After Bramante’s death
At work for Leo X and his friends

a.y. 2019 2020
History of Architecture
Prof. Maria Beltramini
Portait of pope Leo X with cardinals Giulio de’ Medici and Luigi de’ Rossi
1518 ca.
Florence, Pitti Palace Gallery

Detail from the Stanza di Eliodoro, 1514
Anonymous Drafsman
*Part Plan of St. Peter’s*
1515 ca.
London, John Soane Museum, Codex Coner, f. 31
Anonymous Drafsman (Domenico Aimo da Varignana?)

*Raphael’s Plan for new St. Peter*

1513 ca.

Codex Mellon, NY, Morgan Library
cc. 71v-72r
Antonio da Sangallo il Giovane

_Elevation of the south transept façade_

1519 ca.
Florence, Uffizi
D&S Cabinet 199 A
Anonymous Drafsman
(Domenico Aimo da Varignana?)
*Raphael’s new St. Peter’s Elevation and Section*
1513 ca.
Codex Mellon, NY, Morgan Library
cc. 71v-72r
Bramante,  
*The cupola of St. Peter’s*  
from Sebastiano Serlio, *Il Terzo Libro delle Antiquità...*, Venice 1540, f. 50
Lucius Verus Denarius, 2nd century a.d.

Funerary Pyre on the verso
Reconstruction of the Borgo Vaticano by the end of the XVth century

Da C. W. Westfall, *In this most Perfect Paradise. The Invention of Conscious Urban Planning in Rome*, University Park, The Penn. State University Press 1974
Between 1514 and 1515 Leo X orders Giuliano da Sangallo to finish works on via Alessandrina.

In Novembre 1514 Leo X sells his own personal physician - Jacopo da Brescia – a lot of land “in angulo viarum sxtine et alexandrine”, small but in a strategic position, just before the merging of the road into the Piazza.

The lot had an irregular, triangular plan.
From G. Cipriani – GB. Navone, *Nuovo Metodo...*
Rome 1794
Palazzetto Jacopo da Brescia before demolition in 1936-1937

The main façade was facing the via Alessandrina (Borgo Nuovo); the west front, though of limited width, looked towards the Vatican; the north wall was not decorated.
M. Van Heemskerck

Western front of Palazzo Jacopo da Brescia (right) and Façade of the Roman Mint (by Antonio da Sangallo il Giovane)

Berlino, Kupferstichkabinett, Skizzenbuch I, f. 68 recto
Jacopo da Brescia?

• We know very little about Jacopo da Brescia, surgeon and Leo X’s personal physician, apart from his closeness to the Pope. An inscription, now lost, inserted in the entablature of the western front of the palazzetto said: “Leonis X Pont. Max. Liberatitate Jacobus Brixianus Chirurgus Aedificavit” (Jacopo from Brescia Surgeon built [this house] thanks to the generosity of Pope Leo X).

• He was part of the Pope’s inner circle of advisors and friends, member of a emerging class of ambitious curia officials. Apart from being his roman home, the palazzetto was meant to provide Jacopo with conspicuous revenues, thanks to the renting out of the botteghe (shops) on the ground floor along the busy via Alessandrina: in this respect it differs from the huge urban residences of rich cardinals and aristocrats.

• The Renaissance prototype for this new kind of urban building was Palazzo Caprini by Bramante
Reconstruction of Piazza San Giacomo Scossacavalli
by Frommel, 2002
Anononyous Drafsman of the XVIth century

*Corner of Palazzo Caprini between Piazza Scossacavalli and Via Alessandrina*

Londra, RIBA

Adriano de Caprinis from Viterbo was an important curia official, Apostolic Senior Notary since 1500 and Secretary of the College of Cardinals since 1503.

He manifests his will to built a home for himself in the Borgo already in 1501; by the time of his death in 1510 the building is mentioned as already standing and rented out by his heirs. Bramante designed it around 1506-1508.

Palazzo Caprini was modified many times, incorporated in a bigger structure and finally demolished in 1937 when the area was cleared for the opening of the new via della Conciliazione.
Palazzo Caprini

Reconstruction of the ground and first floors from Bruschi 2002
A. Lafréry

*Palazzo Caprini by Bramante* engraving, 1549

In *Palazzo Caprini* Bramante again chooses the Doric Order and has to face the problems posed by the "corner conflict" of the triglyphs.
“Nonnulli antiqui architecti negaverunt dorico genere aedes sacras oportere fieri, quod mendosae et disconvenientes in his symmetriae conficiebantur...”

Some ancient architects considered the doric order unfit for temples, because some of its elements were faulty and unbecoming.

Vitruvio, *De Architectura*, IV, 3, 1
Vitruvius refers to the difficulties experienced in the spacing of triglyphs and methopes on the Doric frieze, especially at the corners.

Triglyphs in the Doric frieze are what appear as rectangular channeled tablets; methopes are the elements (either sculpted or smooth) which fill the gaps between triglyphs.

Triglyphs were meant to represent in stone the heads of the wooden beams of primitive temples, as Vitruvius tells us in his treatise.

The spacing of triglyphs and methopes becomes thorny at corners in stone buildings. In fact a triglyph should be centered above a column (with another or sometimes two between columns) and coincide with the end of the frieze, while methopes should be all equal in dimensions. This was difficult to obtain when building in stone, and ancient architects had tried different solutions.
To solve the problem:

In archaic temples the final triglyph was moved to the end of the frieze, thus creating a larger last methope and a disturbing change in the sequence’s rhythm.

In other cases the final triglyph is larger than the others, thus respecting the regular sequence of methopes, but not aesthetically satisfactory.

A subtler solution was to adjust the intercolumnation while moving towards the corner: the last two columns were set slightly closer together, so that the methopes remained equal to each other; the final triglyph is nevertheless off-center respective to the column below.
Nashville, Tennessee

Copy of the Parthenon
Vitruvius’ Solution

In his *De Architectura* (chapter IV, §3) he proposes:

- to maintain a regular sequence of centered triglyphs and identical methopes and intercolumnations;
- to free the triglyph from enveloping the corner leaving a portion of methope visible.

The solution, largely adopted by the Romans, finally transformed the triglyph in a decorative element with no structural meaning.
Jacopo Barozzi da Vignola

Doric Order

from Regola Generale delli Cinque Ordini..., Roma 1562, p. 14
Anonymous Drafsman of the XVIth century

Corner of Palazzo Caprini between Piazza Scossacavalli and Via Alessandrina

Londra, RIBA
Again before the demolition, view from the west
Construction

• Building operations started in 1515 under the control of the mastermason Giovannantonio Foglietta from Milan, involved in the building of St. Peter’s south-east pillar; in June 1516 Giuliano da Sangallo, just before moving back to Florence in July, sold Jacopo da Brescia a “house” close by that will be incorporated in the new building.

• In January 1519 building is finished. In that same year Jacopo leaves the palazzetto to a nephew of Leo X, from the florentine Ridolfi family

• In the XIXth century the interiors were modified; on the exterior, the great coat of arms of the western front is removed.

• In 1936-37 the palazzetto is demolished and its façade rebuilt at the corner between via Rusticucci – via dei Corridori
Attribution

• No original drawings survive, allowing a sure attribution
• Vasari states that Raphael in Borgo designed “più case” (more than one houses) in Borgo: too generic
• Scholars in the past have been ascribing the building to Baldassarre Peruzzi or Antonio da Sangallo il Giovane; more recent studies favour Raphael, considering the inventive quality of the building
• The attribution to Raphael, generally accepted today, is thus based on stylistic grounds
Following Palazzo Caprini model, Raphael distinguishes the functional floor with shops from the housing quarters on the first floor.

He adds a second floor.

Please note the different width of the bays!!
Anonymous Drafsman (Bernardo della Volpaia?)

*Belvedere Vaticano*

*Lower Courtyard*

1515 ca.

London, John Soane Museum, Codex Coner, f. 31

Raphael’s solution on the first floor with a flat column flanked by two semi flat columns derives from Bramante’s Belvedere.
Palazzo Jacopo da Brescia

*Detail of the Doric Order*

To avoid the crowding of triglyphs, on the central *lesena* Raphael freely inserts a *patera* (a flat bowl, used by ancient Romans during sacrifices). He thus avoids cleverly and with elegance the ‘corner conflict’. 
Anonymous French or Flemish Drafsman

*Palazzo Jacopo da Brescia*

Berlino, Kupferstichkabinett, Skizzenbuch II, f. 3 recto

The first bay along the via Alessandrina is slightly wider than the others: Raphael, with astonishing independence, instead of dissimulating the irregularity, applies 5 triglyphs there instead of 3, enhancing the perspective effect of the oblique view and suggesting a longer façade.
Rome
Map of the area in front of Ponte Sant’Angelo: n. 4 Palazzo Alberini
The Albertini palazzetto still occupies a strategic corner position on a very prestigious area. When works began, around 1514, a few meters away (see Map, n. 3) a Bramante’s church was still under construction, San Celso (started around 1508, never finished and finally demolished and rebuilt in the XVIIth century)
Anonymous Draftsman (Domenico Aimo da Varignana?)

Bramante’s Church of St. Celsus

1513 ca.

Codice Mellon, NY, Morgan Library

cc. 65v-66r
Giulio Alberini was a roman nobleman, from a very old and wealthy family, rich in land properties. He possessed many houses in the city centre too, and was very active in the real estate business. He commissioned the building before 1515, not as a family home; in fact in summer 1515 two florentine bankers rented two apartments when still under construction. The palazzetto remained unfinished from 1531 onward, when it had reached the forth bay.
Anonimous Drafsman of the XVIth century
Survey Drawing of Palazzo Alberini still under construction
1519-1521
Firenze, GD&S Uffizi, 2137 A

The building history is unclear; Vasari first assigns the design to Raphael, then to Giulio Romano
The survey drawing leaves open the possibility that the palazzetto, with shops on both fronts, could expand up to seven bays.
Anonimous Draftsman (Domenico Aimo da Varignana?)

*Palazzo Alberini, first project (1510?)*

1513
Codex Mellon, NY, Morgan Library
c. 8 recto

The first project is closely depending on Bramante’s Palazzo Caprini.
The second project evolves in a very different way: the façade becomes very flat and the elements are simplified at most. The classical language is just evoked: expensive decorations (like half columns, sculpted capitals and entablatures made of stone) were probably considered out of place in a building intended for renting. Anyway the final effect is of subtle and ‘conceptual’ refinement.