

# PALLADIANA

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Spring 2008

CENTER FOR  
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IN AMERICA

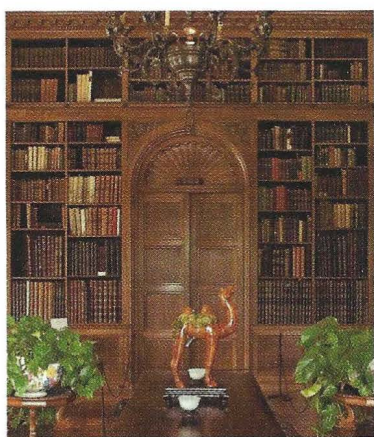


500th anniversary of Palladio's birth

## Palladian year brings Italian villa tour, additional U. S. educational events

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The long-heralded arrival of the Palladian Year, the 500th anniversary of Palladio's birth, has prompted an imposing roster of educational and travel opportunities for CPSA members and friends.

The 'Harmony to the Eyes' exhibition and international symposium in Baltimore lead off the year's events. The exhibition, dedicated to the long, and now rare, line of architectural treatises which transmitted Palladio's visionary architecture from its Veneto origins to the modern world, will open at Baltimore's Peabody Library on

March 14, 2008 and continue through June 15.

The international symposium, bringing together leading Palladian scholars from Europe and the United States will convene at Walters Art Museum in Baltimore on April 11, 2008. The events are sponsored by the Museums and Libraries of Johns Hopkins University and CPSA. The speakers and their topics, together with a contact for further information, are set out on page 2.

*Italy tour.* CPSA members should also mark their calendars for a very special tour to inspect in person the Palladian villas, palaces and churches in the Veneto region of Italy. The eight-day program, September 30 through October 8, sponsored by the Virginia Center for Architecture and CPSA, will offer an unusually intimate and informed view of the key Palladian buildings. A full description of the trip will be mailed to CPSA members soon.

*VCU Symposium.* The annual Architecture Symposium of Virginia Commonwealth University, co-sponsored by CPSA, is preparing special Palladian topics for its program on November 21, 2008, at the Virginia Historical Center in Richmond, Virginia. Additional details will be included in the Fall 2008 issue of *Palladiana*.

### Plan Now for Coming Events

2008

- ☐ Mar. 14-Jun. 15 'Harmony to the Eyes'  
Palladio exhibition and symposium  
Johns Hopkins University, Baltimore  
*co-sponsored by CPSA*
- ☐ Sept. 2 *Palladiana* (Fall issue)
- ☐ Sept. 30-Oct. 8 VCA Palladian tour, Italy  
*co-sponsored by CPSA*
- ☐ Nov. 21 Palladian Session  
VCU Architectural Symposium  
Richmond  
*co-sponsored by CPSA*

In celebration of the 500th anniversary of Palladio's birth, this issue is dedicated to

## 'Harmony to the Eyes: Charting Palladio's Architecture from Rome to Baltimore'

Exhibition

March 14-June 15, 2008

Peabody Library  
Baltimore, Maryland

International Symposium

April 11, 2008

Walters Art Museum  
Baltimore, Maryland

Sponsored by the Museums and Libraries of Johns Hopkins University  
and the Center for Palladian Studies in America, Inc.

## 'Harmony to the Eyes' exhibition traces lines of Palladio's influence

The influence of Andrea Palladio on the modern world is founded on the villas, churches and palaces he constructed for patrons in the Veneto region of Italy, but the vehicle for transmitting Palladio's vision through succeeding centuries was Palladio's own books and the writings of those who followed in his footsteps.

To celebrate the 500th anniversary of Palladio's birth in 1508, the exhibition 'Harmony to the Eyes: Charting Palladio's Architecture from Rome to Baltimore' will focus on that literary tradition, highlighting Palladio-related architectural treatises in the remarkable Laurence Hall Fowler collection of Johns Hopkins University. The exhibition will include multiple editions of each of Palladio's own publications and numerous rare books which followed.

The exhibition, sponsored by the Museums and Libraries of Johns Hopkins University and co-sponsored by the Center for Palladian Studies in America, Inc., will open at the Peabody Library in Baltimore on March 14 and continue through June 15, 2008. Judith Proffitt, program coordinator at Johns Hopkins' Homewood Museum, and Danielle Culpepper, CLIR fellow at Johns Hopkins' Sheridan Libraries, are the curators.

The exhibition program will also feature a day-long symposium on April 11, 2008, with an international panel of distinguished Palladian scholars. The symposium, to be held in the auditorium of the Walters Art Museum on Mount Vernon Square in Baltimore as part of Homewood's annual Baltimore's Great Architects Lecture Series, is supported by funding from the Kress Foundation. The speakers and their topics are presented below.

Programs will be posted at <http://www.museums.jhu.edu/homewood>. For additional information, contact Judith Proffitt at 410-516-5589 or [proffitt@jhu.edu](mailto:proffitt@jhu.edu).

### **Palladio's Rome**

Vaughan Hart, professor of architecture, University of Bath, England

Peter Hicks, visiting research fellow, University of Bath, England; historian, Fondation Napoléon, Paris

Palladio's two 1554 guides to the churches and antiquities of Rome, enormously popular in their time and now neglected, are central to our full appreciation of one of the most celebrated architects of all time. The lecture will examine the significance of these two works to Palladio's understanding of ancient architecture, and to the meaning of his own work as an architect.

### **Palladio and the Face of Battle: The Illustrated Editions of Julius Caesar and Polybius**

Guido Beltramini, director of the Centro Internazionale di Studi di Architettura A. Palladio, Vicenza, Italy

Two years before his death, Palladio produced 42 plates illustrating the battles of Hannibal and Scipio for a proposed edition of Polybius' historical commentaries. The work was never published and for centuries was thought to be lost. Recent research has documented a copy prepared as a 'dummy' for the final printing operation, containing corrections of draft copies and editorial notes written by Palladio.

### **Palladio's Publics**

Tracy E. Cooper, associate professor of Italian and Southern Renaissance and Baroque art and architecture, Temple University

Beginning with his patrons, Palladio has been extraordinarily successful in appealing to diverse groups. The particular character of Palladio, elusive as his image may be, helped gain him such currency and elevated the impact of his ideas and work beyond the norm.

### **Palladio in America**

Calder Loth, Senior Architectural Historian, Virginia Department of Historic Resources.

Andrea Palladio is a name unfamiliar to most Americans, yet this sixteenth-century Italian has had a far-reaching impact on the architectural image of our country. Even 500 years following his birth, Palladio continues to offer lessons for a civil and timeless architecture.

### **Palladian Books in Early Maryland: Tracing the Architectural Holdings of the Library Company of Baltimore**

John Buchtel, head of Special Collections, Georgetown University Library

Founded in 1796, the Library Company of Baltimore was a private circulating library which made its books available to the city's elite. Its architectural books, many recently discovered in the collection of the George Peabody Library, may have influenced the development of early Baltimore.

### **Laurence Hall Fowler and the Maryland Hall of Records: The Architect as Archivist and Architectural Historian**

Edward C. Papenfuse, Jr., Maryland State Archivist

Fowler's design for the Maryland Hall of Records combined the classical detail of eighteenth century Annapolis architecture with a carefully researched plan for archival storage and retrieval.

## Confluence of private libraries traces the long line of Palladio's influence

John A. Buchtel

Books on Palladio and architecture have fascinated Baltimore architects, builders and book collectors since the 1700s. Invaluable reference works in their own day, the books—many of them now united in the complementary library collections of Johns Hopkins University—offer unique insights into the development of American architecture.

In 1944 the Baltimore architect Laurence Hall Fowler described his own remarkable collection of Renaissance architectural treatises in an address for the Friends of the Johns Hopkins University Library. After running chronologically through the major figures represented in the collection, and explaining his rationale for collecting multiple editions of the major treatises—his collection included more than 30 different editions of Palladio alone—Fowler ended by contextualizing his holdings with a brief list of noteworthy architectural books in other Baltimore collections.

He mentioned, for instance, the Walters Art Museum's

extraordinary copy of Serlio on blue paper. He remarked upon the John Work Garrett Library, a collection with which he was intimately familiar, since he had been the one, in 1928, to design the Garretts' elegant library room. In the 1940s, the Garretts, heirs of the Baltimore & Ohio Railroad fortune, left their mansion, Evergreen, and its collections to Johns Hopkins University. When Fowler followed suit with his own books some years later, his collection came to rest in that very room, joined by T. Harrison Garrett's complete set of Piranesi, Humphrey Repton's *Observations on the Theory and Practice of Landscape Gardening* (1803), and other monuments of architectural illustration that had escaped Fowler but not his patrons. Fowler would have been delighted by this development. He once wrote that Piranesi was 'the greatest draughtsman-engraver that Europe has produced during the last 500 years of neo-classic architecture.'

Finally, Fowler noted the George Peabody Library's holdings of 'several of the rare French folios' as well as a 'fine' set of the *Works in Architecture* by Robert and James Adam (1778-1786). Fowler was probably aware, though he did not mention it, that the tradition of architectural books in Baltimore went back a good deal further than the Peabody Library, which was founded in 1856 and brought under the aegis of Johns Hopkins University in 1982.

Indeed, the copy of Adam which Fowler mentioned was

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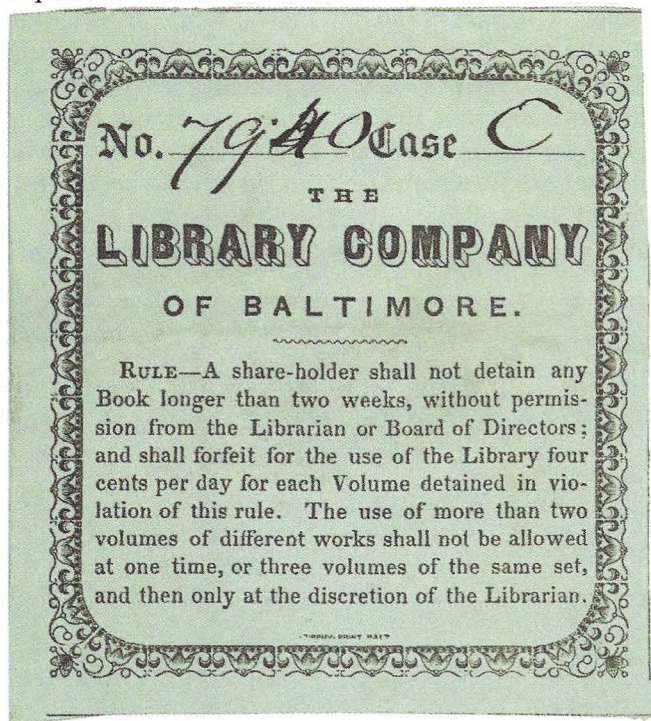
Fig. 1. The Garrett Library at Evergreen, designed by architect Laurence Hall Fowler in 1928, is now the repository for Fowler's own collection at the Johns Hopkins University.

## Palladian libraries

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probably the copy first noted in the 1809 *Catalogue* of the Library Company of Baltimore. While that copy has not been specifically traced, a number of other architectural books now in the Peabody Library can be documented as copies originally acquired by the Library Company of Baltimore. Some of them have been in Baltimore since at least 1797, when the Library Company published its first catalogue.

The Library Company of Baltimore was founded to make available to its subscribers books 'in the English language, a small proportion of French books excepted.' '[R]are books introduced' into the library were to 'be few.' The Company's collection was to 'consist chiefly of books in general demand' and 'of general utility.' In keeping with this mission statement, the architectural books listed in the 1797, 1798, 1803, and 1809 catalogues are almost entirely in English, with a couple of exceptions in French.



Among the architectural works, there was a decided emphasis on the practical and on works that would still have been current at the time they were acquired. Subscribers could borrow any of the books in the library; non-members could borrow books also, if they left a deposit worth twice the books' value. A folio such as Adam could have been taken home for six weeks at a time.

Architecture was a small but active area for the Library Company. Janice Schimmelman finds 14 architectural books in the 1797 and 1798 catalogues, where they were listed among other works in the much broader category of 'Natural Philosophy, Arts and Sciences.' By 1809, the number of architectural books in the library had more than doubled, and the subject had achieved near stand-alone status in the category of 'Architecture, Painting, Music, &c.' Of interest for the study of the spread of neo-classicism and Palladianism in the early

republic, the 1809 catalogue added a few monumental folios, including Adam, Desgodets's *Ancient Buildings of Rome* (1795) and James Stuart and Nicholas Revett's *The Antiquities of Athens* (1762-1794), centerpiece of the Greek Revival movement. Most of the architectural books added between 1798 and 1809 were in smaller formats: quartos, octavos, and duodecimos with more of a practical than a theoretical orientation. Among these were William Pain's *Builder's Pocket-treasure; or, Palladio Delineated and Explained* (edition not identified) and the anonymous *Rudiments of Ancient Architecture* (probably the second edition, 1794).

Among architectural books at the Peabody Library that can be documented as having been in the Library Company of Baltimore is the edition of Palladio edited by Giacomo Leoni, first published 1715-20, and enormously influential as the first edition of Palladio available to a broad English-speaking readership. This copy can be traced in the Peabody's accession records to the influx of a large number of books which came from the Maryland Historical Society in 1939, apparently at a point when the Historical Society was seeking to divest itself of books it considered to be out of scope. A number of other books that came from the Historical Society at the same time, including several other architectural books, bear the bookplate of the Library Company of Baltimore, whose books had all gone to the Maryland Historical Society when the Library Company closed in 1854. The copy of Leoni's Palladio is thus almost certainly the copy listed in the 1797 *Catalogue* of the Library Company; if so, this copy has been available to readers in Baltimore for 211 years.

Documentation of the readership of specific architectural books held by the Library Company is sketchy. Some of the library's records survive at the Maryland Historical Society (MS 80); but they are incomplete, and such evidence must be used with care. Circulation records are incapable, for instance, of reflecting actual reading, let alone shelf-browsing or reading that took place in the Library Company's reading room. One can follow some of the book-borrowing habits of notables such as Charles Carroll of Carrollton and Roger Taney, as well as of less well-known figures—women who owned shares in the library, for instance, such as Ann Bacon and Mary Barney. As Stewart Sherman notes, these records 'do not represent a true cross-section of the reading public at that time, since it was only the wealthy who could afford membership in these societies.' Nonetheless, it is clear that a wide variety of books, not only fiction and history, but also practical ones, including architecture, were consulted.

A number of the Peabody Library's architectural books, such as Leoni's Palladio, are duplicated by copies in the Fowler collection, but the collections complement much more than duplicate each other. The Peabody Library's architectural collection tends to concentrate on British and American architecture, with emphasis on the nineteenth century, whereas the Fowler collection focuses on European, especially Italian and French, works published before 1801. Fowler explained that this terminus is somewhat arbitrary, but from his perspective it seemed 'reasonable to place it during the last years of the eighteenth century when the vigor and originality of the Renaissance inspiration had declined and the season of the 'Revivals' had set in.' The Library Company and the Peabody

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Charles Carroll, Jr.

## Man with 'little or nothing to do' created a neo-Palladian treasure

by Judith Proffitt

When Charles Carroll, Jr., the builder of Homewood, was born in Annapolis, Maryland, in 1775, the capital of Maryland was one of the most culturally sophisticated towns in the colonies, not excepting its architecture. Indeed, on the eve of the Revolution, William Buckland had completed the Chase Lloyd House and begun work on the Hammond Harwood House. Nearby Whitehall, Tulip Hill and Montpelier all reflected the Neo-Palladian architecture being practiced in academic circles in England and the colonies.

Like his father, grandfather and great-grandfather, Charles was sent to Europe for a Catholic education. He returned in 1794 at the age of nineteen after nine years abroad, his education cut short by the invasion of French revolutionary troops into Liege. The school in Belgium at which he studied is posed on a high hill overlooking the town, a massive brick and stone structure which in the eighteenth century included formal gardens.

Returning to Annapolis a young man of nineteen, Charles struggled to find a meaningful occupation. He was not the least suited to business, had not excelled academically, and when he sought to serve Washington in

the military had no experience to offer and was rejected. His passion was the arts. He quoted soliloquies from Shakespeare and, when the great Shakespearean actors were in Baltimore, attended every play. Like many well educated men of his time, Charles wrote poetry. He attended the balls that were the social season of Washington and was interested in George Washington's step-granddaughter, Nelly Custis, but nothing came of it.

In the spring of 1800 young Charles Carroll explained to Benjamin Chew of Philadelphia 'the real object of his frequent visits to your family.' He was fondly attached to Miss Harriet Chew. Like the Carrolls, the Chews had lived in the Middle Atlantic for many generations and had acquired substantial wealth. Charles' father, the celebrated Charles Carroll of Carrollton, a signer of the Declaration of Independence and one of the richest men in America, was highly pleased with his son's intentions and promised to 'bear all the expenses of a full and genteel establishment.'<sup>1</sup> The senior Carroll purchased 130 acres about two and one-half miles from Baltimore and 'intended building, and completely furnishing a good house' for Charles, after which, it was believed, 'the young gentleman would not be limited with regard to money.'<sup>2</sup> Indeed, the Chew family thought the marriage should take place as soon as possible in order to begin building a house within the year 1800.

When Charles Carroll, Jr., began planning his country house, he had in mind creating a substantial building to reflect the wealth, education, and social position of his

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Fig. 1. Homewood (1801), on the campus of Johns Hopkins University in Baltimore, was built by Charles Carroll, Jr., in 1801.

## 'Little or nothing to do'

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Fig. 2. Charles Carroll, Jr. (1775-1825).

family, a permanent residence for himself and his descendants. He proposed to site the new structure beside his father's on the land of Doughoregan Manor, the family's main plantation, twenty miles west of Baltimore. Charles and his forebears for three generations had summered at Doughoregan.

Charles' father, aged sixty-three at the time of his son's marriage, had a completely different vision. Since the son would, upon the father's death, inherit the existing plantation home, 'the house you wish to build on the Manor in the vicinity of mine will be a useless expense; on my death that house or the one already built, with which I think you may be contented, must be abandoned.'<sup>3</sup>

The elder Carroll's suggestion was to repair and add on to the present buildings on the newly acquired farm near Baltimore. 'I would recommend the repair of the present buildings on that Farm and some additional rooms to make it a comfortable, cool and convenient residence during those seasons; costly buildings on the place will impede the sale of it.'<sup>4</sup> Young Charles agreed to the site near Baltimore, but he would not concede to adding on to the existing farmhouse. He knew the details of the most elegant homes and saw his mission to create a villa of well proportioned rooms surrounded by graceful grounds.

An exact source for the plan of Homewood has not been found, but Homewood's five-part plan derives directly from the Palladian tradition. [Fig. 1] The five-part plan was the accepted old Maryland layout for a substantial house, familiar to Charles in the Hammond Harwood House, Whitehall, Tulip Hall and Montpelier. In addition, the five-part plan was excellently suited

for Homewood. The temple-front portico and lengthy wings create an aura of grandeur exceeding the size of the building. The symmetrical layout with front and back reception halls connected and open allow maximum airflow through the house in summer months. (For the Palladian proportions of its rooms, see Jeffrey E. Klee, 'New Study Documents Blend of Palladian Ratios with Adam Neoclassicism,' *Palladiana*, 1:2, 2.)

Even the diminution of the stairs leading to the second floor from the center halls may have been suggested in the plans of Andrea Palladio. The long linear massing of the building allows excellent airflow throughout the wings and hyphens, with each room having windows on two sides. The three steps down to the hyphens and wings create a separation from the central block which provides privacy and a clear distinction of social spaces from domestic spaces. It has also been suggested that Charles, like his counterparts in England, declared his conservative political leanings by building in the Neo-Classical style. Even if this were his motivation, he nonetheless utilized up-to-date Adam-style variations, such as a Neo-Gothic treatment for the windows of his carriage house. [Fig. 3]

In planning his country retreat Charles found work that enlivened him and gave meaning to his life. Through the winter of 1801, Charles developed his plans for Homewood. He was a member of the Library Company of Baltimore, established in 1796 and modeled after the Library Company of Philadelphia. The first catalogue of the Library Company lists several English architectural manuals including Leoni's *Palladio*, Soane's *Designs in Architecture* and two volumes by William Pain. In the Carroll family library was a copy of *Vitruvius Britannicus*. (For a discussion of the Library Company of Baltimore, see page 3.) The books from which Homewood is most drawn are William Pain's *British Palladio* and *The Practical House Carpenter*. Although the Library Company continued to acquire volumes by Pain, *The Practical House Carpenter* does not appear in the library catalogue. A carved capital in the drawing room at Homewood clearly points to *The Practical House Carpenter* as the source, making it likely that the master carpenters retained for the project, the Edwards brothers, owned this volume themselves.

Charles Carroll was described by his mother-in-law as indefatigable in building Homewood, which she declared as a much handsomer and better house than she could have expected.<sup>5</sup> The senior Carroll, always mindful of the cost, balked at the many ways his son kept improving the house after its supposed completion. 'I can compare your buildings to nothing better than Penelope's web.'<sup>6</sup> At his father's insistence, building on Homewood finally stopped, or at least ceased to be discussed in the family letters. Charles attempted to busy himself with his young family and with service on boards of banks and turnpike companies. None of these occupations engrossed him as the construction of Homewood had.

Following a painful operation and the successive deaths of two infant sons, Charles seems to have sunk into a depression. His father blamed his lack of discipline: 'That you may shake off this indolent habit is my sincere wish, because I am convinced the getting the better of it will contribute to ye easiness of your mind and relieve you from that anxiety, and restlessness, and ennuy, which are the inseparable companions of the man who

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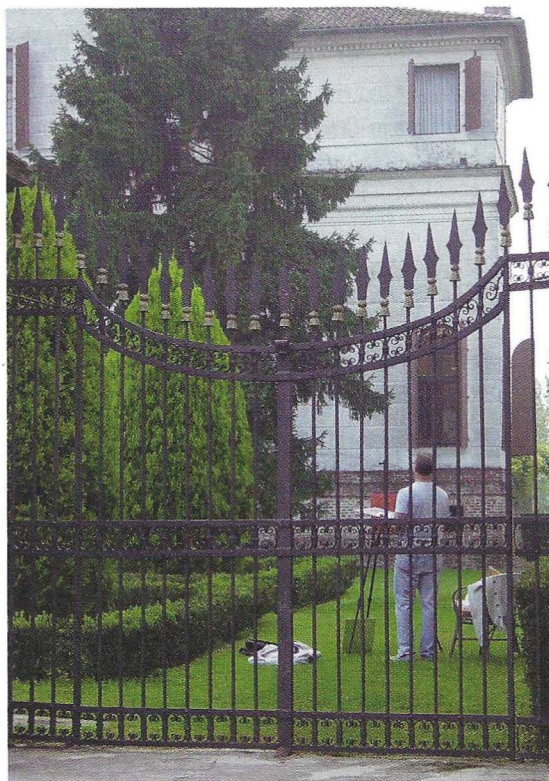
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THE CENTER FOR PALLADIAN STUDIES in America, Inc., is a non-profit national membership organization founded in 1979 to research and promote understanding of Renaissance architect Andrea Palladio and his influence in the United States.

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.



In October 2007 the Center for Palladian Studies in America, in cooperation with the Institute for Classical Architecture & Classical America, hosted a group of 12 American architects and artists at Villa Cornaro in Piombino Dese, Italy, for a weekend devoted to exploring Palladio's vision with artists' eyes.

*29 Years of Service*

**CPSA's Record of Support for Study of American Palladianism**

For 29 years CPSA has provided its members a vehicle for appreciating and learning more about how Renaissance architect Andrea Palladio changed the way the world looks today. CPSA has offered a diverse program for members at all levels of knowledge and interest.

Its activities have included focused group tours to the Veneto region of Italy to visit the villas, churches and palaces designed by Palladio himself, and to Germany and England for examples of European Palladianism. Tours in America have visited Palladian-inspired homes and other structures in Virginia, South Carolina and Louisiana.

CPSA co-sponsors Virginia Commonwealth University's annual architectural history symposium and offers its own program of symposia, lectures and newsletters. With this issue, its journal, *Palladiana*, completes its second year of publication.

Books published by CPSA have included, among others, the *Building by the Book* series (three vols.) edited by Mario di Valmarana. Grants are also made in support of scholarly studies, publications, symposia and exhibitions.

*CPSA is dependent upon its membership, and your participation is invited. Please encourage other interested individuals to become members as well.*



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## 'Little or nothing to do'

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has little to do, or does little.<sup>17</sup> Charles echoed his father's evaluation of his lethargy when he wrote his brother-in-law, 'from having little or nothing to do, I am like most men in my situation unwilling to do anything, or rather constantly putting off from hour to hour what might be as well done at first as at last.'<sup>18</sup>



Fig. 3. The tri-part windows of the stylish carriage house echo the Palladian windows of the residence in a Gothic form.

Charles never relinquished the idea of building at Doughoregan Manor, the family's country estate. In a desperate attempt to provide him with meaningful occupation, the father finally agreed to allow a new summer house to be built at the family's country estate. 'I suppose you have got an estimate of the Edward's of what the house you intend building will cost; whatever estimate he may make I advise you to contract with him to build it for a certain sum; say \$10,000 which sum I am determined not to exceed. I am confident a house of the size you contemplate to build will cost double that sum and I think a house of a much smaller size will answer your purpose.'<sup>19</sup>

Charles began planning the house to be built on Doughoregan Manor, the Edwards brothers once again to be the builders. There is no evidence that the new summer house was ever built, but the project reveals that Charles and his family considered the most fulfilling time of his life to be the years he was overseeing construction of Homewood.

### Notes:

1. Charles Carroll, Jr., to Benjamin Chew, Sr., 19 May 1800, Chew Family Papers, Box 117, Pa. Historical Society.
2. Col. Howard to Philip Nicklen, Philadelphia, 12 June 1800, Box 117, Pa. Historical Society.
3. Charles Carroll to Charles Carroll, Jr., 12 Feb. 1801, Typescript Letter # 12, Johns Hopkins University Archives.
4. Ltr. #12, Charles Carroll to Charles Carroll, Jr. 12 Feb, 1801.
5. Elizabeth Oswald Chew and Benjamin Chew, Sr., to Benjamin Chew, Jr., 16 Aug. 1802.
6. Charles Carroll to Charles Carroll, Jr., 8 Aug. 1803, MS 203, MdHi.
7. Charles Carroll to Charles Carroll, Jr., 7 April 1808, MS 203, MdHi.
8. Charles Carroll, Jr., to Benjamin Chew, Jr., 30 May 1808, Chew Family Papers, Box 117, Pa. Historical Society.
9. Charles Carroll to Charles Carroll, Jr., 27 July 1812, MdHi, #1893.

JUDITH PROFFITT, Program Coordinator of Homewood Museum, is a member of the board of directors of the Center for Palladian Studies in America, Inc., and co-curator of the forthcoming exhibition 'Harmony to the Eyes.'

## Palladian libraries

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Library after it took almost the opposite collecting philosophy: the current and the popular, and with more catholicity of taste, were as important as having representative editions of the great and original.

Owing to its emphasis on multiple editions of Vitruvius, Alberti, Serlio, Palladio, Scamozzi, and Vignola, Fowler's collection richly repays the fundamental scholarly activity of close comparative study of text, image, and format. Though with limited means—he set aside a portion of each commission for the acquisition of books—Fowler collected with discipline and taste. He preferred copies possessing unique value as artifacts: significant provenance, fine contemporary bindings, marginal annotations, and so forth.

Recent acquisitions for the Fowler collection, looking toward the 500th birthday of Palladio in 2008, have included multiple editions (including editions or versions from 1804, 1822, 1829, and 1847) of the scarce, ephemeral guidebooks issued in the nineteenth century for tourists visiting Palladio's masterwork, the Teatro Olimpico in Vicenza. These guidebooks bring the collection's Palladian holdings full circle, for in them, a structure designed by Palladio is treated in a manner similar to Palladio's own treatment of the ruins of ancient Rome in his first published work, the guidebook *L'Antichità di Roma* (1554). As with other additions, Fowler's sense of the importance of the physical attributes of books has been honored by seeking out copies, whenever possible, in their original stitched wrappers, thus giving a strong sense of their ephemerality.

As with historic buildings, there are always things that can be learned in no other way than by examining a book as an artifact. The continuing research value of Fowler's collection, and of the other, complementary architectural collections at Johns Hopkins, is wonderful testimony to that principle. The 'Harmony of the Eyes' exhibition at the Peabody library will provide a special opportunity to see a selection of the books most closely related to Andrea Palladio.

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Sherman, Stewart C., 'The Library Company of Baltimore, 1795-1854.' *Maryland Historical Magazine* 39 (1944), 6-24.

JOHN BUCHTEL is head of Special Collections, Georgetown University Library.

## Christopher Weeks (1950-2007)

The Center for Palladian Studies in America observes with sadness the death in August 2007 of noted architectural historian Christopher Weeks, a member of its board of directors for more than 25 years.

CPSA will miss this erudite and enthusiastic scholar and friend.