities, the drawings may have been gathered soon after they were executed. It is likely that Hand A, the

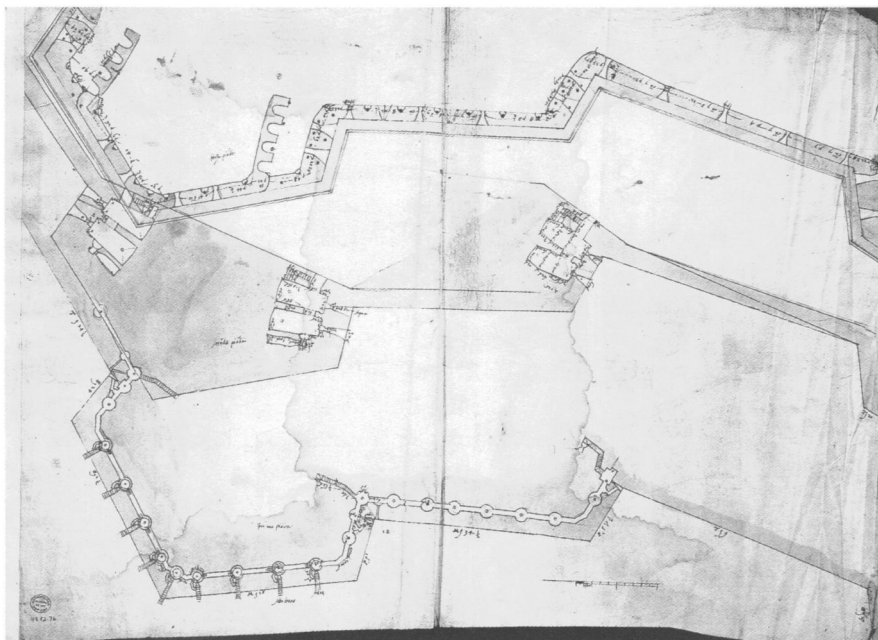


Figure 48. Measured plans of three levels of the Bastione Ardeatino, Rome (Scholz 300v). Pen and brown ink over brush and gray-brown wash over red chalk and lead-point, stylus-ruled lines, 40.9–41.6 x 57.3 cm (16 $\frac{1}{8}$ –16 $\frac{3}{8}$ x 22 $\frac{1}{2}$ in.). The Metropolitan Museum of Art, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949 (49.92.76)

dominant figure in the realization and supervision of the drawings from both scrapbooks, had a major role in assembling the original nucleus of sheets, and it would be tempting to consider the hypothesis that Dupérac himself was Hand A and the original collector of the drawings. Although identification both of workshop and of original collector remains elusive, the fortuitous circumstances that brought the Goldschmidt and Scholz scrapbooks together at the Metropolitan Museum provide an opportunity to examine this significant body of late sixteenth-century architectural drawings.

ACKNOWLEDGMENTS

This study of the Goldschmidt and Scholz scrapbooks was made possible through a Sylvan C. Coleman and Pamela Coleman Memorial Fund Fellowship in 1997–98 and a Jane and Morgan Whitney Fellowship in 1998–99 from The Metropolitan Museum of Art, under the supervision of George R. Goldner. The catalogue of the Goldschmidt drawings prepared by Howard Burns, which came to the Museum with the drawings, was immensely helpful to me, particularly in identifying the subjects depicted in those sheets. Janet Byrne shared her knowledge of the drawings with me.

I would also like to thank the following individuals: Carmen Bambach for helping me describe the techniques and media of the drawings; Nicole Dacos for having identified several sheets of grotesques from the Domus Aurea; Mindell Dubansky for advising me on binding terminology; and Beth Holman for pointing out Bramante's plate in Sebastiano Serlio's *Il terzo Libro* (see note 10); Jean Guillaume for his comments on the Pantheon drawings; Claude Mignot for discussing with me the hypothesis of Dupérac's authorship; and for general comments on my manuscript, Dharma Chelikani, Elizabeth Eustis, Bernd Kulawik, Constantine Petridis, Victoria Sanger, and Kristel Smentek.

ABBREVIATIONS

- Ackerman 1961; 1986
James S. Ackerman. *The Architecture of Michelangelo*. Vol. 2, *Catalogue*. London, 1961. Rev. Penguin ed. (single vol.). Chicago and Harmondsworth, 1986.
- Argan and Contardi 1990
Giulio Carlo Argan and Bruno Contardi. *Michelangelo architetto*. Milan, 1990.

- Ashby 1904
Thomas Ashby. "Sixteenth-Century Drawings of Roman Buildings Attributed to Andreas Coner." *Papers of the British School at Rome* 2 (1904).
- Bertocci and Davis 1977
Carlo Bertocci and Charles Davis. "A Leaf from the Scholz Scrapbook." *MMJ* 12 (1977), pp. 93–100.
- Blunt 1960
Anthony Blunt. "Two Unpublished Plans of the Farnese Palace." *MMAB* 19 (Summer 1960), pp. 15–17.
- Briquet
C.-M. Briquet. *Les filigranes*. 4 vols. Paris and Geneva, 1907.
- Builders and Humanists* 1966
Builders and Humanists: The Renaissance Popes as Patrons of the Arts. Exh. cat. University of St. Thomas. Houston, 1966.
- Byrne 1981
Janet S. Byrne. *Renaissance Ornament Prints and Drawings*. New York, 1981.
- Coffin 1979
David R. Coffin. *The Villa in the Life of Renaissance Rome*. Princeton, 1979.
- Egger 1903
Hermann Egger. *Kritisches Verzeichnis der Sammlung architektonischer Handzeichnungen der K. K. Hof-Bibliothek*. Vol. 1, *Aufnahmen antiker Baudenkmäler aus dem XV.–XVIII. Jahrhunderte*. Vienna, 1903.
- Fairbairn 1998
Lynda Fairbairn. *Italian Renaissance Drawings from the Collection of Sir John Soane's Museum*. 2 vols. London, 1998.
- Fiore and Tafuri 1993
Francesco Paolo Fiore and Manfredo Tafuri, eds. *Francesco di Giorgio architetto*. Exh. cat. Palazzo Pubblico, Siena. Milan, 1993.
- Frommel 1973
Christoph Luitpold Frommel. *Der römische Palastbau der Hochrenaissance*. Vols. 1, text; 2, catalogue; 3, plates. Tübingen, 1973.
- Frommel 1981
Christoph Luitpold Frommel. "Sangallo et Michel-Ange (1513–1550)." In *Le Palais Farnèse*, vol. 1, pp. 127–224. Rome, 1981.
- Geymüller 1883
Heinrich von Guymüller. *Documents inédits sur les thermes d'Agrippa, le Panthéon et les thermes de Dioclétien*. Lausanne and Rome, 1883.
- JSM
Sir John Soane's Museum, London
- KB
Kunstbibliothek, Berlin
- Keller 1976
Fritz Eugen Keller. "Zur Planung am Bau der

- römischen Peterskirche im Jahre 1564–1565.” *Jahrbuch der Berliner Museen* 18 (1976), pp. 24–56.
- Millon 1994
H[enry] A. M[illon]. Cat. no. 231. In Henry Millon and Vittorio Magnago Lampugnani, eds. *The Renaissance from Brunelleschi to Michelangelo: The Representation of Architecture*. Exh. cat. Palazzo Grassi, Venice. Milan, 1994.
- Millon and Smyth 1976
Henry A. Millon and Craig Hugh Smyth. “Michelangelo and St. Peter’s: Observations on the Interior of the Apses, a Model of the Apse Vault, and Related Drawings.” *Römisches Jahrbuch für Kunstgeschichte* 16 (1976), pp. 137–206.
- Millon and Smyth 1988
Henry A. Millon and Craig Hugh Smyth. *Michelangelo Architect: The Facade of San Lorenzo and the Drum and Dome of St. Peter’s*. Milan, 1988.
- Millon and Smyth 1994
H[enry] A. M[illon] and C[raig] H. S[myth]. “The Dupérac Group of Drawings in The Metropolitan Museum of Art and Related Sheets in the National Museum in Stockholm,” p. 658, and cat. nos. 381, 386, 388, 390, 392. In Henry Millon and Vittorio Magnago Lampugnani, eds. *The Renaissance from Brunelleschi to Michelangelo: The Representation of Architecture*. Exh. cat. Palazzo Grassi, Venice. Milan, 1994.
- Moore 1969
Frances Land Moore. “A Contribution to the Study of the Villa Giulia.” *Römisches Jahrbuch für Kunstgeschichte* 12 (1969), pp. 171–94.
- Nizet 1902
Charles Nizet. “Les dessins de Philibert de l’Orme de la collection Lechevallier-Chevignard.” *L’architecture* (Paris) 15 (1902), pp. 268–70.
- Tolnay 1948
Charles de Tolnay. *Michelangelo*. Vol. 3, *The Medici Chapel*. Princeton, 1948; reprinted 1970.
- Tolnay 1966
Charles de Tolnay. “Michelangelo a Firenze.” In *Atti del convegno di studi michelangioleschi*, Florence and Rome, 1964, pp. 3–22. Rome, 1966.
- Tolnay 1967
Charles de Tolnay. “Newly Discovered Drawings Related to Michelangelo: The Scholz Scrapbook in The Metropolitan Museum of Art.” In *Stil und Überlieferung in der Kunst des Abendlandes*. Vol. 2, *Michelangelo*, pp. 64–68 and pls. 22–24. Akten des 21. Internationalen Kongresses für Kunstgeschichte in Bonn 1964. Berlin, 1967.
- Tolnay 1976; 1980
Charles de Tolnay. *Corpus dei disegni di Michelangelo*. Vols. 2, 4. Novara, 1976, 1980.
- UF GDS
Gabinetto Disegni e Stampe degli Uffizi, Florence
- Wasserman 1963
Jack Wasserman. “The Quirinal Palace in Rome.” *Art Bulletin* 45 (1963), pp. 205–44.
- Wittkower 1964
Rudolf Wittkower. *La cupola di San Pietro di Michelangelo*. Florence, 1964.
- Wittkower 1978
Rudolf Wittkower. “Michelangelo’s Dome of Saint Peter’s.” In idem, *Idea and Image: Studies in the Italian Renaissance*, pp. 73–89. London, 1978.
- Wurm 1965
Heinrich W. Wurm. *Der Palazzo Massimo alle Colonne*. Berlin, 1965.

NOTES

- Accession numbers 49.92.1–94, Gift of Janos Scholz and Anne Bigelow Scholz, in memory of Flying Officer Walter Bigelow Rosen, RCAF, 1949.
- Accession numbers 49.19.1–, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949. The Museum’s acquisition of the Scholz scrapbook and these drawings was published by A. Hyatt Mayor, “Prints Acquired in 1949,” *MMAB* 8 (February 1950), p. 160.
- Accession numbers 68.769.1–68, Purchase, Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift, 1968.
- Paul Vitry, “Edmond Lechevallier-Chevignard (1825–1902),” *La revue de l’art ancien et moderne* 12 (October 1902), pp. 297–310.
When the drawings were in Lechevallier-Chevignard’s collection, details of one (Goldschmidt 92–93r) were published: Geymüller 1883, pp. 30–31, figs. 5, 6, 8.
- According to Nizet 1902, p. 268, the drawings were bought by Chedanne at this sale; Nizet illustrated four: p. 268, figs. 1 (Goldschmidt 188), 2 (Goldschmidt unnumbered [68.769.54]), 3 (Goldschmidt 165 [68.769.65]); p. 269, figs. 4, 5 (Goldschmidt 84–85r). One drawing (Goldschmidt 115) was published in Egger 1903, p. 36 under no. 108, and p. 41 fig. 12.
- See François d’Hautpoul, “George-Paul Chedanne (1861–1940),” *Monuments historiques*, no. 165 (September–October 1989), pp. 23–26.
At his death, Chedanne left his academic production, including that manuscript, to the Musée des Beaux-Arts in Rouen, which also has his model of the Pantheon and architectural surveys he drew when he was at the Académie de France in Rome. These drawings were made in the nineteenth century, before he acquired the group of drawings from Lechevallier-Chevignard’s sale. Chedanne’s collection of Renaissance architectural drawings was subsequently sold (I have not located records of this sale).
- For his having discovered the drawings in Paris in 1947, see Tolnay 1966, p. 21, n. 13; for his earliest publication of one (Scholz 250r), see Tolnay 1948, p. 269, fig. 165.
- The sheets numbered above 300 have been partially published by Janet S. Byrne: “A Coronation Drawing,” *MMAB* 13 (January 1955), pp. 167–76 (ill. pp. 168, 169; sheet 334 [49.19.115a,

- b)); "Design for a Tomb," *MMAB* 15 (February 1957), pp. 155–64 (ill. pp. 156, 157; sheets 322 [49.19.18], 305 [49.19.20]); "Monuments on Paper," *MMAB* 25 (Summer 1966), pp. 24–29 (ill. pp. 24, 26; sheets 318 [49.19.35], 314 [49.19.34]); "Some Sixteenth-Century Designs for Tombs and Fountains in the Metropolitan Museum," *Master Drawings* 21, no. 3 (1983), pp. 263–70, and pls. 12 (sheet 318 [49.19.35]), 13–14 (314 [49.19.34]), 17 (317 [49.19.33]), 18 (320 [49.19.27]), 19 (309 [49.19.24]), 20a (316 [49.19.25]), 20b (308 [49.19.23]), 21a (319 [49.19.36]), 21b (321 [49.19.37]), 22 (315 [49.19.38]), 23 (324 [49.19.29]), 24 (321 [49.19.30]), 25 (323 [49.19.28]), 26 (331 [49.19.9]), 27a (329 [49.19.7]), 27b (332 [49.19.10]).
9. A watermark of a three-rung ladder in a shield surmounted by a cross, close to Briquet 5928 and 5930, appears on Goldschmidt 84–85, 86, 89, 90, 92–93, 94–95, 99–100, unnumbered 68.769.43, and on Scholz 268, 269, 270, 282, 283. The watermark on Scholz 267, a star in a lozenge in a circle, was identified in Bertocci and Davis (1977, p. 98, n. 17) as Briquet 6097. It appears also on Scholz 223, 249, 279, 300.
 10. For example, Sebastiano Serlio dedicated several pages to Bramante's Tempietto in *Il terzo Libro di Sebastiano Serlio Bolognese nel qual si figurano, e descrivono, le antiquità di Roma, e le altre che sono in Italia, e fuori d'Italia* (Venice, 1554), fols. XLII, XLIII, XLVIII.
 11. See, for example, fols. 61 and 64 in the so-called *Libro di schizzo di Michelangelo*, attributed to Raffaello da Montelupo, Wicar Collection, Musée des Beaux-Arts, Lille; Frédérique Lemerle, "Livre de dessins de Michel-Ange," in Barbara Brejon de Lavergnée, *Catalogue des dessins italiens: Collections du Palais des Beaux-Arts de Lille* (Paris and Lille, 1997), pp. 310–12, nos. 777, 780.
 12. The entablature of the Arch of Septimius Severus is depicted in KB Destailleur OZ 111, fol. 7; Luca Leoncini, *Il codice detto del Mantegna: Codex Destailleur OZ 111 della Kunstbibliothek di Berlino* (Rome, 1993), p. 144.
 13. On the frieze and entablature, see Fairbairn 1998, no. 962; for Dosio's drawing, UF GDS, fondo Dosiano, 2006A; for the anonymous draftsman's drawings, KB Destailleur 4151, fol. 1, and OZ 111, fol. 4 (lower right), in Leoncini, *Il codice*, p. 141.
 14. Antoine Babuty Desgodetz published a similar capital in his chapter on the Temple of Antoninus and Faustina in *Les Édifices antiques de Rome dessinés et mesurés très exactement par Antoine Desgodetz Architecte* (Paris, 1682), p. 115.
 15. JSM Coner, fol. 67v, in Ashby 1904, no. 88; JSM *Frammenti* after Alberti, vol. 119, fols. 9v–10r, in Fairbairn 1998, no. 492.
 16. For a drawing attributed to Coner, see JSM Coner, fol. 67, in Ashby 1904, no. 87; see also JSM *Frammenti* after Alberti, vol. 119, fols. 43v–44r, in Fairbairn 1998, no. 509.
 17. See Leoncini, *Il codice*, p. 239, fig. 28.
 18. UF GDS 634A; JSM *Frammenti* after Alberti, vol. 119, fols. 33v–34r, in Fairbairn 1998, no. 504; JSM Coner, fol. 99, in Ashby 1904, no. 132.
 19. See those by Dosio, UF GDS, fondo Dosiano, 2020A, 2021A, 2023A, 3212A; and by an anonymous draftsman, KB Destailleur 4151, fols. 103r–v, 105.
 20. For a similar composition, see Nicole Dacos, *La découverte de la Domus Aurea et la formation des grotesques à la Renaissance*, Studies of the Warburg Institute 31 (London and Leiden, 1969), pl. 30, fig. 52, anonymous draftsman, UF GDS Orn 1683r.
 21. For a composition similar to strip 68.769.60, see Dacos, *La découverte de la Domus Aurea*, pl. 15, fig. 25, fol. 39 of the Sienese sketchbook of Giuliano da Sangallo.
 22. Millon and Smyth 1976, pp. 262–68; Millon and Smyth 1994, pp. 658–59.
 23. UF GDS, fondo Dosiano, 2031Av and 2032A.
 24. Sheet 218 is a copy of an engraving of 1561 by Antonio Lafreri, published in the *Speculum romanae magnificentiae* in 1572.
 25. See Paolo Portoghesi, "La cappella Sforza in Santa Maria Maggiore," in Paolo Portoghesi and Bruno Zevi, eds., *Michelangiolo architetto* (Turin, 1964), pp. 683–717.
 26. Argan and Contardi 1990, pp. 252–63.
 27. Renato Bonelli, "La piazza Capitolina," in Portoghesi and Zevi, *Michelangiolo architetto*, p. 428, n. 9.
 28. Elizabeth MacDougall, "Michelangelo and the Porta Pia," *Journal of the Society of Architectural Historians* 19 (1960), pp. 97–103.
 29. Wolfgang Lotz, "Die ovalen Kirchenräume des Cinquecento," *Römisches Jahrbuch für Kunstgeschichte* 7 (1955), pp. 35–40.
 30. See Bertocci and Davis 1977 for a discussion of Scholz 267.
 31. For a discussion of the Villa Giulia and Scholz 269–271, see Moore 1969.
 32. Giorgio Vasari, *Le vite de' più eccellenti pittori, scultori ed architettori*, Gaetano Milanesi, ed. (Florence, 1881), vol. 7, p. 694.
 33. For a study of the estate, see Wasserman 1963; see also Coffin 1979, p. 188.
 34. The inscription *capo di fero* on Scholz 275r (Figure 41) refers to the drawing's original owner, Cardinal Girolamo Capodiferro.
 35. Scholz 292v is inscribed, in part, *faciade de gustin guize [Agostino Chigi] transtib[erino] . . . omnipotent*—Chigi, a wealthy merchant banker and art patron, was known as il Magnifico.
 36. A similar drawing by an anonymous draftsman, ca. 1603, is in the Martinelli collection, Milan; it is illustrated on the cover of Costanza Barbieri, Sofia Barchiesi, and Daniele Ferrara, *Santa Maria in Vallicella* (Rome, 1995).
 37. See Byrne 1981, pp. 114–15.
 38. See Nicholas Adams and Simon Pepper, "The Fortification Drawings," in *The Architectural Drawings of Antonio da Sangallo the Younger and His Circle*, vol. 1, Christoph L. Frommel and Nicholas Adams, eds. (New York, Cambridge, Mass., and London, 1994), pp. 68–71.
 39. Undated and unsigned manuscript note of Edmond Lechevallier-Chevignard, Department of Drawings and Prints, MMA.
 40. Jean-Marie Pérouse de Montclos, "Philibert de l'Orme en Italie," in *Il se rendit en Italie: Études offertes à André Chastel* (Rome, 1987), pp. 289–99.
 41. For information on Dupérac's engravings of Rome, see *Le antiche rovine di Roma nei disegni di du Pérac*, reprint of *Disegni de le ruine di Roma e come anticamente erano*, facsimile, introduction by Rudolf Wittkower (1963; Cinisello Balsamo, Milan, 1990); Henri Zerner, "Étienne Dupérac en Italie," thesis, École Pratique des Hautes Études, IVe section, Sciences historiques et philologiques, 1963; summary published in the *École Pratique's Annuaire 1963/1964*, pp. 325–26; idem, "Observations on Dupérac and the *Disegni de le ruine di Roma e come anticamente erano*," *Art Bulletin* 47 (1965), pp. 507–12.
 42. Wittkower 1964, "Appendice II: I disegni del Metropolitan Museum," pp. 101–7, considered Scholz 211, 212, 213, 214, 215, 219, 220, 221 to be preparatory drawings for Dupérac's engravings of Saint Peter's. Most recently, Millon and Smyth 1994, p. 658, discussed Scholz 213, 214, 215r, 219r, 222r, and mentioned the rest of the Scholz scrapbook, "all from the Dupérac circle."

See also Byrne, "Design for a Tomb," p. 162, who connected sheets 305 and 322 with Barthélemy Prieur, noted his and Dupérac's close relationship, and wondered whether "perhaps some [of the numerous drawings of Italian sculpture and architecture in the inventory of Prieur's possessions] had been made in Italy by his friend Étienne du Pérac."

43. For information on Dosio's architectural drawings, see Christian Hülsen, "Dei lavori archeologici di Giovannantonio Dosio," *Ausonia* 7 (1912), pp. 1–78; Eugenio Luporini, "Formazione, cultura e stile di Giovanni Antonio Dosio," in *Studi in onore di Matteo Marangoni* (Florence, 1952), pp. 224–37; idem, "Un libro di disegni di Giovanni Antonio Dosio," *Critica d'arte*, n.s. 4 (1957), p. 442; Franco Borsi et al., *Giovanni Antonio Dosio: Roma antica e i disegni di architettura agli Uffizi* (Rome, 1976); Carolyn Jean Valone, "Giovanni Antonio Dosio: The Roman Years," *Art Bulletin* 58 (1976), pp. 528–41; idem; *Giovanni Antonio Dosio and His Patrons* (Ann Arbor, Mich., 1977); Emanuele Casamas-

sima and Ruth Rubinstein, eds., *Antiquarian Drawings from Dosio's Roman Workshop: Biblioteca Nazionale Centrale di Firenze, N.A. 1159, Catalogue* (Milan, 1993).

44. Tolnay 1967, p. 65.
 45. For information on Lafreri's career, see François Roland, "Un franc-comtois éditeur et marchand d'estampes à Rome au XVI^e siècle: Antoine Lafréry," *Mémoires de la Société d'émulation du Doubs*, no. 7 (1910), pp. 320–70.
 46. Moore 1969, pp. 192.
 47. Millon and Smyth 1994, p. 659.
 48. Moore 1969, p. 193.
 49. Wasserman 1963, p. 207.
 50. Blunt 1960, p. 17.
 51. Phyllis Pray Bober and Ruth Rubinstein, *Renaissance Artists and Antique Sculpture: A Handbook of Sources*, new ed. (London and New York, 1991), pp. 101–2.

APPENDIX 1: CONTENTS OF THE GOLDSCHMIDT AND SCHOLZ SCRAPBOOKS

GOLDSCHMIDT SCRAPBOOK					
Sheet number	Accession number	Subject	Designation of hand	Watermark	Publications
10	68.769.21	R: elevations, plan, and ornamental detailing of composite capital found near the Coliseum V: (upper left) partial elevation in perspective of the colonnade, Forum of Nerva; (right) elevation in profile with ornamental detailing of attic, cornice, and entablature of the colonnade, Forum of Nerva	Hand B	no watermark	v: Figure 2
11	68.769.22	R: elevation in profile with ornamental detailing of cornice, Temple of Minerva V: partial elevation of capital and profile of base, Temple of Minerva, inscribed in part <i>fore di traiano</i>	Hand A	man with halo kneeling before cross, in circle	
14	68.769.20	R: elevation, Arch of Constantine; partial plan V: profiles of base, shaft, and entablature, Arch of Constantine	Hand D	crossbow in circle	R: Figure 4
20	68.769.19	R: profiles of attic and entablature, Forum of Nerva colonnade; ornamental details of architrave V: schematic plan, Arch of Constantine	R: Hand F or G (?) V: unidentified	no watermark	R: Figure 3
21	68.769.10	R: elevations in profile of cornice, entablature, and architrave with ornamental detailing, Forum of Nerva colonnade V: sketched elevation of a capital; sketch of a panel, Temple of Minerva	R: Hand A + Hand E + Hand G + Hand F (?) V: Hand A	no watermark	
22[a]	68.769.11	R: elevations in profile of entablature and pediment with ornamental detailing, Arch of Septimius Severus, inscribed <i>de l'arque de septimio mesure au palme romain</i> V: profiles and details of archivolt, impost, entablature, column, and base, Arch of Septimius Severus	Hand A	eagle in circle	v: Figure 6
[22b]	68.769.12	R: elevation in profile with ornamental detailing of unidentified entablature V: elevation in profile with ornamental detailing of unidentified entablature	Hand A	no watermark	
31	68.769.50	R: elevation in profile of entablature and pediment, Porticus of Octavia, inscribed <i>A saint ange en pesquerie</i> V: elevations in profile, one with ornamental detailing, of upper entablature, Temple of Antoninus and Faustina	Hand A	no watermark	v: Figure 7
32	68.769.24	R: top, elevation in profile with ornamental detailing of cornice, Basilica Ulpia, inscribed <i>Aupre de la / coullonne / troiane</i> ; bottom, elevation in profile of entablature, Domus Turciorum, inscribed <i>en pesquerie derie saint ange</i> V: unfinished elevation in perspective of the Domus Turciorum, traced from the recto	Hand A	crown surmounted by fleur-de-lis	

Sheet number	Accession number	Subject	Designation of hand	Watermark	Publications
34	68.769.25	R: elevations in profile of two entablatures, inscribed <i>derier saint ange / en pesquerie</i> V: unfinished elevation in profile of unidentified cornice	Hand A	no watermark	
39	68.769.51	R: elevations in profile of two unidentified entablatures, with ornamental detailing V: unfinished elevation of unidentified coffered ceiling, with profiles of moldings	R: Hand E + Hand G + Hand A V: unidentified	no watermark	
40[a]	68.769.16	R: elevation in profile with ornamental detailing of cornice, Pantheon V: elevation in profile with ornamental detailing of unidentified cornice	R: Hand G V: Hand A	crossbow in circle	
40[b]	68.769.17	R: elevation in profile with ornamental detailing of an entablature found near the Arch of Camigliano V: sketches of Doric capital; sketched profile of cornice	Hand A	no watermark	R: Figure 10
43	68.769.26	Profile and perspective elevation of cornice, inscribed <i>trouvee a camp de fleur</i>	Hand A	no watermark	
47[a]	68.769.27	R: elevation in profile of curved cornice found on the Palatine Hill V: elevation in profile with ornamental detailing of unidentified base with standing youth and seated woman playing a lyre	R: Hand G V: Hand A	no watermark	
47[b]	68.769.28	R: elevation in profile of cornice found on the Palatine Hill V: elevation in profile of ornamented column base found near the Theater of Marcellus	R: Hand A + Hand G V: Hand E + H and G	no watermark	
51	68.769.29	R: Doric capital, entablature, and panel of a building, inscribed in part <i>desoulz campidoil a la prison du pere / de la charite romayne</i> V: capital and shaft, inscribed <i>A sainte p[re]cedia</i>	Hand A	crown surmounted by star	
[57]	68.769.33	R: column shaft and details of fluting, Temple of Minerva V: elevation in profile of architrave, Temple of Minerva, inscribed <i>fore di traiano</i>	Hand A	no watermark	
65	68.769.23	R: elevation in perspective of Corinthian capital, Temple of Antoninus and Faustina (?) V: section and plan of unidentified Corinthian capital	Hand C	no watermark	
67	68.769.30	R: ornamentation and elevation of soffit, Temple of Castor and Pollux V: sketches of two ornaments with lions, dolphins, and masks	Hand A	incomplete cross in circle	R: Figure 8 V: Figure 9
68	68.769.32	(Top) partial elevation in perspective of unidentified Corinthian capital; (bottom) elevations in profile of impost and archivolts, with ornamental detailing, Arch of Septimius Severus	unidentified	no watermark	
70	68.769.34	R: elevation in wash of two solutions to a side view of an Ionic capital V: unfinished elevations in profile of unidentified capitals	unidentified	no watermark	
72	68.769.35	R: elevations of Ionic capital V: sketched profiles and side elevation of Ionic capital	Hand C	crossed arrows surmounted by star	
73[a]	68.769.14	R: partial side elevation of Ionic capital V: schematic construction, volute of Ionic capital	Hand G	crossbow in circle	
73[b]	68.769.15	R: partial front elevation of Ionic capital V: schematic construction, volute of Ionic capital	Hand G	no watermark	
74	68.769.36	R: side and front elevations, section, and profiles of Ionic capital V: partial elevation in perspective of Corinthian capital	Hand C	standing human figure	
77	68.769.37	(Top) front and side elevations of Ionic capital; (bottom) sketches of plans and sections of building and details of orders, possibly Temple of Roma and Venus (?)	Hand A	three-rung ladder in shield surmounted by star	Figure 12
78	68.769.38	R: front and side elevations of two Ionic capitals V: profile and elevation of entablature, impost, and column details	Hand C	no watermark	

Sheet number	Accession number	Subject	Designation of hand	Watermark	Publications
80	68.769.39	Profiles and elevations with ornamental detailing of three unidentified column bases	Hand A	crown surmounted by star	Figure 15
81	68.769.40	Profiles and elevations with ornamental detailing of three unidentified column bases	Hand A	no watermark	
82	68.769.41	Profile and elevation with ornamental detailing of column base, elevation sketch, and partial study of ornament, Portico of the Dei Consentes	Hand A	crossbow in circle surmounted by fleur-de-lis	
84–85	68.769.1	R: detail study of construction of truss roof and colonnade of portico, Pantheon v: plan of portico and entrance, Pantheon	Hand F	close to Briquet 5928, 5930	R: Figure 16 Nizet 1902, p. 269, figs. 4, 5 (R)
86	68.769.2	R: perspective elevation, profile, plan, and details of bronze pilaster of portico, Pantheon; partial plan and elevation of bronze door v: detail studies of portico of Pantheon, inscribed on frieze M·AGRIPPA·L·F·CO / S·TERTIVM·FECIT, elevation of pediment, profiles and elevations of cornice, and individual moldings	Hand F	close to Briquet 5928, 5930	
87	68.769.3	R: profile and elevation of entablature and details of portico, Pantheon v: elevation of portal and details of panels of bronze pilaster and bronze door, Pantheon	Hand F	no watermark	
88	68.769.4	R: elevation in perspective, plan, profiles, section, and details of capital, shaft, and base of Corinthian column, portico of Pantheon v: perspective view and details of entrance to cella of Pantheon, including polygonal coffering of vault, profile of cornice above door, volutes, and crest	Hand F	no watermark	R: Figure 17 v: Figure 18
89	68.769.5	R: half ground plan of rotunda, Pantheon; details of cella and an alcove v: cross section in perspective of a rectangular alcove and arches of alcove vault, Pantheon	Hand F	close to Briquet 5928, 5930	
90	68.769.68	R: profiles and elevations in perspective of details of lower order of interior, including entablature and pilaster capital, Pantheon v: perspective view of a rectangular alcove, Pantheon	Hand F	close to Briquet 5928, 5930	
91	68.769.6	R: perspective view of entrance with panels, Pantheon; profile of moldings v: plans of a semicircular and a rectangular alcove, Pantheon	Hand F	no watermark	
92–93	68.769.7	R: studies of rotunda, Pantheon: (top right) section in perspective of steps onto dome; (center left) cross section of alcoves; (bottom) various studies of details of alcoves v: elevation and details of upper order of interior of Pantheon, with description of materials	Hand M	close to Briquet 5928, 5930	R: Figure 19 Geymüller 1883, pp. 30–31, figs. 5, 6, 8 (R, details)
94–95	68.769.8	R: elevations in perspective, partial plans, and details of alcoves, Pantheon v: elevations of alcoves and profile and perspective elevations of interior, Pantheon	R: Hand F v: Hand M	close to Briquet 5928, 5930	
99–100	68.769.9	R: cross section of Pantheon; (left) elevation of portico v: partial elevations and plans of a capital, Pantheon	Hand A + unidentified handwriting for text	close to Briquet 5928, 5930	R: Figure 20
115	68.769.44	Interior elevation, Oratorio della Santa Croce, inscribed <i>tempio pres san Joan di Lateran</i>	Hand F (?)	no watermark	Figure 21 Egger 1903, p. 36, under no. 108; p. 41, fig. 12 (partial)
121	68.769.42	R: plan of tomb of Annia Regilla v: strips with foliate ornamentation and eagle, Arch of the Argentarii	Hand A	no watermark	
126	68.769.45	R: front and side elevations and plan of an unidentified funerary altar v: partial elevation of paneling, Oratorio della Santa Croce	Hand C	crown surmounted by star	

Sheet number	Accession number	Subject	Designation of hand	Watermark	Publications
128	68.769.49	r: perspective cross section of rotunda, Centocelle v: plan of rotunda, Centocelle	Hand C	no watermark	v: Figure 22
129	68.769.48	r: partial elevation in perspective of interior, Santa Costanza; diagrams of column shafts; sketchy elevation of unidentified building v: sketches of spiral staircases and doorway, Santa Costanza	Hand F	six-rung ladder in shield surmounted by cross	
138	68.769.31	Sketches and detail studies of Corinthian capital	Hand A	no watermark	
148	68.769.67	r: partial details of ceiling <i>grotteschi</i> in the Volta Gialla, Domus Aurea v: unfinished sketch of vault	Hand A (?)	crown surmounted by star	r: Figure 23
154	68.769.56–61	Five sheets with details of <i>grotteschi</i> ; sheets 68.769.59–61 show decoration of the cryptoporticus, Domus Aurea	unidentified	no watermark	
165	68.769.62–66	Six sheets with details of unidentified ornamentation	unidentified	grapes	Nizet 1902, p. 268, fig. 3 (68.769.65)
176	68.769.46	Elevation of unidentified architectural fragment with head and foliage	unidentified	no watermark	
188	68.769.53	Ornamental motif of fantastic bull with foliate details	unidentified	no watermark	Nizet 1902, p. 268, fig. 1
206	68.769.47	Partial elevation and cross section of Bramante's Tempietto, San Pietro in Montorio	Hand A (?)	man with halo kneeling before cross, in circle	Figure 1
unnumbered	68.769.13	r: elevation in profile of ornamentation with lion's paws and strapwork v: elevation in profile of unidentified column base	r: Hand D v: unidentified	no watermark	
unnumbered	68.769.18	Elevation in profile of entablature of the Arch of Constantine, with ornamental detailing	Hand A	incomplete: crown (surmounted by star?)	Figure 5
unnumbered	68.769.43	r: partial cross section of interior, Oratorio della Santa Croce v: plan of Oratorio della Santa Croce and detail of decoration	Hand A	close to Briquet 5928, 5930	
unnumbered	68.769.52	Plan of unidentified temple	unique hand	no watermark	
unnumbered	68.769.54	Winged-lion ornamental motif	Hand A	no watermark	Nizet 1902, p. 268, fig. 2
unnumbered	68.769.55	r: portion of Roman mural v: fragment of unidentified partial entablature	unidentified	no watermark	

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Sheet number	Accession number	Subject	Designation of hand	Watermark	Publications
120	49.92.66	r: plan and cross section of Roman calidarium; icosahedron in perspective and in parallel projection v: projections of polyhedra	unidentified	lily in circle	
127	49.19.12	Exercise in perspective	unidentified	no watermark	
208	49.92.55	Landscape view with Saint Peter's and neighboring buildings and two blank papal escutcheons, the three drawings each on separate sheets, glued together	unidentified (later view)	crown surmounted by star in circle (on landscape view)	Figure 24
209	49.92.71	Partial plan of Saint Peter's showing the crossing and the apse	Hand H	crossed arrows surmounted by star	Ackerman 1961, p. 99
210	49.92.22	r: (left) elevation of window in attic, Saint Peter's; (right) profiles of column bases v: (center) partial plan of the apse, Saint Peter's; (lower right) small sketches of window cornice and architrave	r: Hand A v: Hand H	crossed arrows surmounted by star	Tolnay 1967, pl. 24.2 (v); Keller 1976, p. 33, fig. 9 (v); Tolnay 1980, p. 110, ad corpus 616r (R); Ackerman 1986, p. 321
211	49.92.63	r: plan of drum taken at two levels, Saint Peter's v: compass, inscribed SEPTENTRIO / AQUILIO / ORIENS / EVRVS / AVSTER / AFRICVS / FAVONIVS / CAVRVS	Hand A	no watermark	Wittkower 1964, p. 105, no. 11 (R)

Sheet number	Accession number	Subject	Designation of hand	Watermark	Publications
212	49.92.62	Plan of Saint Peter's drum taken at two levels	Hand C	crossed arrows surmounted by star	Figure 25 Wittkower 1964, p. 105, no. 12
213	49.92.1	Half elevation of exterior of Saint Peter's dome	unique hand + Hand H	no watermark	Ackerman 1961, p. 99; Wittkower 1964, p. 101, no. 1; Tolnay 1967, pl. 23.3; Wittkower 1978, p. 82, fig. 85; Ackerman 1986, pp. 321, 322; Millon and Smyth 1988, p. 173, fig. 21; Argan and Contardi 1990, p. 333; Millon and Smyth 1994, cat. 392
214	49.92.92	R: half cross section of dome, with attic, profiles, and details, Saint Peter's, inscribed in part <i>tout la vane / du modèle de la tribune</i> V: architectural sketches, Saint Peter's	Hand A	no watermark	R: Figure 26 Ackerman 1961, p. 99; Wittkower 1964, p. 102, nos. 2 (R), 3 (V); Tolnay 1967, pl. 24.1 (R); Wittkower 1978, pp. 81 fig. 84 (V), 82 fig. 86 (R); Tolnay 1980, p. 94, ad corpus 595r; Ackerman 1986, p. 321; Millon and Smyth 1988, cats. 16a (R), 16b (V); Argan and Contardi 1990, pp. 329, 330 figs. 442, 443 (V), p. 333; Millon and Smyth 1994, cat. 386
215	49.92.17	R: elevation of the interior of Saint Peter's drum V: (left) elevation in profile of cornice; (right) elevation in profile of pedestal, Saint Peter's drum	Hand A	crossed arrows surmounted by star	Wittkower 1964, pp. 104-5, nos. 9 (R), 10 (V); Wittkower 1978, p. 83, fig. 87 (R); Millon and Smyth 1988, cat. 18 (R); Millon and Smyth 1994, cat. 388 (R)
216	49.92.19	R: elevation in profile of cornice and entablature of exterior and interior of Saint Peter's tribune V: partial plan of Sforza Chapel, Santa Maria Maggiore	Hand A	grapes with monogram	
217	49.92.23	R: partial elevation of Sforza Chapel, Santa Maria Maggiore V: elevations in profile of column base and entablatures	R: unique hand V: Hand A	no watermark	
218	49.92.16	Schematic elevation of centering for arches resting on cornice of entablature, Saint Peter's	Hand C	no watermark	
219	49.92.21	R: partial elevation of exterior of Saint Peter's drum V: elevation in profile and details of coffers of entablature of Saint Peter's tribune	Hand A	crossed arrows surmounted by star	Wittkower 1964, p. 103, nos. 4 (R), 5 (V); Wittkower 1978, p. 84, fig. 89 (R); Millon and Smyth 1988, p. 177, fig. 26 (R); Millon and Smyth 1994, cat. 390 (R)
220	49.92.18	R: partial details in elevation of one of the exterior bays of Saint Peter's dome V: unfinished section of the model of Saint Peter's drum	Hand A	crossed arrows surmounted by star	Wittkower 1964, p. 104, no. 8 (V)
221	49.92.20	R: (left) profile and elevation of Saint Peter's entablature; (right) details of the coffers of entablature and profiles of bases and pedestals, Saint Peter's V: unfinished section of the model of Saint Peter's drum, with elevation in profile of entablature	Hand I	lamb with banner in circle	Wittkower 1964, pp. 103-5, nos. 6 (R), 7 (V); Keller 1976, p. 35, fig. 11 (V); Wittkower 1978, p. 85, fig. 91 (V); Millon and Smyth 1988, cat. 17 (V)
222	49.92.89	R: elevation of a window on the apse vault interior, Saint Peter's V: elevation and half plan of the portal of the Palazzo Crivelli (?)	Hand H	no watermark	Millon and Smyth 1976, p. 189, fig. 41 (R); Millon and Smyth 1994, cat. 381 (R)
223	49.92.3	(Top) elevation in profile with ornamental detailing of a baluster; (bottom) two profiles of cornice, Saint Peter's	Hand C (?)	Briquet 6097	
224	49.92.14	R: elevation in profile with ornamental detailing of Saint Peter's main cornice from the exterior; (right) small profile and elevation of a base V: half elevation of an ornament and a related small plan of the niche	Hand C + Hand I	kneeling winged man in circle	

Sheet number	Accession number	Subject	Designation of hand	Watermark	Publications
225	49.92.45	Partial elevation of Saint Peter's apse	Hand A	crossbow in circle	Figure 27 Tolnay 1980, p. 99, ad corpus 602v
226	49.92.91	Partial elevation of Saint Peter's apse	Hand A	crossed arrows surmounted by six-point star	
227	49.92.52	R: partial elevation, profile, and details of a Corinthian capital from Saint Peter's, with profile of base v: elevation of acanthus leaves of a Corinthian capital from Saint Peter's and two profiles of a cornice	Hand J	kneeling man with cross in circle	
228	49.92.13	R: architectural details of column and balustrade in elevation, and studies of cornice seen in profile from the front and from below v: partial elevation in profile of the exterior of Saint Peter's showing details of capitals and arches	Hand H	crossed arrows surmounted by star	
229	49.92.42	R: elevation and plan of a niche on the exterior of Saint Peter's apse v: elevation of a column shaft; elevation and profile of a scrolled console on the niche on the recto	Hand J	man with halo kneeling before cross	
230	49.92.12	R: section of niche on the exterior of Saint Peter's apse, with details in elevation of upper part of niche v: frontal and profile elevations of architectural details of niche on the exterior of Saint Peter's apse	Hand J	no watermark	
231	49.92.15	R: partial elevations of unidentified building in the Doric order v: unfinished section of Saint Peter's drum	Hand A	crossed arrows surmounted by star	
232	49.92.87	R: design of a ceiling v: ceiling designs with lilies and masks	Hand A (?)	no watermark	
233	49.92.88	Unfinished elevation of the ceiling of Saint Peter's Sala Regia	unidentified	no watermark	
234	49.92.27	R: (left) profile of cornices, pedestal, and base of the Palazzo dei Conservatori; (right) elevation of a column and partial plan of the portico, Palazzo dei Conservatori v: elevation and profile of a portal in the portico of the Palazzo dei Conservatori, Rome	Hand I	lamb with banner in circle	v: Figure 28 Ackerman 1961, p. 55; Tolnay 1980, p. 103, ad corpus 606r; Argan and Contardi 1990, p. 262
235	49.92.64	R: architectural and ornamental details of the Palazzo dei Conservatori v: (left) profiles of bases and pedestals from the Palazzo dei Conservatori; (right) sketchy partial elevation of the Palazzo dei Conservatori's portico and outline of the same sketch in metalpoint	Hand I	blacksmith with hammer and bucket	r: Figure 29 Ackerman 1961, p. 55; Argan and Contardi 1990, p. 262
236	49.92.11	(Left) architectural details in elevation of the bay on the right; (right) partial elevation of one of the bays of the Palazzo dei Conservatori	Hand A	unicorn and crest in circle	
237	49.92.69	R: elevation of a second-story window, Palazzo Senatorio, Rome v: plan and profile of window on recto	Hand I	blacksmith with hammer and bucket	Ackerman 1961, p. 55; Argan and Contardi 1990, p. 262
238	49.92.2	Coffered ceiling with military trophies, Palazzo dei Conservatori; an Egyptian sphinx	Hand A	lamb with banner in circle	Argan and Contardi 1990, p. 262
239	49.92.56	R: elevation of the portal of the Porta Pia, Rome v: (left) elevation and profile of a window, Porta Pia	Hand A	seven-petal flower	r: Figure 31 Tolnay 1980, p. 113, ad corpus 619v (v); Argan and Contardi 1990, p. 351 (v)
240	49.92.67	(Top) cross section and (bottom) plan, Sant' Andrea in Via Flaminia, Rome	Hand A	three-rung ladder in circle surmounted by star	

Sheet number	Accession number	Subject	Designation of hand	Watermark	Publications
241 [a]	49.92.68	Elevation and (right) profiles of cornices and console, Sant'Andrea in Via Flaminia	Hand A	no watermark	Figure 32
241 [b]	49.92.70	r: plan of facade staircase, Palazzo Senatorio v: plan of facade staircase, Palazzo Senatorio, showing central niche	Hand A	no watermark	Ackerman 1961, p. 55; Argan and Contardi 1990, p. 262
242	49.92.43	Line drawing (tracing?) of sculpture of river god Tigris on the front of the staircase, Palazzo Senatorio	unidentified	no watermark	
243	49.92.65	r: elevation of pedestal for Marcus Aurelius statue, Piazza del Campidoglio, Rome v: plan of pedestal for Marcus Aurelius statue	Hand A	lamb with banner in circle	Argan and Contardi 1990, p. 262
244	49.92.10	r: elevation in partial perspectival projection of an Ionic capital, Palazzo dei Conservatori v: plan and partial projection of the capital on the recto	Hand A	no watermark	r: Figure 30 Argan and Contardi 1990, p. 262
245	49.92.9	(Top) profile of the main entablature of Santa Maria in Domnica, Rome; (bottom) partial plan of the portico, Santa Maria in Domnica	Hand A	cross with dots in circle surmounted by fleur-de-lis	
246	49.92.78	Half elevation of the portico of Santa Maria in Domnica	Hand A	cross with dots in circle surmounted by fleur-de-lis	Figure 33
247 [a]	49.19.13	(Left) elevation and plan of a bay, San Lorenzo, Florence; (right) perspective exercise with standing figure	unidentified	no watermark	
247 [b]	49.92.94	Tracing of allegorical figures of a river god and a nymph with an ideal cityscape in the background	unidentified	grapes with monogram DR	
248	49.92.41	(Left) half elevation and plan of the model after Michelangelo's design for the facade of San Lorenzo; (right) elevation of consoles and base of a pier, vestibule of the Laurentian Library	Hand L	blacksmith with hammer and bucket	Figure 34 Millon and Smyth 1988, p. 89, fig. 19; Millon 1994, cat. 231
249	49.92.40	r: elevation of the north portal of San Lorenzo, inscribed <i>la porta di fianco D san Lor[en]zo di mano di michellagnoli buonarotti misurata col [s]olito braccio fiorentino</i> v: profile of the cornice of the north portal, San Lorenzo	Hand L	Briquet 6097	Tolnay 1966, p. 21; Tolnay 1967, pl. 22.1 (R)
250	49.92.39	r: plan of the New Sacristy, San Lorenzo, inscribed <i>pianta de la segrestia dimano / de michelangnolo e questa parte / che no[n] e fornita no[n] ci si po / fre due te[n]gono serato p[er] rispetto della / chapella del pontorno che dipigneua / vero e che la scoperta ma no[n] sap[r]ano / p[er] questo et lo no[n] o voluto mendare / afatichar nisuno p[er] che no[n] e cossa dimportanza</i> v: frontal and profile elevations of architectural details in the New Sacristy	Hand L	face with hat	r: Figure 35 Tolnay 1948, pl. 165 (R); Tolnay 1976, p. 24, ad corpus 178r (R); Argan and Contardi 1990, p. 184
251	49.92.33	r: elevation and plan of a doorway, New Sacristy, San Lorenzo v: partial elevations and profiles of frame, cornice, and base of doorway on recto	Hand L	no watermark	
252	49.92.59	r: elevation and plan of the tabernacle above a doorway to the New Sacristy, San Lorenzo v: profiles of entablature, cornice, and base of niche on recto, inscribed <i>la modanatura In sul Mezo / del frontone e quella piu / abasso segnato B sie et sul / pilastro cioe Cornice fregio et / architraue e chapitello e basso / sono questi modani del pasato / tabernachulo disacrestia de mani / di mich[e]llagnolo buonarotti misurato / to el solito bracio fiorentino</i>	Hand L	face with hat	
253	49.92.90	r: two plans of the Laurentian Library and a detail of the steps v: plan of the vestibule, Laurentian Library	Hand L	no watermark	Tolnay 1967, pls. 23.1 (v), 23.2 (R); Tolnay 1980, pp. 54 ad corpus 526r (v), 64 ad corpus 545r (R)

Sheet number	Accession number	Subject	Designation of hand	Watermark	Publications
254	49.92.29	R: elevation of the doorway to the Laurentian Library reading room from the vestibule v: partial elevation of the doorway from the reading room to the vestibule	Hand L	face with hat	v: Figure 36
255	49.92.31	R: two cross sections of the Laurentian Library entranceway from the reading room v: elevation of the entranceway on recto	Hand L	no watermark	
256	49.92.28	R: elevation of the Laurentian Library entranceway from the reading room v: two cross sections of portal on recto	Hand L	no watermark	
257	49.92.32	R: elevation of the Laurentian Library entranceway from the reading room v: cross section and plan of portal on recto	Hand L	face with hat	
258	49.92.25	R: elevation of one of the blind windows flanking the doorway of the Laurentian Library reading room v: two profiles of cornices	Hand L	crossbow in circle	
259	49.92.26	R: elevation of a window in the upper order of the vestibule, Laurentian Library v: partial elevations and profiles of elements in the reading room	Hand L	no watermark	
260	49.92.24	R: profile and detail of the entablature and a pilaster, Laurentian Library v: profile of the entablature, Laurentian Library	Hand L	face with hat	
261	49.92.38	R: (left) elevations of a window in the upper order of the Laurentian Library vestibule; (right) elevation, cross section, and plan of a niche in the vestibule v: (left) profiles, partial elevations, and details of niche on recto; (right) base, column, and entablature of window on recto	Hand L	blacksmith with hammer and bucket	
262	49.92.35	R: elevation and plan of a doorway, Laurentian Library v: section of doorway on recto and elevation in profile of architectural details	Hand L	blacksmith with hammer and bucket	
263	49.92.30	R: profile of entablature on verso v: elevation of a column and entablature, Laurentian Library	Hand L	blacksmith with hammer and bucket	
264	49.92.34	R: elevation and plan of a window, New Sacristy, San Lorenzo v: elevation and plan of a window, New Sacristy	Hand L	blacksmith with hammer and bucket	
265	49.92.37	R: elevation and plan of a bay, Laurentian Library (?) v: profiles, section, and partial elevation of architectural details of a door, Laurentian Library	Hand L	no watermark	
266	49.92.36	R: elevation and plan of a bay, Laurentian Library (?) v: profile, section, and details of a bay, Laurentian Library (?)	Hand L	lamb with banner in circle	
267	49.92.60	R: elevation in perspective of the portal of Sant' Apollonia, Florence, inscribed <i>Porta di S^a app'lonia Munistorio In fiorenza Di mano Di Michelagnolo buonaroti / Misurato aluso fiorentino cioe el b[raccio] partito In 20 soldi et ogni soldo In denari 12—</i> v: plan of the portal of Sant' Apollonia	Hand L	Briquet 6097	R: Figure 37 Tolnay 1966, p. 21; Tolnay 1967, pls. 22.2 (R), 22.3 (v); Bertocchi and Davis 1977, p. 94, figs. 1 (R), 2 (v); Ackerman 1986, p. 305; Argan and Contardi 1990, p. 201 (R)
268	49.92.72	Plan of the staircase and semicircle at the upper end of the Belvedere Courtyard, Vatican Palace	unique hand	close to Briquet 5928, 5930	Figure 38 Tolnay 1967, pl. 24.3; Ackerman 1986, p. 325; Argan and Contardi 1990, p. 338

Sheet number	Accession number	Subject	Designation of hand	Watermark	Publications
269	49.92.73	Plan of the Villa Giulia, Rome, with some garden features, with three flaps	Hand B	close to Briquet 5928, 5930	Moore 1969, pp. 189–90, figs. 18–20; Tolnay 1980, p. 116, ad corpus 623r (2nd flap)
270	49.92.58	Half elevation of the casino facade, Villa Giulia, inscribed <i>palais de la vigne</i>	Hand B	close to Briquet 5928, 5930	Moore 1969, p. 187, fig. 16
271	49.92.51	Cross section of the Villa Giulia	unique hand	unidentified	Figure 39 Moore 1969, p. 187, fig. 17
272	49.92.8	Plan of the Quirinal Hill, Rome, with the estate of the Villa Carafa-Este	Hand B	blacksmith with hammer and bucket	Figure 40 Wasserman 1963, p. 224, fig. 5; Coffin 1979, p. 188, fig. 119
273	49.92.61	Plan of the Palazzo Farnese, Rome	Hand A	crossed arrows surmounted by six-point star	Blunt 1960, p. 16, fig. 1; Ackerman 1961, p. 78; Frommel 1973, pl. 56a; Keller 1976, p. 31, fig. 7; Frommel 1981, p. 185, fig. 12
274	49.92.57	Cross section of the Palazzo Farnese	Hand C	blacksmith with hammer and bucket	Frommel 1973, pl. 58a; Keller 1976, p. 30, fig. 5; Frommel 1981, p. 217, fig. 60
275	49.92.79	R: half elevation of the Palazzo Spada, Rome, and profiles of architectural details, inscribed <i>capo di fero</i> V: details of interior ornamentation, Palazzo Spada	Hand A	crown surmounted by fleur-de-lis	R: Figure 41 Frommel 1973, pl. 30b (R)
276	49.92.7	(Left) partial elevation and ornamental detailing, Palazzo Spada; profile of fireplace (?); (right) elevation in perspective of a sarcophagus; window frame with putto; three ornamental shells and profile	unique hand	lily in double circle	Figure 45
277	49.92.83	R: plan of the Palazzo Massimo alle Colonne, Rome, with small studies of architectural details, inscribed <i>pianta del palas di maxima</i> V: (left) elevations of cornice, bases, capitals, inscribed <i>la coroniche di fora</i> ; (right) elevation of a fireplace in the Palazzo Massimo alle Colonne	Hand B	star in circle	Wurm 1965, p. 53, n. 86; Frommel 1973, cat. p. 240, nos. 11j, k
278	49.92.81	R: half elevation of the Palazzo Massimo alle Colonne V: partial elevation and profile of the portal, Palazzo Massimo alle Colonne	Hand B	no watermark	R: Figure 42 Wurm 1965, p. 53, n. 86; Frommel 1973, cat. p. 240, nos. 11h, i
279	49.92.80	R: partial elevation and cross section of the Palazzo Massimo alle Colonne V: profile of entablature and base, Palazzo Massimo alle Colonne	Hand B	Briquet 6097	Wurm 1965, p. 53, n. 86; Frommel 1973, cat. p. 239, no. 11f, g
280	49.92.6	R: profile of the entablature of the Palazzo Massimo alle Colonne, inscribed in part <i>Au portique du palais des maxime A romme</i> V: two profiles of an entablature and cornice; the lower one seems to be antique; inscribed <i>A Santa prosedia</i>	Hand A	no watermark	Wurm 1965, p. 53, n. 86 (R); Frommel 1973, cat. p. 239, no. 11c
281	49.92.5	(Left, top) detail of Palazzo Massimo alle Colonne portal bracket in elevation; (left, center) partial elevation of portico, Palazzo Massimo; (left, bottom) side elevation of Palazzo Massimo fireplace on sheet 277v; (right) elevation of portal with elevation in profile of a cornice, Palazzo Massimo	Hand A + Hand H	crown surmounted by star	Wurm 1965, p. 53, n. 86; Frommel 1973, cat. p. 239, no. 11b
282	49.92.82	Half elevation of the Palazzo Ciciaporci-Alberini, Rome	Hand B	close to Briquet 5928, 5930	Frommel 1973, pl. 6h
283	49.92.49	(Left) half elevation of the Palazzo Caffarelli-Vidoni, Rome; (right) profiles and elevations, inscribed <i>faciade di caffarelle a rome</i>	Hand A	close to Briquet 5928, 5930	Frommel 1973, pl. 27b
284	49.92.77	Plan of an unidentified palazzo	Hand A	face with hat	

Sheet number	Accession number	Subject	Designation of hand	Watermark	Publications
285	49.92.54	R: cross section of the Palazzo Pirro, Rome v: partial cross sections and profiles, Palazzo Pirro	Hand B	no watermark	R: Figure 43 Frommel 1973, pls. 101c (R), 102d (v)
286	49.92.47	Half elevation of the Palazzo Giraud-Torlonia; (right) profiles of details, Palazzo Giraud-Torlonia	Hand B	crossbow in circle	
287	49.92.74	Schematic plan of the Palazzo Farnese	unique hand	blacksmith with hammer and bucket	Blunt 1960, p. 17, fig. 3; Ackerman 1961, p. 78; Frommel 1973, pl. 56c; Frommel 1981, p. 187, fig. 15
288	49.92.46	Cross section and half elevation of a palazzo, inscribed <i>faciade del palasso apresso larco di camigliano vescovo</i>	Hand B	six-point star in circle surmounted by cross	
289	49.92.4	R: profile and partial elevation of <i>piano nobile</i> fireplace, Palazzo Massimo alle Colonne; profile of a cornice; inscribed <i>tutto illargo d[e]llo architravo</i> v: elevation of door and window, Palazzo Massimo; profiles of the same elements	unique hand	dove in shield surmounted by star	R: Figure 44 Frommel 1973, cat. p. 239, no. 11a
290	49.92.44	R: front and side elevations of the Palazzo Salviati-Adimari, Rome, inscribed <i>faciade dirito a trastevere sopra al jardino del gran priore</i> v: (left) plan and cross section of the stables, Villa Farnesina, Rome; (right) technical study of a screw	Hand B	no watermark	Frommel 1973, pls. 70e (v), 129d (R); Coffin 1979, p. 96, fig. 60 (v)
291	49.92.48	R: partial cross section of the Palazzo Salviati-Adimari v: architectural details and profiles, Palazzo Salviati-Adimari, inscribed <i>profil palas del grant [libre?]</i>	Hand B	no watermark	Frommel 1973, pls. 129c (v), e (R)
292	49.92.53	R: elevation of Villa Farnesina north facade, with ornamental detailing v: plan and profiles of the Villa Farnesina, inscribed in part <i>faciade de gustin guize transtib[erino]</i>	Hand B	fleur-de-lis in circle surmounted by star	<i>Builders and Humanists</i> 1966, pp. 55, 149 (R ill.); Frommel 1973, pls. 66c (v), d (R); Coffin 1979, p. 94, fig. 58 (R); Fiore and Tafuri 1993, p. 117 (R)
293	49.92.50	R: front and side elevations of the Villa Farnesina; (above) profiles of moldings, Villa Farnesina v: plans of the Palazzo Salviati-Adimari	Hand A	no watermark	Frommel 1973, pls. 69c (R), 129b (v); Coffin 1979, p. 95, fig. 59 (R)
294	49.92.75	Plan of an unidentified building	Hand A (?)	crossed arrows surmounted by star	
295	49.19.14	Elevation and partial plan of an unidentified fireplace	Hand K	no watermark	
296	49.92.86	(Top) elevation of a window or door with molded frame; small profile of its cornice; (bottom) partial elevation of a window or door with molded frame; profiles of its moldings	Hand K	crossed arrows surmounted by star	
297	49.92.85	Presentation drawing of elevation of facade of Santa Maria in Vallicella, Rome; half plan of facade	unique hand	fleur-de-lis in circle surmounted by crown	Figure 46
298[a]	49.19.39	R: elevation of a Renaissance cabinet v: stone calculators from the Sette Sale	Hand C	crown surmounted by star	R: Figure 47 R: Byrne 1981, pp. 114, 115, no. 150
298[b]	49.19.40	R: partial plans of unidentified palazzo and church v: elevation of a panel and profile of the Renaissance cabinet on sheet 298[a]r	unidentified	no watermark	v: Byrne 1981, pp. 114, 115, no. 149
299	49.92.84	R: elevation with decorative panels in geometric forms v: unfinished elevation in perspective of the Pont du Gard	unidentified	crown surmounted by star	
300	49.92.76	R: cross section and plan of the Bastione Ardeatino, Rome, inscribed <i>bastidon di sant lorenze di Roma</i> v: plans of three levels of the Bastione Ardeatino	Hand L + Hand B	Briquet 6097	v: Figure 48
unnumbered	49.92.93	Detached flap, fragment of plan with three windows	unidentified	no watermark	

APPENDIX 2: CONCORDANCE OF ACCESSION AND SCRAPBOOK SHEET NUMBERS

GOLDSCHMIDT SCRAPBOOK

68.769.1	84-85	68.769.16	40[a]	68.769.31	138	68.769.46	176
68.769.2	86	68.769.17	40[b]	68.769.32	68	68.769.47	206
68.769.3	87	68.769.18	unnumbered	68.769.33	[57]	68.769.48	129
68.769.4	88	68.769.19	20	68.769.34	70	68.769.49	128
68.769.5	89	68.769.20	14	68.769.35	72	68.769.50	31
68.769.6	91	68.769.21	10	68.769.36	74	68.769.51	39
68.769.7	92-93	68.769.22	11	68.769.37	77	68.769.52	unnumbered
68.769.8	94-95	68.769.23	65	68.769.38	78	68.769.53	188
68.769.9	99-100	68.769.24	32	68.769.39	80	68.769.54	unnumbered
68.769.10	21	68.769.25	34	68.769.40	81	68.769.55	unnumbered
68.769.11	22[a]	68.769.26	43	68.769.41	82	68.769.56-61	154
68.769.12	[22b]	68.769.27	47[a]	68.769.42	121	68.769.62-66	165
68.769.13	unnumbered	68.769.28	47[b]	68.769.43	unnumbered	68.769.67	148
68.769.14	73[a]	68.769.29	51	68.769.44	115	68.769.68	90
68.769.15	73[b]	68.769.30	67	68.769.45	126		

SCHOLZ SCRAPBOOK

49.19.12	127	49.92.20	221	49.92.45	225	49.92.70	241 [b]
49.19.13	247[a]	49.92.21	219	49.92.46	288	49.92.71	209
49.19.14	295	49.92.22	210	49.92.47	286	49.92.72	268
49.19.39	298[a]	49.92.23	217	49.92.48	291	49.92.73	269
49.19.40	298[b]	49.92.24	260	49.92.49	283	49.92.74	287
		49.92.25	258	49.92.50	293	49.92.75	294
49.92.1	213	49.92.26	259	49.92.51	271	49.92.76	300
49.92.2	238	49.92.27	234	49.92.52	227	49.92.77	284
49.92.3	223	49.92.28	256	49.92.53	292	49.92.78	246
49.92.4	289	49.92.29	254	49.92.54	285	49.92.79	275
49.92.5	281	49.92.30	263	49.92.55	208	49.92.80	279
49.92.6	280	49.92.31	255	49.92.56	239	49.92.81	278
49.92.7	276	49.92.32	257	49.92.57	274	49.92.82	282
49.92.8	272	49.92.33	251	49.92.58	270	49.92.83	277
49.92.9	245	49.92.34	264	49.92.59	252	49.92.84	299
49.92.10	244	49.92.35	262	49.92.60	267	49.92.85	297
49.92.11	236	49.92.36	266	49.92.61	273	49.92.86	296
49.92.12	230	49.92.37	265	49.92.62	212	49.92.87	232
49.92.13	228	49.92.38	261	49.92.63	211	49.92.88	233
49.92.14	224	49.92.39	250	49.92.64	235	49.92.89	222
49.92.15	231	49.92.40	249	49.92.65	243	49.92.90	253
49.92.16	218	49.92.41	248	49.92.66	120	49.92.91	226
49.92.17	215	49.92.42	229	49.92.67	240	49.92.92	214
49.92.18	220	49.92.43	242	49.92.68	241 [a]	49.92.93	unnumbered
49.92.19	216	49.92.44	290	49.92.69	237	49.92.94	247[a]