PALLADIANA

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CENTER FOR PALLADIAN STUDIES IN AMERICA

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DEAR CPSA MEMBER,

Welcome to the spring issue of *Palladiana*! We present our usual collection of articles and notices for you, and we are especially pleased to showcase Calder Loth's "Can We Trust Palladio?" It's a focused study of Desgodetz's corrections to Palladio's renderings of classical ornament, but we'll leave you to be the judge as to how far we can trust Palladio. Also, we are fortunate in being able to publish here the first scholarly discussion of the recently discovered elevation for Drayton Hall, one of the earliest and most sophisticated architectural drawings produced in the American colonies in the eighteenth-century. The author of the article is Patricia Lowe Smith, Curator of Historic Architectural Resources at Drayton Hall in South Carolina. Some of you may have seen this drawing when it was exhibited last year at the Dewitt Wallace Decorative Arts Museum in Colonial Williamsburg, but it certainly deserves to be better known.

Since our last issue, the Board of the CPSA has been busy transitioning the Center's base from Richmond back to Charlottesville, where we have embarked upon a collaborative relationship with the Department of Architectural History at the University of Virginia's School of Architecture. We are co-sponsoring an architectural symposium on approaches to classical architecture, which will be held in Campbell Hall on Saturday, October 10th. This will be the first in a series of biannual symposia to be held in conjunction with the Department of Architectural History. In addition, Richard Guy Wilson, Commonwealth Professor of Architectural History and a noted expert on Jeffersonian architecture, has become a member of our Board. We also welcome Betty di Valmarana and her daughter-in-law, Alexandra di Valmarana, as new Board members. At the same time, we are very sorry to lose Mary Lee Allen as a Board member, but she is retiring after many years as a stalwart of the CPSA. We shall miss her counsel and enthusiasm.

Bruce Boucher

The CPSA is also fortunate to have found a very able administrator in the person of Heather McMahon. Heather is a double 'Hoo, having graduated from the University of Virginia with a B.A. and M.AH. as well as holding a second M.A. from the Central European University in Budapest. She is working wonders on our website and is now your contact with us at *contact@palladiancenter.org*. Heather will be continuing to improve our website and will help to coordinate our events.

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Plan now for 2015-2016 Events

2015

- June 13 Tour: Orange County, Virginia (departing from Richmond and Zion Crossroads)
- October 10: Architectural Symposium, UVA Architecture School, Charlottesville, Virginia. Co-sponsored by CPSA.

2016

- April dates (TBD) Tour: Clarke and Warren counties, Virginia with K. Edward Lay
- July dates (TBD) Tour: Palladianism in Scotland
- October dates (TBD) Tour: Newport, Rhode Island

More events are always in planning.
Stay up-to-date at: www.palladiancenter.org

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We also have a new mailing address, which is: P.O. Box 4754, Charlottesville, VA 22905.

Speaking of events, the CPSA is planning a tour of historic houses in Orange County, VA, with distinguished Board member and Cary D. Langhorne Professor Emeritus of Architecture at UVA's A-School, K. Edward Lay. You can read the details of the tour elsewhere in this issue, but suffice it to say that few scholars of Virginia architecture can match Ed for profundity of knowledge. The date is June 13th, but book now as spaces on the bus are limited.

We are also planning "field trips" to Scotland and Newport, Rhode Island in the summer and fall of 2016. In Scotland, we shall be looking at Palladian architecture on a tour organized for us by Martin Randall Travel of London, a firm that specializes in cultural travel. The itinerary includes the cliff-top Culzean Castle, one of the most romantic and dramatic places in the Highlands, and Bowhill House, one of the seats of the Dukes of Buccleuch. Newport, R.I., will need less of an introduction to our audience, but it is always good to return to one of the great historic centers of American architecture with like-minded travelers. Details on both of these tours will be posted on our website and also in the fall issue of Palladiana.

Finally, I want to thank you all for continuing to follow us and support our efforts. I encourage you to tell your friends about our activities. A membership and donation form can be found in this issue.

Sincerely,

Bruce Boucher,

President, for the Board
Director, Fralin Museum of Art

Culzean Castle with the Fair Coves *engraving by William Miller after D O Hill from* *The Land of Burns, A Series of Landscapes and Portraits, Illustrative of the Life and Writings of the Scottish Poet.*

Alexandra di Valmarana and "Bucci" Zeugner elected to the CPSA Board of Directors

Alexandra di Valmarana, a native of Virginia but long-time resident of England, is a historic building consultant. She served for many years as a partner in the London architectural firm of Peregrine Bryant Architecture and Building Conservation. She has also been a project manager for historic properties of the National Trust, the Landmark Trust, the Crown Estate, and many private clients. Among her projects are Wilbury, one of England's earliest examples of Palladianism, the Royal Astronomical Society at Burlington House, and The Royal Hospital Chelsea. She serves on the board of the Falmouth Heritage Renewal US, the DITC Environmental Education Foundation, and the Association for Studies in the Conservation of Historic Buildings, as well as the committee for the Friends of the Georgian Society of Jamaica. She lives in Oxfordshire with her husband Francesco di Valmarana, son of CPSA founder Mario di Valamarana, and their two daughters.

Mary Zayde "Bucci" Zeugner was born and raised in Richmond, Virginia. She is the daughter of Ned Rennolds, a founding member of the CPSA , who served on the CPSA board for more than thirty years, and was its president for fifteen years. Bucci received an AB in Classical and Near Eastern Archeology at Bryn Mawr College and is currently a senior vice president for Davenport & Company, LLC where she works with a variety of non-profits. Bucci has served on the board of trustees of Preservation Virginia and has been involved with the CPSA since the early 1990s. She and her husband, fellow CPSA board member John Zeugner, are partners in a historic renovation project in Richmond's Barton Heights neighborhood. She was elected to the CPSA Board in December 2014, and currently serves as its treasurer.

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Editor in Chief: Calder Loth
Layout & Production: Heather McMahon and John Zeugner

Can We Trust Palladio?
Antoine Desgodetz Details Palladio's Inaccuracies
by Calder Loth

Andrea Palladio's Book Four of *I Quattro Libri dell' Architettura* (1570) is devoted to his documentation and reconstruction drawings of numerous Roman temples based on his extensive study of the ruins. He stated his intent for this endeavor in the introduction to Book Four as follows:

> *I intend therefore to illustrate in this book the form and ornaments of many ancient temples of which one can still see the ruins and which I have recorded in drawings, so that anyone can understand the form and ornaments. . . . and although one can see only portions of some of them standing above ground, I have nonetheless proceeded to deduce from them what they must have been like when they were complete. . .*[1]

This was an extraordinary effort that marked the first concentrated recording project involving above-ground archaeological remains. It is mainly through these illustrations that we have any idea of the probable appearance of much of ancient Roman architecture. Moreover, the images became an important resource for classical design thenceforth. Yet a close look at some of the details reveals that Palladio was not always accurate in his depictions. We can speculate that Palladio relied on assistants to do some of the actual measuring while he scribed/recorded the notes and made sketches based on the information conveyed to him, which may not have been precise always.

These discrepancies became clearly evident a century later when a young French architect, Antoine Babuty Desgodetz (1653-1728), was commissioned by Jean-Baptist Colbert, the king's minister of finance, to travel to Rome to study the ruins in order to produce an architectural source book intended for French practitioners. Desgodetz had noted that Serlio, Palladio, and other Renaissance treatise writers were not necessarily reliable in their details. His determination to achieve a more precise documentation of the architecture of antiquity is noted in his own words,

> *For I found the means during sixteen months I was in Rome, to draw with my own hand those ancient structures, of which I have given the plans, elevations and profiles, with all the measures, which I have exactly taken. . . I have verified the whole over and over, in order to obtain a certainty for which I could answer. . .*[2]

Desgodetz's extensive fieldwork culminated in the 1682 publication of *Les edifices antiques de Rome, dessinés et mesurés très exactement*, a monumental and beautifully illustrated work on Roman ruins that has remained reliable through the present time for the precision of its documentation. In his narrative descriptions of the ruins, Desgodetz bluntly noted where Palladio missed the mark in his recordings. Comparatively analyzing illustrations rendered by Palladio and Desgodetz, the following illustrates a sample of instances in which Desgodetz shows that Palladio frequently leaves much to be desired in the accuracy of his delineations and dimensions. The italicized quotes from Desgodetz are taken from a 1771 English translation of his treatise by George Marshall, available in reprint by ECCO Print Editions.

Temple of Vesta

A storied landmark in Rome's ancient Forum Boarium, near the banks of the Tiber, the so-called Temple of Vesta is one of the city's few structures dating from the Republic era.[3] In the form of a Greek tholos (circular temple) and constructed of Greek Pentelic marble, it likely was designed by a Greek architect and executed by Greek artisans. Contributing to this notion are the pointed tips of the abacuses on the capitals, a treatment preferred by the Greeks for the Corinthian order but almost never used by the Romans. Palladio missed this detail. His depiction of the capital is a standard Roman Corinthian version. Desgodetz lets us know of Palladio's error, among others.[4] *(Figs. 1 & 2)*

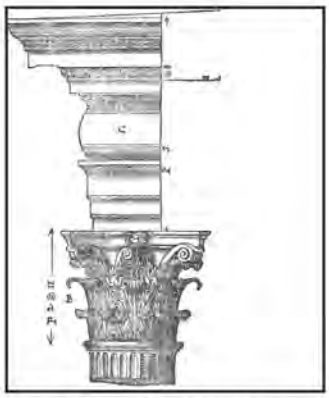

Fig. 1 Temple of Vesta (Palladio)

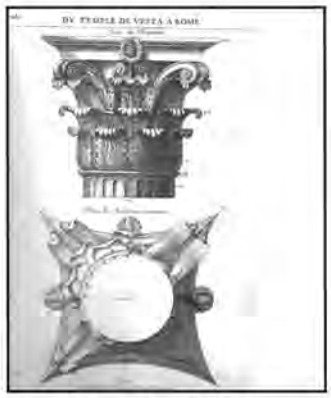

Fig. 2 Temple of Vesta (Desgodetz)

Temple of Portunus

Next to the Temple of Vesta in the Forum Boarium is the diminutive Republic-era Temple of Portunus, the harbor god, which both Palladio and Desgodetz assumed was dedicated to Fortuna Virilis—manly virtue. Its richly decorated frieze was ornamented with swags alternating with candlesticks, bucrania (ox skulls), and putti.[5] These frieze decorations are of stucco and have eroded over the centuries so that the only ornament remaining in situ is a single candlestick with short sections of garlands attached. Apparently, enough of the frieze survived by the late 17th century for Desgodetz to record and make the following observation about Palladio's illustration:

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. . . he [Palladio] puts but one festoon between the children and the ox-heads, entirely omitting the candlesticks, and lays the festoons on the children's shoulders whereas they bear them in their hands. . . He makes the festoons of the frieze with fruit, whereas they are of oak-leaves. (Figs. 3 & 4)

Fig 3 Temple of Portunus (Palladio)

Fig 4 Temple of Portunus (Desgodetz)

Temple of Antoninus and Faustina

Among the more conspicuous ruins in the Roman Forum is the Temple of Antonius and Faustina. A defining feature of its entablature is the frieze decorated with carvings of griffins, Roman candlesticks, and acanthus foliage – all of which are found only on the side elevations. A dedicatory inscription occupies the frieze on the façade. As quoted below, Desgodetz was quick to note several discrepancies between Palladio's plates and the temple as it actually exists.

Palladio puts on the front of the temple ornaments in the frieze, instead of the inscription. [In the frieze], Palladio has put no flowers, and turns up the griffins' tails, which are trailing. He has placed directly over the middle of each intercolumniation the candlestick, on which the griffins have their feet supported, which is not the case, those candlesticks being set without order, and without any regard to the columns. (Figs. 5 & 6)

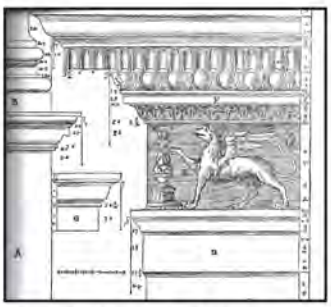

Fig 5 Temple of Antonius and Faustina (Palladio).

Fig 6 Temple of Antonius and Faustina (Desgodetz).

Temple of Saturn

The Temple of Saturn's (which both Palladio and Desgodetz misidentified as the Temple of Concord) portico columns manifest one of ancient Rome's rare examples of the Ionic order with angled volutes. A prominent landmark of the Roman Forum landscape, the portico was a 283 A.D. restoration of a 42 B.C. temple damaged by fire. While Palladio's illustration of the order captured its general character, Desgodetz's more meticulous examination revealed many of Palladio's small inaccuracies, both in the capital and the entablature.

On the face of the capital he [Palladio] makes the volutes reenter the vase, he puts a quarter-round on the top of the abacus, where it is only a square list i, he sets a flower in the middle of the abacus instead of a very peculiar ornament representing a chased [7] cup, he makes the volutes descend to the astragal of the top of the column, whereas they descend not so much as to the bottom of the astragal of the capital, he puts over each volute a leaf turned up, instead of a little scroll turned down . . . He puts imperfect darts between the eggs, instead of the double flowers that are there. . . . The form of the modillions is too small, he makes them answer directly to the middle of the columns, whereas a rose answers to it. (Figs. 7 & 8)

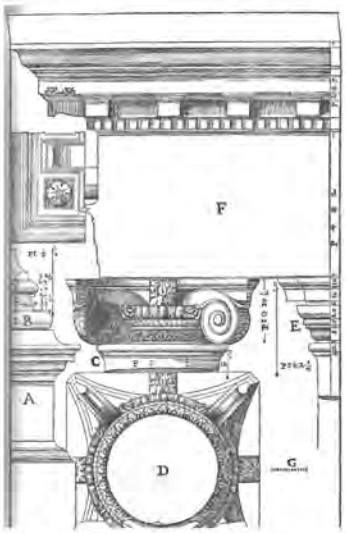

Fig 7 Temple of Saturn (Palladio).

Fig 8 Temple of Saturn (Desgodetz).

Temple of Bacchus

The circular structure that both Palladio and Desgodetz identified as the Temple of Bacchus we now know to be the mausoleum of Constantina, elder daughter of the Emperor Constantine, built for herself around A.D. 351. It remains a well-preserved example of Late Roman architecture. A dominant feature of the interior is a colonnade of twelve pairs of Composite order columns supporting entablature blocks. As we note below, Desgodetz details the many inconsistencies in Palladio's image of the order.

Palladio puts olive-leaves on the capital, instead of the leaves of acanthus, formed like parsley-leaves that are there, he

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does not make the flower in the middle of the abacus where it is, only a little foliage adorning the inside of the band which forms the revolutions of the volute. He omits the little hollow which is at the top of the abacus. On the architrave he makes all the bands plumb, whereas they project more below than above. He puts a hollow [8] at the bottom of the cornice, where is an ogee, and a drip under the chin of the corona which is not there. . . . The whole capital is too low by twelve parts, the abacus alone by two parts, the architrave and frieze are both too low, the former by a part and a half, the latter by one part, the cornice is too high by a part and a half. (Figs. 9 & 10)

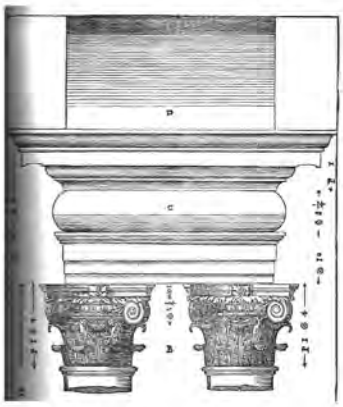

Fig. 9 Temple of Bacchus (Palladio)

Fig. 10 Temple of Bacchus (Desgodetz)

Pantheon

Circling the main body of the Pantheon are identical cornices composed of block modillions—short projections undercut with a cyma recta curve. These cornices have served as the model for numerous simplified modillion cornices, some of which are found in American colonial-period buildings. Being so visually accessible, we would think that Palladio would have no trouble accurately recording these cornices. Nevertheless, the indefatigable Desgodetz shows us that Palladio did not get them just right.

Palladio, in the profile he gives the second cornice, which goes round the outside, puts not the cymatium that is over the modillions, and places mouldings below, which are not there. He makes the height of the cornice too great by three parts. (Figs. 11 & 12)

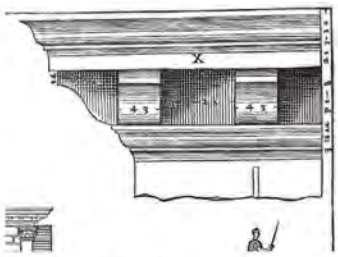

Fig. 11 Pantheon (Palladio)

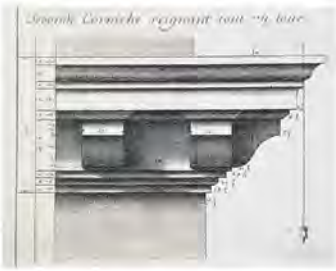

Fig. 12 Pantheon (Desgodetz)

Temple of Vesta at Tivoli

The romantically situated circular temple at Tivoli outside Rome, long identified as the Temple of Vesta, but more likely dedicated to Hercules, is noted for its distinctive version of the Corinthian order. Its capitals have two compressed rows of acanthus leaves and an oversized fleuron resembling the hibiscus flower. The entablature frieze is decorated with fruit swags and bucrania (intact heads with flesh and eyes). Surprisingly, Palladio's image of the order shows a generic Corinthian capital and bucrania skulls, inconsistencies with what are actually there. Desgodetz describes these along with other discrepancies.

. . . he [Palladio] terminates semicircularly the flutings, which are all straight, and has expressed none of extraordinary particulars of the capital. He makes the second band of the architrave higher than that first, and joins the frieze by a curve to the list of the top of the architrave. He draws the ox-heads in the frieze without skin, and so give only the bones. He puts not a fillet that is at the top of the frieze, nor makes the drip low enough at the bottom of the corona of the cornice. . . . He makes the architrave too high by nine parts and a half, the frieze too low by one part, and cornice too high by fourteen parts and a half. (Figs. 13 &14)

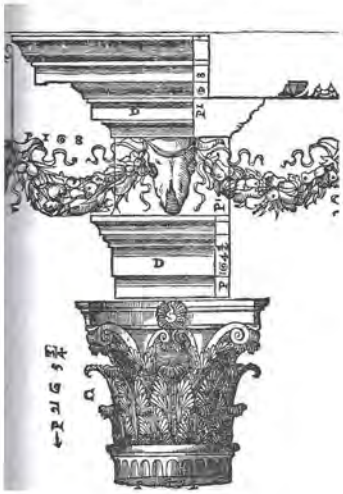

Fig 13 Temple of Vesta (Palladio)

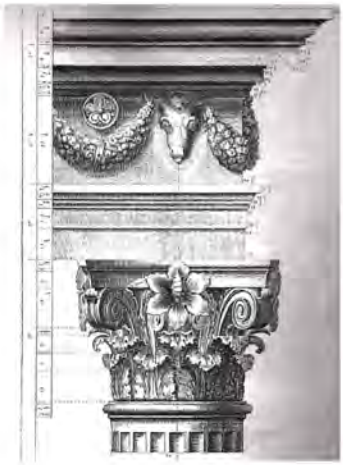

Fig 14 Temple of Vesta (Desgodetz)

The above notes and quotes are a random sampling of the many instances where Desgodetz takes exception to Palladio's plates in Book Four. This essay is not intended to disparage Palladio and his invaluable pioneering work in documenting some of the great monuments of antiquity. His seductive reconstruction woodcuts of Roman temples have inspired architectural masterpieces from the Renaissance to the present. His illustrations capture the essence of the features if not the minute details. Desgodetz gave us precision, and helpfully contrasted his own findings with Palladio's.

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Mysterious Drawing may be an Early Design for Drayton Hall

by Patricia Lowe Smith

Fig. 1: Drayton Hall, near Charleston, South Carolina.

In 1971, Frank B. Drayton donated an undated elevation drawing to the Historic Charleston Foundation depicting the principal elevation of Drayton Hall, colonial America's earliest and finest example of Palladian architecture, constructed between 1738 and 1750. (Fig. 2) The drawing

Fig. 2: Drayton Hall original design; delineator unknown. c. 1750.

remained in the archives at HCF until recently, when it was transferred to Drayton Hall for accession into the site's collection. Upon its transferal, the drawing was sent to Colonial Williamsburg for conservation and is now among twenty-seven objects on loan to the Colonial Williamsburg Foundation and is on display in the foundation's exhibition, *A Rich and Varied Culture: The Material World of the Early South.*

Rendered with lead pencil on laid paper, the drawing appears to be an elevation of the west façade of Drayton Hall, shown as a central hall flanked by grand ancillary buildings and connected by colonnaded hyphens. The paper is littered with faint pencil sketches of architectural details, and what appears to be the edge of a floor plan projects from the paper's fold. Regrettably, this latter detail remains a mystery as it cannot be exposed without damaging the fragile material. Absent is any indication of when or by whom the drawing was made.

In recent years, the staff at Drayton Hall has endeavored to learn more about the house's builder, John Drayton (c.1715-1779), by focusing on his extant material culture. Accordingly, this drawing offers a tantalizing glimpse at what may be an early design for Drayton Hall, a design which reasonably may be attributed to John Drayton himself. A library inventory compiled by John's son, Charles Drayton (1743-1820), lists several popular seventeenth- and eighteenth-century architectural books that have been linked to architectural elements executed at Drayton Hall. The current thinking is that Charles inherited these books from his father, who consulted them for the design of his grand estate.

In many ways, the elevation is a faithful representation of Drayton Hall as we know it appeared in the eighteenth century. The fenestration and massing of the main house are drawn as they were constructed. Likewise, the profile of the roof and location of the chimneys are in keeping with architectural and documentary evidence pertaining to the original roof form. The entablature drawn below the roof clearly depicts a pulvinated frieze which today survives on the second floor portico, and which documentary evidence shows once adorned the full exterior entablature of the house. The loggia in the drawing is consistent with the extant stacked portico featuring Doric columns on the first floor and Ionic columns on the second floor enclosed by a balustrade that meets the tops of the plinths. Also compelling is the delineation of triglyphs in the first-floor frieze which do not survive, but are depicted in the earliest confirmed image of Drayton Hall—a 1765 watercolor painted by Swiss artist Pierre Eugene Du Simitiere. (Fig.3) The first floor porch and stairs, while crudely drawn in plan, are in keeping with the bi-level porch and double-stair configuration that survives today.

Fig. 3: Watercolor view of Drayton Hall; P. E. Du Simitierre; 1765

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The differences between the idealized drawing and the realized construction become evident as one moves beyond the main house. The drawing depicts a colonnade that does not survive today but which is clearly evident in the archaeological record. For reasons unknown, it was demolished by the mid-nineteenth century, which is attested by several sketches of Drayton Hall by Lewis Reeve Gibbes which show a low fence in the location of the colonnade. However, the colonnade is illustrated in Du Simitiere's watercolor. If we suppose that Du Simitiere's painting is a faithful one (and several small details suggest that it is), then we can compare the two images in the absence of extant architectural details. This is useful, as Du Simitiere's colonnade is not consistent with that shown in the elevation drawing. The latter shows the columns at ground level while the Du Simitiere watercolor shows the columns elevated on what appear to be steps or a low wall. Accordingly, it is possible that the elevation drawing predates the construction of the colonnade and a subsequent decision was made to alter the design. On the other hand, the drawing may be a design that post-dates the construction of the colonnade (and Du Simitiere's depiction of it) that shows proposed changes to the colonnade. These two possible scenarios may be considered with regard to the flanking buildings as well.

The flanker buildings depicted in the elevation are strikingly different from those which were constructed at Drayton Hall. Until the late nineteenth century, two flanker buildings sat to the north and south of the main house. With their broad sides facing one another, they were each three bays wide and one bay deep, their primary entrances in the central bay facing the forecourt. If one ignores all but the innermost section of the flankers illustrated in the elevation drawing, the massing makes it appear at first glance as if the flankers are drawn as constructed. On further inspection, however, one sees that the buildings in the drawing are two bays too wide. So, how might we account for the marked difference between the flankers in the drawing and those that were built?

One possibility is that the artist flattened the drawing so that what appears to be an elongated assemblage of structures in elevation may have been intended to resemble a U-shape in plan similar to James Gibbs's plan of Down Hall in Essex. (Fig. 4) If such were the case, the fenestration and primary entrances of the first sections of the flanker buildings would be in keeping with the buildings that were constructed, and one might suppose that this drawing was meant to depict proposed additions to the existing flanker buildings. This supposition makes the partially exposed plan drawings all the more enticing. If this drawing is in fact an early plan for modifications that post-date the original construction of the main house, it might also explain why the portico stairs are so awkwardly drawn in plan while everything else is drawn in elevation. Some architectural and archaeological evidence suggests that the front stairs were reconstructed early in the house's history and that the current configuration is not original.

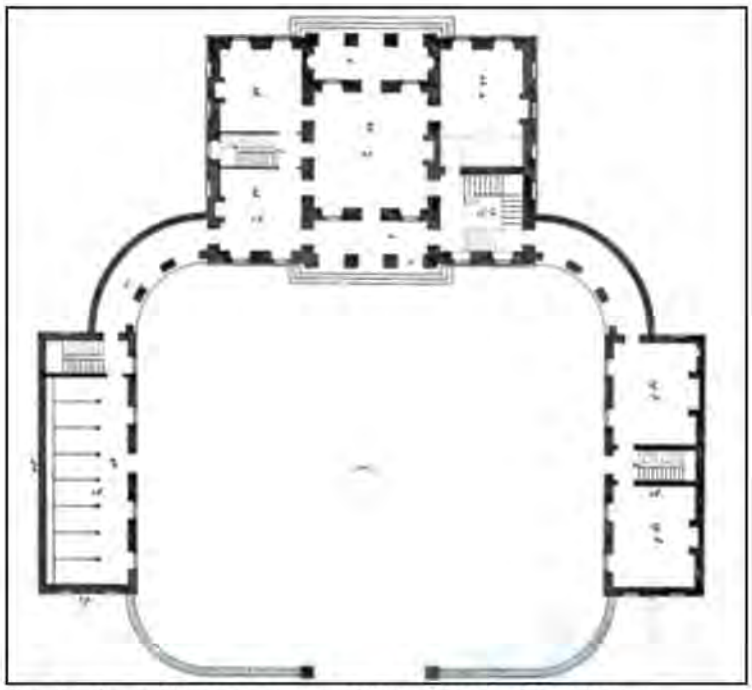

Fig. 4: Down Hall plan, James Gibbs, A Book of Architecture (1728), Plate 55.

More investigation needs to be done to support this theory, but the elevation drawing may offer compelling evidence of proposed design modifications for the stairs and flankers.

As with the colonnade, an alternate explanation for the flankers in the elevation may be that the drawing predates the initial construction and does not reflect subsequent design choices. While plausible, this supposition fails to account for the flattened portico steps which seem too crudely rendered in a drawing that is otherwise reasonably well executed.

The pencil sketches which litter the drawing offer little insight. To the right of the main house is something resembling an axonometric drawing of a covered space with columns and entablature, possibly a view into the portico or colonnade. On the opposite side of the house is a faint sketch of a squat building with a dome-shaped roof, like a brick kiln. The sketches are too faint to say what they are meant to depict with any certainty, and it does not appear that they were drawn in the same visual plane as the elevation, but rather, were sketched casually in blank paper space.

It is clear that more details remain hidden in the folds of paper, but for now we must focus our efforts on learning what we can from what is clearly visible. There is certainly more to be understood about this drawing in its current condition. In particular, continuing to look closely at the flankers may offer more insight into the influence of John Drayton's architectural books on the design of Drayton Hall. There is much yet to be discovered about this house which is widely considered to be the earliest and finest example of Palladian architecture in North America, and the elevation drawing will remain a focal point for our efforts to better understand the genesis of this architectural icon.

A Palladian Villa near Poznan, Poland

Palac Lubostroń

by Helen Scott Townsend Reed

England is not alone in having variants of Palladio's Villa Rotonda; Poland has two impressive examples, the Pałac Królikarnia in Warsaw, completed in 1786 by Dominik Merlini, and the lesser known Pałac Lubostroń, built 1795-1800 near Poznań for Count Fryderyk Skórzewski. (Fig. 1)

Fig. 1 Pałac Lubostroń, Main Facade

Lubostron´is set amid a forty-hectare English park which includes terraced gardens, a stable, kitchen, and other outbuildings. They and the domed mansion maintain surprising integrity despite 200 years of turbulent history, including disenfranchisement, wars, Communist rule, and subsequent neglect.

When Count Skórzewski first saw the village of Piastowo, bought by his parents in 1763, he became captivated by its site on the NoteRiver and determined to establish a 'pleasant retreat' there worthy of his family. Motivated by Dobrzyca, the 1789 residence of his sister, Augustyn Gorzeński, Skórzewski approached the architect Stanisław Zawadzki (1743-1806) to design a neoclassical mansion with a square footprint, a three-story central domed rotunda, and porticoes on each of the four elevations (a free-standing portico on the façade and engaged porticos on the sides and rear). The inscription on the portico frieze translates "For me, friends, and descendants 1800." Zawadzki, a graduate of St. Luke's Academy in Rome, modeled Lubostroń on Merlini's Królikarnia Palace and Palladio's central-plan villas. Lubostroń measures approximately sixty feet square with its dome reaching a height of some sixty feet, making the building approximately two-thirds the size of Palladio's Villa Rotonda.

The mansion's impressive central domed hall has polychromed scagliolo walls and columns imitating porphyry and Sienna marble. (Fig. 2) Its stuccoed friezes, cornices, and dome ornaments were executed by artisans Tomasz Pajzderski and Michał Ceptowicz. (Fig. 3) The four relief panels depict Polish historic events, including the 1331 victory at Płowce over the Teutonic Order, the 1410 Battle of Koronowo, and the builder's mother, Marianna, showing the Bydgoszcz Canal plans to King Frederick II of Prussia. The hall's elaborate parquet floor employs eleven different woods centering on the Polish-Lithuanian heraldic symbols of an eagle and knight on horseback. The room was considered a pantheon of intellectual space, not suitable for dancing and parties. Neoclassical frescoes executed by the brothers Franciszek and Antoni Smuglewicz decorate the library and Italian grotto. The second floor retains remnants of Egyptian and Napoleonict hemed frescoes. In the basement is a chapel, three wine cellars, and a tunnel to the kitchen outbuilding.

Fig. 2 Pałac Lubostroń central dome hall

Fig. 3 Pałac Lubostroń , Interior Dome Ceiling

Lubostroń was inherited by Count Skórzewski's son, Arnold, and subsequently by Arnold's son, Leon. The estate then passed to Leon's cousin, who in 1899 added the Atlas figure by Władysław Marcinkowski to the dome. On the eve of World War II, Maria Radziwiłł Skórzewski, the last member of the family to occupy Lubostroń, transferred the contents of the mansion to the Poznan Museum and then moved to Corsica and eventually to Australia. Following the war, Lubostroń suffered rough-and-tumble use as a holiday hotel for Communist workers. Restoration of the property began in 1992, following the fall of Poland's Communist regime. Since 1994, the estate has been locally owned and maintained as a cultural resource.

CENTER FOR PALLADIAN STUDIES IN AMERICA

A Resolution of Appreciation
Mary Lee Allen

WHEREAS, *Mary Lee Allen became involved with the Center for Palladian Studies in America, Inc. in the mid-1980s, shortly after its founding. Ms. Allen served on the staff of Gunston Hall at the time; due to her extensive knowledge of architectural history and her passion for landmark American houses, she was quickly elected to the CPSA Board of Directors; and*

WHEREAS, *Mary Lee Allen was elected to be the Secretary for the Center for Palladian Studies in America in 1990; officially recording its meetings, supervising its mailings; helping to plan and arrange its Architectural tours, and accompanying tour groups in the United States and in Europe to ensure their success; and*

WHEREAS, *in the early 1990s, Mary Lee Allen Mary expanded the publication of Palladiana to a newsletter format, and served as Editor, Chief Writer, photographer and illustrator, for more than 15 years; and with assistance from her son, Bridgeforth Allen, she established the first website for the Center for Palladian Studies in America and maintained it until Carl Gable assumed the duties in the mid-2000s; and*

WHEREAS *Mary Lee Allen played a key role in strengthening the partnership between the CPSA and Virginia Commonwealth University's annual Architectural History Symposium, publically representing the CPSA at the event and introducing sessions and speakers at the request of Dr. Charles Brownell (a fellow CPSA Board Member), and*

WHEREAS *until her retirement as the CPSA Secretary at the end of 2014, Mary Lee Allen faithfully served the Center for Palladian Studies in America, Inc. in so many ways, with exemplary intelligence, insight and dedication, and has shared with the Board such an expansive knowledge of American and Italian architecture, Andrea Palladio and the many schools of Palladianism in Europe and the New World, that the Board of Directors is forever indebted to her for her many contributions and thirty years of service;*

THEREFORE BE IT RESOLVED *by the Board of Directors on this date, that Mary Lee Allen be appointed to the Emeritus Board of the Center for Palladian Studies in America, and also be granted all the rights and privileges of full membership to the Center for Palladian Studies in America, Inc. in perpetuity...*

Unanimously Approved and Adopted in February, 2015

Bruce Boucher,

Bruce Boucher, CPSA President

Continued from page 5

Palladio's Book Four can certainly continue to be a design resource for new classical works. However, if one wants accurate images of specific ancient details, Desgodetz is the source to use.

Sources:

Amanda Claridge, Rome, *An Oxford Archaeological Guide* (Oxford University Press, 1998).
Antoine Desgodetz, *Les edifices Antiques de Rome dessinés et mesurés très exactment* (Paris, 1682).
George Marshall, *The Ancient Buildings of Rome by Antony Desgodetz Published in Two Volumes* (London, 1761), ECCO Print Editions.
Andrea Palladio, *The Four Books on Architecture,* translated by Robert Tavenor and Richard Schnofield (MIT Press, 1997).

The details of the Palladian plates in this essay are reproduced from the Robert Tavenor and Richard Schofield 1997 translation of The Four Books on Architecture with the permission of the MIT Press.

Footnotes:

1. Andrea Palladio. *The Four Books on Architecture,* translated by Robert Tavenor and Richard Schofield (MIT Press, 1997) p. 213.
2. *The Ancient Buildings of Rome*; by Antony Desgodetz: published in two volumes, by George Marshall, architect. (London, 1771) ECCO Print Editions, p. xiv.
3. The temple was thought to have been dedicated to Vesta only because it is round. Most scholars now assume it more likely was dedicated to Hercules.
4. Palladio's entablature for the Temple of Vesta is conjectural since the original entablature had completely disappeared.
5. These ancient images of nude infants are sometimes referred to as geniuses, conveying the belief that individuals received their special attributes as infants.
6. a band.
7. chased here means gadrooned.
8. cove molding.

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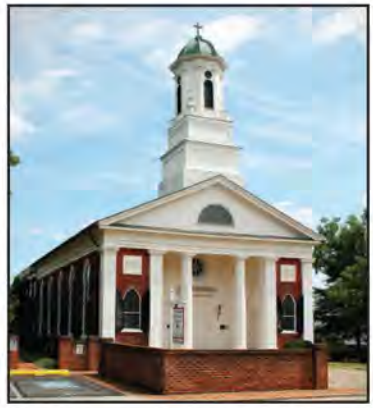
Rocklands (c. 1905, 1933-34)
W. L. Bottomley

Frascati (1821-23) J. M. Perry



St. Thomas Episcopal Church
(1833, 1853) J. M. Perry and W. B. Phillips

Grelen (1935-36) W. D. Blair

Mt. Sharon (1937) L. B. La Farge

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THE CENTER FOR PALLADIAN STUDIES IN AMERICA, INC., is a non-profit national membership organization founded in 1979 to research and promote understanding of Renaissance architect Andrea Palladio and his influence in the United States.

In furtherance of its goals, the Center organizes symposia, lectures, and study tours on Palladian subjects, publishes books and periodicals, sponsors exhibitions, and makes grants to scholars and others.

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