

1. Good afternoon! First I would like to apologize for speaking in English: I left Italy for 12 years ago and I guess you may understand my English better than my Italian. And secondly, I would like to apologize for my long “introduction” that will lead to a rather short section regarding Palladio himself.
2. But first of all I would like to commemorate Andreas Tönnemann who helped to start my current research project which, in fact, goes back to my dissertation finished almost 15 years ago. Its topic are the drawings from the so-called Codex Destailleur D in Berlin regarding Sangallo’s last project for St. Peter’s in Rome. Christof Thoenes pointed me to these drawings which are the biggest group devoted to a single building in this codex. But the codex contains also many more drawings with incredibly detailed measurements of ancient Roman buildings. Since the main draftsman of the codex could be identified with a certain *Guilmo franciosio* working at the *Fabbrica di San Pietro* as a simple *manovale* between 1544 and 1547, it seemed plausible to regard the drawings as being made in collaboration with other draftsmen for a group of Italian and French speaking patrons. I’ll come back to this point later.
3. The title of my talk is stolen from Vasari’s report about the life of Jacopo Barozzi da Vignola, inserted into the *Vita* of Taddeo Zuccari. Here, Vasari claims that the young Vignola was ordered by an *Accademia di nobilissimi gentil’huomini* a Roma to “*misurare interamente tutte l’anticaglie di Roma.*” This is confirmed by Vignola’s biographer Egnatio Danti in his *Vita* with almost the same words — therefore, Danti may have used Vasari as his source here.
4. The *Accademia* mentioned by Vasari and Danti is usually identified with the *Accademia della Virtù* who tried to establish a new, modern Italian ‘standard language’ comparable to and useful as Latin since about 1537. A group from this *Accademia*, but not this *Accademia* itself, later developed the famous program known from Claudio Tolomei’s letter to Agostino de’Landi. Because Tolomei does not even give a name for this circle and the program is not restricted to the study of Vitruvius, this circle should not be called *Accademia della Virtù* or *Vitruviana* but – as Danti’s formulation suggests – *Accademia d’Architettura*.
5. This program consist of 23 volumes to be printed. (Books 3 and 23 may have been intended to be separated into two books each.) Among them is one, book 13 in my numbering, representing *all ancient Roman buildings with annotations*.

6. Like all the others, it is a book to be printed, not a sketch or idea for a part of a research project – and it’s description given by Tolomei is one of the most extensive and most detailed in his letter. It mentions that every building should be shown in plan, profile, cuts and other views if needed to understand the building, with architectural and historical annotations.
7. Tolomei’s program from 1542 could be read as an extension of Sangallo’s preface to a Vitruvius edition written around 1531 and updated in 1539.
But because of the lack of time I will skip this comparison.
1. + 2. Kritikpunkt: Wörterbücher
8. 3. Kritikpunkt: Greek and Latin *vocabularii* = Tolomei N°. 4 + 5.
9. 4. Kritikpunkt: Korrektur der korrupten Manuskripte und Drucke
10. 5. Kritikpunkt: Erstellung eines philologisch “Urtexes” = Tolomei N°. 2 + 3.
11. 6. Kritikpunkt: Ersetzung der alten Fachbegriffe = Tolomei N°. 9 + 10.
12. 7. Kritikpunkt: Rekonstruktion der Zeichnungen
13. Schluss: Bezug zur gebauten Architektur = Tolomei N°. 13 etc.
14. This *Accademia* in Rome was still active when Jacopo Strada lived there between 1553 and 1555. In his introduction to Panvinio’s *Epitome*, published in 1557, he gives an impressive overview of the professions participating in this *eruditissima Academia* demonstrating its truly *interdisciplinary character*.
15. In his introduction to Panvinio’s *Fasti*, Strada mentions some of the *Accademia*’s members. It is well known, for instance, that Panvinio, being a student of the very accurately working Jean Matal, was angry about Strada’s incorrect publication and that Antonio Agostin had to intervene to solve the dispute.
16. During my research regarding the drawings of Roman antiquities in the Codex Destailleur D and other collections, I found a number of about 100 persons who, at least for some time, had been members of the *Accademia* or stood in some relation to it as patrons, as people working for it or in any other relation – like Panvinio being a student of Jean Matal, one of its most productive members and inheriting lots of material from him. And because Matal mentions Palladio as

a contributor at least once in his codices of inscriptions in the Vatican, there must have been at least some relation between the *Accademia* and Palladio – in addition to the known fact that Palladio was in Rome with Trissino and that Trissino himself took not only part in the meetings of the *Accademia* but that he also was in dispute with Tolomei about philological problems.

17. Usually, only one book, Philandrier's *Annotationes* to Vitruvius from 1544, and the two codices Coburgensis and Pighianus are regarded as results of the *Accademia*'s project.
18. Because of several reasons I would add also the group of drawings around the Codex Destailleur D to this still short list. But more about this soon.
19. Heinz Spielmann already in 1966 pointed to a remarkable similarity between some of Palladio's drawings and those from the Berlin Codex Destailleur D. He may have thought of something like this cut from the Baths of Diocletian:
20. And even though Palladio's drawing is rather small, only a few centimeters wide, while the drawing in Berlin extends over a meter, one may safely assume that drawings like the one from Berlin may have been the basis for Palladio's overview.
21. Some short remarks on the extraordinary quality and scientific value of the drawings from the Codex Destailleur D group: This partial plan of the Colosseum shows that the draftsmen — or rather: their supervisors — were fully aware that the Colosseum is *not* a geometrical oval or ellipse: because otherwise the lines leading from the central axis to the perimeter should not cross each other. This is one example demonstrating the *philological* approach of these drawings by documenting the buildings *as they are* not as they were supposed to be.
22. These examples showing the inner rooms of the Arch of Septimius Severus and of Constantine may demonstrate the completeness attempted by the draftsmen.
23. For instance, they also recorded the roof plan of the Baths of Diocletian; the according ground plan is today at the Albertina.
24. From the same complex there are measured drawings of the heating system. . .
25. . . . and the water supply system with a reconstruction of its main pipes or tunnels and the most detailed measured survey of the reservoir that I know of.

26. The main draftsmen, called by Hermann Egger *Anonymus Destailleur* and identifiable with *Guielmo franciosio* stood also in close contact with Antonio Labacco – of course, because otherwise he would not have had access to the many drawings for Sangallo’s project for Saint Peter’s. Here we see his drawing of the plan of Hadrian’s mausoleum, which Egger regarded as a *copy after* Labacco’s print made by an Italian draftsman from the 17th century. In fact, it is the model for the print, drawn by our French draftsman in the middle of the 16th century.
27. Finally, a short view on another group from this context: The Pantheon drawings in the *Goldschmidt* sketchbook at the New York Metropolitan Museum of Art. . .
28. . . . containing this drawing showing the inclination of the original inscription, or
29. these remarkably detailed drawings showing the ancient bronze trusses:
30. This group in New York is only a part of very heterogenous material. Its connection to the Codex Destailleur D was observed by Carolyn Yerkes 3 years ago. She recognised that the lower drawing from Berlin, since Christian Hülsen thought to be a detail from the Baths of Caracalla, is indeed from the Pantheon. Even more, the Berlin drawing *only* contains those measurements that are *lacking* in the one now in New York. So, the *Anonymus Destailleur* or his supervisors must have been in the possession of these *Goldschmidt* drawings.
31. And these, again, are related to another group: As Geoffrey Taylor observed already in in 2004:
32. These thin lines from the niches of the Pantheon lead to a special point:
33. Only from *this point* the niches could have been seen the way as they appear in Raffael’s famous drawing.
34. And if the draftsman would have turned at this point to the right in an angle of roughly 90 degrees, he could draw this view of the entrance, using the same kind of non-central but very helpful perspective
35. that Raffael used for his famous view of the outside of the entrance.
36. Another remarkable feature of the Codex Destailleur D group are annotations in a “french” Italian, like this one explaining that parts of the *circo di baccho*, the old basilica in front of Santa Costanza, had been covered by a wooden roof.

37. Or this inscription, on the right, explaining that the doric order of the *teatro di marcel . . . non A basa alcuno*. So, obviously the draftsman did not take this note for himself – because then he would have used French –, but for an Italian who must have commissioned these drawings. On the other hand, at least one of the patrons of the *Anonymus Destailleur* must have been French, as the note on the left suggests. — As far as I know, in the 1540s there was only one circle of Italian and French persons attempting to document *tutte l'anticaglie di Roma*: the *Accademia d'Architettura*.
38. Before I come to Palladio's relation to this circle of draftsmen, I would like to give you a short overview of the impressive amount of drawings belonging to the network, as I would like to call it, of the Codex Destailleur D: Of course, not all of these drawings *must* have been made for the *Accademia*, but the draftsmen worked together or appear in many different drawings of which at least a part must have been made for a project aiming at a complete survey of Rome's ancient architecture. At the moment, this network of drawings comprises more than 680 sheets with more than 3'300 single drawings made between the late 1530s and before 1555 by more than 25 draftsmen. And I'm still counting. So, this may be the biggest co-ordinated survey *ever* undertaken in Rome to document its ancient architecture – and some examples of its contemporary architecture, too.
39. A few drawings from this circle ended up in the Palladio collection in London, like this one showing a not-so-detailed survey of the Hadrianeum, made by *Guielmo*, the *Anonymus Destailleur*. Of course, this drawing could have come into Palladio's collection later and may not have been in his personal possession.
40. If we compare the London drawing with one of the cornice in Stockholm also made by *Guielmo* but containing more measurements, it seems that he (or his supervisors) wanted to replace the London drawing with a more detailed one.
41. Another drawing from the London Palladio collection showing the *aedicula* from the Porta Maggiore, also was made by *Guielmo* – from whom we have no according drawing neither in Berlin nor in the Albertina.
42. Both drawings there have been made by *Guielmos* French collaborators. And, while the measurements in Berlin and Vienna are the same, they clearly differ from those in London.

43. In the Albertina *Guielmo* only appears once in the measurement on the right.
44. Palladio's own drawing of the Porta Maggiore in London does not make use of *Guielmo*'s drawing on the left – so, it seems that it was made independently from the Destailleur circle.
45. The same can be said of the drawing in Vicenza,
46. which seems to be an unfinished copy after the one in London.
47. But there is one interesting aspect: The sheet in Vicenza shows the Porta Maggiore on the *recto* and the substructions of the *Claudianum* on the *verso*.
48. And *this* is exactly the same constellation we find in the Berlin drawing.
49. Another example of such a similarity are drawings showing the Basilica of Maxentius: While Palladio's on the left tries to reconstruct the ancient building, the one on the right, from the so-called Codex Destailleur A, combines the results of a survey showing the standing half of the building in ground plan on the right and the plan of roof on the left. The main draftsman of OZ 109, a codex created from heterogeneous material around 1700, is the same French anonymous who's hand we have just seen in the Berlin drawing of the *Porta Maggiore* and the *Claudianum*.
50. But Palladio's survey sheet in London with measurements of the ground plan and some details from other buildings, seems to be remarkable, too: There is a spiral on the top right that seems to be an attempt to reconstruct an ionic volute.
51. Again, the same constellation can be found in Berlin. [The doric order in the verso is the one from Sangallo's project for St. Peter's, and among them the only one in exact proportions and in the scale of the model, that is 1:30. All the other drawings regarding St. Peter's in Berlin were taken from the building itself or show parts that were to be built soon. As far as I can see there is no comparable comprehensive documentation of any other large building up to the 18th century.
52. So, while two spirals and two plans of the same building (with different measurements) may not be too remarkable, the drawings of the spiral, in fact, is:
53. If we put the one from Berlin and on top of the one from London – and keep in mind, that these photographs had to be made free-hand: the similarity of the proportions suggests that they follow the same construction method.

54. And this can be assumed for a third drawing in New York, too, again one from the French draftsman of the *Goldschmidt* sketchbook who may have been part of the Codex Destailleur D network.
55. So, taking into account the points listed here, it seems possible to assume, that Palladio somehow stood in connection with the *Accademia* and that he even may have been a part-time member of the *Codex Destailleur D* network of draftsmen.
56. And if we take into account Tolomei's description for book 13 mentioning the historical and architectural annotations that it should contain for each represented building, it seems plausible (to me) that Palladio took up this idea in the 1560s as a starting point for his *Quattro Libri* and the books other books he planned to produce.
57. In addition, we should complete the list of the *Accademia*'s achievements further with Jean Matal's volumes of inscriptions:
58. Because of their completeness and philological precision Theodoer Mommsen took them as the basis and starting point for his *Corpus Inscriptionum Latinarum*,
59. And one may also add the second edition of Marliano's *Topographia*, because . . .
60. it was made with the help of three *Accademia* members and printed by the Dorico brothers calling themselves: *Accademiae Romanae impressorum*.
61. But many more personal relations and other contexts may lead to the conclusion, that there is even much more material surviving that has not yet been seen as element in an interrelated context and correlated with the *Accademia*. If we assume, that some of the books mentioned by Tolomei must have existed as handwritten working copies, there are enough manuscript materials as well as printed books to fill almost completely the list of volumes planned by the *Accademia*. If this could be confirmed in a future interdisciplinary project, we may expect lots of . . .
62. News from ancient Rome. Thank you!