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The 'codex' HDZ 4151 at the Kunstbibliothek Berlin was named after its last owner, the French architect Hyppolyte Destailleur, by Hermann Egger in his 1903 catalog of the *Albertina* drawings showing ancient Roman architecture. Egger also called the main draftsmen *Anonymous Destailleur* (Berlin) and *Copyist of the Anonymous Destailleur* (Vienna). But their relation must be characterised as close collaboration: Often, they worked together on one drawing at the same time. — In fact, at least 8 hands can be identified in the Berlin group; some of them appearing also in other collections together with even more draftsmen: Up to 30 may have been involved in the work of which the Berlin codex is the largest surviving result. — The codex originally consisted of 3 volumes with 119 sheets; not 120: folios 26 and 28 are one sheet. The counting error is due to a large folio created out of 4 – a common feature of the codex. — The original order of the sheets, destroyed after the codex came to Berlin, goes back to the main draftsman himself and can be reconstructed. It shows a consistent division into three groups: (1) contemporary buildings from the first half of the 16th century, mainly *St. Peter's* and the *Palazzo Farnese*; (2) Temples, Arches, Bramante's *Tempietto*; (3) Theatres and Imperial Baths. The codex has never been changed between its fixation around 1550 and its breakup in Berlin. Its whereabout before 1855 is unknown: In 1882, engravings based on some of the drawings for *St. Peter's* appeared in Letarouilly's monumental publication on the Vatican. It can be assumed that these engravings were made before Letarouilly died in 1855. — Despite some attempts to date the codex after 1550, even after 1560, there is no one drawing requiring a date after 1548. And at least the drawings for Sangallo's last project for *St. Peter's* must have been made in the beginning of 1545, before alterations to the project and its wooden model happened. Based on the close relation of these drawings to the actual planning and building processes, the main draftsman, the *Anonymous Destailleur*, can be identified as a certain *Gulielmo franciosio* working at the *Fabbrica di San Pietro* between 1544 and 1547. He was a member of a group of French workers usually payed together and working one day per week less than others: Therefore, it may be assumed, that these are the French draftsmen appearing in the drawings and taking part in the survey measurements – usually on Saturdays and, presumably, paid by another employer. — Almost all of the drawings are originals, not copies, and have never been copied. Almost all of them even bear traces of having been made in field work. This can be said of most of the Vienna drawings, too, which are not simply copies of those in Berlin. The very few exceptions are a rather general survey of *Sant'Eligio degli Orefici* (the original being a drawing by Sallustio Peruzzi), and many of those for *St. Peter's*, for which non-preserved drawings from the Sangallo / Labacco workshop at the *Fabbrica* must have been used. — Besides the 119 sheets in Berlin (containing more than 1'000 single drawings – from very large overviews to minute details) and 47 sheets in Vienna (Egger: 39), the draftsmen from the Berlin codex also appear in other collections: One is the now so-called Codex Destailleur A (= OS 109), Kunstbibliothek Berlin, an album created around 1700 by exploiting other collections: It contains at least 59 (parts of) sheets related to the draftsmen of the Codex Destailleur D. — Carolyn Yerkes identified a drawing in Berlin as being a complement to one of the Pantheon drawings in the *Goldschmidt* 'scrapbook' at the Metropolitan Museum: Therefore, the *Goldschmidt* drawings even may be (among) the first of the entire project. Drawings in Stockholm, London, Paris etc. also seem to belong to this group. — I suppose that (almost) all of these drawings – 300–500 folios with 2'000–3'000 single drawings – were made in a well-organized concerted action that must have lasted several years and involved more than the 8 draftsmen from Berlin. It seems obvious, that this project could not have been organized by French stonemasons and carpenters working at the *Fabbrica*: Instead, an organizing group of employers, including at least one trained architect (the hand of the preparatory chalk drawings), with a very systematic approach can be assumed – maybe the *Accademia della Virtù* involving Vignola, Palladio and Paciotto? This is reflected in many French and 'Italian' annotations made for persons who obviously did not participate in the field work. — The group of drawings around the Codex Destailleur D could, in my opinion, be regarded as the (by far) largest, most systematic and even most precise documentation of ancient (and some 16th-century) Roman architecture (not only) from the Renaissance. Therefore, it is an important source of – more or less – still unrecognized value for archaeology, architecture, scientific methodology – and their histories.

CV (see also: http://www.bibliothek-oechslin.ch/stiftung/team/kulawik)

Education

▶ 1997–2002 Technische Universität Berlin: PhD: Art History: Die Zeichnungen im Codex Destailleur D (HDZ 4151) der Kunstbibliothek Berlin – Preußischer Kulturbesitz zum letzten Projekt Antonio da Sangallos des Jüngeren für den Neubau von St. Peter in Rom [Bd. 1: Text und Quellen / Bd. 2: Katalog der Zeichnungen in HZD 4151] [PDF online]

▶ 1990–1996 Technische Universität Berlin: M.A.: Musicology: *Seconda prattica*: Stylistic diversity in the Italian madrigal

▶ 1986–1988 Technische Universität Dresden: Physics (4 semesters)

Professional experience

▶ since 2013 ETH Zurich / Bibliothek Oechslin: SNF research project: *Studium antiker Architektur in Rom um 1550*

▶ 2012–2013 ETH Zurich, research project *Fritz Haller*: compilation of the catalog of Haller's works

▶ since 2010 Bibliothek Werner Oechslin, Einsiedeln: architectural historian, IT and website CMS administration

▶ 2008–2010 Universität Bern: Institute for Theoretical Physics & university IT deparment: IT / CMS support

▶ 2006–2008 Universität Bern: Karman Center for Advanced Studies in the Humanities: administration / IT / website CMS and databases; contributions to the *Berne Digital Pantheon Project*

▶ 2004–2006 independent scholar and software developer

▶ 2001–2004 Bibliotheca Hertziana (Max Planck Institute for Art History), Rome: database design and development for *Lineamenta*, database of Italian architectural drawings from the Baroque, and other projects

▶ 2001 Humboldt Universität, Berlin: member of the project group for the *Prometheus* digital image database

▶ 2000–2001 Staatliches Institut für Musikforschung, Berlin: assistant for a music print database project

▶ 1994–1997 Technische Universität Berlin, Institute for Musicology: tutor, librarian, IT support

▶ 1988–1990 Sächsische Landesbibliothek Dresden, Music Department: assistant to the director

▶ 1983–1986 Army service: ship machinist

Publications (selected)

▶ Wissenschaftliche Begriffsbildung im Kreis der *Accademia della Virtù* in Rom um 1550. In: Berichte zur Wissenschaftsgeschichte, 38 (2015), S. 1–13. [in print]

▶ Werkverzeichnis. — In: *Fritz Haller. Architekt und Forscher.* Zurich: gta Verlag, 2015 [in print]

▶ Hallers kleine Kugel und das Großraumbüro: das USM Haller Möbelsystem. In: Papers of the conference *The Office as Interieur* – at the Swiss Federal Archives, Berne, 2013. [in print]

▶ From Top-Down to Network: Long-time Perspectives of Scientific Publication. In: www.kunstgeschichte-ejournal.net (2010) [Papers of the EU-COST conference *Networked Humanities*]

▶ A Distributed Web-Portal for World-Wide Collaboration Among Architectural Archives and Historians. In: Papers of the Conference *Hybrid Architectural Archives*, NAI Nederlands Architectuurinstituut (2010)

▶ Der Codex Destailleur D – Bauaufnahmen antiker Monumente durch französische Zeichner. In: *Zentren und Wirkungsräume der Antikerezeption* (Festschrift für Henning Wrede), Hrsg. K. Schade et al. 2007.

▶ Archaeology in Rome (1538–1546): The Berlin Codex Destailleur D. In: Papers of the XVI International AIAC Conference *Common Ground: Archaeology, Art, Science, and Humanities.* Boston 2003. [publ. 2006]

▶ Wagnerkritik als Kulturkritik der Moderne bei Nietzsche und Adorno. In: Nietzscheforschung 5/6, Berlin 2000, S. 305–317.

▶ „... ich nehme, aus drei Gründen, Wagner's Siegfried-Idyll aus ...” In: Nietzscheforschung 2, Berlin 1995, S. 205–217.

▶ Nietzsches Jugendkompositionen aus der Pfortenser Zeit (gemeinsam mit Thomas Ahrend, Martin Albrecht und Jan Hemming). In: Nietzscheforschung 1, Berlin 1994, S. 313–334.

▶ Nietzsche und der Kynismus. In: Jahresschrift der *Förder- und Forschungsgemeinschaft Friedrich Nietzsche* e.V., Band III 1992/1993, S. 125–140.

Conference Papers (selected)

▶ From Hierarchy to Network: The Internet's Development 'Back to the Future' and its Meaning for Administrations and Archives. – Conference *ICT@admin*, Swiss Federal Archives, Berne, 2015.

▶ Josquins *Miserere* – ein Requiem für Savonarola? [Tagung *in memoriam* Girolamo Savonarola, Berliner Renaissance-Gesellschaft e.V.] (1998)