
As I wrote in the abstract for this session, I think that many of our „good old opinions“ about the Renaissance studies of ancient Roman architecture and antiquities in general need to be updated: Besides new interpretations of well known sources — which are always allowed and needed, of course — there are other sources, especially drawings but also prints, that have not been studied very carefully yet or even more or less excluded from the studies of modern architectural historians because they were regarded as not very important. The papers in this session, I think, will demonstrate in three different areas, that a new, fresh look on these sourced may be useful and lead to new insights.

I suggest that we have a short discussion after each paper and its special topic, and finally a more general discussion. But because we hopefully will have time enough at the end, I would like to give other examples which allow us to see the new aspects and interpretations from these three papers in a larger framework: This framework consists of the well-coordinated, interdisciplinary studies in the network of „antiquarians“ — I would rather call them: the first archaeologists — like Claudio Tolomei, Marcello Cervini, Jacopo Strada, and many others. Architectural historians use to identify this network — erroneously, as I think now — with the so-called *Accademia della Virtù*. If my — still hypothetical — interpretation of the many sources generated by this network is correct, it may even lead to an important revision of our thinking about the Renaissance study of antiquity. And I hope that this session will help to clarify if the rediscovery of antiquity deserves or even really needs another rediscovery by architectural history today.

✱ Our first speaker is Flavia Marcello from Australia: Flavia is Associate Professor of Architectural History at Swinburne University's School of Design and Member of the Centre of Design Innovation. She has spent eight years in Rome teaching the history of its art and its monuments on site and is an expert on the unique and multi-layered history of the eternal city with a focus on the Italian Fascist Period. She published book chapters with Ashgate, Routledge and Brill and has articles in *Modern Italy*, the *Journal of the Society of Architectural Historians* and *Rethinking History*. Her monograph on the life and work Italian architect Giuseppe Pagano-Pogatschnig is due out in September with Intellect Press. Flavia will deal with some quite well known but not really extensively studied maps whose authors, Étienne Dupérac and Mario Cartaro, both could be seen as a sort of «second generation» related to several of the members of Tolomei's circle and still active in Rome in the 1560s: Their maps of ancient and modern Rome may not have been made as antiquarian or archaeological studies in the sense intended by Tolomei and his circle — maybe due to a changing interest in the targeted audience as well as the producers of such maps — but they may still reflect the knowledge generated and also methodological approaches developed by this elder generation.

✱ Our second speaker is Michael J. Waters who studied at the University of Illinois at Urbana-Champaign, the University of Virginia, and the Institute of Fine Arts at New York University, where he earned his PhD. Before coming to Columbia University, he was the Scott Opler Research Fellow in Architectural History at Worcester College in

Oxford and has been the recipient of a number of fellowships, including a pre-doctoral Rome Prize from the American Academy in Rome. His research focuses on the materiality of Italian Renaissance architecture. This includes the significance of building materials, methods of facture, and processes of construction; the development of building technology; the production of knowledge through architectural practice; questions of architectural mimesis; the exchange between architecture and other modes of artistic production; and the dynamics of architectural reuse. Michael has also worked extensively on the study of antiquity in the Renaissance and the use and transmission of early modern architectural prints, drawings, and treatises. In 2011, he co-curated the exhibit „Variety, Archeology, and Ornament: Renaissance Architectural Prints from Column to Cornice,“ with Cammy Brothers at the University of Virginia Art Museum. His future research on this subject will broadly examine European architectural culture and the rise of printing by tracing the life of printed images. In doing so, this project seeks to understand how print was integrated into the inherently transmedial processes of architectural design, production, and exchange. Michael also will suggest new interpretations of some lesser studied drawings and prints which are usually excluded from the main path of history of the «real» Renaissance and the scholarly studies of antiquity due to their presumed unreliability. The fact that they were copied several times should already make us think that they may have been seen by contemporary architects and draftsmen as valuable depictions of ancient monuments in the same way as those «other», «more correct» depictions that we learned to count among the first steps of scholarly architectural history and archaeology.

- ✱ Our third speaker is David Hemsoll who carries out research into Renaissance Italian architecture and architectural theory and drawing practice. Among his recent publications is a coauthored monograph on Renaissance architectural drawings once owned by Cassiano dal Pozzo; and a number of articles on Michelangelo and Palladio. His forthcoming monograph: *Emulating the Antique: Renaissance buildings from Brunelleschi to Michelangelo* (Yale University Press) will present some new interpretations and perspectives on this topic, and his contribution today may offer us a glimpse on that. David's contribution invites us to revise our opinions about Palladio's studies of ancient buildings — something usually regarded as almost too well known to every architectural historian and, therefore, not really the field where one would expect something new . . . And I guess David may shatter this conviction (my words).

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1. The topic of this session derives from the background of my own studies of a large group of architectural drawings made in Rome between 1535 and 1555 by anonymous, mostly French-speaking draftsmen. At the center of the entire group is the so-called *Codex Destailleur D* (Hdz 4151) at the Berlin Kunstbibliothek: 120, often very large sheets showing ancient and some important contemporary architecture with unrivalled completeness in very detailed, precise drawings.
 2. As Hermann Egger observed already in 1903, some of them have parallels in Vienna, where Egger identified 39 sheets — in fact there are 100 from the same hands. Based on the name of the last and, in fact, first known owner of the Berlin codex, Egger suggested to name it *Codex Destailleur* and its main draftsman *Anonymous Destailleur*, while the draftsman of the *Albertina* drawings, according to Egger working several years later, should be called the *Copyist of the Anonymous Destailleur*. My research, begun in the context of my dissertation between 1998 and 2001 and continued since 2013, led to the conclusion that the Viennese drawings are not just simple copies of those in Berlin, as Egger thought, but must have been created in a process of close collaboration. The completeness and precision of the measurements one may observe in the large amount of numbers in this plan.
 3. But the even more astonishing precision of the observations made during the surveys is reflected in the crossing of the different *radiuses* — an observation today easily verifiable with any map service on the web today, but — as far as I could find — not reflected in any measured reconstruction of the Colosseum's plan since 1550 ... up to 1999!
 4. This image from a volume of 1999 about the Colosseum is the first that I know of reflecting this irregularity.
 5. There are many more examples of this kind of precision and completeness with which these draftsmen recorded the monuments, like the interior rooms of the triumphal arches. . .
 6. ... the lost decoration of Santa Costanza with stone incrustation including the materials ...
 7. ... or remarks about the so-called *Circo di Baccho* i.e. the funeral basilica in front of Santa Costanza believed to be an arena, which originally must have been covered with wooden beams.
 8. I could go on for hours with many more examples of this kind like the roof of the Baths of Diocletian, only recently «re-discovered» to be antique and, therefore, not constructed by Michelangelo.
 9. What is even more interesting is that the draftsmen measured even underground structures like the heating systems of the Baths ...
 10. ... or tried to reconstruct the water supply system.

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11. While they recorded all these architectural and technical details with incredible precision, they did not record relief decorations or inscriptions — this one from the Pantheon being an exception. And even here, the draftsman is more interested in the size of the letters and the inclination of the «S».
 12. While these draftsmen still remain anonymous, the main draftsman from the *Berlin* codex could be identified with a certain *Guilmo franciosio* in the documents of the *Fabbrica di San Pietro in Vaticano*: a craftsman working there between 1543 and 1546 and hardly responsible for the conception and execution of this documentation project which, by now, seems to be the common source of some 850 sheets with 3'500 single architectural drawings in 14 collections. – Interestingly, the draftsmen often try to write down their notes in Italian, but in an Italian that is heavily influenced by French, like in this excuse: «... non A basa alcuna». — Because other annotations are in French like the one on the left (which led Lanciani to believe that «Simon Travail» was the name of the draftsman!) we may conclude that the draftsmen worked for a group of patrons comprising Italian and French speaking persons. During the 1540s and 50s there is only one such group active in Rome: the circle around the Siennese Humanist Claudio Tolomei, cardinal Marcello Cervini and many others, including — over the span of 20 years — some 150 churchmen, architects, artists, art dealers, printers, even doctors and poets, all united by their antiquarian interests.
 13. Before 1542, they developed a program preserved in the famous letter by Claudio Tolomei. . .
 14. and usually shortly described as a program of 8 to 20 books or topics centered around the study and translation Vitruvius' *Ten books on architecture*. In fact, the program comprises much more: The first 11 books are dedicated to Vitruvius and reaching from different commentaries, an emendated new edition, a translation into Italian and one into «better» Latin (!) and several handbooks for scholars and practitioners. But books 12 to 24 would then complement this rather theoretical part with studies of the material culture as far as it is related to architecture, beginning with an urban history of the *urbs Roma* in Antiquity, and going on with *full* documentations of *all* the buildings, tombstones, sarcophagi, statues, friezes, reliefs, single architectural elements, vases and similar decorative objects, tools, instruments, inscriptions, paintings, medals and coins, reconstructable machines and aqueducts — each one with a commentary about its historical background as well as its architectural, artistic, personal or other special characteristics.
 15. Everyone would think — and later research always thought — that this project never reached any mentionable state of execution, except for the first book, identified with Philandrier's *Annotationes* to Vitruvius from 1544 and . . .
 16. . . . the precise drawings after ancient reliefs in the Codices *Coburgensis* and *Pighianus* as well as

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17. the first methodologically advanced, archaeological maps of ancient Rome in Marliano's *Topographia*.
 18. But Tolomei counters such scepticism near the end of his letter with the claim that, because the workload would be shared among many learnt persons, all could be finished in less than three years!
 19. In fact, for all the parts of Tolomei's project marked blue here, manuscript sources or even printed books could be identified which are somehow related to persons from Tolomei's personal network.
 20. And these mostly unpublished sources have hardly ever been studied, like the Codex Destailleur D and its related group of drawings — which may be the largest of its kind at all —. But there are also some lesser known and some very important books relatable to Tolomei's personal network.
 21. Among them are Daniele Barbaro's Italian translation and Latin edition of Vitruvius of 1556 and 1567, respectively, made with the help of Andrea Palladio, who had been in Rome several times during the 1540s and in contact with Tolomei's *Accademia* via his mentor Giangiorgio Trissino.
 22. Another example of an important book, in fact: the one most often reprinted in architectural history, would be Vignola's *Regola delli cinque ordini* from 1562, another one Labacco's *Libro appartenente all'architettura* made on the same press in Labacco's house and presumably intended as an expandable complement to Vignola, and finally
 23. the fourth volume of Palladio's own *Quattro libri dell'architettura* of 1570 depicting every building in plan, elevation, cuts and with details and historical as well as architectural commentary — exactly like Tolomei's description for volume 13 of his program documenting *all* ancient buildings in Rome and some from its environment. . .