PALLADIANA

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CENTER FOR PALLADIAN STUDIES IN AMERICA

Palladio drawings move to Washington

CPSA schedules a busy Fall program of tours, lectures, symposium, exhibition

2010 is the busiest CPSA program year in recent memory.

The CPSA-supported exhibition 'Palladio and his Legacy' has completed its much-acclaimed appearance at the Morgan Library in New York and begins its national tour at the National Building Museum in Washington, D.C. Architectural critic Ada Louise Huxtable summed up the show's impact in *The Wall Street Journal*: ' Seeing the original ink-and-wash drawings made almost 500 years ago, with Palladio's handwritten notes, often done on the site, erases the centuries; they create a miraculous fusion of the distant past and immediate present, a kind of aesthetic time warp that brings the man and his moment wonderfully alive.'

CPSA has scheduled a special guided tour of the exhibition in Washington on the afternoon of December 1, 2010, in tandem with an evening colloquy on recent discoveries at Drayton Hall, the 1738-1742 Palladian country home near Charleston, S. C.

The third weekend in November couples two programs in Richmond, Va.: the annual Architectural Symposium of Virginia Commonwealth University, co-sponsored by CPSA, on November 19; and a one-day bus tour of Palladian buildings in Richmond and the surrounding area on November 20.

The previously announced September tour of Palladio's villas in the Veneto region of Italy, planned in cooperation with Drayton Hall, is already over-subscribed.

Complete details of the programs will be sent to members and also posted on the CPSA website, www.palladiancenter.org.

Plan Now for Coming Events

2010

☐ Sept. 2-Jan. 9 'Palladio and his Legacy' Exhibition of Palladio drawings, models National Bldg. Museum, Washington, D.C. *in cooperation with RIBA*

☐ Sept. 16-24 Palladian tour, Italy *in cooperation with Drayton Hall*

☐ Nov. 19 Palladian Session VCU Architectural Symposium Richmond, Va. *co-sponsored by CPSA*

☐ Nov. 20 Tour: Palladian Richmond, Va.

☐ Dec. 1 CPSA at the National Building Museum I, Washington, D.C.

2011

☐ Jan. 8 CPSA at the National Building Museum II, Washington, D.C.

Washington, D.C., and Richmond programs continue our celebration of Palladio and his influence in America

Exhibition: 'Palladio and his Legacy'

The landmark New York exhibition, CPSA supported, begins its national tour in Washington, D.C.

Sept. 2, 2010 – Jan. 9, 2011
National Building Museum, Washington, D.C.

Tour: 'Palladian Richmond'

One-day CPSA tour of Palladian buildings in Richmond, Virginia, area

November 19, 2010
Richmond, Virginia

CPSA at the National Building Museum

Guided visit to 'Palladio and his Legacy' coupled with a colloquy on new discoveries at Drayton Hall

December 1, 2010
National Building Museum, Washington, D.C.

Drayton Hall and Du Simitiere

Painting opens window onto Drayton Hall and Palladian culture in Colonial America

by Carter C. Hudgins

Dramatic insights into Palladianism in colonial America continue to emerge from research projects at Drayton Hall, the iconic country seat constructed by John Drayton in 1738-1742 on the banks of the Ashley River near Charleston, South Carolina. FIG. 2. Articles in the Fall 2009 issue of *Palladiana* described how the house utilizes classical design principles developed by Andrea Palladio in his *I Quattro Libri Dell'Architettura* (1570) and later popularized in the 18th-century pattern books of Ware, Gibbs, Langley and Halfpenny, all of which were in the Drayton family library. Also mentioned was a mysterious envelope which Drayton Hall had recently received enclosing a photograph of a watercolor of Drayton Hall and associated buildings, purportedly painted in 1765. FIG. 1.

Prior to emergence of this watercolor, the earliest known depiction of the property was an 1845 sketch by Lewis Reeves Gibbes (FIG. 3), and the two depictions differed in several material ways. The mysterious watercolor triggered emotions of surprise, excitement and doubt, and set in motion a series of investigations which have begun to shed new light on the original design of Drayton Hall and expand our understanding of the Anglo-Palladian movement in the North American and Caribbean colonies.

Drayton Hall's Executive Director, George McDaniel, launched an immediate search to locate, and hopefully authenticate, the painting. Working from the Winchester, Virginia, zip code written on the anonymous envelope, McDaniel collaborated with local archivists, newspaper editors, and history enthusiasts in a successful effort to identify the owner of the watercolor in the summer of 2009. Shortly thereafter, McDaniel, with the present author and Drayton descendent Anne Drayton Nelson, visited the owner of the watercolor at his home to examine in person what was potentially the earliest and most important depiction of Drayton Hall ever known.

Initial examinations successfully verified that the Drayton Hall watercolor is indeed an 18th century piece of artwork and not a modern-day interpretation of John Drayton's home seat. Not only had the work's paint weathered with exposure to light, but the hand-laid paper had darkened with age due to foxing. However, despite these initial observations concerning the work's age, questions still remained as to whether this was an actual depiction of Drayton Hall, and not merely an artist's rendering of proposed alterations. With these questions in mind, the investigation returned to South Carolina where the mystery watercolor was compared to the historic fabric, archaeological record, and documentary evidence of Drayton Hall.

In comparison to Drayton Hall's extant architecture, the watercolor shows several unique features known to have existed at Drayton Hall in the 18th century which no longer survive. Painted in the watercolor above the southern chimney stack, for example, is a faint line suggestive of a lightning rod. Such a minor element supports the authenticity of the watercolor, as archaeological excavations carried out along the southern façade of Drayton Hall in 1976 uncovered the receiving end for this lightning protection.

A further detail is the solid brick pediment shown in the watercolor above the two story portico. Today an oculus is present in this location, as clearly shown in the Gibbes

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FIG. 1. *Drayton Hall S.C.* by Pierre Eugene Du Simitiere (c.1736-1784), 1765. Dated on reverse. Watercolor and pencil on paper, 8-3/8 by 12-1/2 inches. *Private Collection.*

Continued from page 2

sketch of 1845.

Interestingly, Charles Drayton (d. 1820), the second owner of Drayton Hall, recorded in his diaries that he installed an oculus in both the river and land-front pediments in March 1791. Accordingly, the watercolor must predate that modification. These and additional elements suggest that the watercolor is an accurate portrayal of Drayton Hall in 1765. However, what about the colonnade walls stretching to the two flanker buildings? Documentary records and previous archaeological investigations do not provide any evidence of such colonnades, and the Gibbes sketch only shows a low line of brick topped with a railing of iron or wood.

Driven by the details and questions presented by the watercolor, the Drayton Hall Preservation Department began a search for the colonnade walls through renewed archaeological investigations. Beginning at the northwest corner of the house and progressing to the likely juncture of colonnade walls at the north flanker, a low line of bricks similar to those shown in the Gibbes sketch was quickly identified. To no surprise, artifacts associated with the erection of this wall date to the 19th century, providing a construction date well after the 1765 watercolor. Through continued excavations, however, a subtle but significant stain was encountered below the 19th century brickwork. Measuring two to three feet in width, the stain follows the same trajectory as the brick work connecting the main house to the north flanker. Artifacts uncovered through the excavation of this feature importantly dated to the end of the 18th century-- a period of turmoil for Drayton Hall as 8,000-10,000 Hessian troops occupied the surrounding landscape during the Revolutionary War. Might those troops have been responsible for destruction of the colonnade walls? The current interpretation is that the soil stain located beneath the bricks is actually the foundation trench for the colonnade walls. Such walls may have been constructed of wood and rusticated to look like stone. For those soldiers camping at Drayton Hall, firewood was a highly desired commodity and the walls were likely demolished for utilitarian needs such as heat and cooking. In the course of this destruction, contemporary artifacts were discarded in the foundation trench, and recovered today through archaeology. Substantiating this interpretation is the fact that other architectural features also disappeared mysteriously between completion of the watercolor in 1765 and the Gibbes sketch of 1845. The balustrade on the upper portico, for example, is shown in the watercolor but not in the Gibbes sketch. This too could have been removed for firewood or through vandalism.

Another important feature documented in the watercolor, but now missing, is the Doric entablature above the first floor of Drayton Hall's two-story portico. The first of its kind in colonial America, Drayton Hall's projecting and recessed portico has long been regarded as one of the building's most Palladian details. Evidence of the original entablature--shown in the watercolor with triglyphs, metopes, and paterae--helps to make further connections to Palladio and the 18th century Anglo-Palladian movement. Not only can comparable entablatures be found in 18th-century pattern books, such as James Gibbs' *Rules for Drawing the Several Parts of Architecture,* but the overall arrangement of Drayton Hall's portico and entablature is

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FIG. 2. Drayton Hall, Charleston County, South Carolina (2010).

FIG. 3. Drayton Hall, by Lewis Reeves Gibbes (1810-1894) in a sketchbook dated 1845. Pencil on paper, 8 ½ by 6 ¾ inches. *Drayton Papers Collection, Drayton Hall.*

FIG. 4. Watercolor of Belmont House by Pierre Eugene Du Simitiere (c.1736-1784), undated. Watercolor and pencil on paper, 8 ⅜ by 12 ½ inches. *Private Collection*

FIG. 5. *Redwood Library, Newport RI* by Pierre Eugene Du Simitiere (c.1736-1784), 1768. *Collection of the Library Company of Philadelphia.*

Continued from page 3

similar to the garden front of Palladio's own Villa Pisani.

Adding to the significance of the Drayton Hall watercolor is the fact that the painting is part of a privately owned collection consisting of eleven watercolors by the same artist. The other works depict Caribbean landscapes, architectural examples, natural history specimens, and maritime scenes. Importantly, many of the works are labeled and dated on their reverse, and a painting of Dunn's River Falls in Jamaica, is inscribed with the artist's initials, P.E.D.

With the help of Alexander Moore, acquisitions editor for the University of South Carolina Press, the initials P.E.D were checked against artists practicing in the Caribbean during the mid-18th century. His work was successful in identifying that the initials P.E.D. belong to the Swiss born artist and naturalist Pierre Eugene Du Simitiere. Beginning in the 1750s, Du Simitiere traveled to the West Indies, where he began to collect books, newspapers, manuscripts, broadsides, prints, fossils, medals, Indian artifacts, rocks, plants, and animals, while making sketches of specimens, scenery and architecture. He continued those pursuits through the late 1760s, expanding his search to the North American colonies. He visited Charleston, South Carolina, in 1765 on his way to Philadelphia, where he resided until his death in 1784. The personal goal of Du Simitiere's collecting and recording was to gather all materials necessary to construct a natural and civil history of the West Indies and North America. Such a history, however, was never completed, as Du Simitiere switched his focus in the 1770s to collect materials related to the political history of North America. While in Philadelphia, Du Simitiere was active as a member and curator of the American Philosophical Society, and worked as the artist consultant for the committees that designed the Great Seal of the United States. His proposed design for the Great Seal importantly included the Eye of Providence as well as the United States motto *E pluribus unum*.

In May 1782 Du Simitiere put his collection on display in his Philadelphia house under the name of the American Museum. Unfortunately, the American Museum did not attract enough visitors to pay for its upkeep, and Du Simitiere passed away with mounting debts in October 1784. The bulk of Du Simitiere's paper collection was acquired by the Library Company of Philadelphia in 1785, and smaller assemblages, including the one with the Drayton Hall watercolor, were purchased by private parties.

FIG. 6. Classical pavilion on the Jamaica property of Charles Price, Esq., by Pierre Eugene Du Simitiere (c. 1736-1784). *Private Collection*

As research continues to unfold around the Drayton Hall watercolor and its artist, it is becoming apparent that Pierre Eugene Du Simitiere took great efforts to record significant works of architecture as part of his civic and natural history of the North American and Caribbean colonies. Of note, many of the 18th century buildings that Du Simitiere recorded are important examples of Anglo-Palladianism. Drayton Hall is the only instance of South Carolina's architecture known to have been recorded by Du Simitiere, but while on the island of Jamaica, the artist painted an elaborate classical pavilion on the property of Charles Price (FIG. 6), and additional Caribbean architectural examples can be identified in his surviving landscape sketches. During his travels throughout the mainland colonies, Du Simitiere drew Belmont house outside Philadelphia (FIG. 4), and even the Redwood Library located in Newport, Rhode Island. FIG. 5.

The importance which Du Simitiere placed upon recording examples of classically influenced architecture emphasizes the significance of the early Anglo-Palladianism movement in the North American and Caribbean colonies. Moreover, the geographical locations of Du Simitiere's architectural subjects furthers the traditional understanding of Anglo-Palladianism and its progression and execution throughout North America. The documentary evidence provided by Du Simitiere underscores that fully executed instances of Palladian architecture fascinated visitors then as now, and that magnificent early examples existed not only throughout the North American colonies but in the Caribbean as well. With more research, it is expected that additional drawings of architecture recorded by Du Simitiere will surface and engender further study of early Anglo-Palladianism and its movement in colonial North America.

CARTER C. HUDGINS, Ph.D., is Director of Preservation at Drayton Hall.

CENTER FOR PALLADIAN STUDIES IN AMERICA

2501 Monument Avenue
Richmond, VA 23220

info@palladiancenter.org

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.

Palladiana Editor: Carl I. Gable
Production Coordinator: Blair Guncheon

Mario di Valmarana charmed the banquet audience assembled to honor him at the Yale Club in New York on April 8, an event sponsored by CPSA and the University of Virginia. The day began with a CPSA tour of the Morris-Jumel House, other Palladian-inspired buildings and the CPSA-supported RIBA/Morgan Library exhibition.

New director joins board

Elizabeth J. De Rosa (Ph.D, Columbia University) will become the newest member of the board of directors of the Center for Palladian Studies in America, Inc.

Ms. De Rosa teaches in the Masters programs at Cooper-Hewitt Museum in New York and Smithsonian/Corcoran in Washington, D.C. From 2004 to 2009 she served as Administrator of the American Friends of Attingham.

CPSA has served American Palladianism for more than 30 years

The Center for Palladian Studies in America, Inc., provides its members a vehicle for appreciating and learning more about Palladio and the architecture inspired by his work.

CPSA's programs include publication of this semiannual journal, *Palladiana*, an educational website (www.palladiancenter.org); educational tours in the United States and abroad, presentation of exhibitions and symposia; and book publication and grants. Learn more at *www.palladiancenter.org*.

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CPSA MEMBERSHIP APPLICATION

and 2010-11 membership renewal

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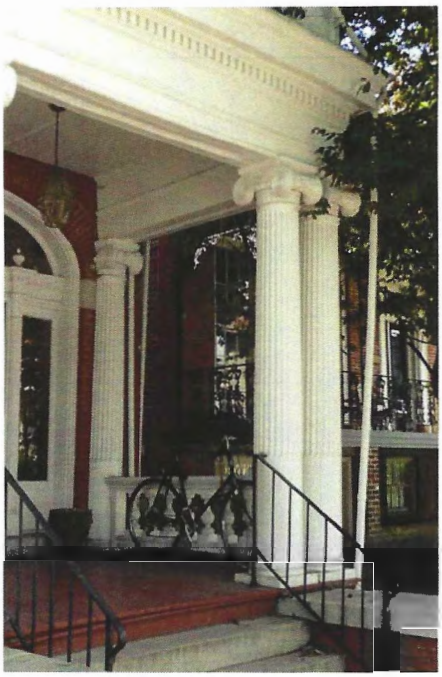


FIG. 7. Front Porch, 1101 Grove Avenue, Richmond, Virginia, as remodeled by Albert F. Huntt, 1912. *Photo: A. Frew.*

The motif that we have here called the 'eyelid Ionic' typically consists of the moldings of a side-volute capital set against a wall, over or under another feature. The 'eyelid' capital may have originated in the sixteenth century. Specifically, it may have taken shape in the experimentation that occurred in the period--sometimes called the Late Renaissance, sometimes called Mannerism--which followed Bramante's great Classical synthesis in Rome. The 'eyelid' motif emerged no later than Serlio's volume on the Orders (1537), in the design for an Ionic chimneypiece. FIG. 4.

Thereafter one can begin to follow evolutionary chains. One line stretches from Serlio to the Netherlandish patternbook composer Hans Vredeman de Vries, and from him outward in sixteenth-century Northern Europe. Another lineage runs from Michelangelo to the Italian Baroque to the French Rococo. It is, however, a Richmond building that drew the attention of the present writers to the motif. The Buek-Thurston House (1893-94; now part of Virginia Commonwealth University), by Peter J. Lauritzen of New York, is a work of the international Free Style of the late nineteenth century. As such, the building revels in iconoclastic details. Among these, the house flaunts the 'eyelid Ionic,' both as a lower 'lid' (FIG. 5) and as an upper one. Like a pointer dog, the Buek House has caused the authors to seek out the source of the motif and to track its incidence as a feature of the Free Style.

Our fourth Ionic, our other transgressive type, is the sideways capital. At various times, architects have set Ionic capitals so that the Order is rotated 90° out of its usual orientation. Older examples include the triumphal arch inside S. Paolo fuori le Mura, Rome (begun 384 but remodeled and rebuilt), and a well at S. Pietro in Vincoli, Rome, sometimes attributed to Michelangelo. FIG. 6. Newer examples stand at the present writers' doorsill. Richmond's Fan District at first seems to hold a Colonial Revival legion of fairly proper angle-volute Ionics. A closer look also reveals a remarkable number of columns with sideways capitals. In fact, such scherzos belong to an international development near the outset of the twentieth century. Select architects, ranging from the Edwardian Neo-Mannerists in England to Bernard Maybeck in California, delighted in giving subversive twists to Classical details, in the modern awareness that traditional rules have no absolute authority. In Richmond we can now identify an early twentieth-century figure, Albert F. Huntt, as the master of the sideways Ionic and other witty transgressions against the orthodox Orders. FIG. 7. And it is Huntt whom the authors thank for making them pursue the fortunes of a most engagingly unorthodox variation on the venerable and beautiful Ionic Order.

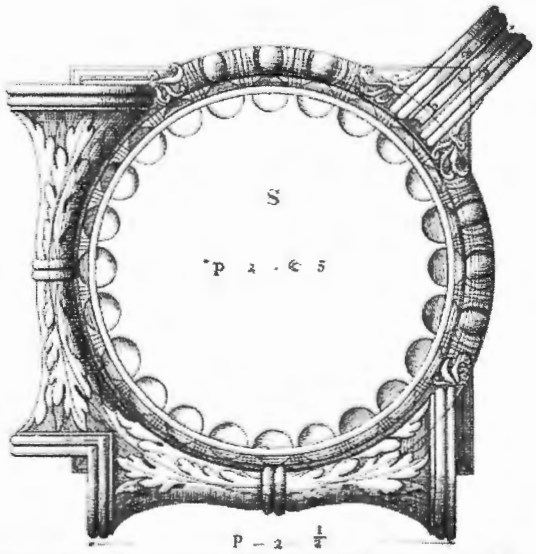
ALLISON FREW holds the Bess T. Brownell Assistantship in Architectural History, Virginia Commonwealth University. COLEEN BUTLER RODRIGUEZ is a Special Student at VCU. CHARLES BROWNELL, Ph. D., Professor of Art History at VCU, is a member of the board of directors of the Center for Palladian Studies in America, Inc. The authors will discuss this subject in expanded presentations at the VCU Architectural History Symposium in Richmond, Virginia, 19 November 2010.

Palladio's Classical Solution

Presented with the challenge of turning a corner with a row of Ionic columns, Palladio liked a solution he found in Rome at the classical Temple of Fortuna Virilis (now identified as the Temple of Portunus):

"The columns are Ionic . . . The volutes of the capitals are oval and the corners of the portico and the temple have volutes on adjacent sides, which I do not think I have seen anywhere else. I have made use of it in many buildings because it seems to me a beautiful and graceful invention."

Andrea Palladio, *Four Books on Architecture*
Book IV, Chapter 13



Translation by Robert Tavernor and Richard Schofield (Cambridge: The MIT Press, 1997).

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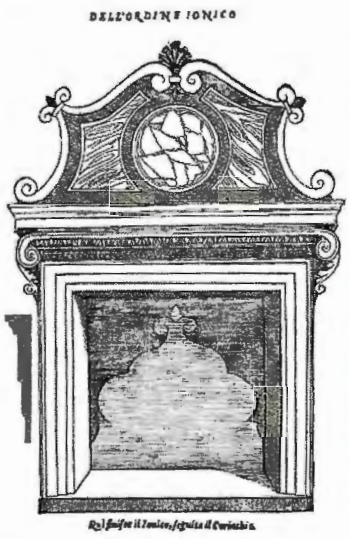

FIG. 4. Sebastiano Serlio, Ionic Chimneypiece, by 1537. S. Serlio, *Tutte l'opere* (Venice ed. [1618-1619?]). *Courtesy of James Branch Cabell Library, VCU.*

FIG. 5. Peter J. Lauritzon, Buok Thurston House (now part of Virginia Commonwealth Univ.), Richmond, Va., 1893-94. Main façade, window sill. *Photo: A. Frew.*

as a contemporary invention, despite the presence of the angle-volute Ionic capital on a monumental scale in the Roman Forum at the ruins of the Temple of Saturn (restored c. A.D. 360-380). That structure was well published. Both Palladio, in Book 4, Chapter 30, of his *Quattro libri*, and Antoine Desgodets, who corrected Palladio's dimensions of ancient buildings in *Les edifices antiques de Rome* (1682), illustrated this temple (as the Temple of Concord) although, unlike Scamozzi, they saw it as a mix of Doric and Ionic.

Shortly after Scamozzi published his *Idea*, the pioneer of British Palladianism, Inigo Jones, employed the angle-Ionic on the exteriors of two landmarks of English Classicism. For the loggia of the Queen's House at Greenwich (1616-18, 1632-35), Jones used a capital that owes as much to the Temple of Saturn as to Scamozzi. At the Banqueting House in Whitehall (London, 1619-22; exterior refaced), Jones married Scamozzi's angle-volute capital to Palladio's entablature. FIG. 3. He thereby created an Ionic Order which many eighteenth-century English-speaking Palladians on both sides of the Atlantic would emulate.

Even in eighteenth-century Palladian Britain, where one might expect Palladio's treatment to prevail, the side-volute capital trailed behind the practical four-faced variety, which Jones, the 'English Palladio,' had endorsed. The angle-Ionic reigned in the most varied places imaginable. We see it in *Vitruvius Britannicus* (3 vols., 1715-25), Colen Campbell's picturebook-turned-Palladian manifesto; the *Essay in Defence of Ancient Architecture* (1728) by Robert Morris, the most important theorist associated with British Palladianism; Sir Edward Lovett Pearce's Parliament House in Dublin (1729-39), one of the few great civic edifices of the movement; a beautiful and much-imitated garden building, the 'Palladian Bridge' which Lord Pembroke and Roger Morris devised for Wilton House in Wiltshire (1736-37); the terraces of Bath by John Wood the Elder and his son, the supreme achievements of Anglo-Palladian urban design; and the Christian and Jewish sacred architecture of Peter Harrison, a pioneer of American Classicism. By contrast, America's two presidential Palladians, Washington and Jefferson, were exceptional in favoring the side-volute Ionic.

A flood of builders' handbooks, although far from purist, helped disseminate Palladianism in Britain and America. Many of them promoted the angle-volute Ionic. The angled type is either the chief choice or the only Ionic in such popular works as James Gibbs's *Rules For Drawing* (1732), Batty Langley's *City and Country Builder's . . . Treasury* (1740), and Abraham Swan's *British Architect* (1745). Such manuals popularized the Scamozzi-type capital extensively in North America. A little later, the angle-volute achieved a near monopoly in American architectural imprints, such as the earliest American patternbook, Asher Benjamin's widely used *Country Builder's Assistant* (1797).

The usage reversed itself in the later eighteenth century, as the Neoclassisicists lined up behind the seemingly more ancient side-volute Ionic. In Britain and the United States, the newly published Greek side-volute patterns became almost ubiquitous for a time. Neoclassicism, though, was an Indian Summer. One of the defining traits of modernity is that the classical tradition lost its central authority in Western design. Of the developments which ensued, the one that holds special interest in the present connection is the American Colonial Revival, which became a force in the late nineteenth century. On the strength of Colonial and not-so-Colonial examples, the competition of volutes entered a fresh phase, and Scamozzian capitals claimed countless victories. In the very centuries just discussed, however, the Ionic capital also took several unorthodox forms. Examples include the 'eyelid' capital, our third type of Ionic, and the sideways capital, our fourth.

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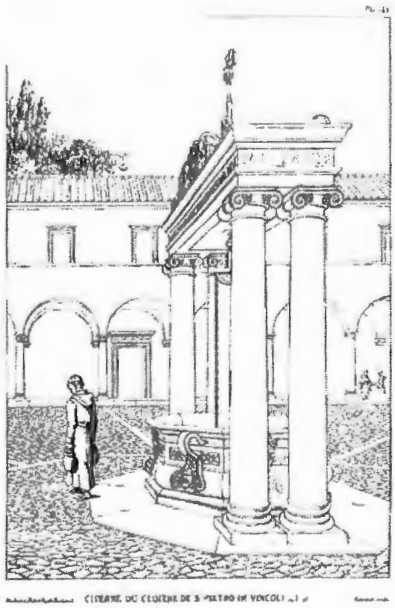

FIG. 6. Michelangelo?, well at S. Pietro in Vincoli, Rome, sixteenth century? From Paul Letarouilly, *Édifices de Rome moderne* (Paris ed., 1874). *Courtesy of James Branch Cabell Library, VCU.*

Variations on a theme

Ionic capital design unsettled despite Order's ancient origins

By Allison Frew, Coleen Butler Rodriguez, and Charles Brownell

When we recognize a building as belonging to the Classical tradition, this is commonly because we see the presence of one or more of the Orders. Properly speaking, an Order is a post or column that has a characteristic ornament on top called a capital and is joined to a beam or entablature. The saga of the Orders began in the Ancient world--Egypt, the Near East, and the Mediterranean--and it has not ended. None of the Orders has a more colorful history than the Ionic, the Order that is typified by the scrolls or volutes that form its capital. FIG. 1.

Renaissance architects designing Ionic capitals could choose from well over a dozen major possibilities established in Antiquity. The most important alternatives, however, were the side-volute and the angle-volute. Each found great favor through the centuries. With the side-volute (FIG. 1, LEFT), the capital presents a curl design at each flank, like paper rolled into a loose scroll. Thus, the capitals are clearly directional, with ornamental, matching fronts and backs, and distinctly plainer sides. FIG. 2, LEFT.

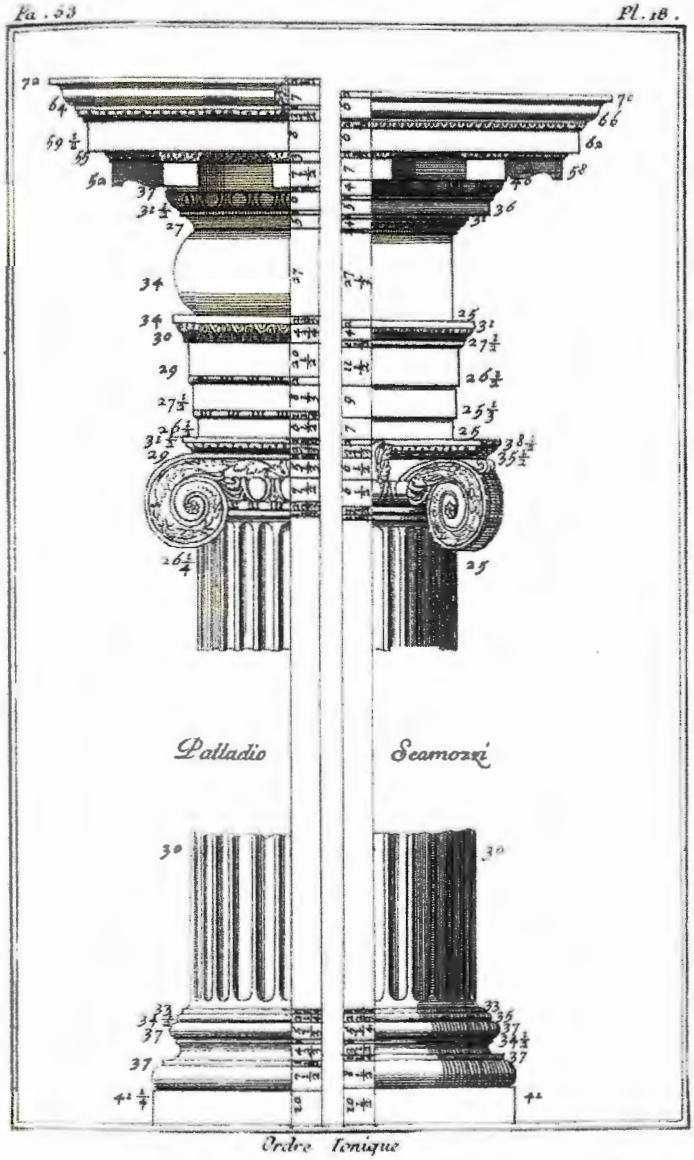

FIG. 1. The Ionic capitals of Andrea Palladio (left) and Vincenzo Scamozzi (right). Fréart de Chambray, Parallèle de l'architecture (Paris ed., 1766). *Courtesy of Virginia Historical Society.*

FIG. 2. An angle-volute Ionic and a side-volute Ionic on twentieth-century porches at 2014 and 2016 East Broad Street, Richmond, Virginia (reversed for comparison with FIG. 1). *Photo: A. Frew.*

FIG. 3. Inigo Jones, Banqueting House, Whitehall, London, 1619-22 (exterior refaced). Lower Order. *Photo: C. Brownell.*

Consequently, the side-volute capital runs into difficulty when two rows of columns meet at a right angle. By contrast, in the normal treatment of the Ionic angle-volute, the capitol--to paraphrase the British Palladian John Wood from his *Essay towards a Description of . . . Bath* (2nd ed., 1749)--resembles a vase with four sprigs curling out of it. FIG. 1, RIGHT. Front, back, and sides are all identical, so that the Order turns corners effortlessly. FIG. 2, RIGHT.

The story of the contest of Ionic capitals during the Renaissance is not simple, and it is at times surprising. Just as the side-volute pattern is the dominant Ionic form in the ruins of Rome and the only type mentioned by the classical Roman theorist Vitruvius, so too it was the preponderant Ionic form in the fifteenth and sixteenth centuries. On paper and in a variety of materials, designers from Filippo Brunelleschi in early Renaissance Florence to Wendel Dietterlin in northern Renaissance Strasbourg took their turns with the side-volute type. The side-volute pattern predominated also in a series of books which would wield authority for centuries, above all in Sebastiano Serlio's *Tutte l'opere d'architettura* (1537-75), Giacomo Barozzi da Vignola's *Regola delli cinque ordini d'architettura* (1562), and Andrea Palladio's *Quattro libri dell' architettura* (1570).

In the seventeenth and eighteenth centuries, the angle-volute Ionic capital came into its own, attaining immense currency. The great proponent of the angled Order was Palladio's successor, Vincenzo Scamozzi, the first major Palladian. Scamozzi offered the diagonal treatment (FIG. 1, RIGHT) in his treatise *L'Idea della architettura universale* (1615). Scamozzi's Ionic capital came to be misinterpreted

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