



HARMONY TO THE EYES

CHARTING PALLADIO'S ARCHITECTURE
FROM ROME TO BALTIMORE
MARCH 14 - JUNE 17, 2008



An exhibition at the George Peabody Library
Text, object labels, and selected illustrations from the exhibition.



Portrait of Palladio

The Architecture of A. Palladio in Four Books, Giacomo Leoni, 1742

Andrea Palladio is widely considered the most influential architect in Western history. Born in 1508 in Padua, Italy, Palladio worked in an age that witnessed a revived interest in antiquity. Stimulated by the discovery of the ancient Roman architectural treatise *De architectura* (*The Ten Books of Architecture*) by Pollio Vitruvius, Palladio and fellow Renaissance architectural theorists studied the classical ruins and wrote architectural treatises of their own. Palladio's *I Quattro Libri dell' Architettura* (*The Four Books of Architecture*) is the preeminent among these treatises. During his lifetime, Palladio gained great fame both for his impressive building designs and for his numerous publications. His ideas and style spread throughout the Italian Renaissance, and extended to England and ultimately to America. In Baltimore, Palladio's influence can be seen in the design of the Baltimore Basilica, America's first Cathedral, and in the residences of Mount Clare and Homewood. This exhibition traces Palladio's architectural development and illustrates his lasting legacy on building design, particularly in Baltimore. The books on display come primarily from the Fowler Architectural Collection in the John Work Garrett Library at Johns Hopkins' Evergreen Museum.



Laurence Hall Fowler in his architectural studio, Baltimore.

Laurence Hall Fowler (1876–1971) was born in Baltimore and completed his undergraduate studies at Johns Hopkins University in 1898. He earned a degree in architecture from Columbia University in 1902. While studying rare and fine editions of the original works of the architectural masters at Columbia, Fowler developed a passion for collecting the seminal works of Pollio Vitruvius, Leon Battista Alberti, Serlio Sebastiano, Giacomo Barozzi da Vignola, and Andrea Palladio. Fowler made his first purchases of Renaissance architectural treatises in Italy and France where he traveled to continue his studies. Upon his return to Baltimore in 1904, Fowler began a successful career as an architect. During the next several decades he designed the State Office Building and Hall of Records in Annapolis, and the War Memorial in Baltimore. He also designed more than 60 residences and the John Work Garrett Library at the Evergreen Museum. When Fowler gave this collection to Johns Hopkins University upon his retirement in 1945, it had grown to more than 400 titles and included 30 different editions of the works of Palladio. Now numbering more than 600 titles, the collection is housed in the library he designed for the Garretts.

Andrea Palladio 1508–1580

Andrea della Gondola was born in Padua, Italy in 1508. Although few details are known about his personal life, peers and contemporary biographers would recognize and celebrate the accomplishments of this man who later took the name Andrea Palladio.

He apprenticed with stonemasons as a young man before breaking his contract and fleeing to Vicenza in 1524, where he joined a sculptors' workshop. Under the guidance of several influential patrons he took the name Palladio and read ancient texts to study the liberal arts. These humanist studies enhanced his skills as a craftsman and he became an immensely successful architect.

Daniele Barbaro and Giangiorgio Trissino, Palladio's mentors, introduced him to the liberal arts, commissioned him to rebuild their homes, and brought him with them to study and measure ancient buildings in Rome. Palladio left his strongest mark in his adopted town of Vicenza. Part of the Venetian empire, it enjoyed an economic boom in the 16th century, even as Venice's maritime empire began to decline.

The men and families forming Vicenza's ruling oligarchy hired Palladio during the course of his career to build villas and palaces, rebuild their city hall, and to design the Teatro Olimpico. At the time of his death in 1580, Palladio's designs and constructions had reshaped Vicenza and many other parts of the Veneto.

Giorgio Vasari. *Le vite delle piu eccellenti pittori, scultori, et architettori.* Florence: Giunti, 1568. Considered the father of art history, Giorgio Vasari wrote biographical sketches of leading artists of his day. While he did not write a complete life of Palladio, Vasari praised his work, claiming that the architect had built so many lovely buildings in Vicenza as to fill a handsome city, and one could expect even greater things to come.

Tommaso Temanza. *La vita di Andrea Palladio.* Venice: presso Giambattista Pasquali, 1762. Venetian architect Tommaso Temanza consulted documentary evidence to write this life of Palladio in the 18th century. This biography was one of the first attempts to uncover information about the whole of Palladio's career. The study considers the architect's life and writings as well as his professional work, and focuses on his bridges and the theater as well as his villas and churches.

Giovanni Montenari. *Del Teatro Olimpico di Andrea Palladio in Vicenza.* Padua: Stamperia del Seminario, 1749.

Although the earliest biography of Palladio was written by the Vicentine Paolo Gualdo in 1616–17, it was not published until Giovanni Montenari included it in his study of Palladio's Olympic Theater in the 18th century. According to Gualdo, Palladio's fame and influence rested not only on the grandeur of his buildings, but also the influence of his treatise *Four Books of Architecture*.

Giacomo Leoni. *The Architecture of A. Palladio in Four Books*. London: Printed by John Darby, 1721.

This portrait (not authenticated) appears in the first complete English translation of Palladio's *Four Books of Architecture*. With new engravings after Palladio's woodcuts and what Leoni claimed to be "necessary corrections" or "improvements," this book was immensely popular and extended Palladian styles to the American colonies.



Map of Vicenza

Nouveau theatre d'Italie, Rutger Christophe Alberts, 1724

Joan Blaeu. *Nouveau theatre d'Italie*. Le Haye: Rutger Christophe Alberts, 1724

Born in Padua, Palladio came to Vicenza as a young stonecutter and spent much of his career there. The young craftsman found patrons and mentors among a circle of humanist noblemen, including Giangiorgio Trissino, Alvisè Cornaro, and Daniele Barbaro. The city, portrayed in this 18th-century map, was transformed between the 1530s and 1580s as its elite men engaged Palladio to create their new townhomes and villas.

Giangiorgio Trissino. *L'Italia liberata da Gotthi*. Rome: Valerio e Luigi Dorici, 1547; Venice: Tolomeo Ianiculo da Bressa, 1548.

Italian scholar and poet Giangiorgio Trissino was Palladio's most important mentor and patron in Vicenza. He guided the young man's humanist education, took him to Rome to study and measure ancient ruins, and even gave him his chosen name. In his epic poem, Trissino describes an archangel (and architect) Palladio, who helps expel the Goths from Italy.

Architecture and Humanism in the Age of Palladio

In 1416, Florentine humanist Poggio Bracciolini discovered a lost manuscript of the Roman architect Vitruvius in a Swiss monastery. The discovery stimulated more than a century of interest in architectural theory and led to many editions and commentaries on Vitruvius as well as the publication of new architectural treatises.

A clear tension between architectural theory and architecture as practice or craft emerged in these treatises. In the 15th century, Leon Battista Alberti published his highly theoretical treatise, which he wrote in Latin, structured after that by Vitruvius and clearly written for potential patrons. Florentine leader Lorenzo de' Medici arranged for the printing of Alberti's text in 1486, the same year that Vitruvius's ancient treatise was first printed. During the 16th century, theorists began to write in the vernacular and integrated illustrations within their texts. Architects like Sebastiano Serlio and Giacomo Barozzi da Vignola included imitable images and descriptions of classical orders that reached an audience beyond their patrons, and included builders as well.

Francesco Colonna. *Hypnerotomachia Poliphili*. Venice: Aldus Manutius, 1499.

Part love story, part architectural treatise, *Hypnerotomachia Poliphili* tells the story of Poliphilo, who encounters a series of building ruins (drawn from Venetian examples) while searching for his love. The text is the first printed and illustrated work to discuss architecture. Here, Poliphilo chooses a middle path between contemplative life (liberal art) and active life (craft and practice).

Leon Battista Alberti. *De re aedificatoria*. Florence: Nicolai Laurentii Alamani, 1485.

The architectural treatise of artist, humanist, and architect Alberti was written in Rome around 1450, and published in Florence in 1485. Although Alberti was regarded as a "Florentine Vitruvius" for this work, which was based on that of the ancient Roman architect, his unillustrated Latin text had little immediate influence on practicing builders.

Leon Battista Alberti. *L'Architettura di Leonbatista Alberti*. Translated by Cosimo Bartoli. Florence: Lodovico Torrentino, 1550.

Translation of Vitruvius

Alberti's treatise on architecture was first translated into Italian in 1546 by Pietro Lauro; this edition was soon superseded by Cosimo Bartoli's translation published in 1550, which was the first edition of *De re aedificatoria* to include illustrations. The 80 woodcut illustrations throughout the text made the work intelligible to a larger circle of practicing architects. In 1556, Palladio collaborated with Daniele Barbaro, providing some of the illustrations for what would become the critical Italian edition of Vitruvius' text. The first printed edition of Vitruvius in 1486 contained Latin text and no illustrations.



Masons laying brick

Della architettura di Giovanni Antonio Rusconi, 1590

While illustrated and vernacular editions were published starting in the 1510s, they often adapted Vitruvian principles to local taste and architectural styles. Such was the case of the first Italian translation, edited by Cesare Cesariano, which used the Gothic Milanese cathedral to illustrate Vitruvian theory. Palladio's collaboration on Barbaro's edition created a new Italian architectural language and established Palladio's designs as authoritative representations of Vitruvius' text.

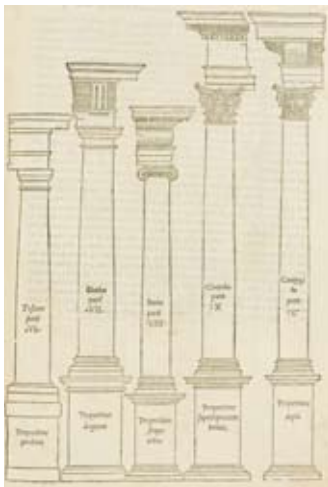
Giovanni Antonio Rusconi. *Della architettura di Giovanni Antonio Rusconi.* Venice: Gioliti, 1590.

Rusconi's treatise on architecture, basically a summary of Vitruvius' ten books on architecture, was unfinished at his death in 1587. However, illustrations for the text were complete and his publisher printed the text

in 1590. With its striking visual details, Rusconi's text, like that of Vitruvius, emphasized the practice of architecture rather than mere theory.

Sebastiano Serlio. *Il primo [-secondo] libro d'architettura.* Paris: I. Barbé, 1551.

Serlio was the first to publish an original architectural treatise in Italian with integral illustrations. In contrast to Alberti's theoretical text, Serlio wrote his treatise as a set of practical rules for design, with illustrations throughout the text, as a means of educating practicing architects. His first two books, published in Paris in 1545, were texts on geometry and perspective; illustrations for these texts reflect Serlio's painterly sensibilities.



Five orders of columns
*Regole generali di architettura
sopra le cinque maniere degli ordini,*
Sebastiano Serlio, 1537

Sebastiano Serlio. *Regole generali di architettura sopra le cinque maniere degli ordini.* Venice: F. Marcolini da Forli, 1537.

In his discussion of architecture, Serlio, who parted from the example of Vitruvius, broke his architectural theory into separate and distinct topics. In his fourth (but first published) book, Serlio established his theory of the classical orders as the common root of western architecture. He was the first to show the columns of the five orders together.

Giacomo Barozzi da Vignola. *Regole delli cinque ordini d'architettura.* Rome: 1563.

While Serlio was the first to focus on distinct subtopics of architecture, Vignola was an immensely influential architectural theorist whose entire treatise focused on the five classical orders. Continuing a shift away from the text-based learned discussion by Alberti, Vignola's treatise is primarily illustrations with brief captions.

Studies of Antiquity

During the 1530s, Palladio joined his mentor Giangiorgio Trissino on a trip to Rome. Like other scholars and artists of the Renaissance, Palladio sought to emulate the example of the ancients in his own life and craft. Renaissance men and women espoused the ancient Roman forms of government and imitated the literary and artistic styles not only for practical reasons, but for moral ones as well. By adapting Roman practices in architecture, oration, government, or even military tactics to modern usage, it was believed one could improve contemporary society by emulating the ancients. In Rome, Palladio collaborated with Trissino and Daniele Barbaro to study and measure the monuments of the ancient city. Having absorbed Roman architectural theory through the text of Vitruvius, Palladio was able to compare Vitruvian principles with the measurements of actual Roman ruins. His first publication in 1554 was a successful guidebook to the monuments of Rome. These monuments served as authorities along with the text of the Roman Vitruvius in shaping Palladio's own architectural style.

Ambrosius Brambilla. *Urbis Romae descriptio*. Rome: Claudio Duchetti, 1582.

Travelers converged on Rome for a variety of reasons in the 16th century; some came as pilgrims to the capital of the Catholic Church; others came as scholars and artists eager to learn from the examples of the Roman past or to construct new buildings for the Renaissance papacy. Palladio's travels in Rome provided him the opportunity to draw and study the city's modern and ancient buildings.

Andrea Palladio. *I commentari di C. Giulio Cesare*. Venice: P. de' Franceschi, 1575.

Palladio's efforts to bring ancient practices to light led him to study and publish beyond the field of architecture. In 1574, in collaboration with his sons, Palladio published the commentaries of Julius Caesar, which included his own introduction, an essay on the workings of the Roman army, and a series of illustrations.

Andrea Palladio. *L'Antichità di Roma*. Venice: Matthio Pagan in Frezaria, 1554.

During one of his trips to Rome, Palladio created measured drawings of monuments and ancient ruins. In 1554, he issued his first printed work on the antiquities of Rome, published with a description of Roman churches. Palladio's discussion remained objective, selecting the monuments he discussed from ancient sources.

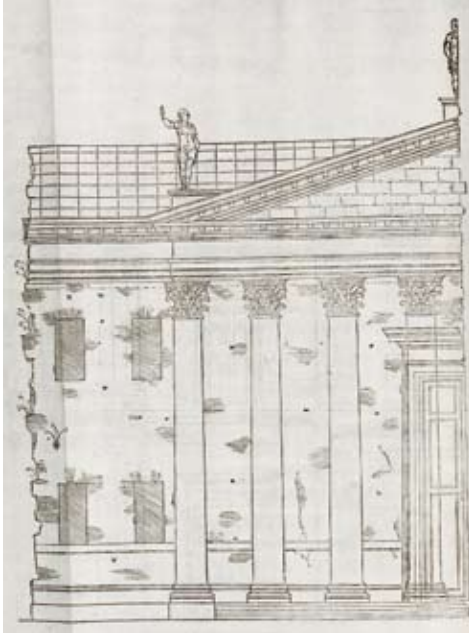
Pietro Martire Felini. *Trattato nuovo elle Cose maravigliose dell'alma città di Roma ... et di Tutte le antichità figurate...* Rome: Bartolomeo Zannetti, 1615.

Palladio's work on the antiquities of Rome fit into a longstanding tradition of pilgrim guides, and became immensely popular. In fact, his work was reprinted many times, often included with similar small guidebooks to Rome. Here, Pietro Martire Felini's guide to the marvels of Rome also includes Palladio's text, with the addition of illustrations.

Ottavio Bertotti Scamozzi. *Le terme dei Romani*. Vicenza: F. Modena, 1785.

At the time of his death, Palladio was working on drawings reconstructing ancient Roman baths, possibly intending to publish them as a new book of architecture. Acquiring Palladio's drawings during a trip to Italy, English Palladian scholar Lord Burlington published the works in the 18th century, and Scamozzi's bilingual (French and Italian) translation displayed here made the book even more widely available.

Vitruvius. *I dieci libri dell'architettura*. Translated by Daniele Barbaro. Venice: F. Marcolini, 1556. Palladio's mentor and patron, Barbaro traveled with him to Rome in 1554 to study antiquities. In collaboration with Palladio, who supplied illustrations, Barbaro's translation of the text of Vitruvius became the most significant Italian edition of the treatise. Shown in the frontispiece, the old man represents architecture surrounded by architectural fragments, ruins and instruments.



Palladio's design recreating the Roman house
I dieci libri dell'architettura, Vitruvius
Translator Daniele Barbaro, 1556

Vitruvius. *I dieci libri dell'architettura*. Translated by Cesare Cesariano. Como: Gottardo da Ponte, 1521. Cesare Cesariano's translation of Vitruvius was the first vernacular edition and one of the earliest illustrated versions of the text. Cesariano was not a student of Roman architecture and did not survey the monuments, but rather drew his examples from ancient texts. He adapted his examples to northern Italian style, here using the gothic Milanese cathedral to demonstrate Vitruvian principles.

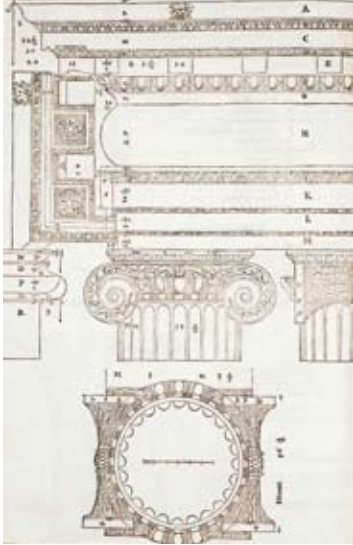
Vitruvius. *Vitruvius iterum et Frontinus*. Edited by Giovanni Giocondo. Florence: Giunta, 1513. Giocondo published the first illustrated edition of Vitruvius in 1511, in a Latin text that combined architecture with humanist studies. The work was a great success, and was reissued in 1513 in a much smaller format and with even more woodcuts. The text attempted to make the work even more useful for a broader audience.

Vitruvius. *Abrege des dix livres d'Architecture de Vitruve*. Translated by Claude Perrault. Paris: J. B. Coignard, 1674.

In the centuries after printing developed, Vitruvius' text was translated into many languages and spread throughout Europe and North America. This book is an abridged copy of the 17th-century French edition prepared by Claude Perrault. Thomas Jefferson included a copy of this handy pocket-sized edition in his library.

Four Books of Architecture

Palladio later applied Vitruvian principles to his own buildings, but it was his treatise, *I quattro libri dell'architettura* (*The Four Books of Architecture*), published in 1570, that spread his fame and influence in Italy and beyond. This masterpiece was organized into four books dealing with orders and materials, private dwellings, public buildings, and ancient architecture. Palladio brought theory and practice together in his treatise, using his own commissions for villas (whether completed or not) to illustrate points made in his discussion.



The Ionic order
I quattro libri dell'architettura,
 Andrea Palladio, 1570

Andrea Palladio. *I quattro libri dell'architettura*. Venice: Dominico de' Franceschi, 1570.

Although mentioned as a work in progress by Barbaro in 1556 and Vasari in 1566, Palladio's *Quattro libri* (*Four Books of Architecture*) was not published until near the end of his career in 1570. Compared to the works of Alberti, Serlio, and Vignola, Palladio's text was almost autobiographical; he illustrated his theory through the inclusion of his own architectural designs and commissions.

Andrea Palladio. *I cinque ordini di architettura*. Venice: L. and G. Fratelli Bassaglia, 1784.

Palladio's *Four Books of Architecture* went through numerous editions and translations—the Fowler Architectural Collection of early architectural treatises contains over two dozen copies of various editions of the architect's treatise. Displayed here is an 18th-century edition of the first book of Palladio's treatise, which addresses the five classical orders of architecture.

Giovanni Antonio Rusconi. *Della architettura di Giovanni Antonio Rusconi*. Venice: Gioliti, 1590.

Many Renaissance theorists accepted the idea that the human body showed harmony in its parts; the proportions found in the human body thus conformed to the ideal of perfect proportions which Palladio sought to create in his buildings. The Vitruvian man has outstretched limbs conforming to the geometry of a circle centered at his navel and showing the proportions of the parts to the whole.

Vitruvius. *I dieci libri dell'architettura*. Translated by Daniele Barbaro. Venice: F. Marcolini, 1556.

Vitruvius describes Caryatids, statues of women in robes which serve as columns. He tells us that these female statues represented the shame and punishment of the women of Caryae, defeated by the Greeks. In addition, Vitruvius states that the Doric column should have the proportions of a mature man, and the Ionic those of a maiden.

Vitruvius. *I dieci libri dell'architettura*. Translated by Daniele Barbaro. Venice: Francesco de' Franceschi Senese, 1584.

Palladio collaborated on the Italian translation of Vitruvius' treatise, in which the Roman architect discusses the proper acoustics of a theater and considers the harmonic relations between musical notes. The notion that an architect should be well versed in music, history and other liberal arts resonated with well-rounded Renaissance men like Alberti and Palladio.

Vitruvius. *I dieci libri dell'architettura*. Translated by Daniele Barbaro. Venice: F. Marcolini, 1556.

Palladio's plans and buildings did not faithfully use the same proportions shown by Vitruvius to create musical harmonies. There are also discrepancies between the dimensions of his constructed buildings and his later, somewhat idealized plans for them. Nonetheless, Palladio shared and promoted a belief in perfect proportions that fit with Renaissance notions of order and beauty.

Vitruvius. *I dieci libri dell'architettura*. Translated by Daniele Barbaro. Venice: F. Marcolini, 1556. Vitruvius' tenth book of architecture described engineering, including a discussion of the hydraulics which powered this water organ. All fields of knowledge—music, mathematics, geometry, engineering, history, etc—were deemed necessary for a successful architect. Palladio implemented geometry and music theory in his theater building.



Garrett Library, Evergreen Museum and Library Johns Hopkins University, Baltimore, Maryland

Fowler Architectural Collection

Many of the books in this exhibition are part of the collection that Laurence Hall Fowler amassed—one of the finest collections of early architectural treatises in North America. Housed at the John Work Garrett Library in the Evergreen Museum, it now numbers over 600 titles, with an emphasis on the works of Renaissance architects including Alberti, Serlio, and Palladio. It includes over 40 editions of Vitruvius and over 30 editions of Palladio. Fowler's passion for collecting began while an architecture student in New York; eventually he set aside a portion of each of the commissions he earned to purchase new books for his collection.

Laurence Hall Fowler. *Elevation of Part of Interior of Garrett Library*. 1928.

As architect for John Work Garrett's Evergreen House, Laurence Hall Fowler designed a library for the Garrett's extensive rare book collection in 1928. As is fitting, the Fowler

collection is housed in the library he designed. Both the library and the collection are now part of the Johns Hopkins Sheridan Libraries

Laurence Hall Fowler. *Student Sketchbooks*. 1903.

After earning a bachelor's degree from Johns Hopkins and a master's in architecture from Columbia University, Fowler traveled and studied in Europe, drawing and measuring buildings he found significant. Many of these drawings survive in the sketchbooks he kept as a student. Fowler returned to Baltimore just after the Great Fire of 1904 had decimated the downtown area, and began his long successful career.

Teatro Olimpico

On March 3, 1585, the Teatro Olimpico in Vicenza opened with a performance of Sophocles' *Oedipus Rex* (*Edippo tiranno*). People came to Vicenza from neighboring cities, arriving in the morning and waiting all day for the evening performance. The play was so successful that Vicenza became known as a center of theater.

Palladio distinguished himself from other 16th-century theorists by illustrating principles with plans for his own constructed designs. In 1580, the Olympic Academy in Vicenza commissioned Palladio to design what would become the first permanent theater structure of the Renaissance. Palladio had reconstructed Roman theater plans for the Barbaro edition of Vitruvius in 1556, and drew on his studies of classical theaters throughout his career when he designed the Olympic Theater.

Although Palladio died before the building was constructed, his pupil Vincenzo Scamozzi completed the commission. Scamozzi designed the stage with the opening performance of Oedipus in mind, displaying the seven roads of Thebes (which more closely resembled contemporary Vicenza).

Palladio's theater was so famous that the Academy chose to receive visiting dignitaries and hold ceremonial functions there. In 1585, Japanese ambassadors met with academicians and town representatives in the theater, and throughout the 17th century sumptuous receptions and tournaments were held there more often than plays. In 1813, no longer able to meet the costs of maintaining the building, the Olympic Academy ceded the theater to the City of Vicenza. It was not until the late 19th and early 20th centuries that the space was used again as a theater.

Vitruvius. *I dieci libri dell'architettura*. Translated by Daniele Barbaro. Venice: F. Marcolini, 1556. While collaborating with Barbaro on his translation of Vitruvius in 1556, Palladio provided drawings for the Roman theater, including the *frons scenae*, or stage, that prefigures the stage design later seen at Palladio's Teatro Olimpico in Vicenza. In addition to his studies of Vitruvius' theater, Palladio also designed a temporary theater in Venice before working on the Teatro Olimpico in 1580.

Antonio Magrini. *Venetia*. Amsterdam: [1752].

Many of Palladio's buildings, including the Teatro Olimpico, were in the city of Vicenza, which fell under the dominion of the Venetian Empire in the 16th century. Palladio's work was evident throughout the Venetian state, including the city of Venice. Many churches and private palaces shown along the canals in this 18th-century map of Venice were designed by Palladio.

Il Teatro Olimpico nuovamente descritto ed illustrato. Padua: Coi tipi del Seminario, 1847.

In 1580, at the age of 72, Palladio received a commission to design a permanent theater for the Olympic Academy in Vicenza. He had spent much of his career since 1541 drawing and studying ancient theaters. Although Palladio died in 1580, his pupil Vincenzo Scamozzi continued his work and the theater opened in 1585.

Giovanni Montenari. *Del Teatro Olimpico di Andrea Palladio in Vicenza*. Padua: G. Conzatti, 1733.

The Teatro Olimpico received its name from Vicenza's Olympic Academy, founded in 1555; Palladio and several of his patrons were founding members. The Academy staged plays at earlier temporary stages before hiring Palladio to construct a permanent theater. Academy members were required to purchase statues of themselves to raise funds for the building.

Breve descrizione sull' Origine dell'Accademia Olimpica e del suo teatro in Vicenza. Vicenza: Dalla Tipografia Parise e Compagno, 1829.

After Palladio died in 1580, his design for the theater was completed by his pupil Vincenzo Scamozzi. The stage was designed like a temporal arch and incorporated deep perspective scenes that were not planned for in Palladio's vision of the theater.

However, the Academy had received more land in the intervening years, allowing Scamozzi to expand and adapt Palladio's original plans.

Palladio's Villas

Palladio's most famous works are the many villas built in the Veneto for his Vicentine patrons. In an area of Italy west of Venice and under the Venetian sphere of influence, churchmen, noblemen, soldiers, and professionals used their agricultural wealth to transform the countryside. Popularized in the *Quattro libri*, the plans and façades of Palladio's villas became familiar to generations of builders and patrons through the multiple editions of his book. Palladio created numerous solutions to the need for elegant farm houses through construction of the villas. The villas were integral to working farms and often integrated agricultural uses, including barns in the wings or grain storage in the attic. By incorporating temple fronts, symmetrical wings, stucco walls and columns, Palladio created a classical-style grandeur on a modest scale.

Ottavio Bertotti Scamozzi. *Le fabbriche e i disegni di Andrea Palladio*. Vicenza: Francesco Modena, 1776–1783.

Built for one of Palladio's humanist patrons, Giorgio Cornaro, the Villa Cornaro in Piombino

Dese represented a shift from fortress–style estates to a villa–palace. Palladio’s building was novel for its two–story portico, a model often imitated in colonial American architecture.

Guido Angelotti. *Nuova economia per le fabbriche*. Bologna: Il Sassi, successore dei Benacci, 1765. Palladio’s Villa Rotonda is pictured here with his bridge at Bassano del Grappa on the cover of an 18th–century architectural treatise. Although this book by Angelotti does not specifically focus on Palladio, it uses readily identifiable images from the architect’s works for the book’s colorful wrapper.

Andrea Palladio. *I quattro libri dell’architettura*. Vicenza: Domenico de’ Franceschi, 1570. When he built a villa for the Almerico family, Palladio applied his studies of the Roman Pantheon to domestic architecture, adapting the temple front and dome of religious buildings to add grandeur to a secular building. Palladio’s design was often repeated in both homes and religious buildings, and is echoed in Thomas Jefferson’s house at Monticello as well as the Cathedral of Baltimore .

Andrea Palladio. *I quattro libri dell’architettura*. Venice: Bartolomeo Carampello, 1581. Villa Barbaro at Maser and Villa Foscari were both constructed in the 1550s. Palladio collaborated significantly on the first villa with the brothers Marc’Antonio and Daniele Barbaro, and he constructed a suburban villa for Niccolo and Alvise Foscari along the banks of the river Brenta. Both villas incorporate temple–fronts to enhance the magnificence of these residences.

Palladio’s Influence from England to Baltimore

In 1613, Inigo Jones, architect for the court of James I of England, traveled to Italy and studied antiquities and the villas of Andrea Palladio. Upon his return, he used the authority of the neoclassical style, as interpreted through Palladio, to bolster his sovereign’s legitimacy. Although out of fashion in England during the latter half of the 17th century, Palladianism saw a strong resurgence in the early 18th century. Two English translations of the *Four Books* were published; one by Giacomo Leoni in 1720, in numerous editions, and in 1738 the more exact translation by Issac Ware, who often worked with a circle of scholars including British Palladian scholar Lord Burlington.

From 1754 to 1757, Scottish architect Robert Adam studied Roman antiquities in Italy as a pupil of Clérisseau and Piranesi. He returned to England in 1757 where he utilized neoclassical design and developed a style less imitative of Palladio. He and his brother published their designs in three volumes in *Works in Architecture of Robert and James Adam* (1773–1822). English immigrants to North America brought these ideas and books with them, and when wealthy enough, created buildings in the neoclassical style most identified with Palladio. The Library Company of Baltimore, formed in 1798, had a selection of books on architecture from pattern books to Leoni’s translation of Palladio’s *Four Books*.

Robert and James Adam. *The Works in Architecture of Robert and James Adam*. London: Printed for the authors and sold by P. Elmsly, 1778.



Frontispiece

The Works in Architecture of Robert and James Adam, 1778

Robert and James Adam's *Works in Architecture* was crucial in popularizing neoclassicism in 18th-century England. The frontispiece of this work depicts the goddess Minerva pointing young students to Italy and Greece as the source of excellence and taste in architecture.

Antoine Babuty Desgodets. *Les edifices antiques de Rome*. Paris: Jean Baptiste Coignard, 1682.

French architect Antoine Desgodets published his work based on his drawings and measurements of monuments of ancient Rome, including the Pantheon. While the 17th-century architect shared Palladio's belief in ideal proportions, Desgodets emphasized scientific observation and measurements, and pointed out errors found in the works of authorities such as Vitruvius, Serlio and Palladio.



Evolution of architectural elements

Treatise on Civil Architecture,
Sir William Chambers, 1759

Sir John Soane. *Sketches in Architecture*. London: Printed for J. Taylor, 1798.

Soane was an architectural innovator working in London in the neoclassical style. The Library Company of Baltimore cataloged three volumes of Soane: *Plans, Elevations and Sketches of Buildings in England; Designs in Architecture* and *Sketches in Architecture*, possibly this copy. Here Soane presents a five-part building not unlike Homewood.

Sir William Chambers. *Treatise on Civil Architecture*. London: J. Haberkorn, 1759.

Drawn from lessons he prepared while he was the architectural tutor to George III, William Chambers' treatise sought to establish standards of architecture based on both ancient and modern precedents and praised Palladio's elegant style. Here, Chambers discusses the evolution from primitive shelters to modern architecture through the introduction of decorative elements and the formation of the classical orders.

Palladian Design in Baltimore

In a Baltimore parade celebrating the ratification of the Constitution in 1788, artisans marched in the procession. Carpenters marched behind a float representing the thirteen states which was topped by portraits of General Washington and Andrea Palladio.

Palladio was the best known architect in early America as a result of the translations of the *Four Books* and the many style and carpentry books that referenced him. In Maryland, as in much of the rest of the new Republic, those who could afford to design their buildings sought out British pattern books and incorporated neoclassical ideas from them.

Mount Clare, built in 1763, featured three story pilasters. In 1776, symmetrical wings were added. Built in 1801, Homewood was conceived as a five-part plan with a center block entered through a temple-front portico. Even as England began to experiment with Gothic revival, America preferred the neoclassical style for its grandeur, authority, and references to the Roman Republic. With this reasoning in mind, the neoclassical style was chosen for the Capital in Washington and the Baltimore Basilica.

Catalogue of the Books of the Library Company of Baltimore. Baltimore: Eades and Leakin, 1809
Circulating libraries like the Library Company of Baltimore helped extend Palladian style to the Americas. The Library Company shared the treatises of Palladio and his British followers among its subscribers, including Charles Carroll. The 1809 catalog listed a separate category for works of “Architecture, Painting, Music &c” and included Leoni’s English translation of Palladio as well as works by Desgodets and Chambers



Baltimore Cathedral hand colored by J. H. B. Latrobe, *Picture of Baltimore*, F. Lucas, 1842

J.H.B. Latrobe. *Picture of Baltimore.* Baltimore: F. Lucas, Jr., 1842.

This hand-colored print of the Baltimore Cathedral is found in Latrobe’s book of Baltimore monuments. Built in 1809, the domed cathedral echoes the Roman Pantheon and Palladio’s own Villa Rotonda, and illustrates the spread of neoclassical style in Baltimore. Images of the Cathedral and other Baltimore monuments were taken from an 1832 guidebook, hand-colored, and pasted into this scrapbook.

Colen Campbell. *Vitruvius Britannicus, or the British Architect.* London: Printed by the author, 1717–1771.

Perhaps the best known English architectural work of the 18th century, *Vitruvius Britannicus* addressed the practice of architecture, using the classical buildings of Great Britain as illustration. Appearing around the same time as the first English translation of Palladio, the work heightened awareness of Palladio while also praising interpreters of Vitruvius in England.

William Birch. *The Country Seats of the United States.* Published by W. Birch, near Bristol, Pennsylvania, 1808.

William Birch successfully drew and engraved two books of scenes before publishing *The Country Seats*. His self-proclaimed wish for his book was to improve the taste in architecture and landscape design in the new country. Residing near Philadelphia, the majority of Birch’s images represent nearby scenes. Just as its inspiration, the British Castle Howard, was featured in *Vitruvius Britannicus*, Hampton figures among the Maryland country seats displayed by Birch.

William Birch. *Print of Hampton from The Country Seats*. Designed and published by W. Birch, enamel painter; Springland near Bristol, Pennsylvania, 1808.

Located in Baltimore County, Hampton was built between 1783 and 1790 by Captain Charles Ridgely. Castle Howard in Yorkshire, England, with its large octagonal cupola, may have inspired Ridgely's vision of his country residence; the Captain claimed kinship with the owners of that English estate through his mother's family.

Courtesy of the Hampton National Historic Site



Plaster model of Homewood
Works Project Administration, c.1930

Historic American Building Survey. *Homewood*, built 1801 by Charles Carroll, Jr. Plaster model, 1930s. The temple front portico and symmetrical five-part plan identify Homewood, built beginning in 1801, as a Palladian villa. Recognized since its construction for its architectural beauty, Homewood has been copied many times, and is the prototype for the buildings on the campus of Johns Hopkins University. Now a National Historic Landmark, Homewood was cited in the 20th century as a pinnacle of early Maryland building design.

Benjamin Henry Latrobe. *Design 2 for the Cathedral at Baltimore*. 1805.

The Baltimore Cathedral was built from 1806 to 1821. The architect, Latrobe, proposed a Gothic cathedral, but under the guidance of Bishop Carroll produced drawings for the Pantheon-like building. Bishop John Carroll, the founding president of the Library Company of Baltimore, sought a neoclassical design such as that in the American capital.

Courtesy of the Associated Archives of the Archdiocese of Baltimore

Benjamin Henry Latrobe. *Design 7 for the Cathedral at Baltimore, Plan of the Roof*.

Extraordinarily rare is this working drawing of the dome of the Cathedral. Latrobe oversaw construction of the Capitol in Washington, the only building in the new country of a comparable size with the Cathedral. Construction of both buildings was fraught with tension between builders and architects.

Courtesy of the Associated Archives of the Archdiocese of Baltimore

Robert and Williams Edwards. *Carved Capital, Drawing Room at Homewood*. Homewood, 1801.

This carved element in Homewood's drawing room is from an illustration in Pain's, *The Practical House Carpenter*. Not included in the Library Company catalogue or in the Carroll collections, the copy of the *Practical House Carpenter* used in the construction of Homewood likely belonged to the master carpenters, Robert and William Edwards. Pattern books were among the main means of transmitting English style.

Detail of Mont Clare Mansion (also known as Mount Clare Mansion)

Attributed to John and Hugh Finlay, English, 1777-1851; 1781-1830

SETTEE, Homewood, Banks of the City, Mont Clare, 1805

Wood painted black with gilt and polychrome decoration 33-7/8 x 51-3/16 x 22-1/8 in.

The Baltimore Museum of Art: Gift of Lydia Howard de Roth and Nancy H. DeFord Venable, in Memory of their Mother, Lydia Howard DeFord; and Purchase Fund BMA 1966.26.11

Acknowledgments

The Sheridan Libraries are grateful to the following individuals and organizations for their generous assistance with this exhibition: the Center for Palladian Studies in America; Pino Guidolotti and the Centro Internazionale di Studi di Architettura; Vaughan Hart and Peter Hicks at the University of Bath; Hampton National Historic Site of the National Park Service; Mount Clare Museum; and the Associated Archives of the Archdiocese of Baltimore. Special thanks to Walter Schamu, F.A.I.A.; Donald Juedes, librarian for art history at the Sheridan Libraries; Stephen Campbell, professor in the history of art at Johns Hopkins University; Joan Freedman, IT manager of the JHU Digital Media Center; and to the staff of the Sheridan Libraries Special Collections department and the Johns Hopkins Homewood and Evergreen Museums.

Curators

Danielle Culpepper is a *Council on Library and Information Resources* research fellow at the George Peabody Library. She has a PhD in early modern Italian history from the University of Virginia.

Judith Proffitt is the *program coordinator at the Homewood Museum*. She serves on the board of the Center for Palladian Studies in America and has coordinated tours to the Veneto to study the villas of Palladio.

Sheridan Libraries Exhibition Program Committee

Pamela Higgins, Chair, *Special Assistant to the Sheridan Dean of University Libraries*

Kelly Betts, *Library Assistant, Archives*

Linda Claremon, *Senior Associate Director of Development*

Emma Cryer, *Electronic Resources Acquisitions Librarian*

Sophia K. Jordan-Mowery, *Joseph Ruzicka & Marie Ruzicka Feldmann Director of Preservation*

Alison Newcomer, *Exhibitions Coordinator*

Anita Norton, *Distance Education Library Coordinator*

Exhibition Staff

Martha Edgerton, *Conservator*

Brian McNair, *Conservations Assistant*

Daniel Morgan, *Maintenance Assistant*

Lena Warren, *Conservator*

Photography: James Van Rensselaer *Johns Hopkins University Homewood Imaging*
& *Photographic Services*