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The main gate of the Centre d'études supérieures de la Renaissance, Tours
Photograph: CESR

EDITORIAL

Why Architectural Historians Are Not Being Hired (and Often Should Be Fired)

Unemployment is rising among architectural historians. So are disgruntlement, despondency, and a general feeling of purposelessness. Schools of architecture love us less and less. These feelings are often requited. There are more architectural historians on the job market and in architectural schools than today's architectural education needs. This is a fact, and it has—well, a historical explanation.

There was a time, not long ago, when architectural history was popular in architectural schools. There were some concomitant reasons for that. In the mid and late 1970s, modernism was still an active agenda, and some acquaintance with the history of modernist architecture was an inevitable part of the design curriculum. ("How did Mies solve this problem in 1958?") At the same time, architectural history was the subject of choice for many young revolutionaries who had chosen to study architecture in order never to build anything at all—or at least, not before the proletarian revolution, which was then seen as forthcoming. ("I am not going to be complicit in the capitalistic order of things.") Some older masters preached this doctrine—but only in the classroom, as in fact many of them were building like crazy and designing in secret. Also at the same time, historians were urgently needed by the then-nascent postmodernist movement. ("Please tell me, what precisely is a cymatium lesbium?") Strange as it may seem today, Vitruvius, circa 1979, was an instrument of design. Lastly, architectural history was a curricular requirement to specialize in architectural restoration and conservation—a business which was then booming. ("It seems that that molding up there cannot be altered even if we convert this church into a parking lot. Can you tell me what its shape and proportions should be?")

That latter argument still holds. It is one ironclad, practical reason to claim that architects should keep studying some architectural history. Professionals specializing in the restoration of ancient monuments are increasingly trained outside architectural schools, but modern architecture is now as much in need of historic preservation as Greek temples or Gothic cathedrals, and in this field architectural history retains an undisputed academic and professional status. ("I can teach you all you need to know about all the nuts and bolts that Mies's office used in the spring of 1958.") Finally, some architects around the world still like to build in historical styles. But, with the exception of these somewhat extreme cases, all the reasons mentioned above which made architectural history so popular among

architects one generation ago have simply ceased to exist. For most architects and architectural schools today, architectural history has lost all operative value. The history of architecture is no longer instrumental nor practical knowledge for architects. It is not something you need to build—nor to have your unbuilt work published.

Of course, art historians will keep teaching architectural history to new generations of art historians that will be needed to train the next generation of art historians. Some of them will find underpaid, stopgap jobs as teachers of history surveys in architectural schools, but that's about it. Architects that practice architectural history are a thing of the past. The species is slated for extinction. Would any reader of this essay training an architectural student today who will in turn become an architectural historian tomorrow please raise his or her hand?

For better or worse, times have changed. The technical and cultural environment in which we were trained as architectural historians is no more. The history of architecture will evidently exist and will be taught as long as architecture exists as a discipline, but if we keep teaching that which we were taught, in the same formats and ways that we were taught thirty years ago, we are worse than redundant. We are detrimental to today's architectural education.

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Editor's note: The European Architectural History Network welcomes responses or rebuttals to this editorial; some replies may be considered for publication in a future issue of the EAHN *Newsletter. Please contact the EAHN office with your comments: office@eahn.org.*

NEWS

Program Published and Regular Registration Open for Guimarães Conference

The preliminary program for the EAHN First International Meeting in Guimarães, Portugal has now been published. The four-day conference (17-20 June 2010) features twenty sessions and five roundtables, with over 150 speakers and session chairs coming from five continents and seventeen European countries, and subjects ranging from ancient, medieval and early modern architecture through nineteenth- and twentieth-century topics. Keynote events will close each of the three days of proceedings, while the fourth day offers two day-long regional tours. A number of shorter tours, meetings of EAHN Thematic Groups, an EAHN Plenary Session (general meeting for all members present), and a meeting of the EAHN Committee are also included in the program.

The conference will be held at the Vila Flor Cultural Centre, Guimarães. Most categories of conference registration include conference abstracts and three dinners. The regular registration period ends on 30 April 2010; those registering on 1 May or after will be subject to the late registration fees. Special discounts are available for students and those attending from countries with emerging economies.

For the complete program and other information, or to register for the conference, visit the conference website at: http://www.eahn2010.org and click on "Programme" or "Registration."

EAHN Tour to Lisbon After the Guimarães Conference

In addition to the program of seven local and regional tours offered in conjunction with the EAHN First International Meeting in Guimarães, the EAHN will organize a post-conference tour of Lisbon and environs from 21 to 24 June 2010, with an optional additional day on 25 June.

Praça do Toural, Guimarães. This square
will soon be redeveloped by a team from the
Universidade do Minho in time for Guimarães's
year as European Cultural Capital in 2012.
Photograph: EAHN

Torre de Belém, early sixteenth century. The
tower is a UNESCO World Heritage Site.
Photograph: EAHN

Palácio da Regaleira, Sintra,
late nineteenth century
Photograph: EAHN
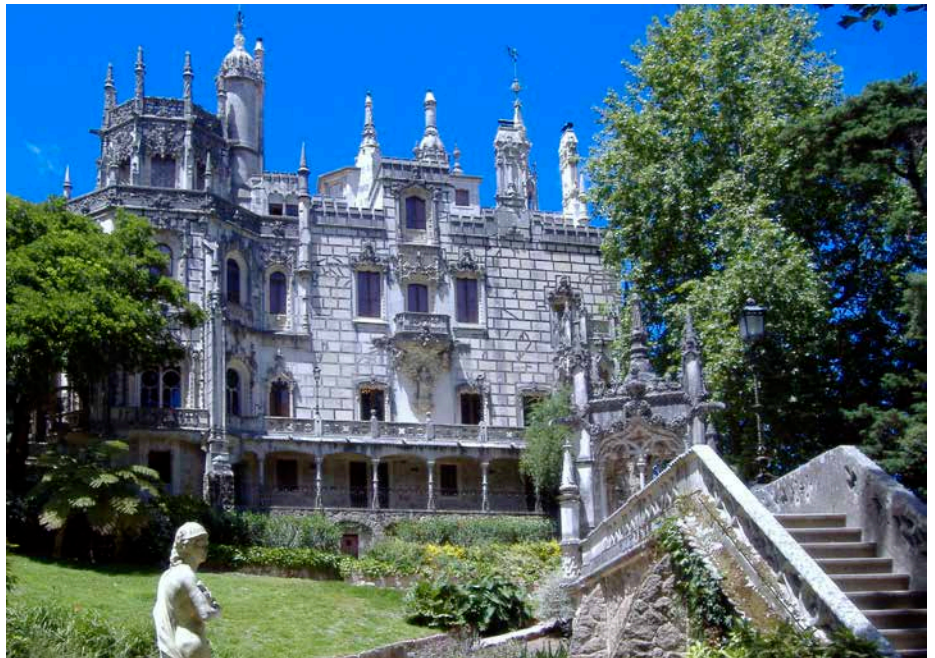
After an opening dinner the evening of 21 June, the tour will explore historic and contemporary Lisbon over the next two days, including opportunities to meet local architects and scholars. On 24 June the tour heads for the villeggiatura outskirts of Lisbon, with stops in Belém and Sintra among other destinations. The optional fifth day continues to the UNESCO World Heritage town of Évora.

The EAHN is committed to offering reasonably priced tours which draw on the expertise of local scholars. The Lisbon tour is being coordinated by Carmen Popescu, with local organization and general guidance by Maria Helena Barreiros and Margarida Tavares da Conceição; other specialist guides will join the tour when appropriate. Conference registration will not be required for participation in this tour.

Those interested in joining the Lisbon tour should contact Carmen Popescu (crmv@noos.fr) and Maria Helena Barreiros (mhbar@runbox.com, +351 91 273 51 60) for the full itinerary, estimated costs, and all other details as soon as possible. The registration deadline for the tour is 15 May 2010.

EAHN committee members and others
visiting Alberti's Tempio Malatestiano,
Rimini in February
Photograph: Karin Theunissen

EAHN Fifth Annual Business Meeting Held in Bologna

The Fifth Annual Business Meeting of the EAHN committee took place
at the Università di Bologna from 19-21 February 2010; the meeting was
co-sponsored by the university's Dipartimento di Architettura e Pianifica-
zione Territoriale (DAPT) in Bologna and its Facoltà di Architettura "Aldo
Rossi" from its Cesena campus. Committee member Maristella Casciato

along with her colleagues Francesco Ceccarelli and Giovanni Leoni orga-
nized a full and varied program for the weekend, coordinated with the
assistance of Andrea Morpurgo, Denise Tamborrino, and Andrea Ugolini.
Twelve committee members attended, and seven new committee members
were elected on the weekend, including the EAHN's Westminster Edito-
rial Assistants Davide Deriu and Josephine Kane along with their super-
visor Murray Fraser who joined us from London. Other new committee
members are Javier Martínez (Spain), José Medina (Spain), Daniel Millette
(Canada), and Giulia Ceriani Sebregondi (Italy). Isabel van der Zande from
the EAHN office at ®MIT, TU Delft, also attended the meeting, her last as
the organization's office manager.

In conjunction with the EAHN business meeting, our Bolognese colleagues
organized a day of events on 18 February commemorating the first anniver-
sary of the death of the distinguished scholar Richard J. Tuttle, professor
of architectural history in Bologna. The highlight of the day was a memo-
rial lecture by Richard Schofield (IUAV, Venice) entitled *Leonardo architetto.
Una invenzione storiografica?* Many EAHN committee members, newsletter
correspondents from Italy, and general members attended this touching
tribute to Professor Tuttle.

Subcommittees met during the day on Friday to prepare material for the
general business meeting on Saturday and Sunday. The Publications Com-
mittee could welcome many members of the newsletter editorial commit-
tee as well as four of the six newsletter correspondents from Italy in addi-
tion to the regular subcommittee members; the Publications Committee
enjoyed lively discussions about the future EAHN journal and enhance-
ments to the EAHN website. The EAHN 2010 conference advisory commit-
tee met all afternoon on Friday to make final decisions about the program
for the Guimarães conference while the rest of the group enjoyed a rainy
but fascinating tour of early modern architecture in the historic center of
Bologna.

Saturday morning committee members were treated to presentations by six
recent graduates of the Ph.D. program in Bologna. The projects discussed

The EAHN publications subcommittee meeting
in original library of the Facoltà di Ingegneria,
Bologna (Giuseppe Vaccaro, 1931-35)
Photograph: Mauro Bonetti

The annual business meeting of the EAHN
Committee at the Collegio Erasmus, Bologna
Photograph: Karin Theunissen

ranged across five centuries and covered a rich variety of themes and approaches: fifteenth-century villas in the Po Valley, the seventeenth-century Bolognese architect Agostino Barelli, Ticinese architects in eighteenth- and nineteenth-century Bologna, Jewish cemeteries in Italy, the training of Pier Luigi Nervi in Bologna, and Max Bill's exhibition spaces in Italy.

Saturday afternoon and Sunday morning were devoted to the main annual business meeting of the organization. Among the important decisions made at the business meeting was the introduction of a system of varied membership levels to take effect after the Guimarães conference, with a membership fee required for all but the most basic level of membership. The committee also elected new organizational officers whose terms of office will begin at the Guimarães conference: Adrian Forty (president); Mari Hvattum (vice president); Tom Avermaete (treasurer); and Maarten Delbeke (secretary). Before the conference in June, the list of committee members will be revised to reflect more accurately those currently active in organizational business. On Sunday afternoon following the business meeting, several committee members travelled to Rimini to visit Alberti's Tempio Malatestiano, bringing the weekend's official program to a close.

A full report on the EAHN business meeting will be published in the June newsletter, and the minutes of the meeting will be posted on the EAHN website. The Explorations rubric in the June issue of the *EAHN Newsletter* will examine architectural history throughout Italy, and at the Università di Bologna in particular.

New Thematic Group on Urban Photography and Film

The EAHN thematic group Urban Photography, Film, and Video aims at assessing, contextualizing, and theorizing urban still and moving imagery. While artists, journalists, and non-professional photographers have often focused on the city, the urban image has undergone far less scrutiny than the city as subject matter in literature, for example. The goal of this thematic group is therefore not only to establish a scholarly platform for the urban image of the nineteenth through twenty-first centuries, but also

Royal Photogrammetric Institute, Berlin, west facade of the
Stadtschloss, Berlin, with subway construction in the foreground,
1896, gelatin silver print (one of a series of eight images)
Photograph: Courtesy of Miriam Paeslack

to open a dialogue between disciplines such as visual studies, film studies, architectural history, urbanism / planning, human geography, and anthropology.

This thematic group hopes to expand the field of urban imagery studies by focusing on urbanicity beyond the core European model. European metropolises and rural life are the point of departure for a transnational and transdisciplinary discussion that takes into consideration the growing challenges of defining what a city is in the age of globalization and of the increasingly immaterial city or what Manuel Castells calls the "city of flows."

The group operates via casual and more goal-oriented exchanges that lead to thematic sessions at international conferences, workshops and symposia and to the establishment of a durable and broadly embedded scholarly community around this theme. A Google group "Urban Photography, Film, and Video" serves as a platform for announcements and exchange between the now approximately twenty-five international group members.

For further information on future activities, or to join the group, please provide contact information and a short biography to the group initiator Miriam Paeslack, paeslack@buffalo.edu.

EAHN Office Manager Isabel van der Zande Leaves TU Delft

Isabel van der Zande, the EAHN office manager at ®MIT, TU Delft since the inauguration of the EAHN secretariat there in December 2007, has left the TU Delft for a new job with the city of Delft. Isabel's contribution as EAHN office manager was fundamental to the organization's process of professionalization; she brought great ideas, outstanding office skills, flexibility, dedication, and an easygoing sense of humor to her work for the EAHN. This current newsletter issue—the last with Isabel doing layout—is perhaps the best illustration of her dedication to the EAHN: although she left the TU Delft as of 1 March, she volunteered to complete the March

Heinrich Zille, Parochialstrasse towards west with view of
the Nicolaikirche towers, Berlin, ca. 1900, gelatin silver print
Photograph: Courtesy of Miriam Paeslack

newsletter for us in her free time during evenings and weekends, since her successor at ®MIT has yet to be chosen. Thank you, Isabel!

Isabel's new job in the city construction department will allow her to concentrate more fully on her interests in contemporary urbanism and communications. Isabel will be sorely missed by the EAHN, both personally and professionally, but we are happy to know that she will remain part of the organization as a general member.

EAHN at the SAH 2010, Chicago

The European Architectural History Network will hold a lunchtime information session at the Society of Architectural Historians' Sixty-Third Annual Meeting this coming April. The EAHN meeting at the SAH conference is scheduled for Thursday, 22 April, from noon to 13:30, in the Lake Room of the Holiday Inn Chicago Mart Plaza. Please join EAHN committee members in Chicago for an update about the network and discussion regarding the organization's new, continuing, and prospective projects. EAHN general members or potential members with comments, suggestions, or an interest in active participation in the network are particularly encouraged to attend.

On the Calendar

EAHN at SAH, Chicago: 22 April 2010, Lake Room, Holiday Inn Chicago Mart Plaza, 12:00 to 13:30

EAHN First International Meeting, Guimarães, Portugal: 17 – 20 June 2010

Registration periods for the Guimarães conference:
Regular Registration: 1 March – 30 April 2010
Late Registration: after 1 May 2010

EAHN Post-Conference Tour of Lisbon: 21-24 June 2010 (optional day 25 June)

THURSDAY MIDDAY

Enjoy lunch at any of the restaurants located in the hotel or in the Food Court located across the street at the Merchandise Mart, via the covered walkway. Please refer to the information in your 63rd Annual Meeting packet.

CASVA Reception (Center for Advanced Study in the Visual Arts)

Room:
Invitation Only/Alumni Reunion
Noon–1:30 p.m.
Cityscape
Therese O'Malley, Host

EAHN (European Architectural History Network)

Room:
Noon–1:30 p.m.
Lake
Nancy Stieber, Facilitator

NEH (National Endowment for the Humani...

Room:
Presentation
Noon–1:00 p.m.
Merchants South
A program off...
tion session for...
The pro...

Plan to attend the EAHN information session at the
SAH annual meeting in Chicago this April
Photograph: Mauro Bonetti

EXPLORATIONS

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Center for Advanced Studies in the Renaissance, Tours
Centre d'études supérieures de la Renaissance de Tours

Founded in 1956, the Center for Advanced Studies in the Renaissance (CESR), Tours, is an interdisciplinary research institution belonging to the National Center for Scientific Research (CNRS) and, at the same time, a part of the University François Rabelais in Tours. The center offers programs leading to the master's, doctorate, and *habilitation à diriger des recherches* degrees. It comprises a permanent staff of fifty researchers and teaching researchers, regularly hosts invited foreign professors, and counts approximately 120 students, of which fifty are doctoral candidates. Its fields of research concern all aspects of Renaissance civilization, from Petrarch to Descartes. The history of architecture has assumed an important position in the center from the beginning.

The center regularly offers study days, roundtables, and international colloquia dedicated to all aspects of the art of building in the fifteenth through seventeenth centuries; the most recent of these, *Perspective, Projection, Projet* (2003), *Les cardinaux de la Renaissance et la modernité artistique* (2005), *Le XIXe siècle et l'architecture de la Renaissance* (2007)*, and *Architecture et théorie: l'héritage de la Renaissance* (2009, organized with the INHA: Institut National d'Histoire de l'Art, Paris, and the ENSA: École Nationale Supérieure d'Architecture, Paris-Malaquais) have attempted to open new perspectives in simultaneously adopting interdisciplinary and "transhistorical" points of view, aiming to evaluate the place of Renaissance architecture at the core of Western culture from the sixteenth century until the present.

* The proceedings of these conferences have been published, respectively, as Mario Carpo and Frédérique Lemerle, eds., *Perspective, Projections and Design* (London and New York: Routledge, 2007); Frédérique Lemerle, Yves Pauwels and Gennaro Toscano, eds., *Les cardinaux de la Renaissance et la modernité artistique* (Villeneuve d'Ascq: IRHIS-SEDES, 2009); and *Le XIXe siècle et l'architecture de la Renaissance* (Paris: Picard, forthcoming).

Numerous works dealing with architectural theory in the Renaissance and with the connections between the art of building and classical rhetoric have been published by members of the CESR: by Frédérique Lemerle, *Les Annotations de Guillaume Philandrier sur le* De architectura *de Vitruve*, Livres I à IV, Introduction, translation and commentary, (Paris: Picard, 2000), and *La Renaissance et les antiquités de la Gaule* (Turnhout: Brepols, 2005); by Yves Pauwels, *L'architecture au temps de la Pléiade* (Paris: Gérard Monfort, 2002) and *Aux marges de la règle. Essai sur les ordres d'architecture à la Renaissance* (Wavre: Mardaga, 2008). Together, Lemerle and Pauwels have also authored two surveys: *L'architecture à la Renaissance* (Paris: Flammarion, 1998; revised editions, Paris: Flammarion, 2005 and 2008) and *L'architecture au temps du Baroque* (Paris: Flammarion, 2008); English translation *Baroque Architecture* (Paris: Flammarion, 2008).

The Salle Saint-Martin of the Centre d'études
supérieures de la Renaissance, Tours
Photograph: CESR

The courtyard of the Centre d'études
supérieures de la Renaissance, Tours
Photograph: CESR

ARCHITECTURA

From its beginnings, the CESR has had the mission to be a center of documentation. Its library of more than 55,000 volumes, of which over 4,000 are rare early books, has a strong emphasis on architecture. In recent years, several digital programs have been launched on the center's website: on literature in general, on musicology, and on the history of architecture. Inaugurated in July 2004, the program Architectura has the goal of offering the scientific community basic reference tools on early modern architecture and on the reception of antique and early modern architecture in the sixteenth and seventeenth centuries. It makes a body of graphic and iconographic documents relative to theory and practice available for online consultation, organized in three databases: "Architectural Books," a digital library collecting the complete production of architectural books published in France or in French in the sixteenth and seventeenth centuries; "*Gallia Romana*," which presents an unpublished corpus of printed and manuscript texts describing antique architecture in France as well as representations of such architecture produced by French and foreign writers and artists; and "French Architecture through Texts," still under development, which concerns the representations of contemporary architecture during the sixteenth and seventeenth centuries. In 2009, the Architectura website counted 266,707 visits.

"ARCHITECTURAL BOOKS"

In the case of the digital library "Architectural Books," the site offers access both by authors and subjects. The selection of an author or subject entry introduces an exhaustive relevant bibliography researched at the center which in turn gives access to the individual digitized works. This bibliography includes all the known editions, translations where extant, and, in the case of translated books, all the the earlier editions in the original language which could have been used by the French translator. The corpus comprises, beyond the art of building as such, all fields tied to architecture in the Vitruvian tradition: geometry, horology, hydrology, perspective, military architecture, and garden design. Each book is presented on a page comprising a scholarly notice composed by a competent specialist, who also furnishes a critical bibliography on the author and the works concerned. A bibliographic notice edited by the librarians or curators at the owner-institution completes the page. The whole is available in both French and English. The presentation page allows access to the work in two forms:

· Consultation of the digitized book, page by page, guided by a sidebar with both thumbnail images of the book, as well as electronic signposts marking the main divisions of the work and / or the illustrations.

· Download of a manually prepared transcription of the text in modern French and in PDF format which, on the one hand, facilitates reading old works for readers specialized in architecture but unfamiliar with the language of the sixteenth century and, on the other hand, allows key word searches by means of the software's search tool. The transcriptions have been prepared by master's or doctoral students; for the more technical works involving specialized knowledge (such as geometry, stereotomy, or hydrology), we have called on outside collaborators competent in the fields concerned.

The program has been developed in partnership with several institutions specializing in architecture:

· The library of the École nationale supérieure des Beaux-Arts in Paris, with which several agreements have been established allowing the ENSBA to place reproductions— at first microfilms, then digital files—of a selection of works held in its heritage collections (in particular, the architectural collections from the Lesoufaché, Masson and Gonse bequests) at the disposal of the CESR.

· The library of the INHA, Paris, with which the CESR has signed an agreement permitting it to place digitized versions of thirty-eight works from the Jacques Doucet collection online.
· The municipal library of Besançon has placed digitizations at our disposal of a selection of works held primarily in its Granvelle collection and the collection of the architect Pierre-Adrien Pâris.

Likewise, individual arrangements have been made with institutions holding rare or unique single works: the municipal libraries of Rouen and Dijon, the Bibliothèque Royale de Belgique in Brussels, the Bibliothèque du Prytanée militaire de la Flèche, and the Musée de Beaux-Arts in Tours. A collaboration with the ECHO program (European Cultural Heritage Online) of the Max-Planck-Institut für Wissenschaftsgeschichte (Berlin) is in preparation. By the end of 2009, the site allowed the consultation of over one hundred works. Beyond the books belonging to the center's own library and those of our partners, the site offers links to works digitized by other institutions (such as the library of the INHA, the Gallica website of the Bibliothèque nationale de France, the digital libraries of the universities of Heidelberg and Seville, the Gordon Collection of the University of Virginia, and the ECHO program of the Max-Planck-Institut). These institutions, in turn, have indexed our database among the Internet resources they recommend.

"GALLIA ROMANA"
The database "*Gallia Romana*" presents an unpublished corpus of printed and manuscript texts describing antique architectural monuments in France as well as images depicting the monuments as produced by both French and foreign writers and artists in the sixteenth and seventeenth centuries. Initially it was developed in cooperation with the program AREA-France (Archives of European Archaeology) before becoming an independent database dedicated to monumental architecture and its decoration. The search engine employed allows searches on the basis of several parameters (site, type of monument, creator, subject, date, text or image). All the texts have been transcribed through the efforts of Frédérique Lemerle, are consultable in their original language, and can be downloaded as PDFs. The list of sites and the bibliography have been online since July 2004. The bibliography of texts and images is composed of a list of thirty-five collections of drawings or engravings conserved in France but also abroad (such as Cambridge, Oxford, Windsor Castle, London, the
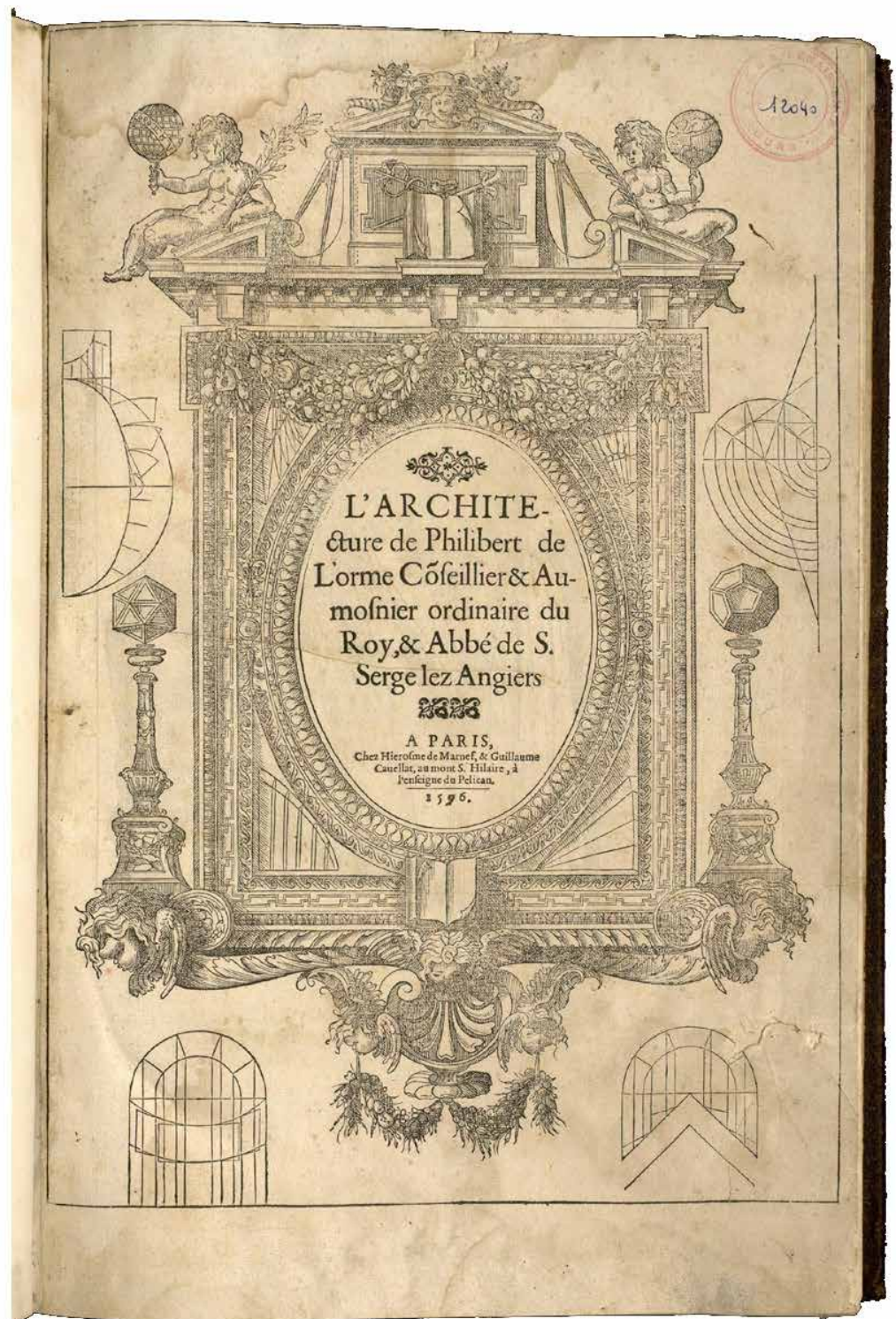
Title page of Philibert De l'Orme,
L'architecture…, Paris : Jérôme de Marnef
et Guillaume Cavellat, 1576, consultable
online on the Architectura website at
http://architectura.cesr.univ-tours.fr/
Traite/Notice/CESR_12040.asp?param=
Photograph: CESR

Escorial, Berlin, Munich, Vienna, Saint Petersburg, Parma, Siena, the Vatican, and the Metropolitan Museum of Art), as well as fifty manuscripts, 110 printed works of the sixteenth and seventeenth centuries, and 160 modern references. The information is updated annually. Sixty-six out of the 116 catalogued sites are already online, with almost 200 monuments or architectural fragments already indexed. Today the corpus comprises 168 texts transcribed in their original languages (French, Latin, Greek, Spanish, Italian, English, German, Basel dialect) and indexes fifty-four images, access to which (in JPEG format) is subject to authorization granted by the copyright holders.

"FRENCH ARCHITECTURE THROUGH TEXTS"
The database "French Architecture through Texts," in development, is the third component of the program Architectura. The site aims to offer a comprehensive record of images as well as printed and manuscript texts concerning the reception of French architecture during the Renaissance and the first half of the seventeenth century: texts mentioning and describing major buildings (such as travel diaries, ambassadors' reports, and topographies), and descriptions of festivals and ceremonial entries involving architectural decorations. It is presented as an anthology of images and transcribed texts, accompanied by bibliographic and scholarly notes. It can already draw on the rich printed and manuscript documentation of "*Gallia Romana,*" the fine eyewitness accounts by French and foreign writers of both antique monuments and those of their own era, as well as the monographs presented within the framework of the database "Architectural Books."

Frédérique Lemerle and Yves Pauwels
Centre d'études supérieures de la Renaissance de Tours

Translation: Susan Klaiber

LINKS

Architectura homepage: http://architectura.cesr.univ-tours.fr
"Architectural Books" database: http://architectura.cesr.univ-tours.fr/Traite/index.asp
"*Gallia Romana*" database: http://architectura.cesr.univ-tours.fr/GalliaRomana/index.asp

The homepage of the Architectura website
Screenshot: CESR

A sample entry page from the "Architectural
Books" database on the Architectura website
Screenshot: CESR

VIRTUAL TOUR

Squares in Lombardy: Governance, Trade, Religion and Festival

In the contemporary world there are truly few occasions to go to the square: if one ignores visits by residents and tourists to the most conspicuous cafés, or the lure of some special event, the public space of historic cities which constituted the heart of traditional urban organization and the center of gravity of civic life no longer represents the preferred place to gather and discuss, to participate at key moments of the year in the symbolic representation of local power, in large civic and religious events, or in the display to the population of major dignitaries passing through town. The medieval and early modern worlds which shaped the formation and function of the squares have passed away, and the contemporary world which has emerged—beyond possessing many powerful and universal means of mass communication—has organized places and non-places where broad segments of the population congregate, from shopping malls to stadiums.

The squares of northern and central Italian cities are for the most part of medieval origin. They are the heirs of the Greek, Hellenistic and Latin tradition which gave ample room for the development and definition of public space, and correspond to the needs of the cities which, acquiring administrative autonomy and political capacity, bestowed them with *palazzi pubblici* and adjacent open spaces for events, celebrations, trade, and markets. The cathedral and the episcopal palace, signs of religious power, also played roles of primary importance in the definition of urban spaces: the area in front of the main church was in fact the site of many civic and commercial functions.

The arrangement that the cities of the Po Valley, and in particular those of Lombardy, achieved by the end of the Middle Ages thanks to complex and wise urban planning also inspired the authors of treatises. The ideal city in the treatise which Filarete wrote at the end of the fifteenth century in honor of Francesco Sforza, which he called Sforzinda, envisaged an ensemble of buildings and public spaces at the center which were a rationalization of medieval urban organization as it was realized in the region and in Milan in particular.

None of the original arrangements has remained unchanged over time. A ceaseless process of additions, improvements, architectural modifications and changes of function introduced to adjust the existing to the shifting needs of history has left important marks and is the sum of all these complex operations which have defined and given form to the spaces which we see today.

LOMBARD-VENETIAN EXAMPLES: BRESCIA, BERGAMO AND CREMA

In their constituent elements as well as in the functions they originally fulfilled, the squares of Lombard cities are no different from those of other cities of the Po Valley, but characteristics of construction techniques, formal choices,

Piazza del Duomo, Brescia. On the right, from front to rear, the Romanesque Duomo Vecchio ("la Rotonda"), the Duomo Nuovo, founded in 1604, with eighteenth-century facade, and the Palazzo del Broletto.
Photograph: Mauro Bonetti

Piazza della Loggia, Brescia. On the left the Monte Nuovo (1596-1600) and the Monte Vecchio di Pietà (1483-89); at the rear the Palazzo della Loggia, begun in 1492.
Photograph: Mauro Bonetti

dimensions of the buildings, and selection of decorative elements are particular to them and identify—as always in Italy—distinct cultural areas. Indeed, the political positioning of the cities across the ages has itself shaped the urban fabric.

Among Lombard cities, Brescia and Bergamo came under Venetian rule in 1428: if one considers Brescia, it appears evident that the square in front of the cathedral, where the church and medieval Palazzo Pubblico are aligned, presents an arrangement common to other squares in western Lombardy (for example Como), while the Piazza della Loggia and the loggia itself, products of the fifteenth century, adopt classicizing elements but within an updated formal system of Venetian type. In the upper city of Bergamo, the Venetian authorities maintained the monumental nucleus of the main churches and of the *palazzo pubblico*, called "della Ragione." They turned a fourteenth-century palace into the seat of the Podestà, the magistrate sent from Venice; Bramante frescoed the facade of this building in 1477. The square of Crema, another city which became subject to Venice, is also dominated by a cathedral of Lombard style, while the buildings which border the public space are more recent and—in addition to emblems with the lion of St. Mark—present stylistic characteristics of the Venetian territory.

LOMBARD TOWNS: LODI, PAVIA, CREMONA AND VIGEVANO

We return now to western Lombardy to continue reading the history of the city through its forms; here it is better to start from the realities in small provincial towns because these have better conserved their original historic character. In the definitive arrangement, which became stable from the late medieval period onward, the area for commerce and monumental buildings in Lombard cities consisted of a system of spaces variously linked together around the cathedral, the *palazzo pubblico* or *broletto*, and the guild colleges of merchants, of craftsmen, or of notaries. Such spaces also housed the markets, from those for food to those for utensils and clothing on elevated stands erected on the occasion of annual fairs.

Lodi provides a good example of the arrangement described here: when the city was founded by the emperor Frederick Barbarossa in 1158, a large square was planned at the center of the settlement with porticoed buildings on three sides which housed shops and residential spaces; the fourth side aligned a few segments of the portico, the facade of the cathedral, and the short side of the *broletto*, later expanded to the current Palazzo Comunale. The *broletto*, which according to Lombard tradition was a building composed of a ground floor with pillars carrying the vaults and a first floor comprising a large hall for gatherings, developed parallel to the flank of the cathedral; the space between the two structures, onto which the other buildings of the civic authorities and the side entrance to the church faced, was the precinct of the *palazzo pubblico* and housed—as today—numerous shops.

Piazza Vecchia, Bergamo. In the center, the Palazzo della Ragione; at the top left, the dome of the cathedral; seen through the arch on the right, the Cappella Colleoni, by the Renaissance architect Giovanni Antonio Amadeo. The Palazzo del Podestà is on the right side, facing the piazza.
Photograph: EAHN

Piazza della Vittoria, Lodi. Next to the cathedral on the left is the Broletto, with the eighteenth-century façade of the Palazzo Comunale facing the square.
Photograph: EAHN

Aerial view of Pavia. One sees the orthogonal fabric of the city—a Roman foundation (*Ticinum*)—with the ancient *cardo* (today: Strada Nuova) on the left, which links the castle to the north with the covered bridge to the south (visible at the upper left). On the right side of the cathedral (with large dome), one sees the Piazza del Duomo, with the episcopal palace directly facing it. The rectangular Piazza Grande (today: Piazza Vittoria) is easily visible, with the porticoed galleries of the Broletto on the short side near the cathedral. Piazza Cavagneria is along the southern flank of the cathedral and the old part of the Broletto.
Photograph: Flickr / Night Flier

Along the axis of these first two spaces open to the sky, a third generous one was embraced by the flank of the bishop's palace and other structures of public significance.

Pavia also has a center articulated by three medieval squares. The oldest are the square in front of the cathedral, long and narrow, with porticos on the side facing the church and which, in addition to the food market, contained the bishop's palace and the guild of merchants from the fifteenth century on; and the square which is still called "di Cavagneria" (of basketry) because it used to be the place where baskets, shoes and utensils were sold. The oldest *broletto* faced the northern side of this space. The offices were then moved to the north, and in front of this new location the Piazza Grande was opened in the second half of the fourteenth century, surrounded by porticoes holding shops. Here, a new piazza and its functions followed the presence of the *broletto*.

In Cremona, the cathedral, the monumental baptistery, the Palazzo del Comune and the Loggia dei Militi front on the main square dominated by the imposing, exceptionally high tower; the small square, called Piazza del Capitano because of the palace there housing that official, was defined later than the main square, at the end of the fourteenth century. Trade and commerce swarmed everywhere throughout the surrounding areas.

Vigevano experienced a particular course of events, where the square, the result of court initiative, was laid out much later and represents the only public

Piazza Grande (today: Piazza Vittoria), Pavia.
The Broletto is at the rear of the piazza; to the
right, the dome of the cathedral.
Photograph: EAHN

Piazza del Comune, Cremona, photographed
from the tower of the cathedral ("il Torrazzo"),
with the baptistery, the Palazzo del Comune (to
the right) and the Loggia dei Militi (to the left).
Photograph: EAHN

Aerial view of the historic center of Vigevano. Beyond the castle (in the middle), one sees the long rectangular Piazza Ducale toward the upper left. Photograph: Courtesy of the Società Storica Vigevanese

space of the Renaissance era in the Lombard state. The square was built between 1492 and 1494 by order of the duke Ludovico Maria Sforza ("il Moro"). The cathedral, castle and old civic palace all face it; characteristics such as the porticoes composed of modular units on three sides, the stone columns, the alignment of the eaves and the homogeneity of the facades respond to the Renaissance requirement to design according to rational criteria; the introduction of triumphal arches where the piazza opens to the main streets responds furthermore to the tenets of architectural theory. Historians generally consider that the architect who was in a position to establish such a close relationship between theory and built design was Bramante, active for the Milanese court during this period.

THE LOMBARD CAPITAL: MILAN

In respect to the cities considered up to now, Milan has had a quite different history in recent centuries. The city has always been the chief urban center of the Lombard territory. Between the twelfth and thirteenth centuries, it led the victorious struggle of the free communes against the empire; at the end of the fifteenth century, Ludovico il Moro appointed it the capital of the Lombard state in his political testament. As in many cities of the region, the medieval city was

Piazza Ducale, Vigevano. At the rear of the piazza, the
cathedral façade by Juan Caramuel de Lobkowitz, 1680.
Photograph: EAHN

organized in a manner largely independent of the plan of the earlier Roman city on the site. The role of the cathedral was played by two neighboring churches, one for the winter, the other for the summer: Santo Stefano and Santa Tecla, respectively. These were then replaced by the current cathedral founded in 1386, the construction of which lasted several centuries and was finished only at the beginning of the twentieth century.

The bishop's residence was installed flanking Santa Tecla, on the site where the episcopal palace is still located today. The neighboring area toward the west, where the first seat of the municipality was built and which soon took the name of Palazzo dell'Arengo, remained the site for the residence of secular authorities. First the Visconti installed themselves here, then the Spanish governors, and finally the representatives of the ruling powers. The building, in the end called royal palace, received its definitive architectural form in the eighteenth century from the great neoclassical architect Giuseppe Piermarini.

In 1228, when the cathedrals were still in their original forms and the market had developed near them, the municipality extended the axis of their alignment toward the west, establishing a square of regular geometric form to which one gained access by means of narrow passageways which were closed at night and which were at the end of the streets coming from the city gates. At the center of the square the Broletto Nuovo was constructed; the main institutions overseeing public and merchant life were installed all around the square's perimeter. The process of completing these monumental buildings took a long time. The northern side of the square became completely occupied in the sixteenth century by the palace of the Giureconsulti, commissioned by the Milanese pope Pius IV, and not until the seventeenth century did the Scuole Palatine achieve their monumental form on the southern side.

The market remained in the zone in front of the cathedral, but also occupied other adjacent areas. The "Verziere," for example, the market for daily foodstuffs, was removed to the area of Piazza Fontana, which gave access to the episcopal palace. This open space was originally the garden of the archbishop's palace. When it became a market it retained this function until the 1770s, at which time the trading was transferred to Santo Stefano.

In the seventeenth century, when the process of organizing the public portion of the city could be said to be completed, the urban path along which the magistratures, the highest secular and religious authorities, the representative buildings of high symbolic value, the market and trade were lined up unfolded from the Piazza del Broletto Nuovo (or Piazza dei Mercanti) to the cathedral, flanked by the ducal (later: royal) palace, through to Piazza Fontana, to stop only at the massive building along the rear, eastern side of this latter piazza, the seat of the Capitano di Giustizia from the end of the sixteenth century.

The public functions of the city were completed by the Sforza castle and by the Ospedale Maggiore. Located to the west of the city center described here, the castle was the seat of the Sforza dukes in the second half of the fifteenth century and then became a fortress during the Spanish era. The hospital, in turn, was founded in 1456 and it too was completed over the course of centuries, situated to the southeast in respect to the city center. Originally designed by Filarete, it was one of the largest and most efficient public institutions in Milan, and in the twentieth century it became the home of the university.

During the second half of the nineteenth century, after the unification of Italy, the urban developments began which determined the image of the Milan which we know today. The Piazza del Duomo—up to that point ennobled only by the presence of the cathedral—was redefined monumentally and it is still an important space today. The northern side of the square gives access to the Galleria
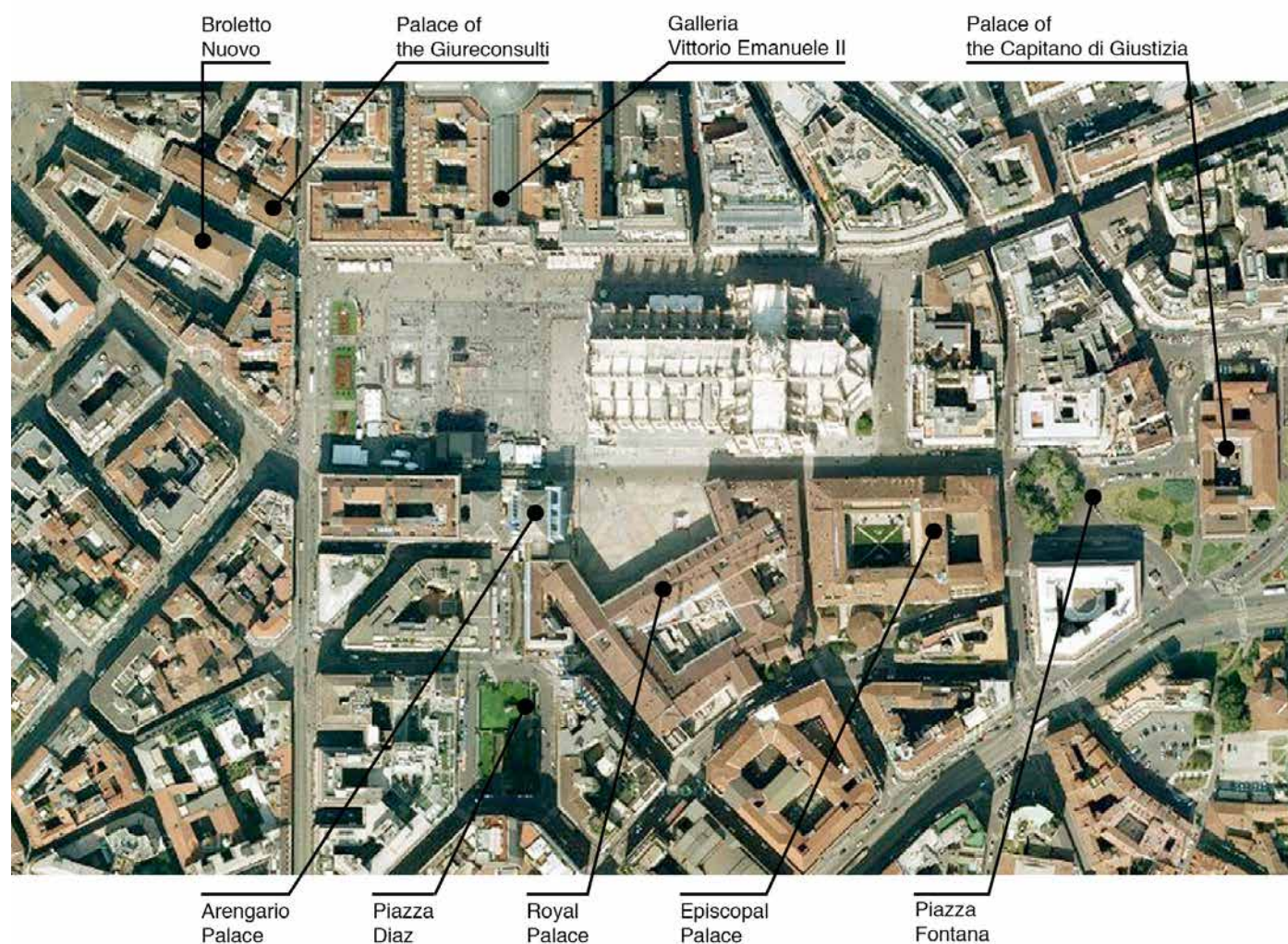
Plan of historic center of Milan.
Photograph: Google Maps / additional graphics: Mauro Bonetti

Vittorio Emanuele II, designed by the architect Giuseppe Mengoni. The Galleria roof is inspired by modern constructions in glass and iron, but the lower part of the building adheres to traditional techniques. The solid masonry was enhanced by the presence of an architectural order and by rich detailing of cornices, *candelabre*, and terms of Renaissance derivation. With the Galleria, the traditional life and functions of city squares began to move toward new urbanistic models. The final monumental addition to the square was the Arengario at the end of the 1930s, which frames the access to Piazza Diaz, opened during the same period and completed after the Second World War. The Piazza dei Mercanti was instead gutted in the 1870s to obtain a convenient passage for public transportation to the castle, itself restored after a project to demolish it was shelved.

With the nineteenth-century transformations, Milan became the most modern Italian city; today, now that this historic process has also come to a close, it remains the clearest example of the difficult cohabitation between the historic and contemporary worlds.

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Many thanks to Mauro Bonetti for his generous assistance in the preparation of this text.

Translation: Susan Klaiber

Piazza Mercanti, Milan, looking toward Piazza del Duomo. On the left the sixteenth-century Palazzo dei Giureconsulti, on the right, the Broletto Nuovo.
Photograph: Mauro Bonetti

Vincenzo Seregni, Palazzo dei Giureconsulti on Piazza dei Mercanti, Milan.
Photograph: Mauro Bonetti
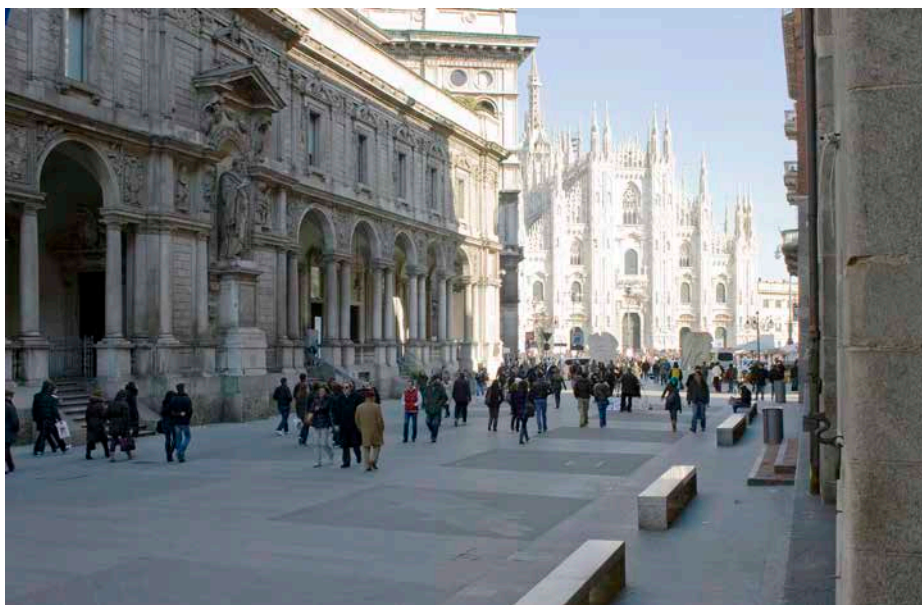
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Piazza Fontana, Milan. Visible is a portion of the façade of the Palazzo Arcivescovile, by Giuseppe Piermarini, with the sixteenth-century portal by Pellegrino Tibaldi, and the spire over the cathedral crossing.
Photograph: Mauro Bonetti

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SELECTED LINKS FOR LOMBARD SQUARES

All websites in Italian unless otherwise noted.

General links for squares, urbanism, and urban history in Lombardy

The official homepage of the cultural heritage authorities in Lombardy:

http://www.lombardiabeniculturali.it/

The site includes links to libraries and archival sources in Lombardy divided into various categories. Two sections are of particular interest for urban history. Under "Architetture" one can search a database for listed monuments in the region. Although the database is still incomplete, it includes entries for the Palazzo del Broletto, Lodi; Palazzo del Comune, Cremona; and the Arengario, Milan. The individual entries include photos and sometimes additional archival material. Under "Istituzioni" one can consult extensive histories of dozens of institutions in Lombard cities such as dioceses and city governments, covering both the medieval and early modern eras; entries include cross references to relevant material in local archives.

Bibliography on Lombard urbanism and urban history on the website of the Associazione Storia della Città: http://www.storiadellacitta.it/bibliografia/lombardia/lombardia.html

A website with individual entries on various Italian squares, grouped by period (Medieval, Renaissance, Baroque): http://www.mediasoft.it/piazze/

Squares in specific cities

A history of the Piazza del Duomo in Milan through the centuries:

http://www.storiadimilano.it/citta/Piazza_Duomo/storia_della_piazza_del_duomo.htm

 Squares in Pavia on the city of Pavia website:

http://www.comune.pv.it/lepiazzedipavia/pagine/main.htm

City of Vigevano tourist information: http://www.itineranet.it/vigevano/index_eng.html
With a video of the city and its piazza, and tours to download in MP3 and PDF format. Available in English or Italian.

Filarete and Bramante

A digitized version of the manuscript of Filarete's *Trattato di architettura* on the website of the National Library in Florence (for Sforzinda, see p. 21):

http://www.bncf.firenze.sbn.it/oldWeb/Bib_digitale/Manoscritti/II.140/main.htm

Piazza del Duomo, Milan. To the right, the cathedral, begun in 1386 and finished only in the nineteenth century; on the left, the triumphal entrance to the Galleria Vittorio Emanuele II, by Giuseppe Mengoni. Photograph: Mauro Bonetti

Filarete's *Trattato di architettura* transcibed by the SIGNUM project, Scuola Normale Superiore di Pisa: http://fonti-sa.signum.sns.it/TOCFilareteTrattatoDiArchitettura.php

Website of the exhibition *Bramante e la sua cerchia a Milano e in Lombardia 1480-1500* (Milan, 2001): http://temi.provincia.mi.it/bramante/index.html

Under "Bramante in Lombardia" this site includes an entry on Vigevano with a virtual tour of that square. Under "Concetti artistici" it includes an essay on late Quattrocento Lombard painting, which contextualizes Bramante's frescoes in Bergamo. This older website performs better when viewed with Internet Explorer rather than Mozilla Firefox.

Page on Bramante on archINFORM: http://ita.archinform.net/arch/1303.htm

Also available in German, French, English and Spanish versions, the Italian version offers the most thorough treatment.

BOOKSHELF AND WHITE CUBE

BOOK REVIEW

*See Franco Barbieri and Guido Beltramini, eds., *Vincenzo Scamozzi 1548-1616*, Venice: Marsilio, 2003. Catalogue of the exhibition held at the Museo Palladio, Vicenza.

Architectural historians who do not read Italian will certainly welcome the appearance of the second installment of this admirable project to translate the six books of Vincenzo Scamozzi's *L'idea dell'Architettura Universale*, published in Venice in 1615. The first volume to appear in this projected series of Dutch and English versions was Book III dedicated to *Villas and Country Estates* in 2003, the year of the monographic exhibition dedicated to this Vicentine architect and intellectual and held at the Museo Palladio in his hometown.* In that catalogue (p.469) I discussed the single complete translation into English of Scamozzi's work: an anonymous manuscript of circa 1680 held at Sir John Soane's Museum in London, expressing the hope that it might be transcribed and published, notwithstanding the difficulties of the contemporary language and the practical problem of the manuscript's current overly tight binding rendering the part of the text in the crevice almost unreadable.

That project probably can be set aside safely now as the appearance of this second volume suggests that the publisher will proceed with the translation of all six books, slowly but surely. That the text should be simultaneously translated into both Dutch and English by a group of scholars working in Holland is particularly appropriate, even nostalgic, as it follows the same itinerary as the master's origi-

Photographs: EAHN

** Andrew Hopkins and Arnold Witte, "From deluxe architectural book to builder's manual: the Dutch editions of Scamozzi's *L'Idea della Architettura Universale*," *Quærendo* 26, no. 2 (1996): 274-302. For another contribution to this context now see also: Arnold Witte, "Architectuur in vertaling: italiaanse en nederlandse bouwtradities in de zeventiende eeuw," in "Rondom *Vita di casa*," special issue, *Incontri* 21, no. 2 (2006): 151-160.

nal treatise translated into Dutch in numerous versions from 1640 onwards, hence spawning a number of subsequent translations into English made from these Dutch versions rather than the Italian original. This was the subject of a study undertaken by the author and Arnold Witte of the University of Amsterdam back in the 1990s, which is too often cited in its subsequent Dutch translation rather than original English version, consequently not receiving much attention.** Our original article essentially confirmed that Scamozzi's long text was radically abbreviated when published in Dutch, so as to become a practical building manual rather than remaining a deluxe architectural treatise, and this then characterized the volumes subsequently published in English translation. Thus apart from the unpublished Soane manuscript, no proper, full translation of the Vicentine's treatise has ever been available in English – in contrast to the plethora of translations of Palladio's *Quattro Libri*. This is the context and background that makes these handsome volumes particularly welcome, both for the scholarly community and those who love fine books.

Like the magnificent volumes of 1615, here no expense has been spared on these tall folio volumes resembling the originals, and inside one finds the text printed with an elegant typeface on good thick paper. That Scamozzi here finally receives his dues is worth emphasizing as his importance has not only been much overlooked but indeed his life and works were often denigrated until the 1980s. So many visitors have made the pilgrimage to see Palladio's Villa Pisani at Lonigo but not Scamozzi's nearby Villa Rocca Pisani, despite the estimation of the latter's masterwork by some very well-known scholars as being superior even to Palladio's own Villa Rotonda-Capra. Indeed, only following the success of the recent exhibition and catalogue have Scamozzi's fortunes looked up, or rather returned to where they were when Inigo Jones met the aged master in Vicenza in 1614. Although he talked too much about himself and not enough about Palladio, Jones took a copy of Scamozzi's 1615 treatise back with him to England and read and annotated it widely. This copy survives at Worcester College, Oxford and several comments reveal Jones's appreciation of specific parts of Scamozzi's work. Now many more readers can make up their own minds. Perhaps the only criticism that can be levelled at the works under consideration here is that while the inclusion of quite a number of full-page color photographs in Book III of 2003 made sense as they related to the text, the inclusion of photographs of Dutch palaces in Book VI
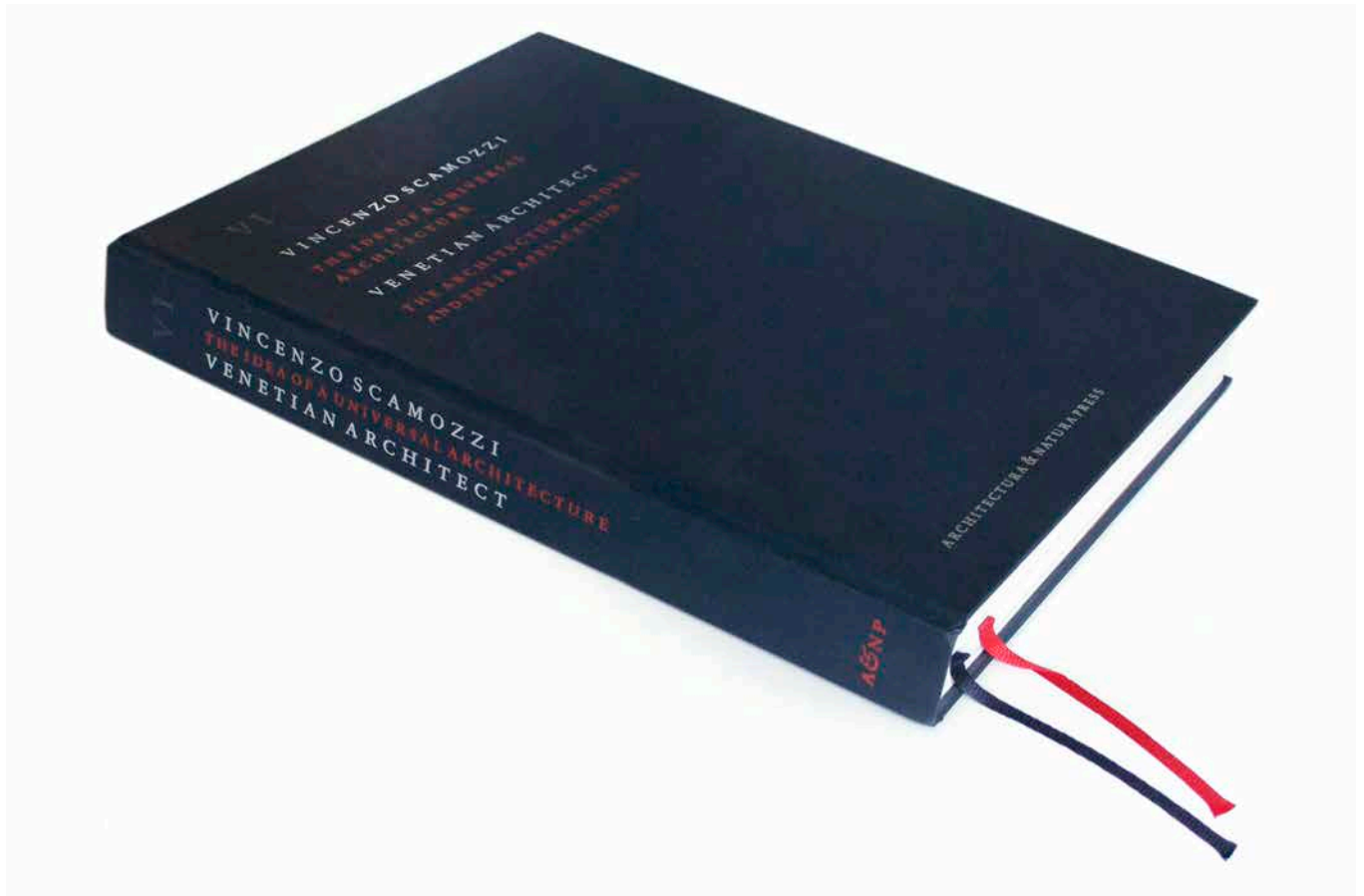
Photograph: EAHN

of 2008 is quite misleading given that Scamozzi's treatise has been shown to have had little influence on this architecture. However, if that is the price one has to pay for the significant investment evidently supporting this scholarly endeavor – to make the book attractive also to non-specialists – it is worth it, as these volumes make available for the first time in Dutch and English two of the six important and influential installments of Scamozzi's work.

Andrew Hopkins
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BOOK REVIEW

Unity and Discontinuity abundantly demonstrates that close international collaboration between architectural historians produces results capable of undermining entrenched scholarly paradigms and altering our perception of history. This volume is the culmination of a decade-long research project conducted by the editors Krista de Jonge (Katholieke Universiteit Leuven) and Konrad Ottenheym (Universiteit Utrecht), centered on the architectural relations between the Northern and Southern Low Countries during the early modern period. The architectural history of this region greatly profits from such a cross-border examination: it has long been dominated by the nineteenth-century nationalistic vision of two solitaires, divided by a different appropriation of the classical ideal in distinctly Catholic (Belgian) and Protestant (Dutch) cultures. The authors reject these clichés and present instead an integrated history of the region and its built heritage without overlooking the inevitable change and discontinuity caused by historical conditions. Their account does not impose a forced unity, but rather provides a sensitive analysis of complex processes transforming built form in diverse cultural milieus, focusing on formal change, the development of specific building types, and interaction between patrons and architects.

The work is divided into four thematic parts arranged chronologically from "The First Reception of the Antique," through "Architectural Theory, Antique and Modern (1560-1640)," "Patrons and Patronage (1600-1700)" to "Building Materials and Trade." The core texts were written by the editors, with a chapter on religious architecture by Joris Snaet and an essay on materials and building trade by Gabri van Tussenbroek. The final conclusions are followed by an epilogue by Thomas DaCosta Kaufmann, setting the discussion in a broad, European context.
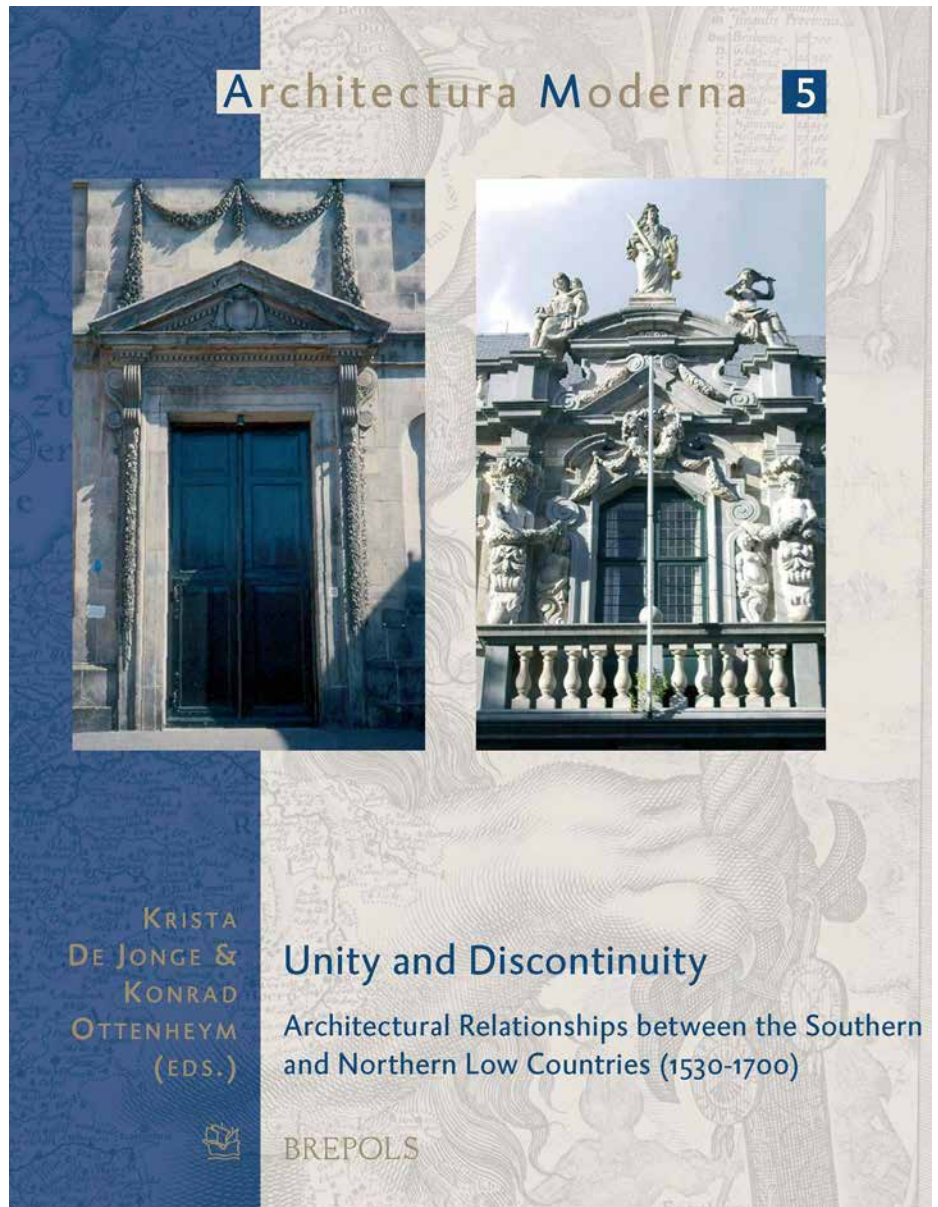
Photograph: Brepols

This ambitious revision of earlier scholarship begins by demonstrating the shared foundations of Dutch and Belgian visual cultures, rooted in the formal pluralism of Netherlandish architecture around 1500. The authors focus on the assimilation of the classical idiom in this environment, and trace the negotiations necessary to introduce "antique" forms among patrons appreciating "modern" architecture (Flamboyant Gothic). The gradual emergence of classicizing architecture in the sixteenth-century Netherlands—encouraged by the Habsburg court centers and Antwerp

elites—was underpinned by factors common to both northern and southern visual cultures: a preference for simplicity, an interest in specific three-dimensional concepts (such as centralized buildings), and the subsequent widespread adoption of Vredeman de Vries's decorative system based on the five orders. It was sustained by close links between the patrons in the entire region, and by the pervasive print culture, shaping architectural taste of the aristocracy as well as patricians.

The apex of this "shared" classicism was the period around 1600, which produced a localized version of "modern" classical architecture, rooted in Serlio's legacy and the formal language of the Fontainebleau school, later enriched by motifs generated in Michelangelo's circle. This new classicism, adopted throughout the Low Countries and adapted to local cultural expectations, then began to diverge. The North and South thus agreed on Vitruvian principles, but after 1630 their application differed increasingly. Such independent inflection of architectural idiom is best defined in rhetorical terms – *magnificentia* in the South and *modestia* in the North. In the South, ornament was the driving concern, vital for representation of court and church; in the North, an emphasis on perfect proportion and simplicity, mandated by a different form of stateliness for burghers and civic authorities. This critical division was sealed around Peace of Westphalia (1648), which sanctioned political separation, and continued until 1700, becoming most pronounced in the late seventeenth century. Nonetheless, interiors remained virtually identical in both regions even during this period, proving that "unity" had not entirely disappeared.

This persuasive narrative is complemented by discussions of several topics fundamental to current research on early modern architecture. The book addresses patronage and professional practice and asks important questions about the status of architecture and the social position of architects at the time, with an enlightening contribution by Tussenbroek on the building industry. The authors enrich the debate concerning the conflict between "antique" and "modern" in architecture. As elsewhere in early modern Europe, Netherlandish intellectuals, not practitioners, introduced the initial interest in classicism; print culture is thoroughly analyzed therefore, from Coecke van Aelst's Vitruvian manual and Serlio edition (1539), through Simon Stevin's book on rational design, *De Huysbou* (c.1610), to Scamozzi and Palladio emerging as authorities in seventeenth-century Holland.

The authors update information on architects and artisans who only recently caught scholars' attention such as Jean Mone or Jan Andreszoon Leeghwater, and offer fresh interpretations of well-known artists like Vredeman de Vries and Hendrick de Keyser. Patrons and intellectuals are also considered, with Huygens's part in elevating classicism to the role of court style and in initiating serious study of Vitruvius nicely balanced by a text on Rubens's interest in Roman antiquity and architecture. Substantial interpretations of major monuments (e.g. Antwerp and Amsterdam Town Halls) include results of recent archaeological work (as at Boussu castle) and deploy computer-generated renderings to illustrate reconstructions (Mariemont). Separate sections on court residences, public buildings, and religious works thoroughly analyze traditional building types, with equally thoughtful discussion of newer genres such as commercial exchange buildings and trade halls.

Remarkably, such a substantial paradigm shift is achieved without breaking with methodological traditions. Although the authors reject tired stylistic labels and define the "Classicism" versus "Baroque" division as an "anachronism, a forced classification" (160), they return instead to the equally venerable term of artistic "schools" in North and South (160-161). This strategy is unexpected in a book that otherwise engages a number of issues vital to the most recent architectural history debates, including intersections between built form and social hierarchies, treated here with rare sophistication. Regrettably, the authors disregard gender issues, despite their relevance in this field renowned for its women patrons.*

*See for instance Alexandra Carpino, "Margaret of Austria's funerary complex at Brou," in *Women and Art in Early Modern Europe: Patrons, Collectors and Connoisseurs*, ed. Cynthia Lawrence (University Park, PA: Pennsylvania State University Press, 1996), 37-52.

These are but minor flaws in a work that presents an alternative version of history with considerable authority and elegance. The book is handsomely produced, with clean typography and organization as well as well-chosen illustrations which clearly support the arguments. Noteworthy for a collaborative volume are its coherent structure and voice as well as lucid and persuasive writing style. In short, this is a study magisterial in scope and scholarship, simultaneously stimulating and provocative; its ideas and insights should prove influential for the study of early modern architecture throughout Europe.

Barbara Arciszewska
Uniwersytet Warszawski

EXHIBITION REVIEW

Pen and Parchment: Drawing in the Middle Ages

Curator: Melanie Holcomb

Metropolitan Museum of Art, New York

2 June – 23 August 2009

Although the Metropolitan Museum of Art's recent exhibition *Pen and Parchment: Drawing in the Middle Ages* made no claim to specialize in architectural material, the exhibition included a sample of early architectural drawings that was not merely representative, but provocative in its scope.

Spread across three rooms of the Met's galleries for drawings, prints, and photographs, *Pen and Parchment* brought together six centuries of material to present a synoptic view of drawing before the Renaissance. Most of the fifty-three objects on display were bound manuscripts, including the earliest work in the show, the ninth-century Corbie Psalter, whose pages feature elaborately ornamented outsize initials. In other instances the illustrations were the main event, as with the full-page figural line drawings of the tenth-century Sherborne Pontifical. If all of this sounds esoteric, it is to curator Melanie Holcomb's credit that *Pen and Parchment* did not seem so: on the contrary, the show made a vivid case for the vitality of drawing across a wide chronological and geographic range.

That vitality apparently knew no size limits, as *Pen and Parchment* demonstrated with the inclusion of both a thirteenth-century scroll illustrating *The Compendium of the History through the Genealogy of Christ* by Peter of Poitiers, unfurled to more than three meters, and the miniatures in the Hours of Jeanne d'Evreux (1324-28), measuring less than nine centimeters high. In her exhibition catalogue essay, "Strokes of Genius: The Draftsman's Art in the Middle Ages," Holcomb found unity among this disparate material by returning to several themes, among them the symbiotic relationship between text and image and the variations of technique among draftsmen. But neither of these themes applied to the architectural material, by and large confined to the exhibition's third and final room.

Architectural Drawing, France, 1450 – 1500.
Pen and brown ink over black chalk on vellum
Photograph: Courtesy of the Metropolitan
Museum of Art, the Cloisters Collection, 1968, 68.49

The representation of a building was the artist's main objective for only a few drawings in *Pen and Parchment*. Add to that number a couple of diagrams that are architectural in nature, and this is still a small subset of drawings—small, but not meager. Probably the best known of the drawings is the elevation of the Strasbourg Cathedral façade known as Plan A1, owned by the Musée de l'Oeuvre Notre-Dame, Strasbourg. Part of a group of drawings documenting various schemes for the west front of the Strasbourg Cathedral before construction began in 1277, Plan A1 shows a design for the façade's southern half that was never executed. As such, the sheet is one of the oldest extant examples of what might be called a process drawing, that is, a building design that originated with a draftsman working on parchment. This point was established in the lively debate over the Strasbourg drawings carried out by Roland Recht, Reinhard Wortmann, and, most recently, Robert Bork, whose 2005 *JSAH* article delved into how geometric manipulations were used to generate the Strasbourg façade design.* At the Metropolitan exhibition one could see first-hand how the accumulation of detail added up to much more than a complex—albeit chronologically early—exercise in compassmanship.

Strasbourg Plan A1 was exhibited alongside another cathedral elevation, a late fifteenth-century drawing of a church that bears some similarity to the west façade of Saint-Maclou in Rouen. Not included in the exhibition catalogue, the drawing belongs to the Met's own Cloisters Collection and is a beautiful example of how orthographic projection was employed by a northern draftsman at a time when architects south of the Alps were experimenting with linear perspective. More pictorial representational techniques were also on display at *Pen and Parchment*, particularly in a view of the Cathedral of Pavia by Opicinus de Canistris (1296–ca. 1354), part of a larger portfolio of his works now in the Biblioteca Apostolica Vaticana (Pal. Lat. 1993), which faced the northern drawings from the opposite wall. ** Although the view of Pavia Cathedral is not truly representative of any distinct southern architectural tradition—for one thing, Opicinus was not an architect, and this view is the only one of his works to show a building in this way—the arrangement was apt. Opicinus's rendering of the cathedral, a structure demolished in the fifteenth century, shows the exterior as a visitor might approach it. The building appears as a series of plastic volumes tilting into the foreground, with an equestrian statue

*Robert Bork, "Plan B and the Geometry of Façade Design at Strasbourg Cathedral, 1250-1350," *Journal of the Society of Architectural Historians* 64, no. 4 (December 2005): 442-473.

**For an illustration of this drawing of the double cathedral of Pavia, see the exhibition blog: http://blog.metmuseum.org/penandparchment/exhibition-images/cat44or4_49f/
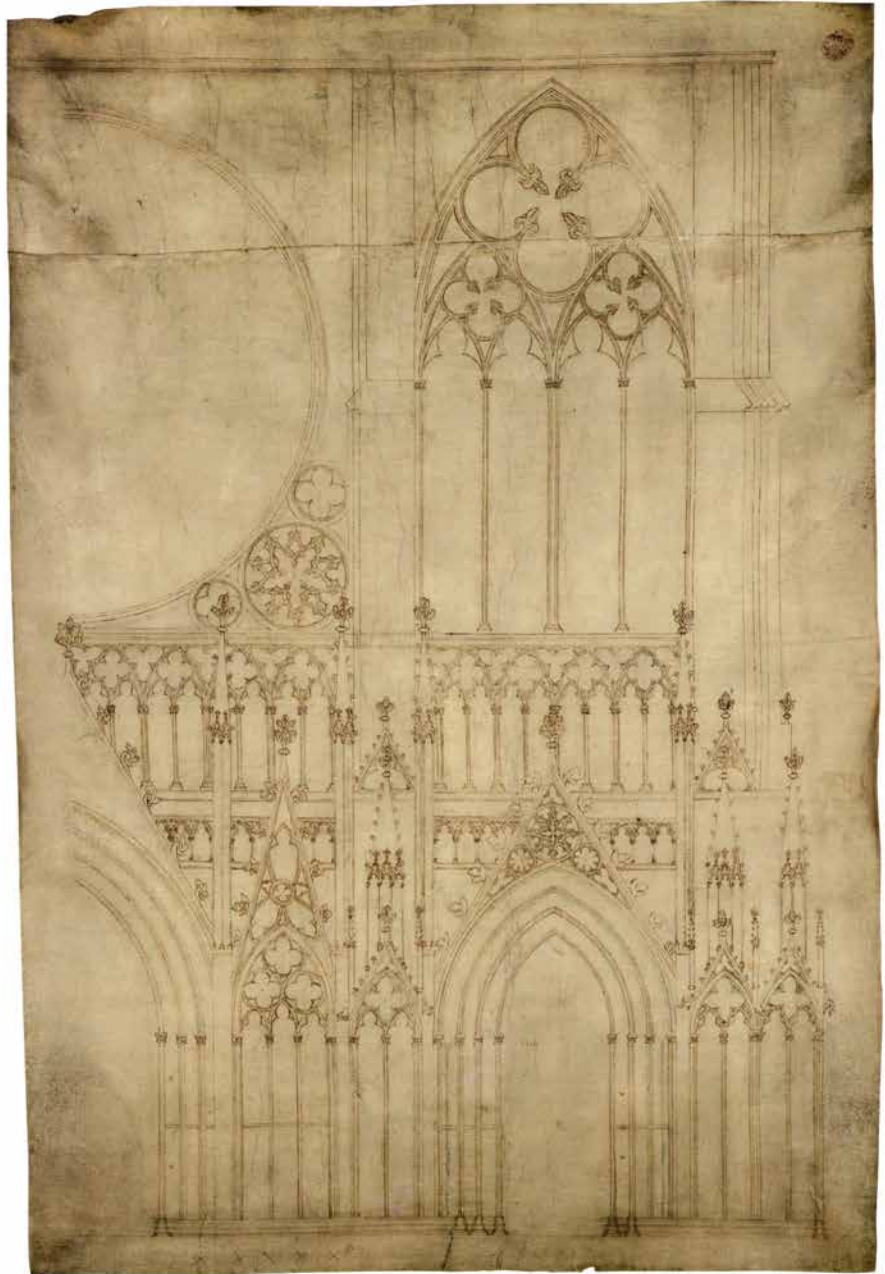
Strasbourg Cathedral façade elevation (Plan A1)
Photograph: By permission of the Musée de l'œuvre
Notre-Dame, Strasbourg

in the center giving scale to the ensemble. As a highly individualistic record, the view could not be more different from the smooth and intricate lattices of the Gothic façades across the room.

The exhibition included another drawing by Opicinus, an extraordinary diagram of the earthly and spiritual church with a crucifixion of Christ at its center.†
This diagram formed part of the same Palatinus portfolio that contains the Pavia Cathedral view, a portfolio produced in Avignon between 1335 and 1350. Like many of the sheets exhibited in the show, this one would be difficult to understand without its accompanying catalogue entry, a lucid and informative piece by Karl Whittington. Whittington explains how Opicinus laid out the church hierarchy within this diagrammatic frame, a complicated piece of geometry that comes complete with embedded iconographic representations and even a map, if one knows where to look. It is a mind-bending number, and one that resembles a floor plan.

In the same category of architecturally based diagrams, one could also include the Consanguinity Chart, an illustration of family relationships from Isidore of Seville's *Etymologies* (ca. 1160–65). This drawing, part of a long work produced in a scriptorium in Prüfening, Germany, and now housed in the Bayerische Staatsbibliothek, establishes degrees of kinship using a series of linked arches. Family members appear as carefully labeled heads, sorted into different archways according to their relationship to each other, and the stacked arches in turn form the body of a man inscribed within a square frame. In this last respect it is difficult to resist comparing the Consanguinity Chart to Vitruvian man. Exhibited among such a fine selection of early architectural drawings, limited in number but rich in scope, one cannot help but make such broad historical comparisons.

Carolyn Yerkes
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† For an illustration of this crucifixion diagram, see the exhibition blog:
http://blog.metmuseum.org/penandparchment/exhibition-images/cat45or6_49f/

The *Pen and Parchment* exhibition blog
Screenshot: Courtesy of the Metropolitan
Museum of Art
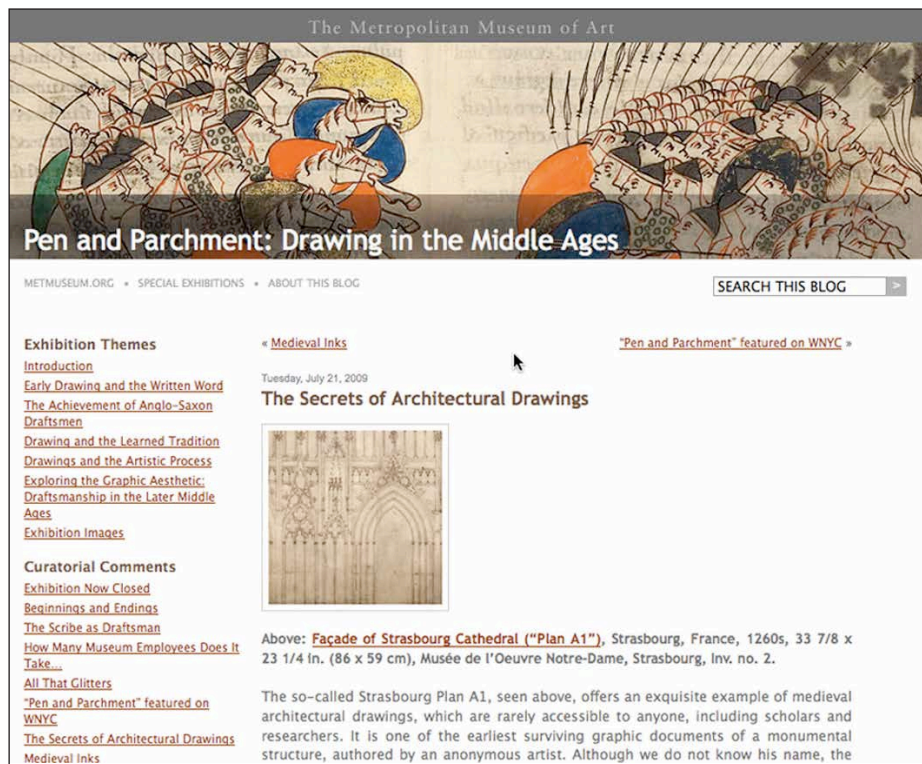
Publications related to the exhibition:

Melanie Holcomb, *Pen and Parchment: Drawing in the Middle Ages*. With contributions by Lisa Bessette, Barbara Drake Boehm, Evelyn M. Cohen, Kathryn Gerry, Ludovico V. Geymonat, Aden Kumler, Lawrence Nees, William Noel, Wendy A. Stein, Faith Wallis, Karl Whittington, Elizabeth Williams, and Nancy Wu. New York: The Metropolitan Museum of Art; New Haven and London: Yale University Press, 2009, 200 pp., 157 illus. (138 color), $ 50, ISBN 978-1-58839-318-0 (The Metropolitan Museum of Art), 978-0-300-14894-7 (Yale University Press).

Exhibition blog:
http://blog.metmuseum.org/penandparchment/
The *Pen and Parchment* blog contains digital images of the objects included in the show, narrative entries on "exhibition themes," and "curatorial comments" about specific objects.

EXHIBITION REVIEW

Architetti a Siena. Testimonianze della Biblioteca comunale tra XV e XVIII secolo
Curators: Daniele Danesi, Milena Pagni, Annalisa Pezzo

Biblioteca comunale degli Intronati, Siena
19 December 2009 to 12 April 2010

The exhibition *Architetti a Siena. Testimonianze della Biblioteca comunale tra XV e XVIII secolo* (*Architects in Siena: Documents from the Biblioteca Comunale from the Fifteenth to Eighteenth Centuries*) celebrates the 250th anniversary of the foundation of the Sienese library, which opened to the public in 1759. It follows the exhibition entitled *Hic liber est* (2009) which illustrated the history of the library collections and the use of manuscripts and books since the Middle Ages, drawing on the institution's incredibly rich holdings. Now the curators have chosen to focus on the architectural drawings collection which contains extraordinarily important pieces, but which at the same time is largely unexplored or understudied.

The first librarian of the Biblioteca Comunale, Giuseppe Ciaccheri (1724-1804), was interested in everything related to the arts in Siena—especially Renaissance architecture—and in some fifty years of maniacal activity collected most of the pieces that constitute the present drawing collection, now in part on display. The exhibition therefore features drawings, manuscripts, sketchbooks, and printed treatises which collectively illustrate the architectural events in the city from ca. 1450 (and in one instance, even earlier) to ca. 1750. Among the most important documents are Giuliano da Sangallo's Sienese sketchbook (ms. S.IV.8), drawings and manuscripts by Antonio Averulino called Filarete (the *Trattato di architettura civile*, ms. L.V.9), Francesco di Giorgio Martini (the *Trattato d'architettura civile e militare*, ms. S.IV.4, and others), Baldassarre Peruzzi and his school (the so-called *Taccuino senese di Baldassarre Peruzzi*, ms. S.IV.7, and others), Oreste Vannocci Biringucci's sketchbook (ms. S.IV.1), the autograph page layout draft of the *Trattato d'architettura* by Pietro Cataneo (ms. L.IV.6), annotated books and drawings by Teofilo Gallaccini (ms. L.IV.3 and others), as well as those by Giacomo Franchini. Among other discoveries awaiting the visitor, these sources reveal that behind the general impression of a Gothic city "apparently frozen in time, Siena continually tried to trans-

The Sala Storica in the Biblioteca
Comunale degli Intronati, Siena
Photograph: Biblioteca Comunale
degli Intronati

Part of the *Architetti a Siena* exhibition
installation in the library
Photograph: Biblioteca Comunale
degli Intronati

*As Bernardina Sani writes in the catalogue (p. 10).

form itself,"* with challenging projects such as that of a classical portico around the city's main square, repeatedly considered throughout the centuries.

The project for Palazzo Sansedoni by Giovanni d'Agostino from the Banca Monte dei Paschi collection, one of the oldest and most famous surviving orthogonal elevation drawings (dated 4 February 1340), opens the exhibition in the main hall of the library. Used until very recently as a public reading room, this hall is now called "Sala storica" and functions as an exhibition space, restored along with the rest of the library for its 250th anniversary. The building in which the library has been housed from its foundation is the ancient seat of the Sapienza, the city's university, and still earlier was the Misericordia hospital, an irregular, elongated medieval block, modified several times over the centuries. A medieval alley crossing this block is still recognizable as the long corridor in the basement, now arranged to host computer stations and part of the library's open shelving area (a true revolution in the system of the library's use). A first highlight of the show relates directly to this institutional history: the Giuliano da Sangallo sketchbook, open to the pages featuring the project for a new seat of the Sienese Sapienza. This

**See Emanuela Ferretti's essay in the catalogue.

design is generally dated ca. 1492 but may be earlier** and the exact location for which it was intended is still a matter of discussion among scholars.

The exhibition continues with another wonderful set of drawings related to the idea of building a classical arcade around Piazza del Campo (ms. E.I.2, cc. 1-6), part of a "dream of a Siena *all'antica* that appears in the first half of the sixteenth century, envisaged by Baldassarre Peruzzi, his pupils and followers," as Matthias Quast writes in the catalogue (p. 89), a project then revived around 1547 and again in the early eighteenth century. The interpretation proposed by Quast seems very convincing: the drawings could have been an exercise on the subject of the arcaded piazza, elaborated around 1530 by different pupils supervised by Peruzzi himself; all the drawings, in fact, represent variations in perspective of the same elements—a corner bay and a standard bay—of a Doric portico with given dimensions.

A large section of the exhibition is devoted to Gallaccini (1564-1641), well-known in the eighteenth-century Venetian neoclassical milieu of Joseph Smith, Andrea Memmo and Francesco Algarotti as the author of the treatise on the *Errori degli*
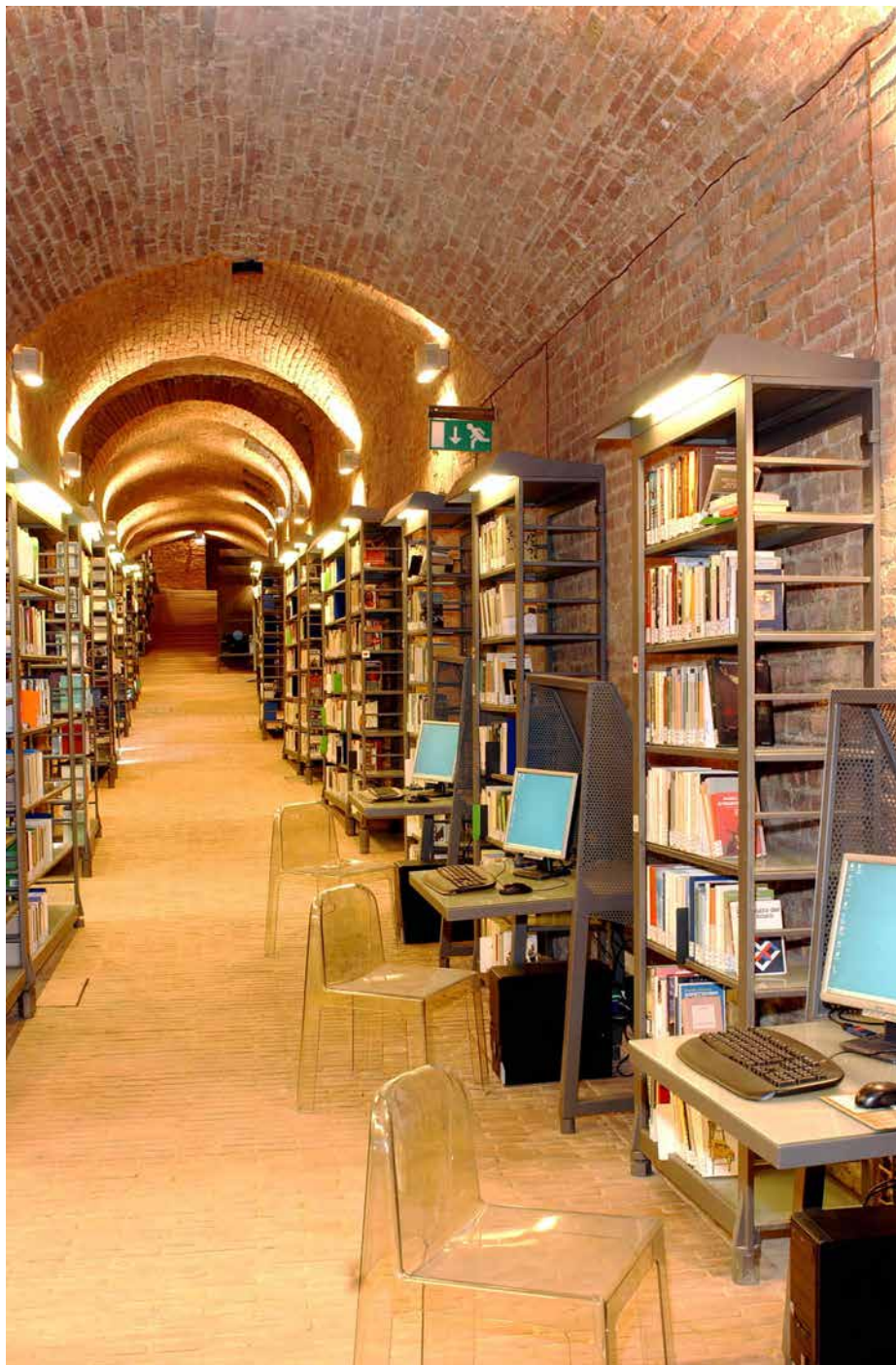
Basement corridor in the library, with open shelving and computer stations
Photograph: Biblioteca Comunale degli Intronati

Architetti, then published by Antonio Visentini with his own drawings. Displayed in this section are drawings that are part of an album traditionally attributed to Antonio Maria Lari (ms. S.II.4), now identified as copies by Gallaccini from the Books III and IV by Sebastiano Serlio. One can also see Gallaccini's manuscripts on fortifications and on harbors (ms. L.IV.3), and his annotated books (for instance Daniele Barbaro's Vitruvius edition), that well illustrate how this amateur of architecture was essentially a strong, learned reader.

The last section explores the intense activity of the architect-decorator Giacomo Franchini (1664?-1736), amply documented by a rich collection of drawings once again acquired by Ciaccheri (ms. S.I.1, S. I. 12, S. I. 8). A first group includes drawings from printed books on contemporary Roman architecture, such as Domenico De Rossi's *Studio di Architettura civile* (Rome, 1702), in which Borromini's works prevail; a second body is formed by several architectural projects for Siena (minor churches, family chapels, urban interventions, private palace renovations, as well as the archbishop's palace).

The exhibition could, to a certain extent, be described as "highlights of the library," but at the same time is a not-to-be-missed opportunity to see treasures normally visible only to scholars. The show stimulates interest in Siena's early modern architecture—largely understudied—and, finally, fosters appreciation for this recently restored building, home to an historic public library that equally welcomes curious citizens, high school students, as well as demanding scholars.

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Publication related to the exhibition:

Daniele Danesi, Milena Pagni, Annalisa Pezzo, editors, *Architetti a Siena. Testimonianze della Biblioteca comunale tra XV e XVIII secolo*, Cinisello Balsamo: Silvana Editoriale, 2009, 264 pp., 90 color and 120 b/w illus., € 32.00, ISBN: 9788836615797

Sketchbook of Oreste Vannocci Biringucci,
late sixteenth century
Photograph: Biblioteca Comunale
degli Intronati

Design for a stage set, Sienese artist, third
quarter of the sixteenth century
Photograph: Biblioteca Comunale
degli Intronati

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