

CLASSICAL ARCHITECTURE IN EUROPE & AMERICA



Art & Architecture
with Curt DiCamillo

Session II
November 14, 2023

American Ancestors
by NEW ENGLAND HISTORIC GENEALOGICAL SOCIETY

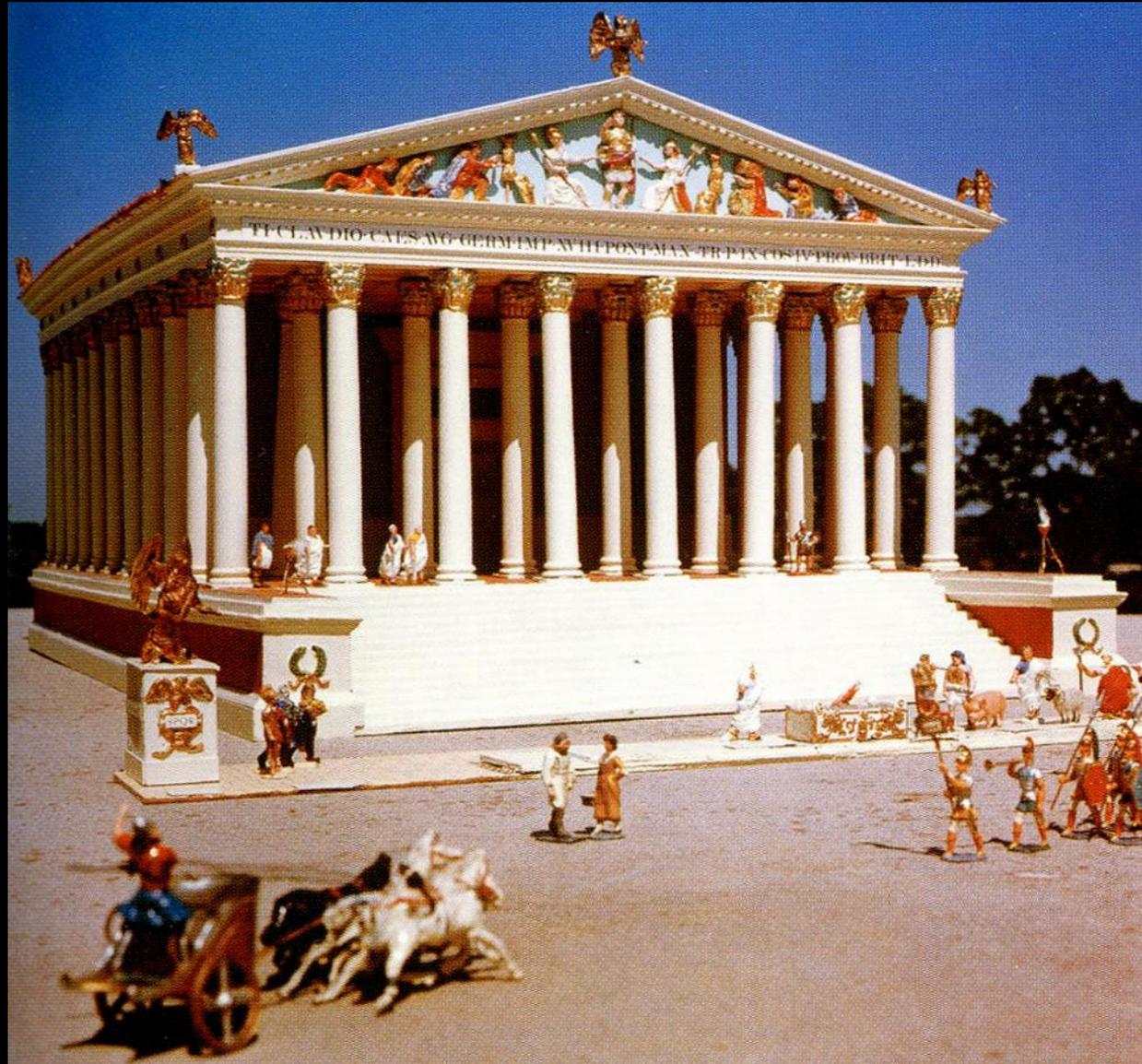
Curt DiCamillo

Curator of Special Collections



PROGRAM

- **Presentation (60 mins.)**
 - England
 - Examples
- **Q&A (30 mins.)**



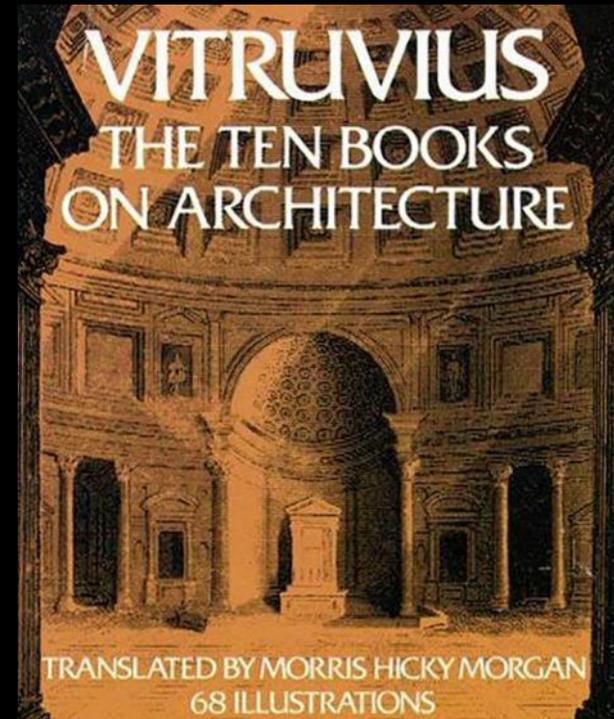
Artist's Recreation
The Temple of the Deified Claudius, Colchester
Circa 50 AD

Marcus Vitruvius Pollio, commonly known as Vitruvius, was a 1st century BC Roman author, architect, and civil engineer.

He is famous for his multi-volume work, *The Ten Books on Architecture*, which was dedicated to his patron, the Emperor Augustus.

In the books, which were written as a guide for building projects, Vitruvius invented the concept that all buildings should have three attributes: strength, utility, and beauty.

His work was widely copied and survives in dozens of manuscripts from the Middle Ages. The books remain in print today.



VITRUVIUS BRITANNICUS,

OR
The British Architect,
Containing

The Plans, ELEVATIONS, and Sections
of the Regular Buildings, both
PUBLICK and PRIVATE,

IN
GREAT BRITAIN,

*With Variety of New Designs; in 200 large Folio Plates, Engraven
by the best Hands; and Drawn either from the Buildings themselves,
or the Original Designs of the Architects;*

IN II VOLUMES

VOL. I. *by Colen Campbell Esq.*

VITRUVIUS BRITANNICUS,

ou
L'Architecte Britannique,
Contenant

Les Plans, ELEVATIONS, & Sections
des Bâtimens Reguliers, tant

PARTICULIERS que PUBLICS

de la Grande Bretagne,

*Compris en 200 grandes Planches gravez, en taille douce par les
Meilleurs Maitres, et tous ou desinez des Bâtimens memes, ou,
copiez des Deseins Originaux des Architectes:*

EN DEUX T O M E S.

TOME I. *Par le Sieur Campbell.*

CUM PRIVILEGIO REGIS.

*Sold by the Author over against Douglas Coffee-house in St. Martins-lane, John Nicholson in
Little Britain, Andrew Bell at the Cross-Keys in Cornhill, W. Taylor in Peter-Noller-Row, Henry
Clements in St. Pauls Church-yard, And, Jof. Smith in Exeter-Change. LONDON MDCCLXV.*
J. Sturt fculp.

The work of
Vitruvius in Britain

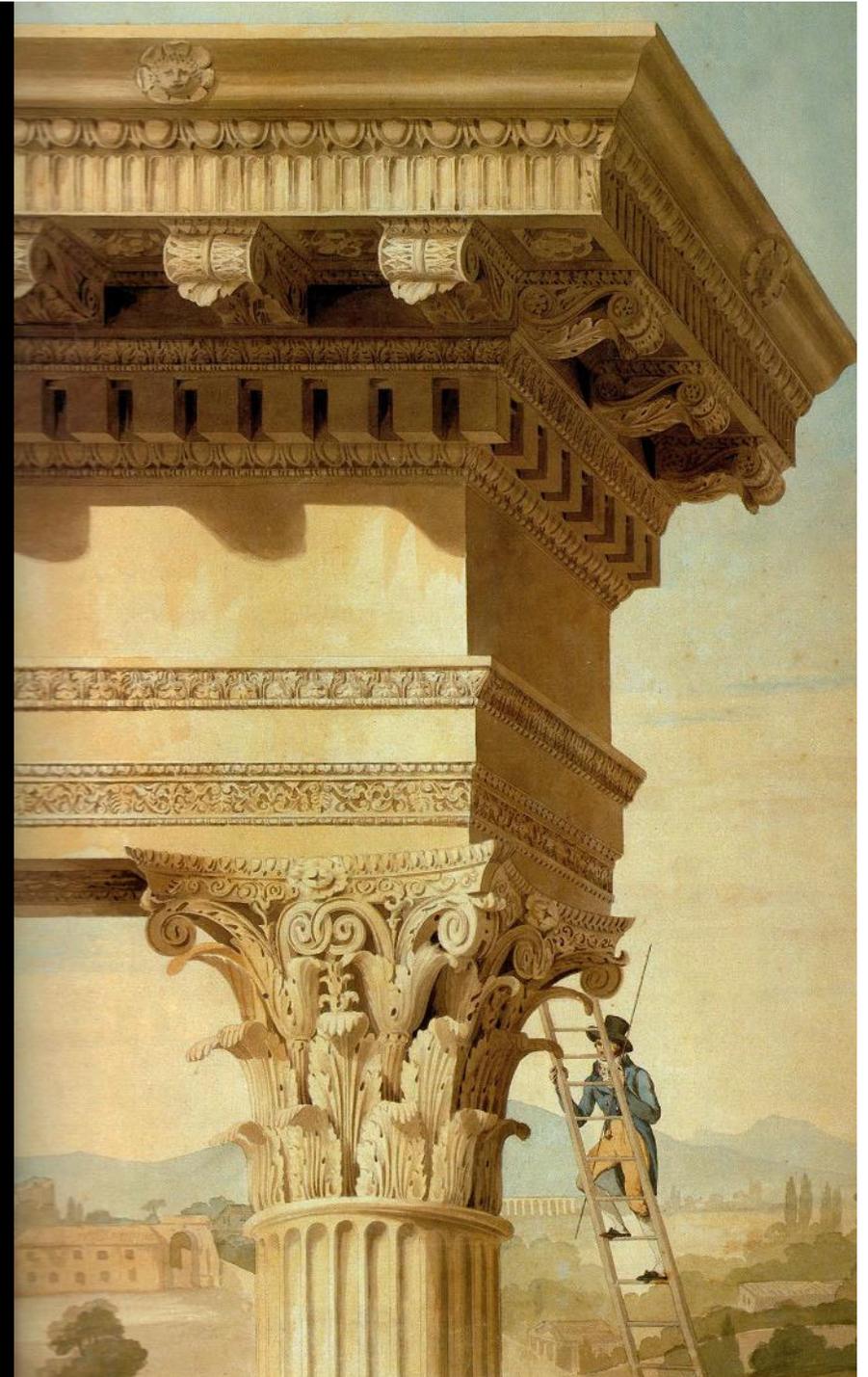
Colen
Campbell

1715

Henry Parke
*Student Surveying the Temple
of Castor & Pollux in Rome*

1819

Sir John Soane's Museum



Johan Zoffany
Charles Townley
in His Library

1781—83

Towneley Hall Art Gallery



The Queen's House is one of the most important buildings in British architectural history and the first wholly classical building in England, a style introduced to Britain by Inigo Jones.

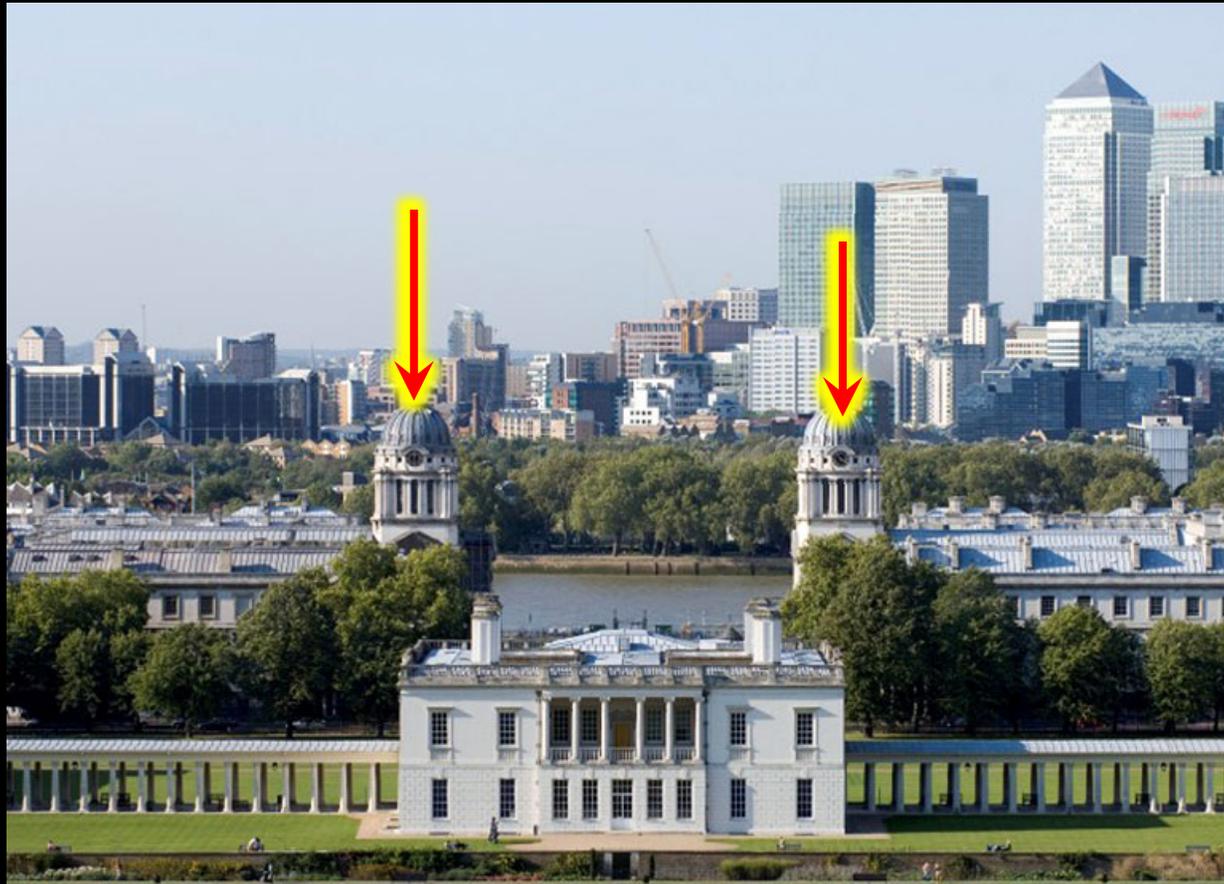


Inigo Jones
1573—1652

Inigo Jones
The Queen's House
London
1616—37

“...it is not only completely unlike anything that had previously been constructed in England, but it has no real parallel anywhere else in Europe either.”

— *Clive Aslet*



The Queen's House Looking Toward the Thames



The Queen's House
The Great Hall



Robert Benson
Bramham Park
Yorkshire
1698—1710



Bramham Park
John Wood Sr.
The Garden
1722—24



Bramham Park
James Paine Sr.
The Chapel
Circa 1760



© Stowe House Preservation Trust

Various Architects
Stowe House, The Garden Facade
Buckinghamshire
17th, 18th & 19th centuries



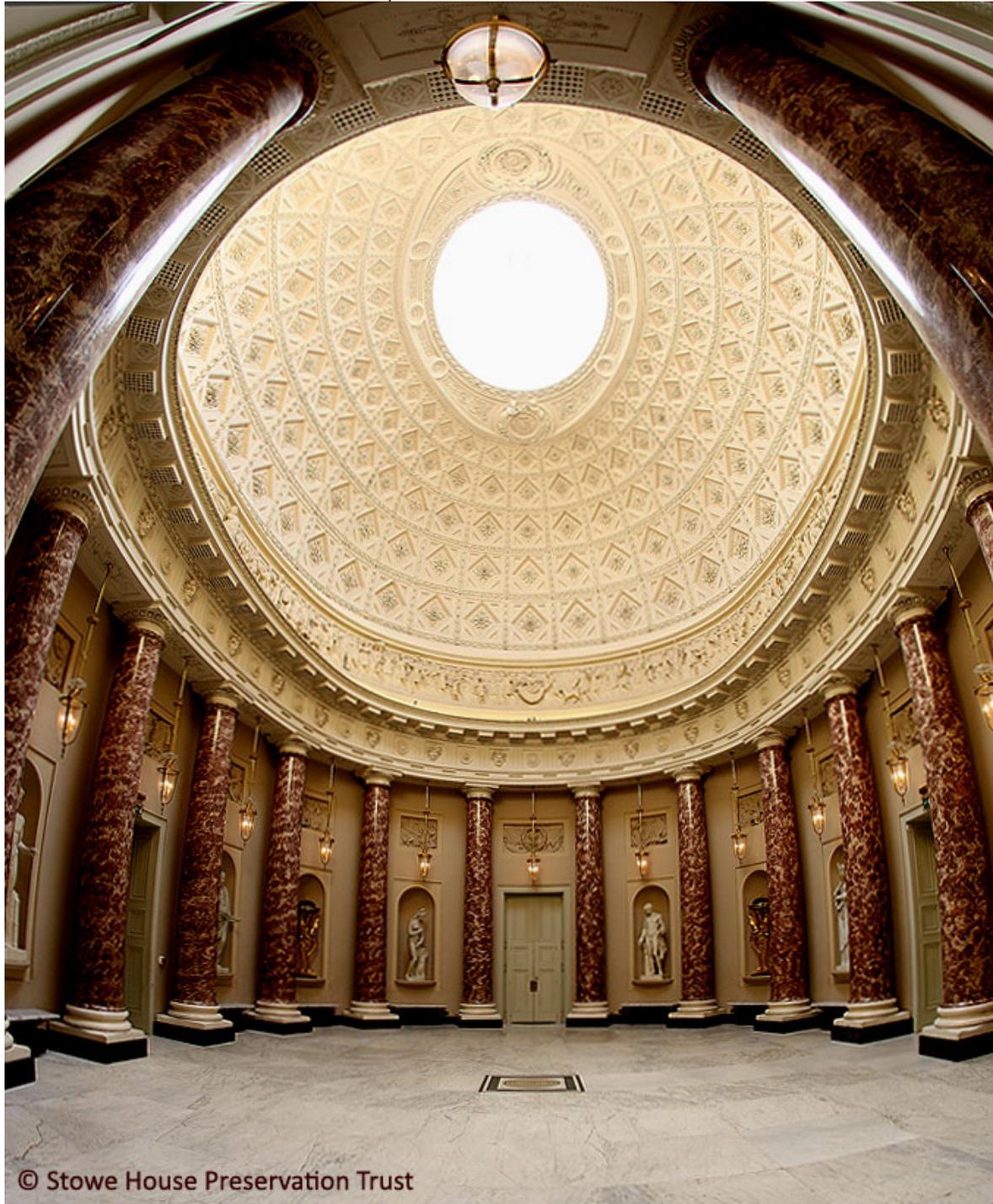
Stowe House
The Entrance Facade



Stowe House
The Entrance Façade Colonnade



St. Peter's Rome



Stowe House The Rotunda

© Stowe House Preservation Trust



Stowe House
The Rotunda



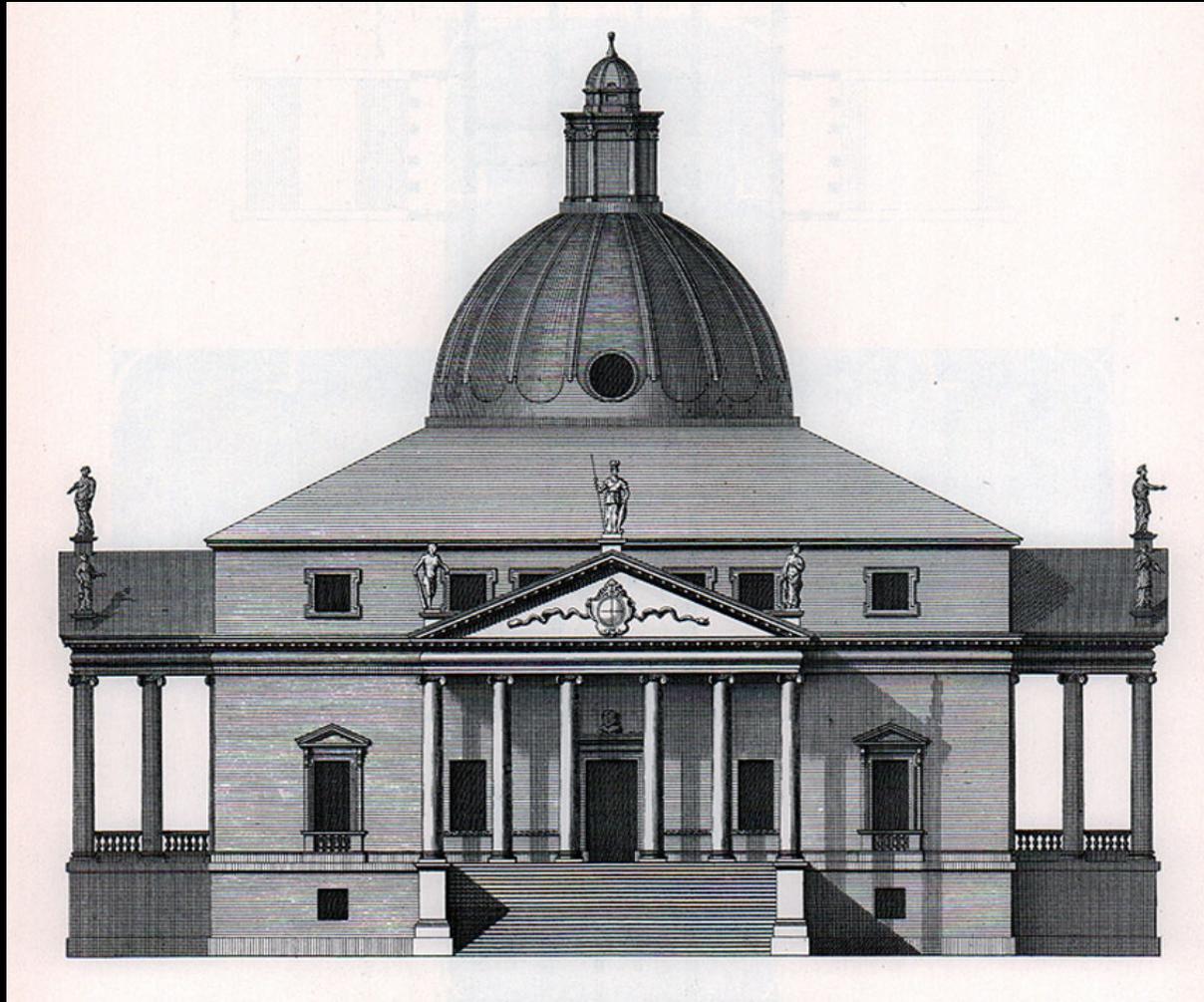
Stowe House
Rotunda Plasterwork



Stowe House
William Kent
The Elysian Fields
1730s



Stowe House
Thomas Pitt
**The Temple of
Concord & Victory**
1752



Colen Campbell
Mereworth Castle
Kent, England
1720—25



Antonio Visentini
Landscape With a View of Mereworth Castle
1746
The Royal Collection



Mereworth Castle



Villa Rotonda



Colen Campbell
Stourhead House
Wiltshire
1720—24

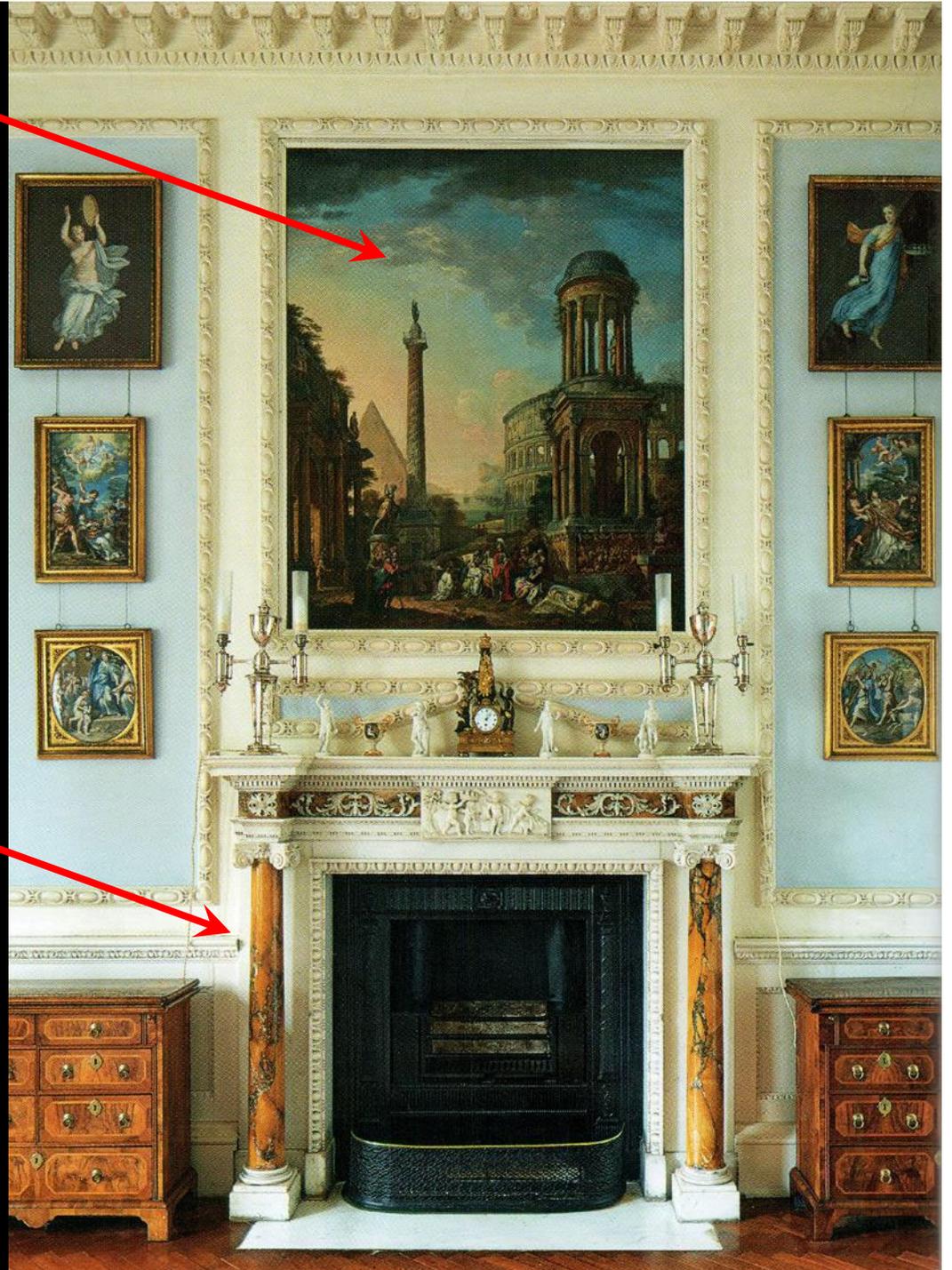


Andrea Palladio
Villa Emo, Veneto
1558—61



Stourhead House

Stourhead House
The
Italian
Room



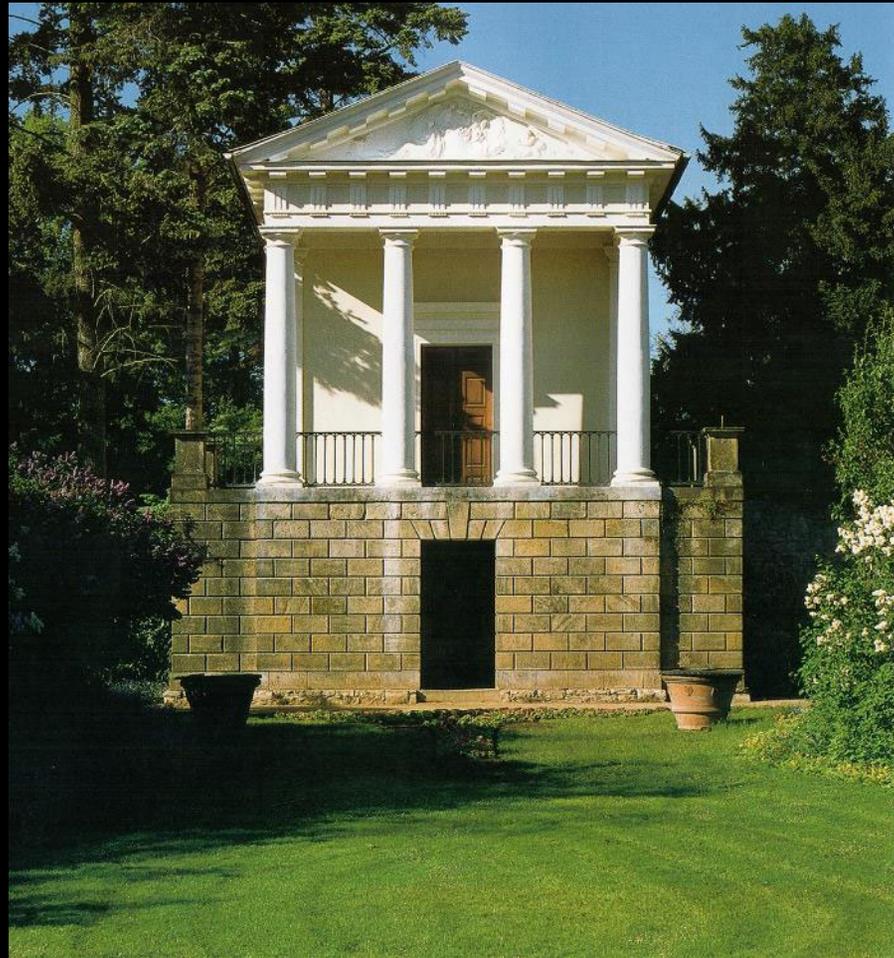


Francis Harding
*Architectural
Capriccio
with the
Sacrifice of
Iphigenia*
1745—54

Stourhead Garden The Temple of Flora

The gardens were laid out between 1741 and 1780 around a large artificial lake and are dotted with temples, grottoes, obelisks, and follies. The design was inspired by Virgil's *Aeneid*, the paintings of Claude Lorrain, and the writings of Voltaire.





Friedrich Wilhelm von Erdmannsdorff
Temple of Flora, Worlitz, Saxony
1797—98

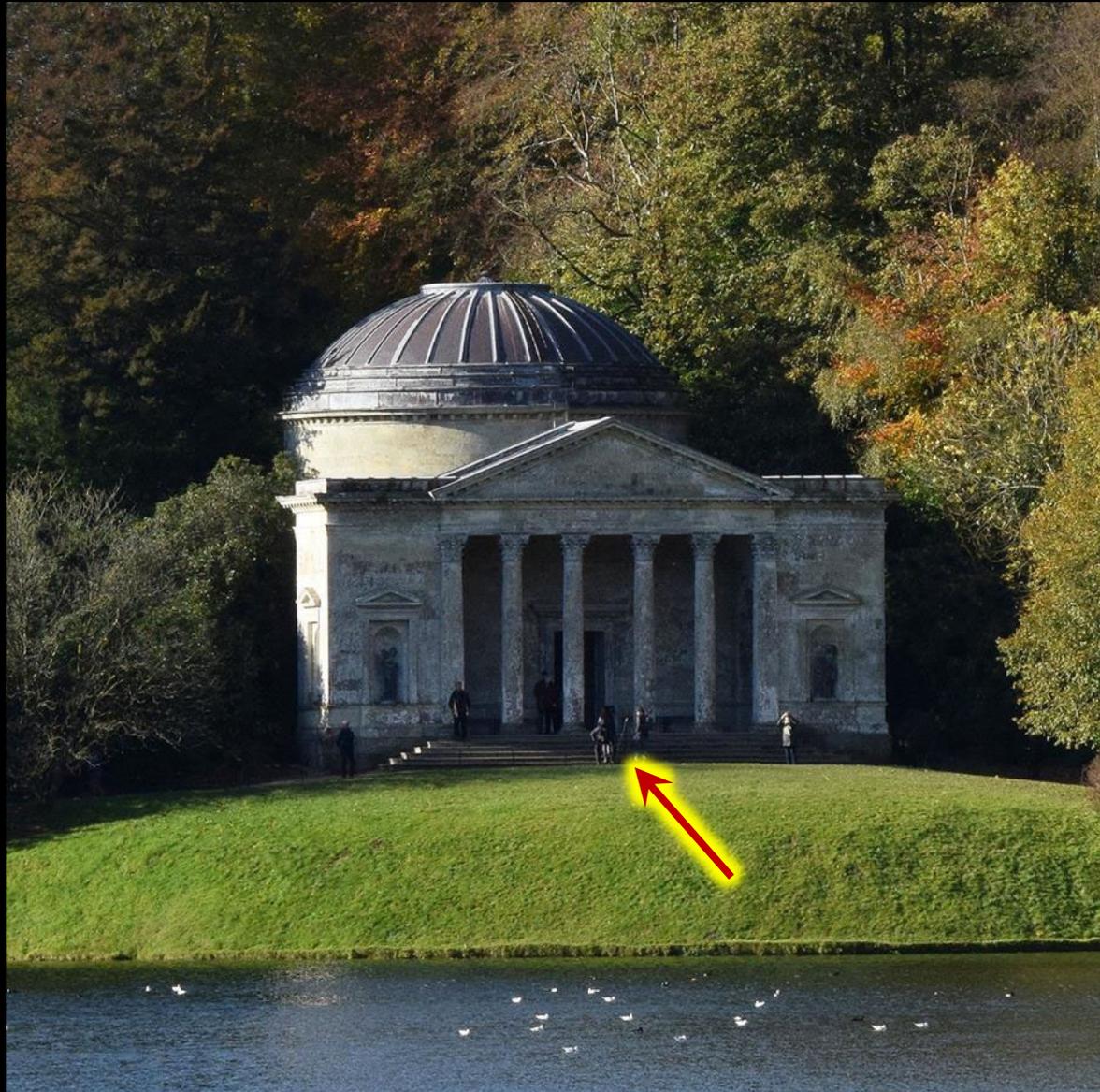


Ruins of the 1st century BC
Temple of Venus
at Baalbeck

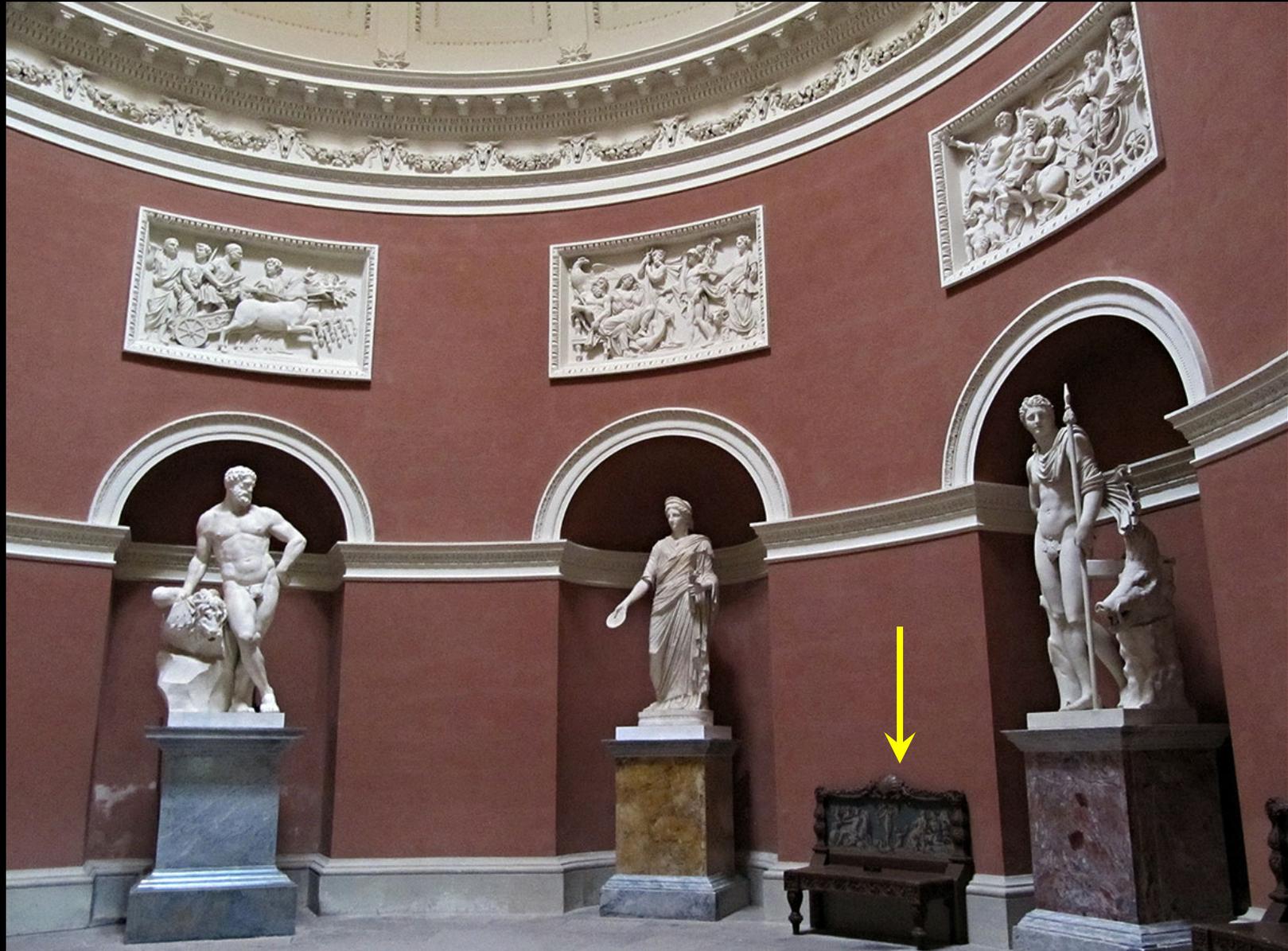
Stourhead Garden
Temple of Apollo



Claude Lorrain
Landscape With Aeneas on Delos
1672
The National Gallery, London



Stourhead Garden
The Pantheon



Stourhead Garden
Interior of the Pantheon



Stourhead Garden

Settee from the Temple of Apollo

Circa 1765

Apollo in his Chariot with the Hours and Aurora

attributed to William Hoare of Bath



George Knapton
3rd Earl of Burlington
1743

Lord Burlington's hand
rests on a copy of
The Designs of Inigo Jones,
while Rysbrack's bust of Jones
is in the background
behind the book.



3rd Earl of Burlington
Chiswick House
London
1725—29



Chiswick House
The Entrance Portico



Chiswick House
The Gallery



Chiswick House
Blue Velvet Room
With Roundel of Inigo Jones



Chiswick House
The Grounds

“The supreme English example of pure neo-Palladian taste on the grand scale.”

—*Richard Wilson & Alan Mackley*

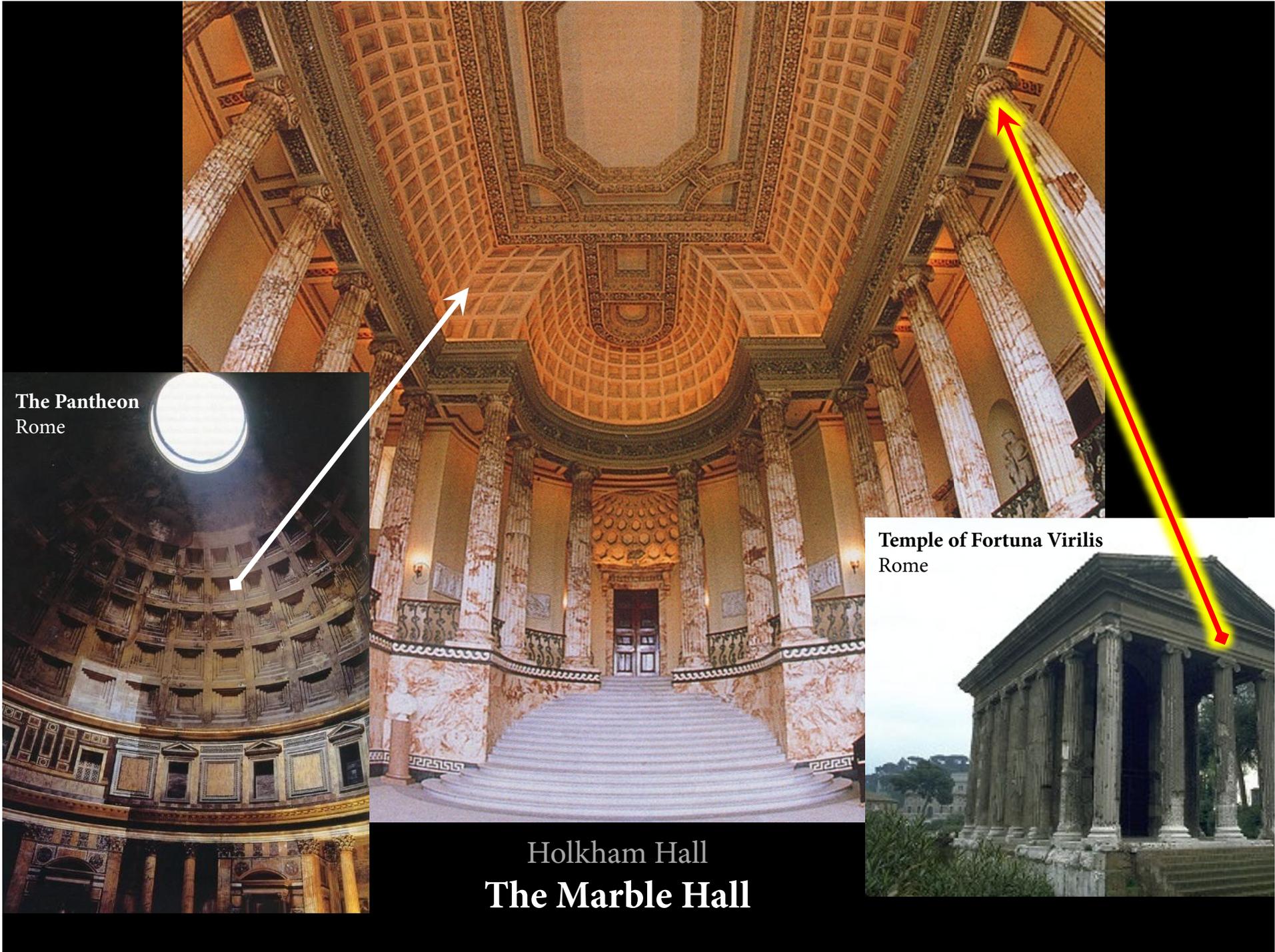


William Kent & Lord Burlington

Holkham Hall

Norfolk

1734—62



The Pantheon
Rome

Temple of Fortuna Virilis
Rome

Holkham Hall
The Marble Hall



Holkham Hall
The Library



Robert Adam did the interiors and modified exterior 1759—71
Harewood House
Yorkshire



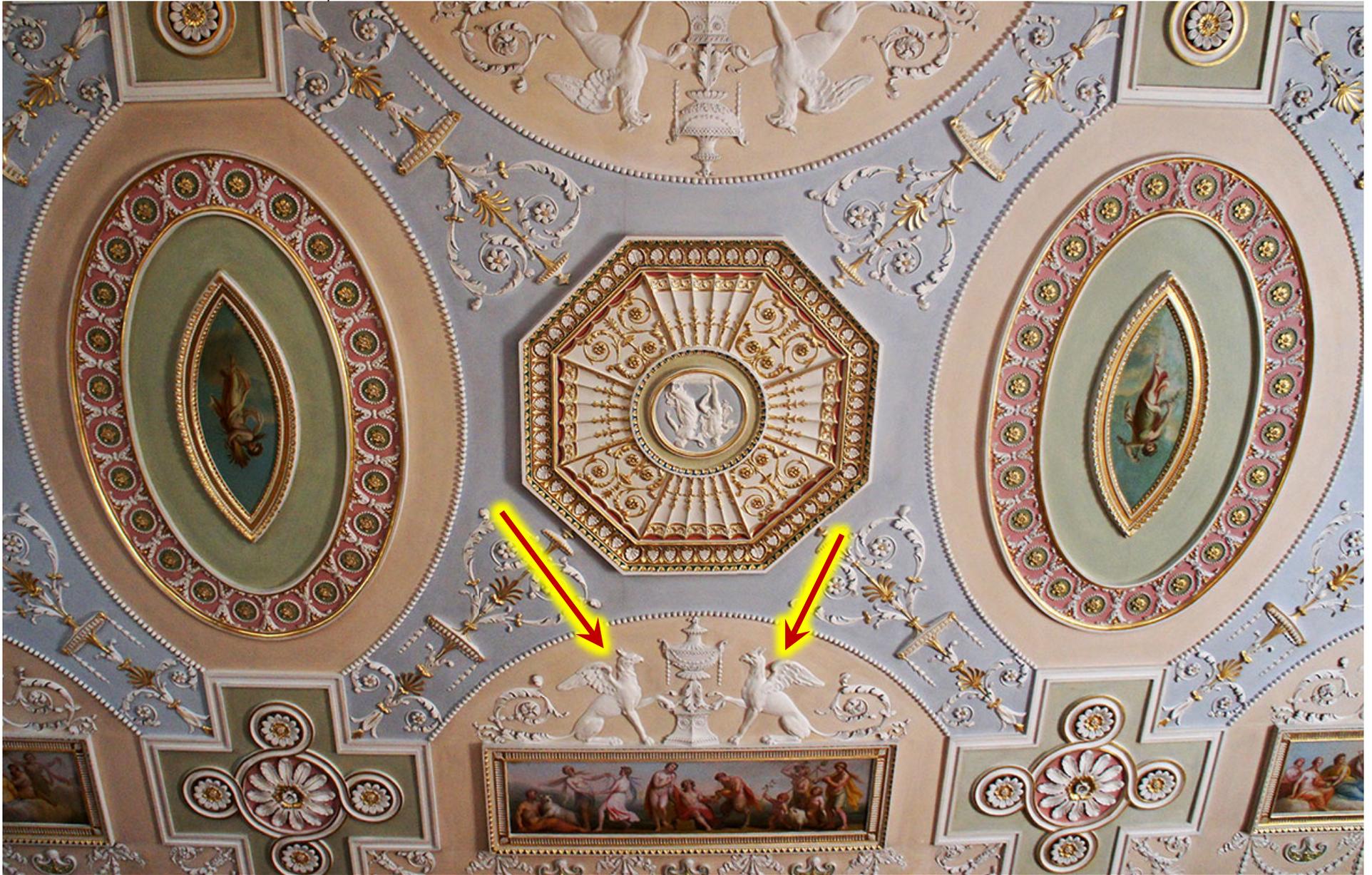
Harewood House
The Old Library



Harewood House
The New Library



Harewood House The Gallery



Harewood House
The Gallery Ceiling



Probably John Donowell
West Wycombe Park, The South Portico
Buckinghamshire
1760—63



West Wycombe Park
Lunch on the South Portico



West Wycombe Park
Roger Morris
The East Portico
Circa 1740—47



West Wycombe Park
Nicholas Revett
The West Portico
1771



West Wycombe Park
View from the House to the Church and Mausoleum

Modeled on the Mausoleum of Augustus in Rome,
it is the largest mausoleum built in Europe since antiquity.



West Wycombe Park
John Donowell
The Mausoleum
1764—65



West Wycombe Park
The Mausoleum

One of the earliest attempts in England to reproduce a monument of Greek antiquity.



Temple of the Winds
West Wycombe Park
1759

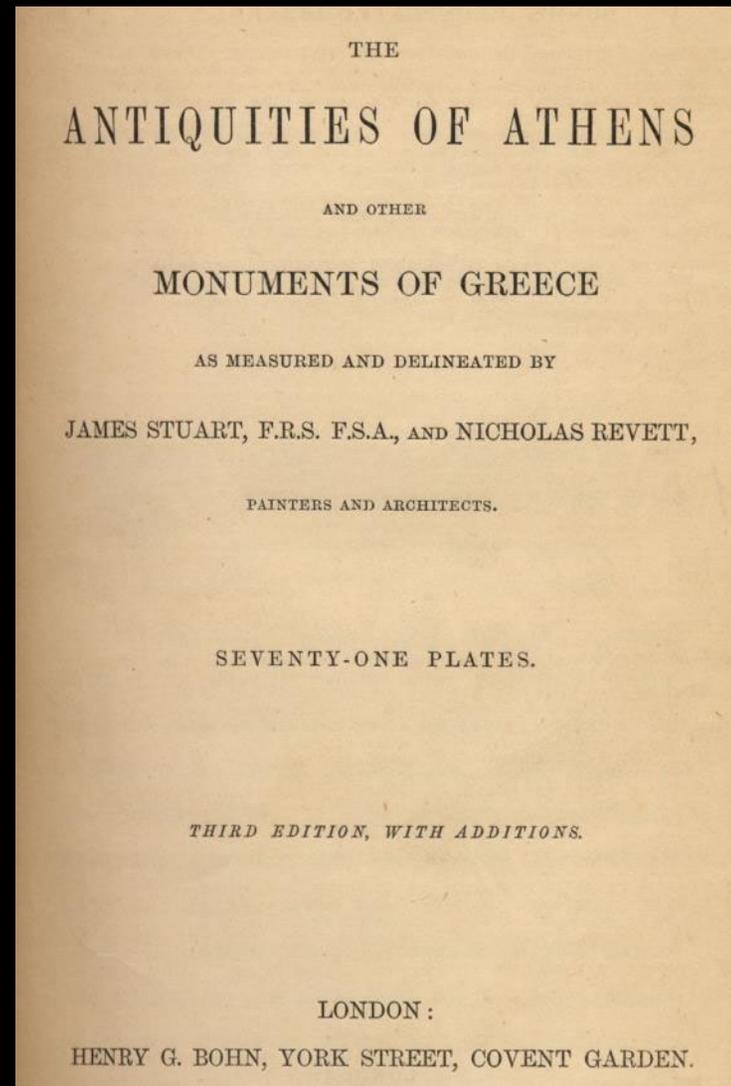


Tower of the Winds
Athens
2nd century BC

James “Athenian” Stuart was a leading architect and designer who produced country houses, garden buildings, furniture, stage sets, funerary monuments, coins, medals, stained glass windows, and even picture frames.

He was also a noted archaeologist and author, a fellow of the Royal Society and the Society of Antiquaries, a student of Latin and Greek, geometry and anatomy, a traveler conversant in Italian, French, and modern Greek, an authority on the Venetian masters, and a figure of international standing whose work was known and discussed in every major city in Europe. Stuart’s achievements are all the more remarkable when one considers that he was born into poverty, received little education, and spent most of his adult life in a state of perpetual drunkenness.

The first accurate survey of ancient Greek architecture ever completed



1762



James “Athenian” Stuart & John Vardy Sr.
Spencer House
London
1756—66

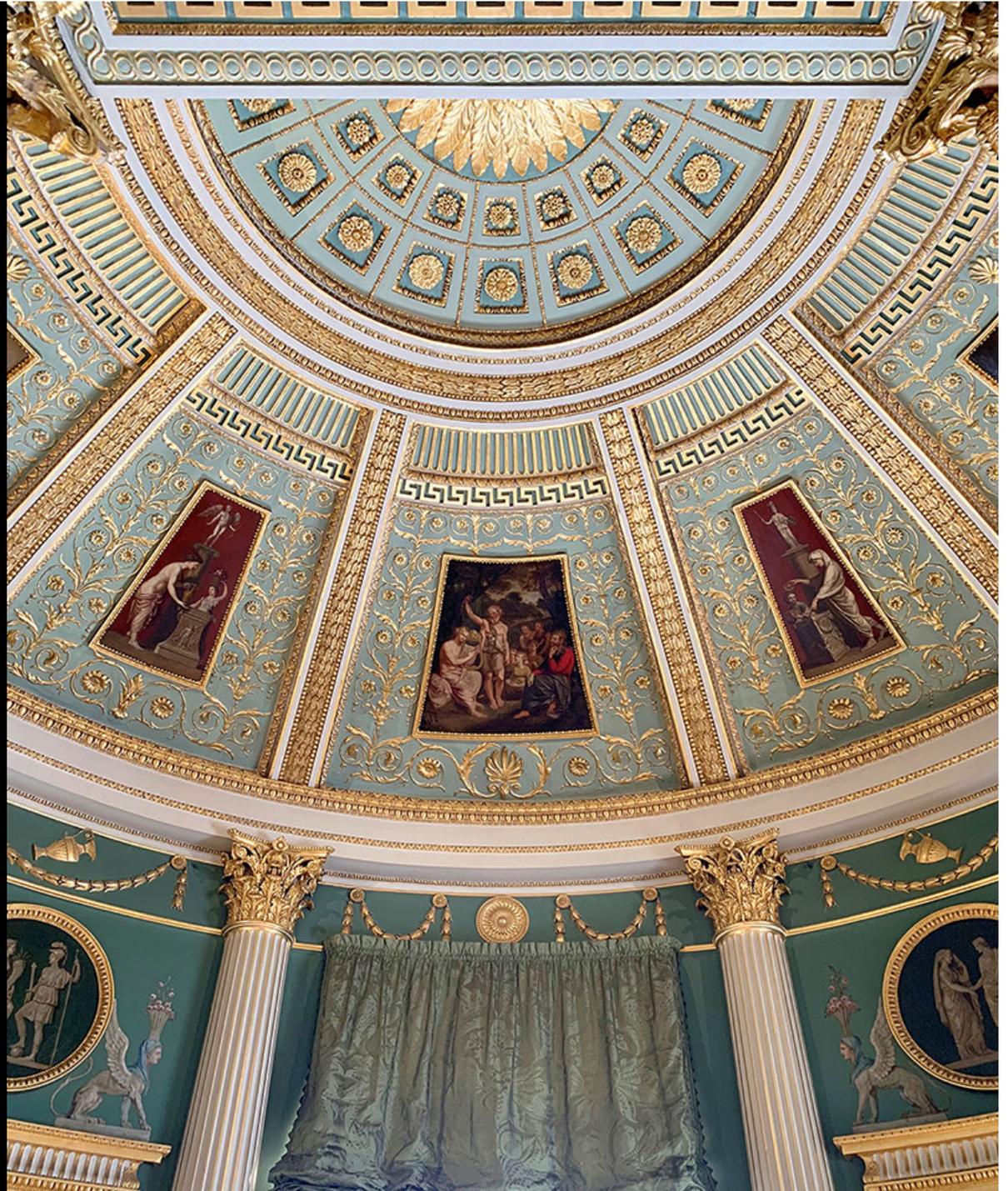


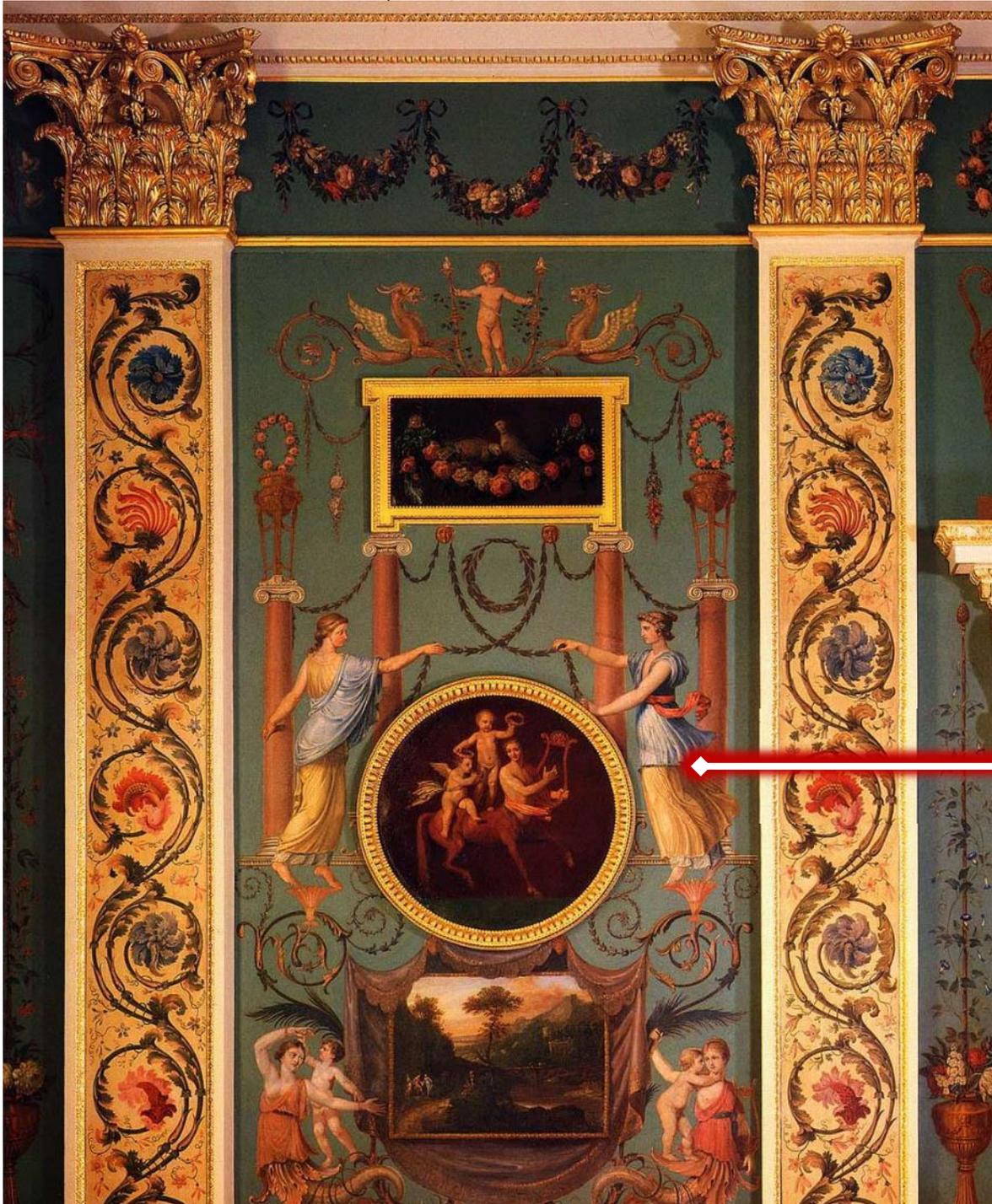
Spencer House
The Painted Room

Spencer House The Painted Room

The Painted Room was the first fully integrated Neoclassical interior in England, and possibly in Europe. Its strong classical design was the predecessor of the many Etruscan and Pompeian rooms that followed in Britain and Europe.

Spencer House was also the first example in London of accurate Greek detail in interior decoration.



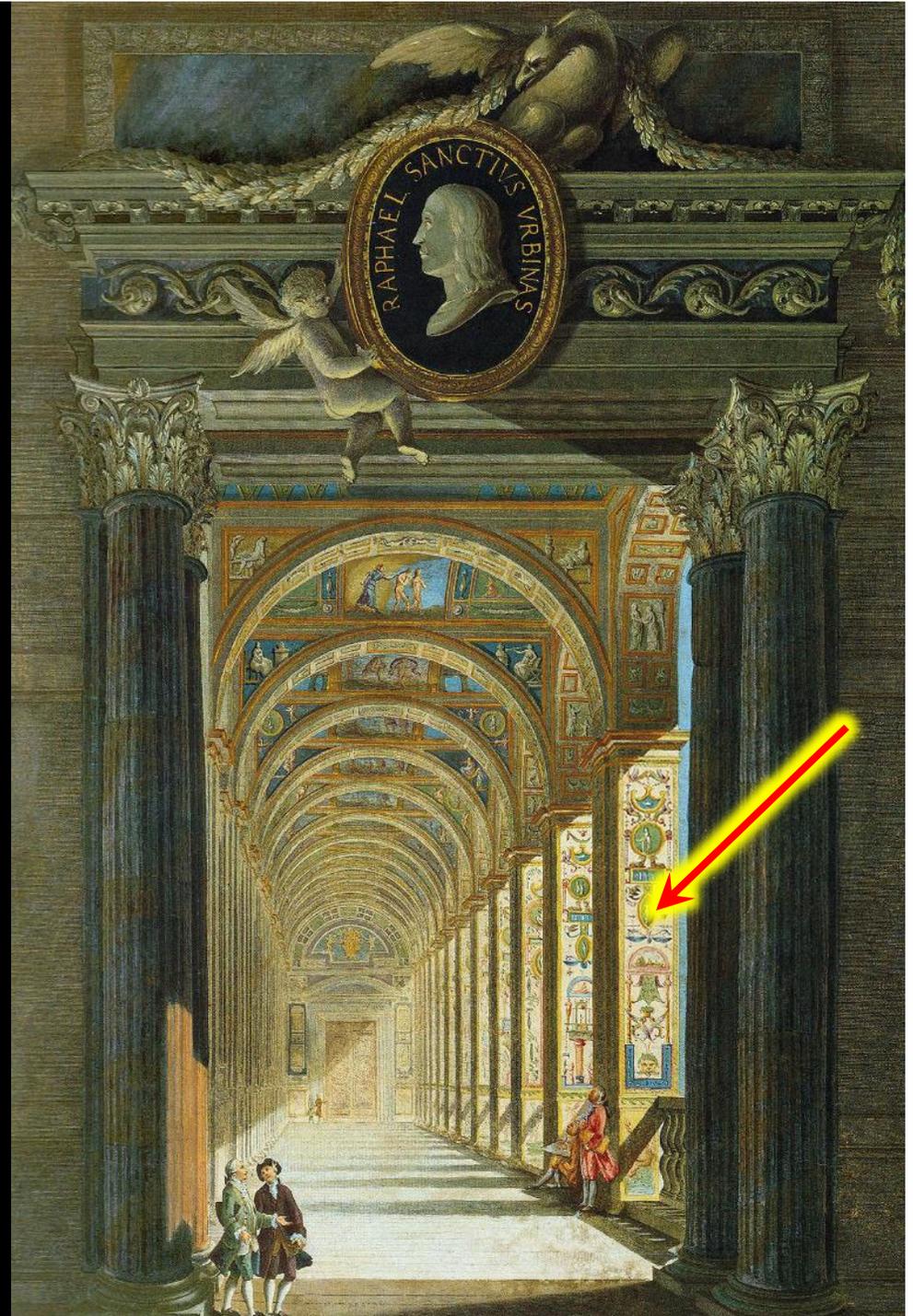


Spencer House The Painted Room



Giovanni Volpato, *Engraver*
Hand-Colored Title Page from
Loggie di Rafaele nel Vaticano
1772

Published between 1772 and 1777, the three volumes of *Loggie di Rafaele nel Vaticano* reproduced the pictorial decoration, architectural elements, and stucco reliefs of the private loggia in the Apostolic Palace designed in 1518 by Raphael for Pope Leo X.





Remodeled by Robert Adam 1760—70
The North Façade, Kedleston Hall
Derbyshire



Kedleston Hall
The Marble Hall

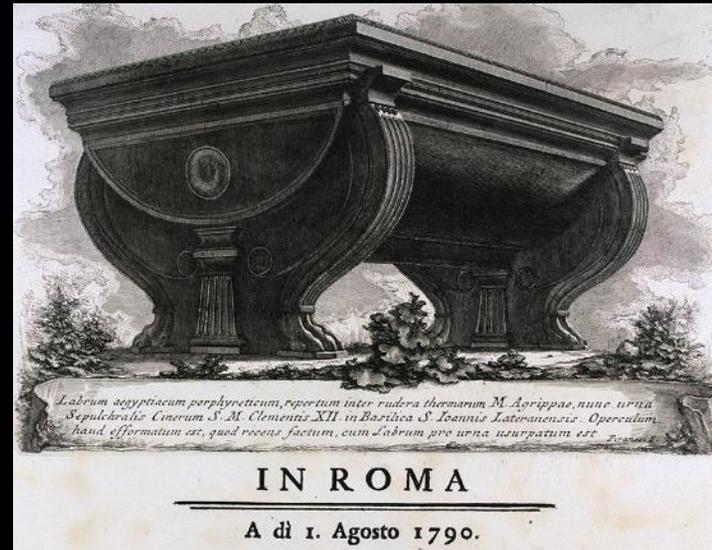
“One of the most glorious rooms ever built”
— *Olivier Bernier, The New York Times*



Kedleston Hall
**The
Marble
Hall**



John Linnell, *Maker*
Robert Adam, *Designer*
Bench
Circa 1788



IN ROMA
A di 1. Agosto 1790.
Francesco Piranesi
Tomb of Agrippa
1790



Kedleston Hall
The Saloon



Kedleston Hall
The Dining Room

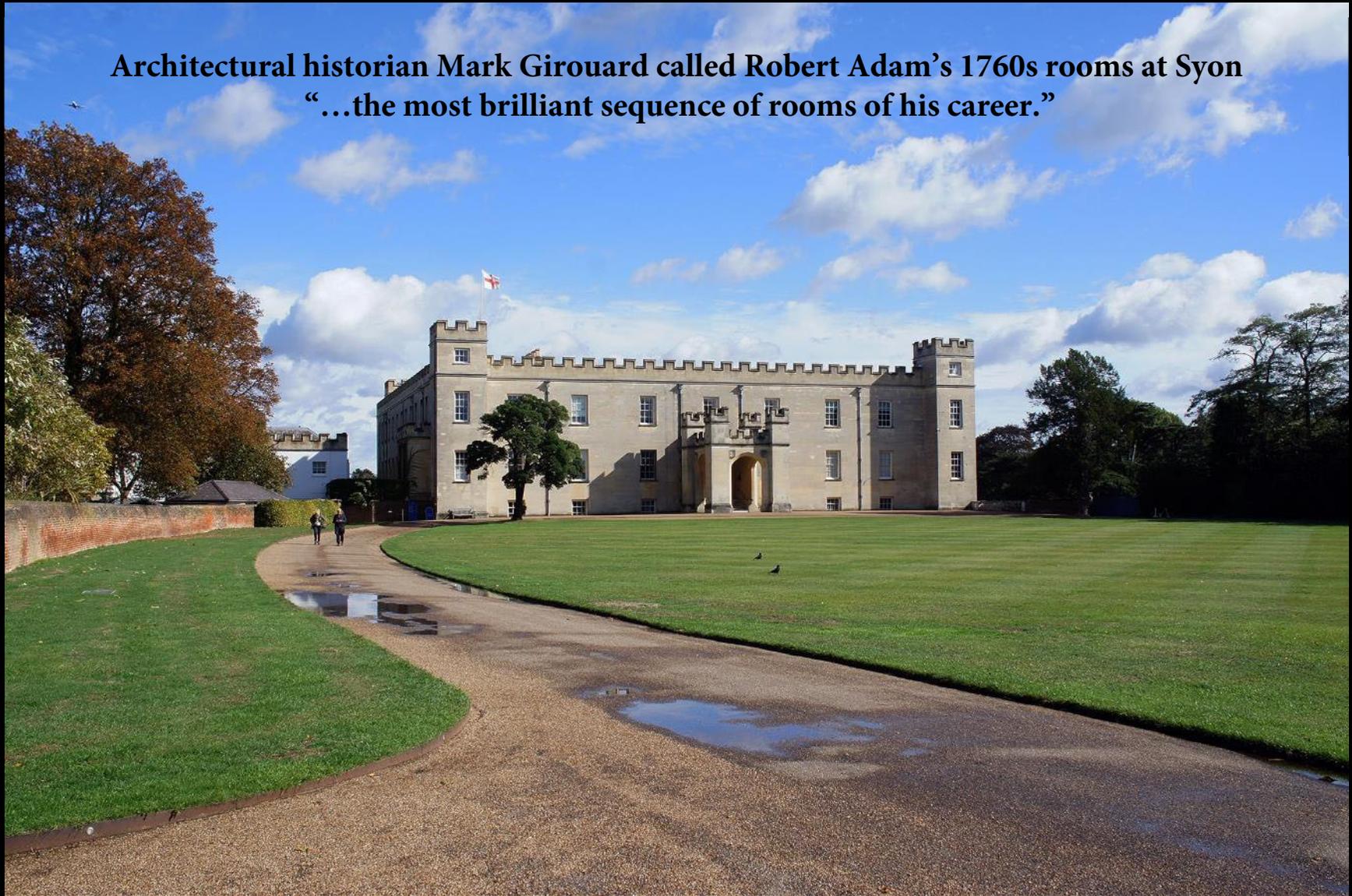


The Temple of Venus & Roma
Rome



Robert Adam
The Mausoleum, Bowood House
Wiltshire
1761—64

**Architectural historian Mark Girouard called Robert Adam's 1760s rooms at Syon
"...the most brilliant sequence of rooms of his career."**



Robert Adam redesigned interiors 1762—73

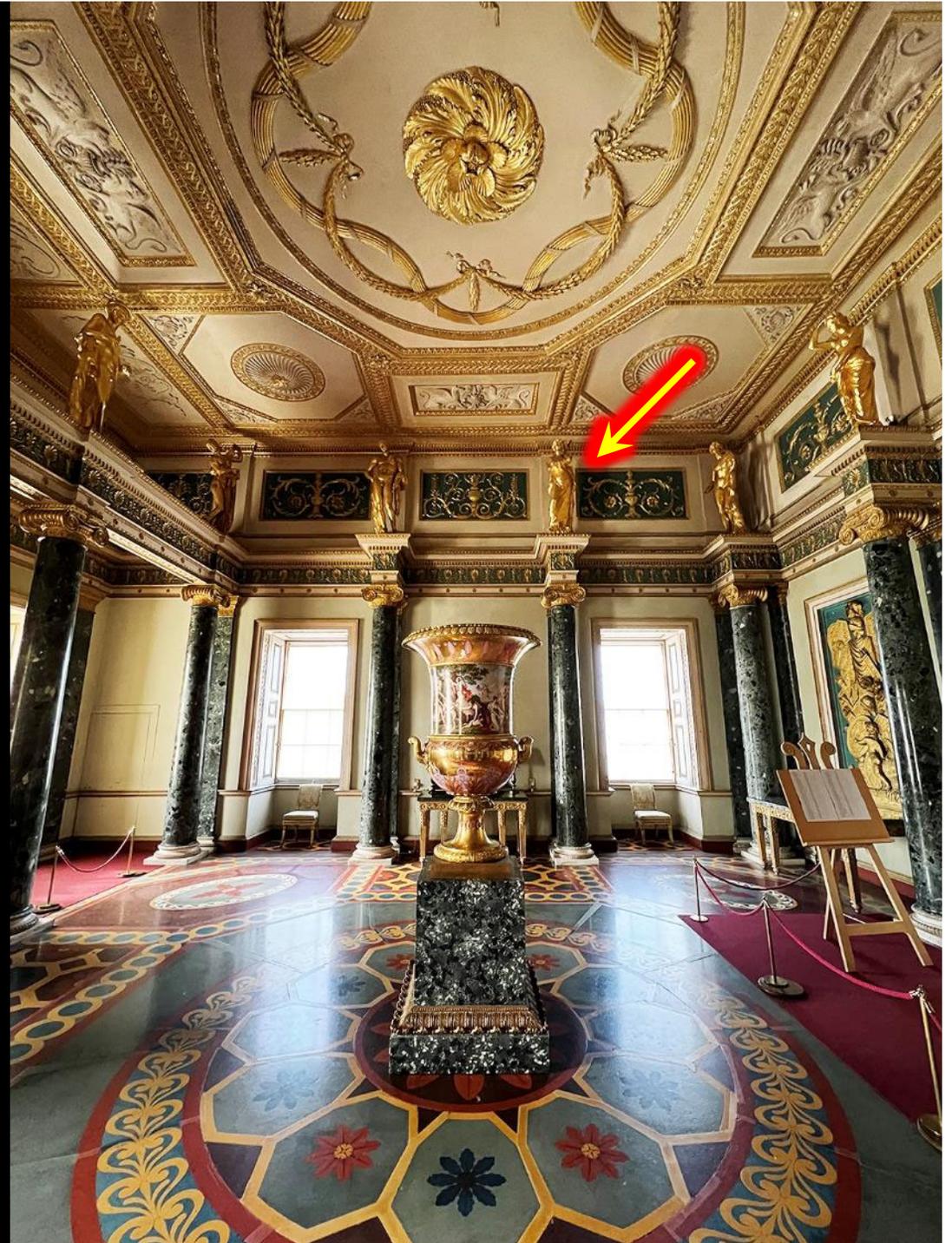
Syon House

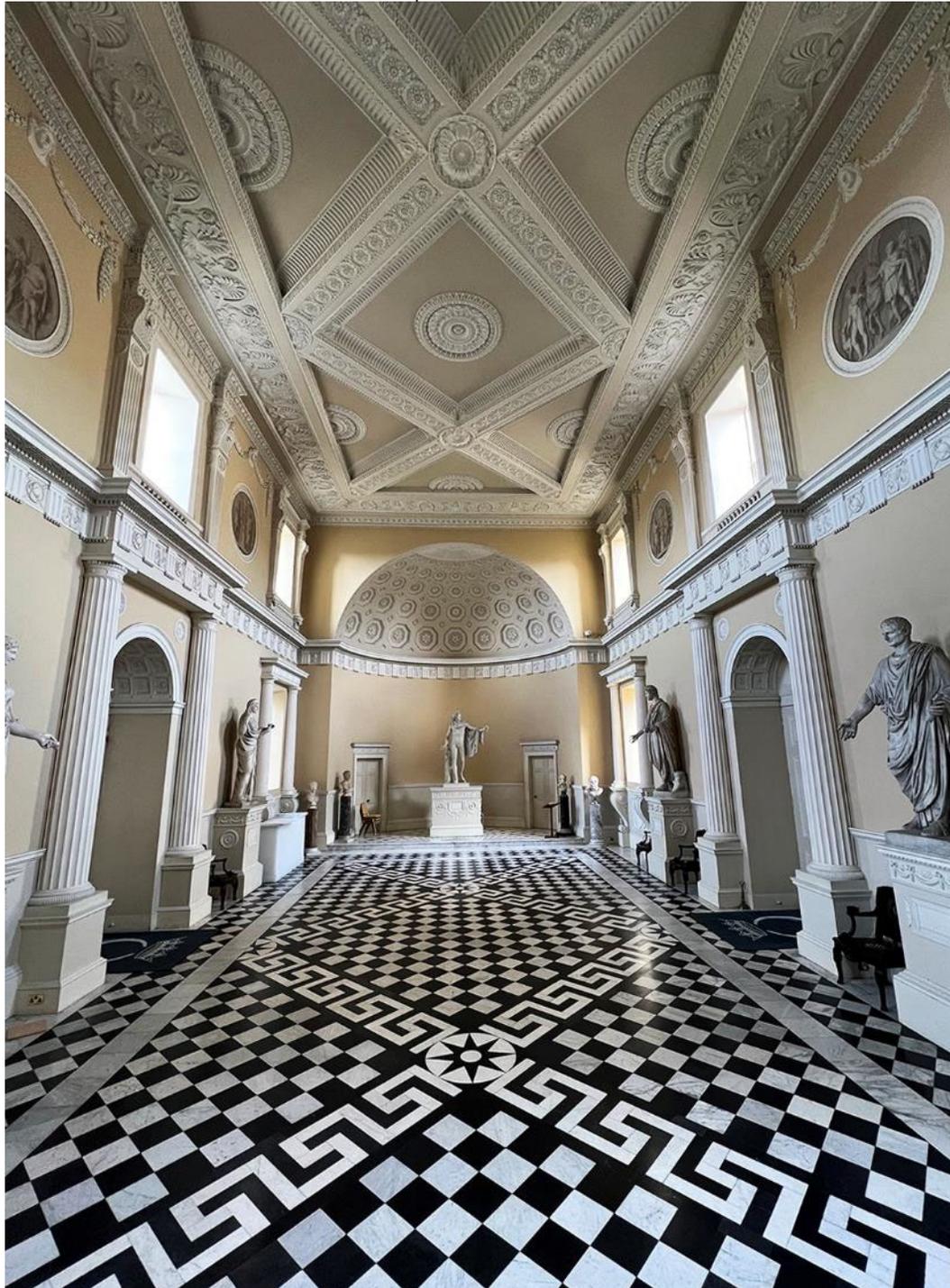
London



Syon House
The Lion Gate
1773

Syon House
The
Ante
Room





Syon House
**The
Great
Hall**



Syon House
The
Great
Hall



The Dying Gaul
Roman 230—220 BC
Capitoline Museums



Iford Manor, Wiltshire
The Dying Gaul
Probably 18th century



The Dying Gaul

Roman circa 1820

Private Collection



Remodeled by Robert Adam 1763—80
Osterley Park
London



Osterley Park
The Entrance Hall



Osterley Park
Drawing Room Door Surround



Marble Architectural Panel With Griffin

Roman circa 175—200 AD

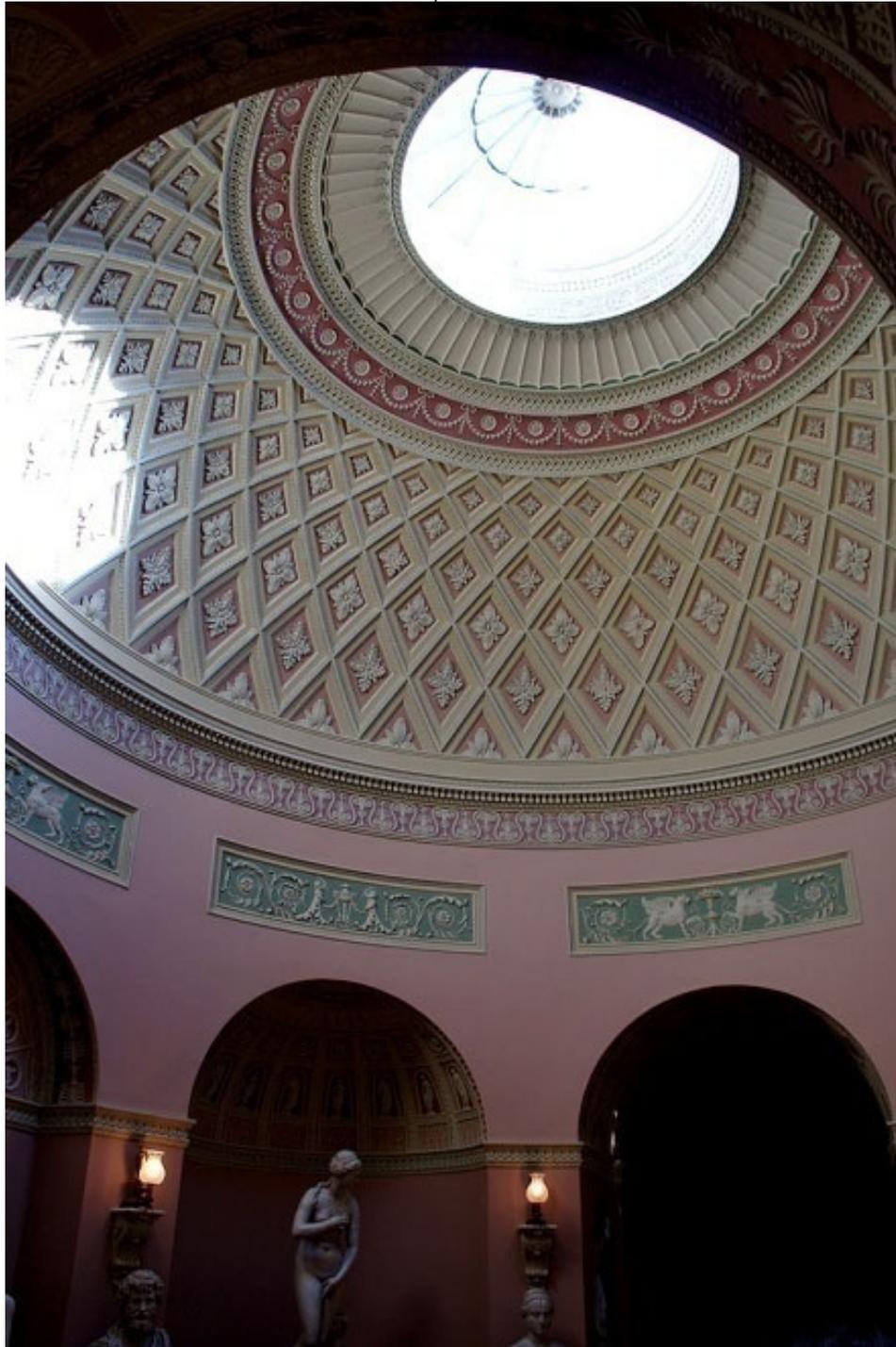
Museum of Fine Arts, Boston



Osterley Park
The Etruscan Room



Remodeled by Robert Adam 1767—83
Newby Hall
Yorkshire



Newby Hall The Sculpture Gallery



Newby Hall
The Sculpture Gallery

Q & A



Robert Adam
Temporary Ballroom
The Oaks
Surrey
1774

Erected by the
12th Earl of Derby
to celebrate his engagement
to Lady Elizabeth Hamilton.



Robert Adam and Brothers
20 St. James's Square
London
1771—75



Closed to
the Public

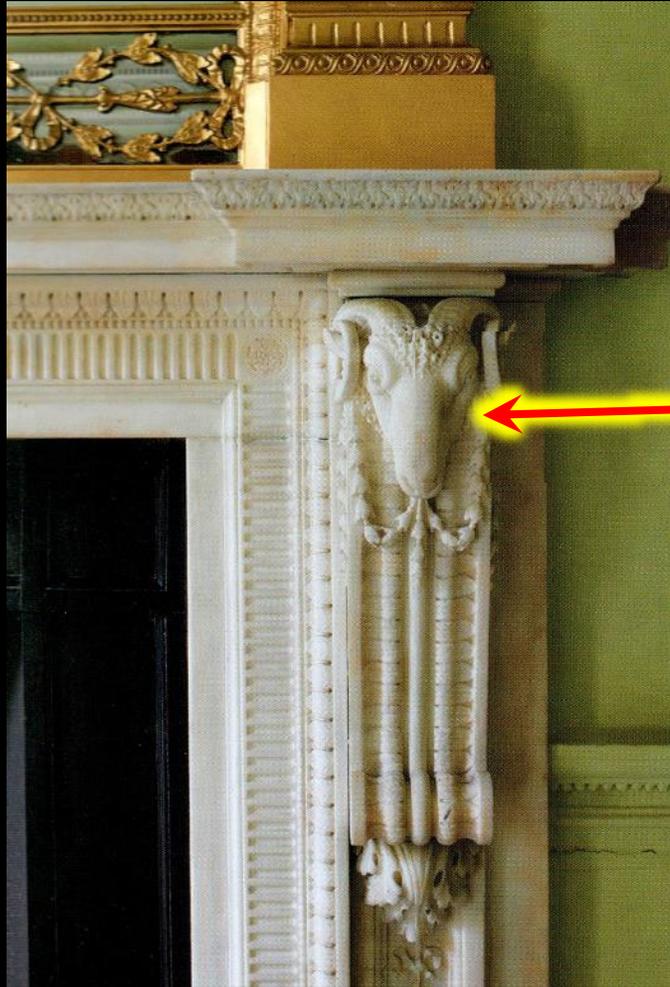


20 St. James's Square
The Music Room

20 St. James's Square The Staircase Hall



20 St. James's Square
Bucrania in the Eating Room



Chimneypiece



Door Surround





20 St. James's Square
Decorative Garden Screen



Christopher Sykes
Sledmere House
Yorkshire
Circa 1776



Sledmere House
Hall Plasterwork



Sledmere House
**The
Staircase
Hall**

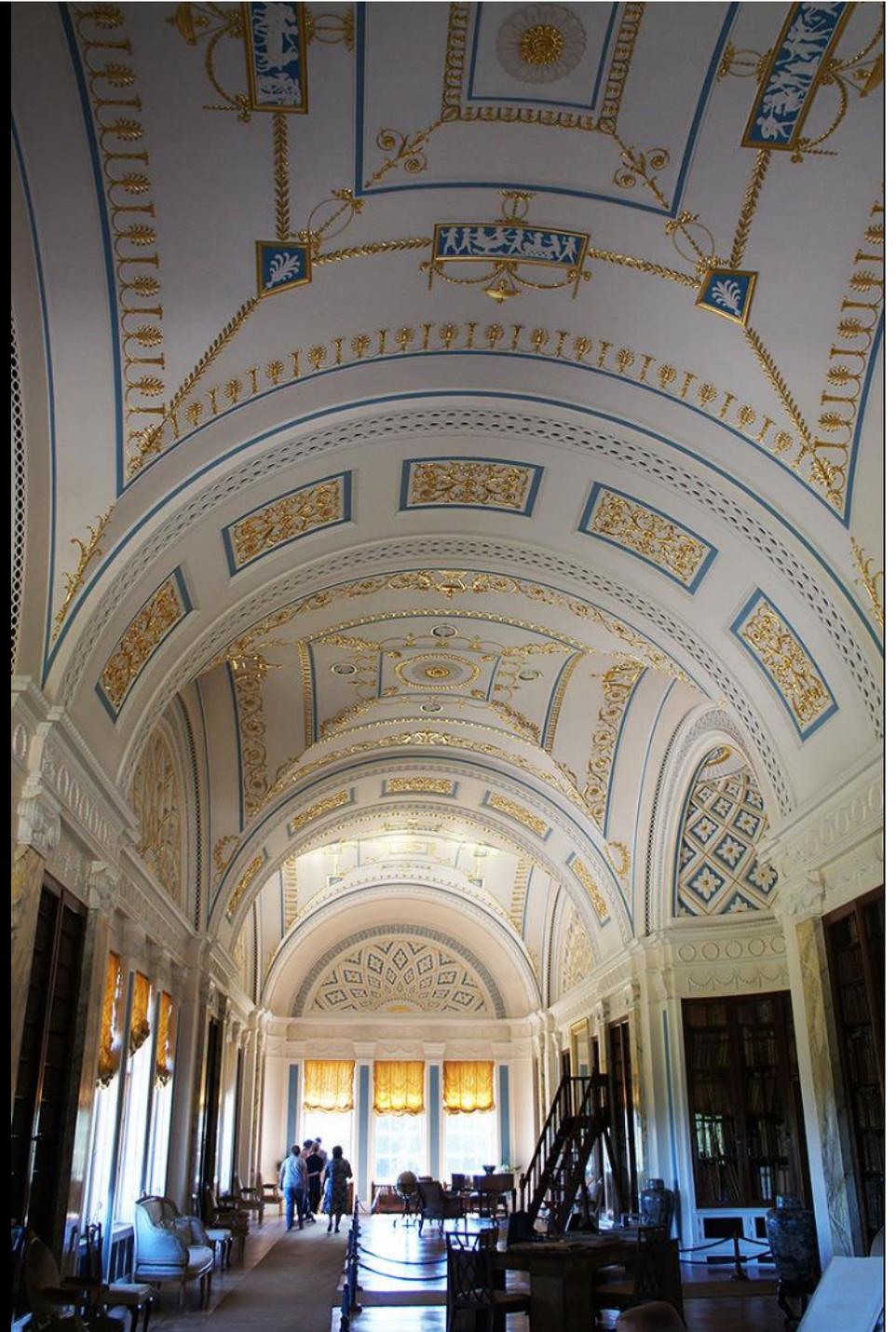
Sledmere House **The Library**

“It is as if the recollection of the Baths of Caracalla and Diocletian have been combined with those of the Renaissance galleries of the Palazzo Farnese and the Villa Madama...”

—*John Cornforth*

“...contains one of the great Georgian interiors: a magnificent library, with a semicircular vault evoking the baths of ancient Rome, which runs the whole length of the 120-foot-long park front on the first floor.”

—*Hugh Montgomery-Massingberd*



Its extraordinary length, 25 bays, ranks Heveningham as one of the most important country houses in Britain.



Robert Taylor & James Wyatt
Heveningham Hall
Suffolk
1776—83



Heveningham Hall
James Wyatt
The Etruscan Room
Circa 1781—84

“Wyatt’s surviving masterpiece as an interior designer and perhaps, after Adam’s Anti-room at Syon, the finest room produced by English neo-classicism.”

—*Christopher Hussey*

“The most beautiful room in England.”

—*Lionel Esher*



Heveningham Hall
James Wyatt
The Vaulted Hall
Circa 1781—84



John Carr
Basildon Park
Berkshire
1776—83

The Tower of the Winds was one of the most frequently copied ancient buildings during the Neoclassical period.



Oxford Lodge, Basildon Park
Berkshire
1842



Tower of the Winds
Athens
2nd century BC



Basildon Park
The Portico

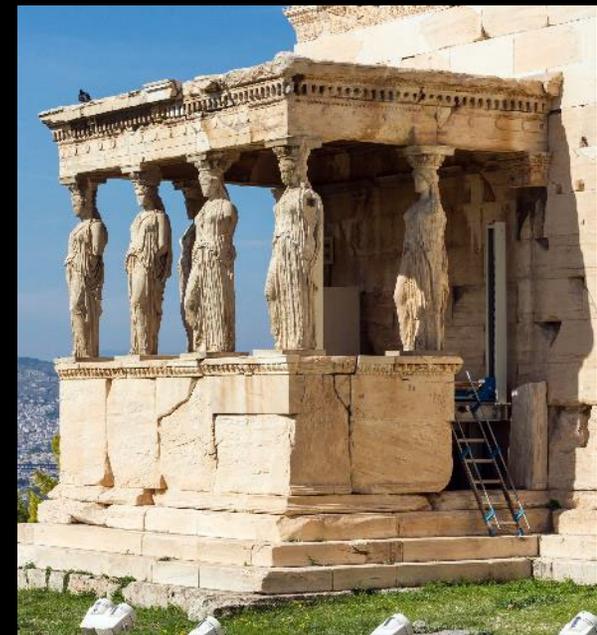


Basildon Park
The Dining Room

This table is probably the earliest known English work of art to reproduce the caryatid figures from the portico of the Erechtheum.



English, Maker Unknown
Octagon Drawing Room Pier Table
Circa 1773



The Erechtheum
The Acropolis, Athens
421—405 BC



Matthew Brettingham the Elder
Packington Hall, Warwickshire
1789—92



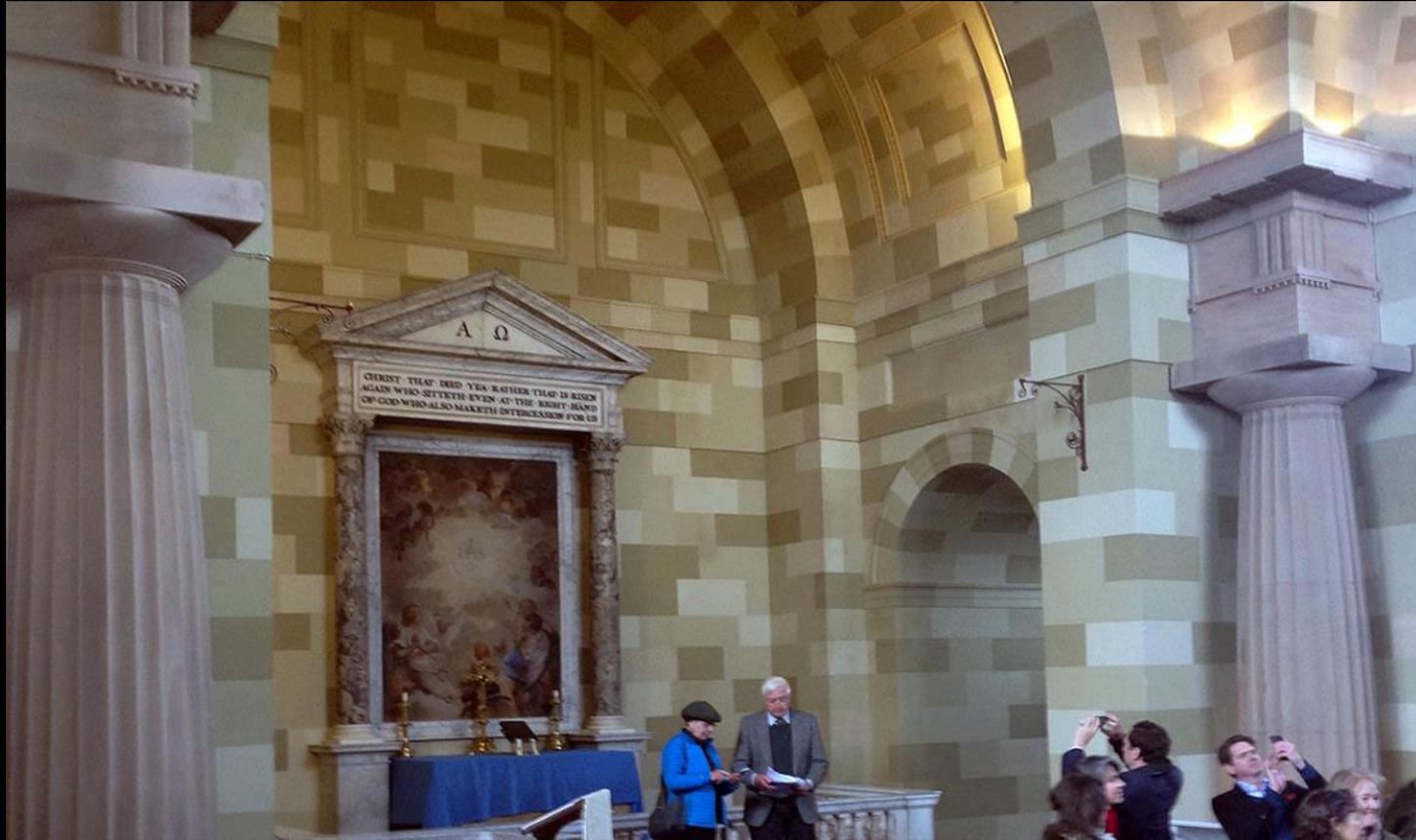
Packington Hall
Joseph Bonomi the Elder
**The
Pompeiiian
Gallery**
1784—88



Packington Hall
Joseph Bonomi the Elder
St. James' Church
1789—92



Packington Hall
St. James' Church

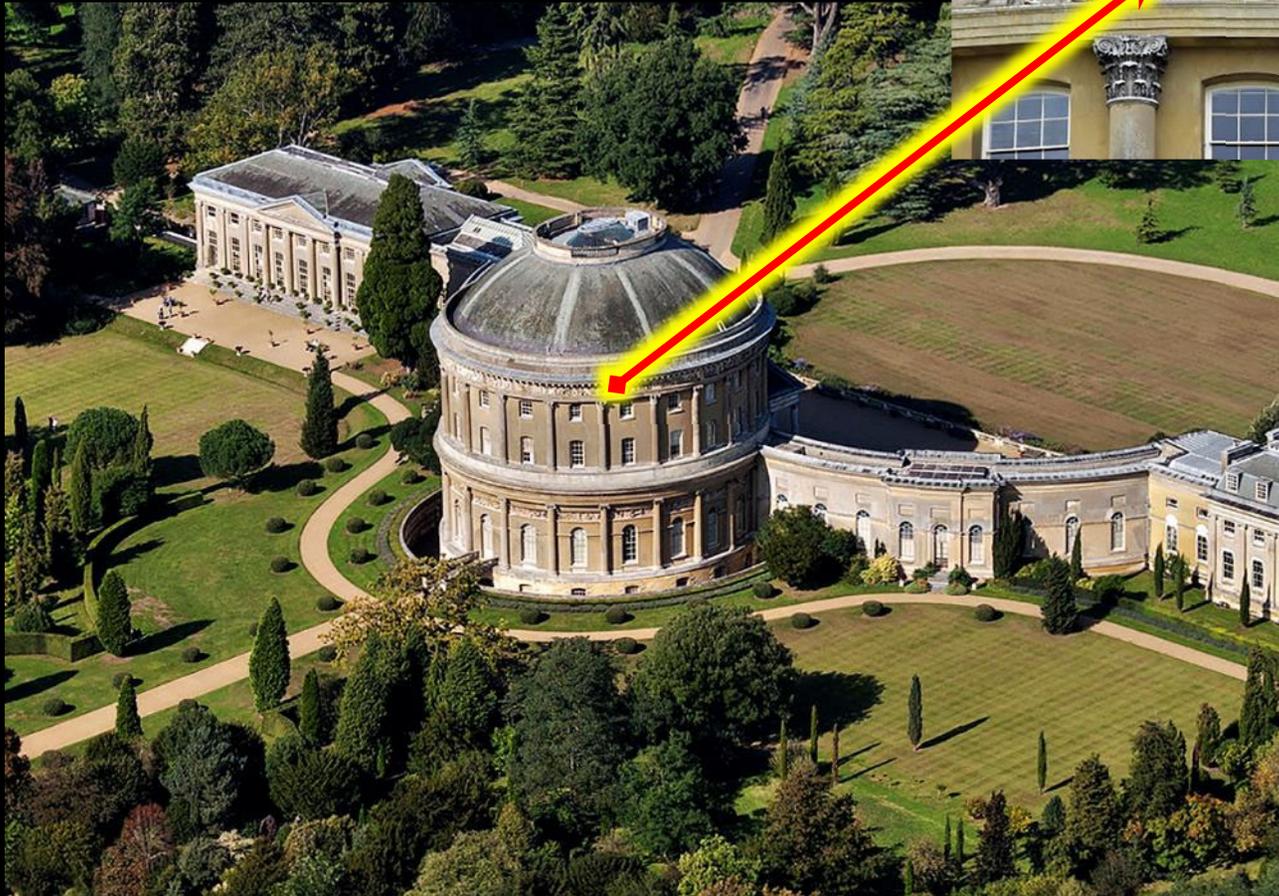


Packington Hall
St. James' Church



Packington Hall
Bookplate of the 4th Earl of Aylesford

Terracotta frieze of scenes from
The Iliad and *The Odyssey*



Mario Asprucci Jr. & Francis Sandys
Ickworth House
Suffolk
1795—1830

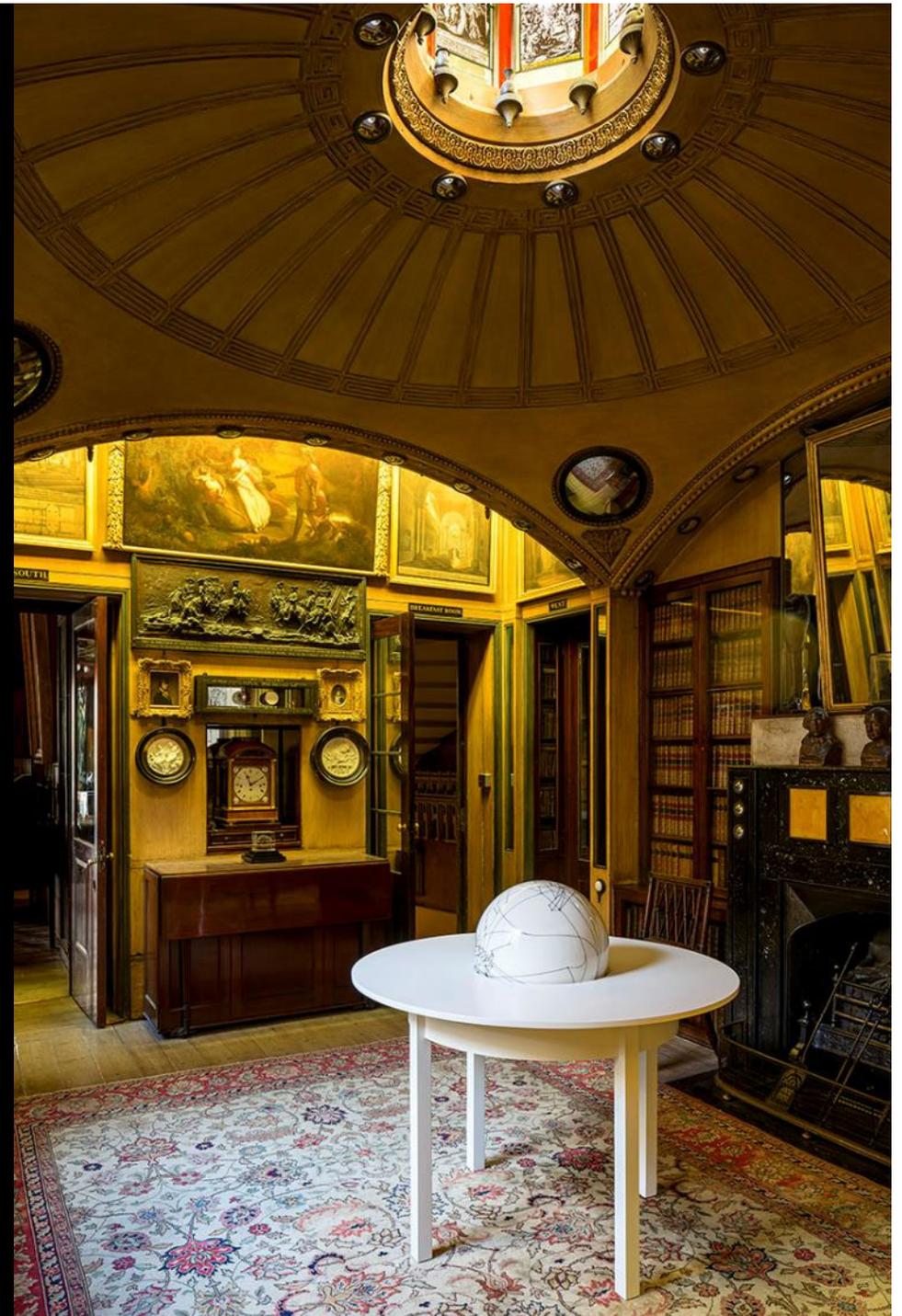


Ickworth House
J.D. Crace
**The
Pompeiiian
Room**
1879



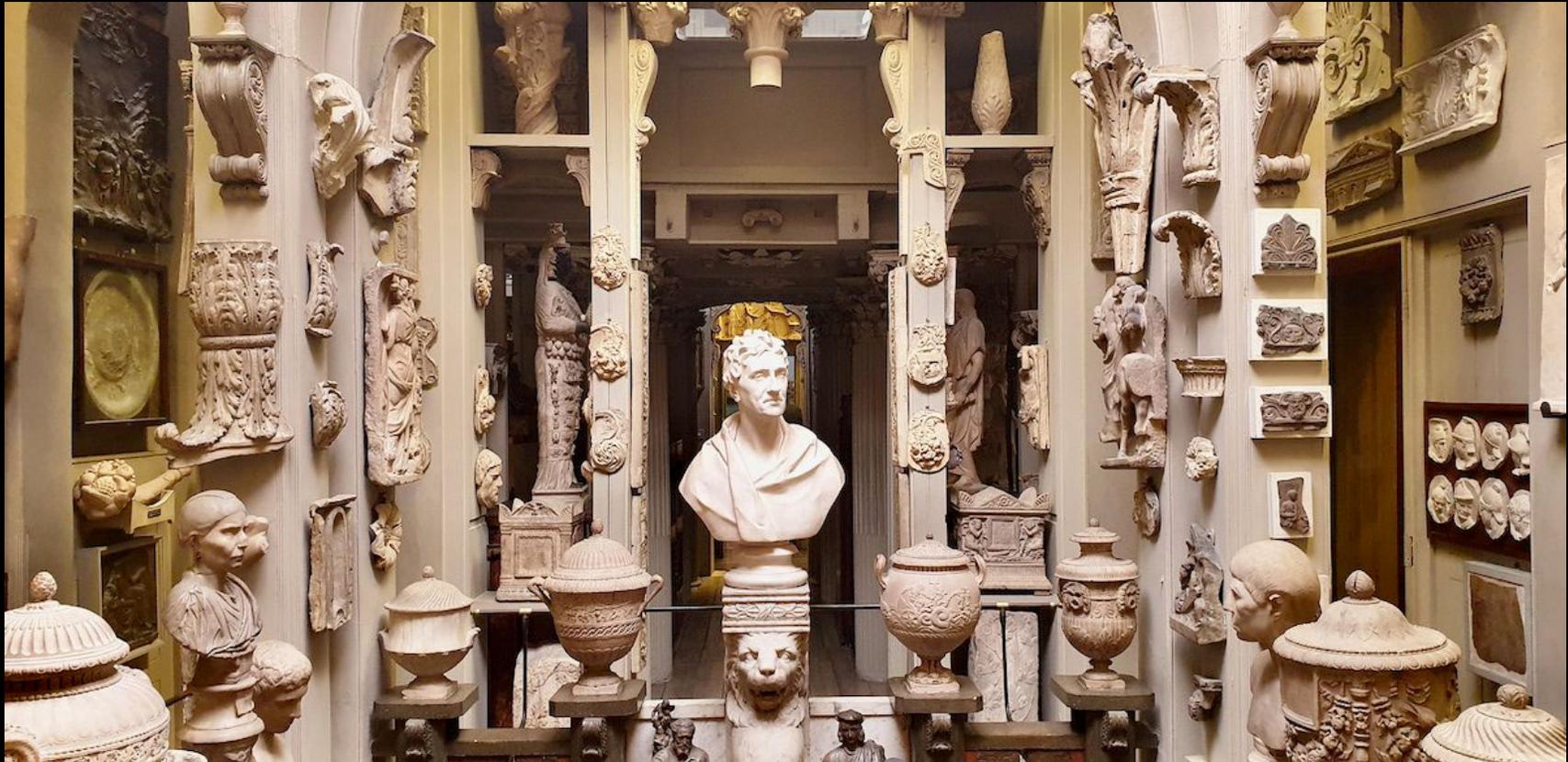
John Soane
Sir John Soane's House
London
Late 18th & early 19th century

Sir John Soane's House
**The
Breakfast
Room**





Sir John Soane's House
The Library



Sir John Soane's House
The Upper Sepulchral Chamber



Sir John Soane's House
The Lower Sepulchral Chamber



Sir John Soane's House
The Model Room



John Soane
Soane Family Tomb
Old St. Pancras Churchyard, London
1816



John Soane
Bank of England
1791—1827



McKim, Mead & White
Pennsylvania Station, NYC
1910



Henry Sephton
Ince Blundell Hall
Lancashire
Circa 1720



Ince Blundell Hall
The Pantheon
1802—03

Ince Blundell Hall Interior of the Pantheon

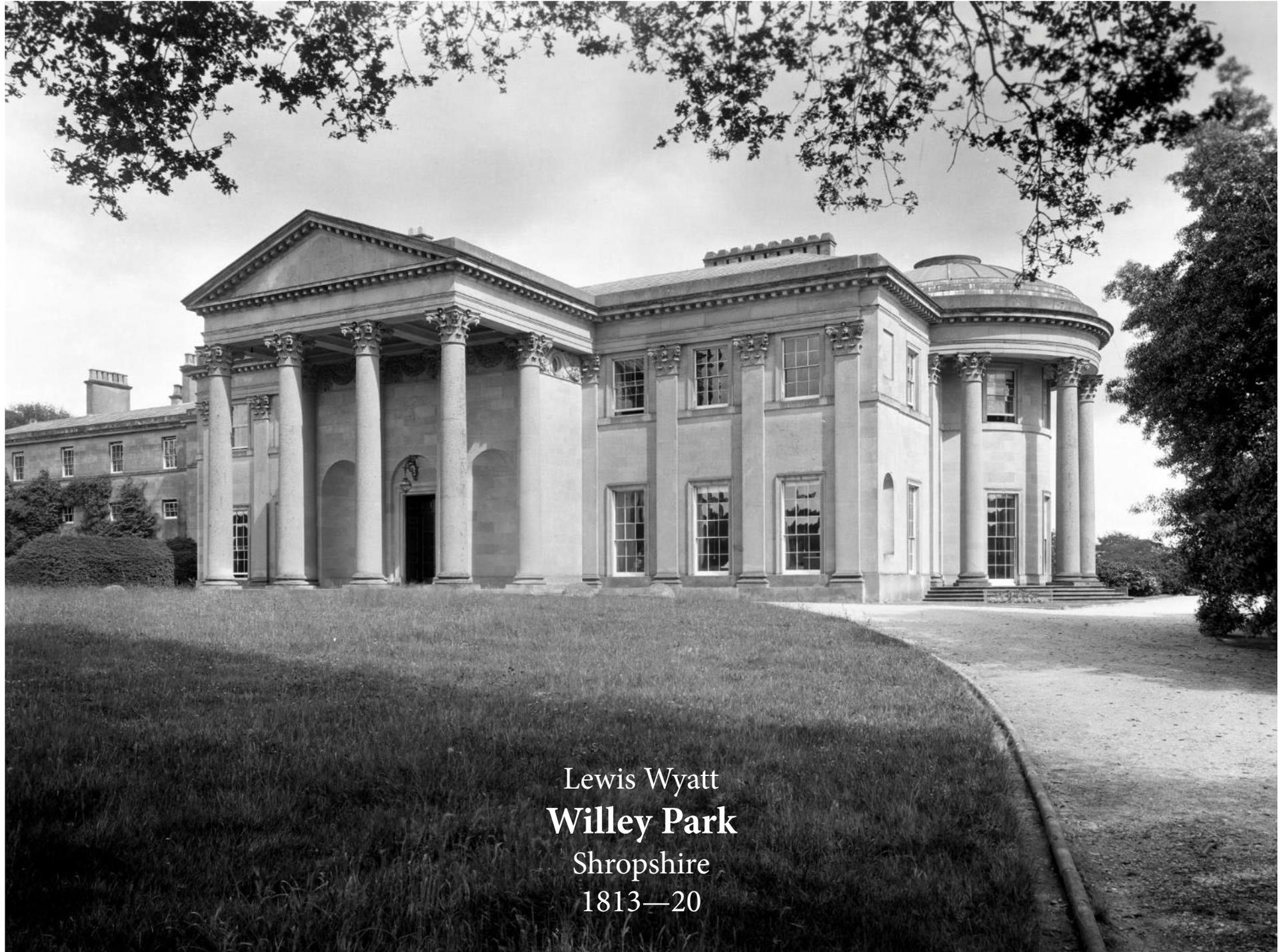
Henry Blundell's collection of ancient classical (Greek and Roman) sculpture, formed in the 18th century, was one of the most important in Britain, second only to that formed by Charles Townley.

As Catholics in 18th century England, both Blundell and Townley were prohibited from attending universities, standing for Parliament, or serving in the military, so they used their wealth to collect art on a grand scale.





Primarily William Wilkins
The Grange, Hampshire
1804—09

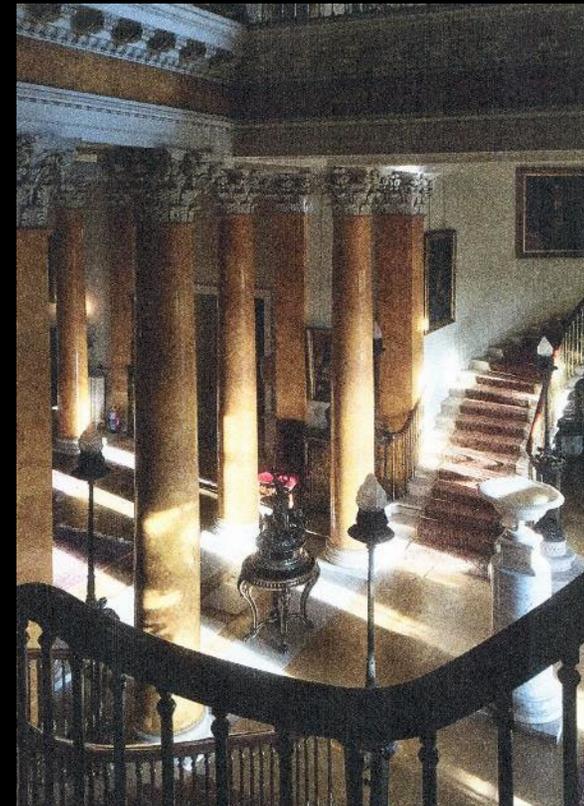


Lewis Wyatt
Willey Park
Shropshire
1813—20



Willey Park The Hall

Lined with 14-foot-high Corinthian columns of yellow Siena scagliola with white capitals, this galleried basilica, redolent of ancient Rome, is of enormous proportions: 40 feet long by 30 feet wide, with a ceiling that soars to 28 feet.



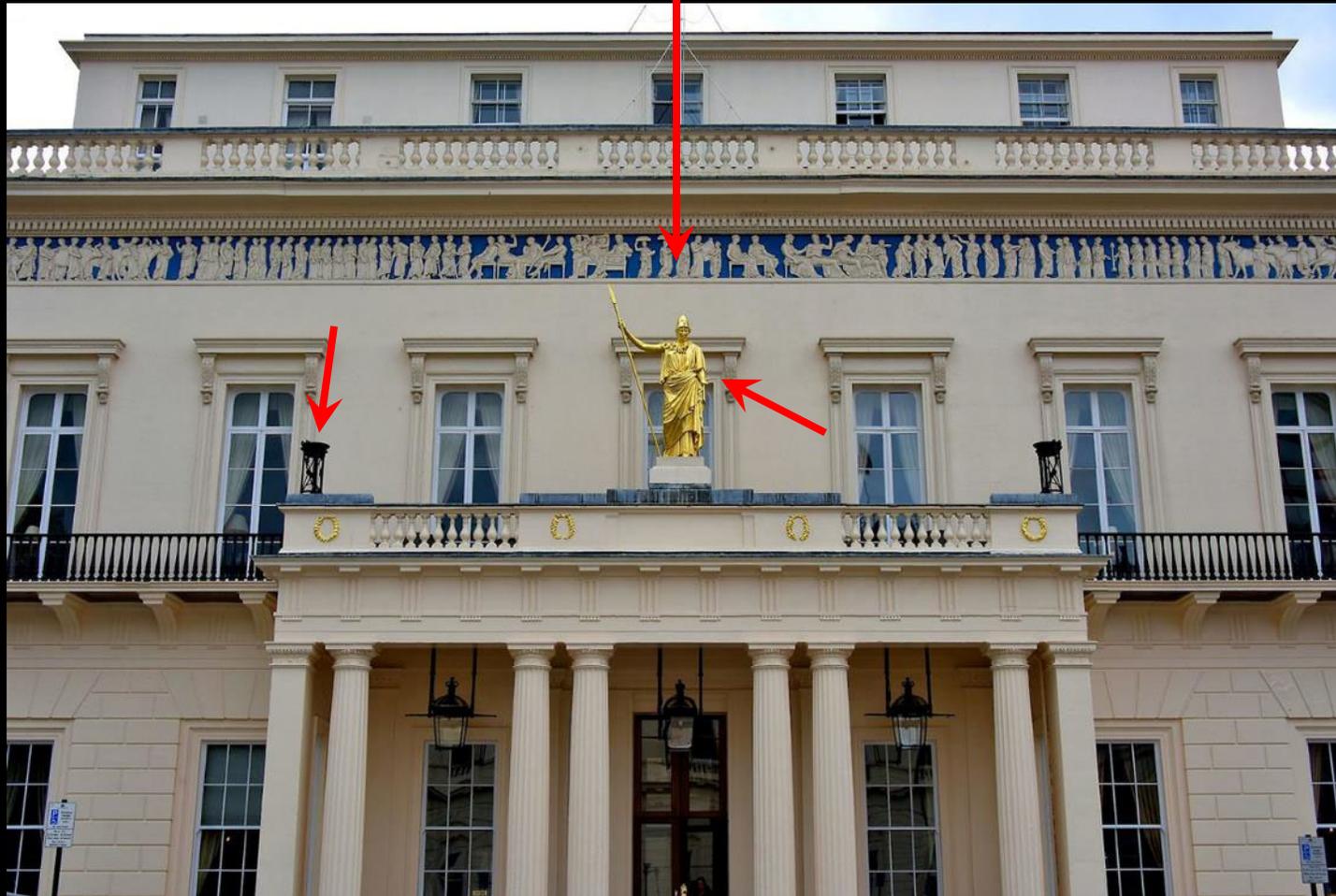


John Nash
Cumberland Terrace, London
1826



Cumberland Terrace

Copy of the marbles from the Parthenon depicting the Panathenaic procession



Decimus Burton
The Athenaeum, London
1827—30



The Athenaeum
The Grand Staircase

The granite vasca came from the Baths of Caracalla



One of Two Fountains in the Piazza Farnese, Rome

“The most imposing Italian palace of the 16th century”

—*Sir Banister Fletcher*



Various Architects
Palazzo Farnese, Rome
1515—34



Charles Barry Sr.
The Reform Club, London
1837—41



©ANTHONY BIANCO

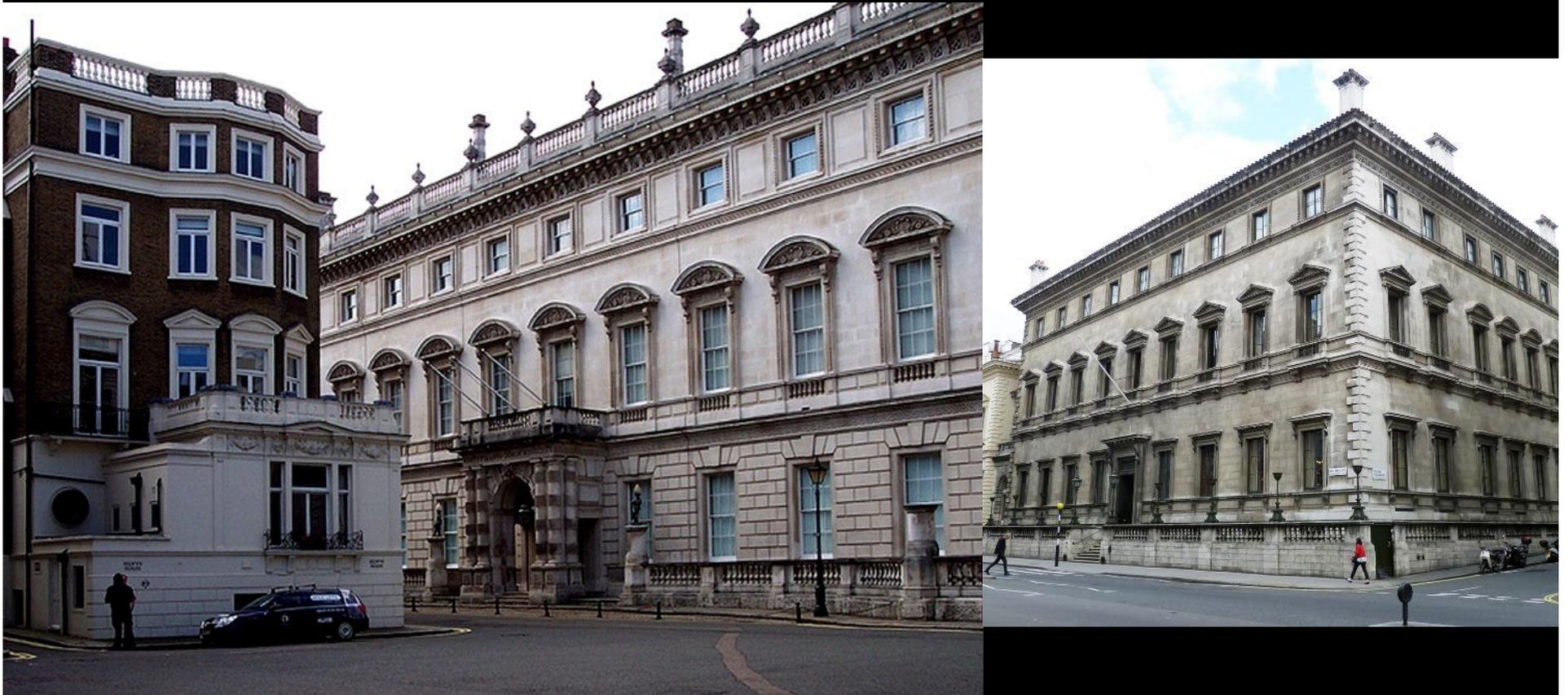
The Reform Club The Saloon

In Jules Verne's 1873 novel, *Around the World in Eighty Days*, Phileas Fogg, a member of the Reform Club, sets out to circumnavigate the world on a bet from his fellow members. The journey begins and ends at the club.

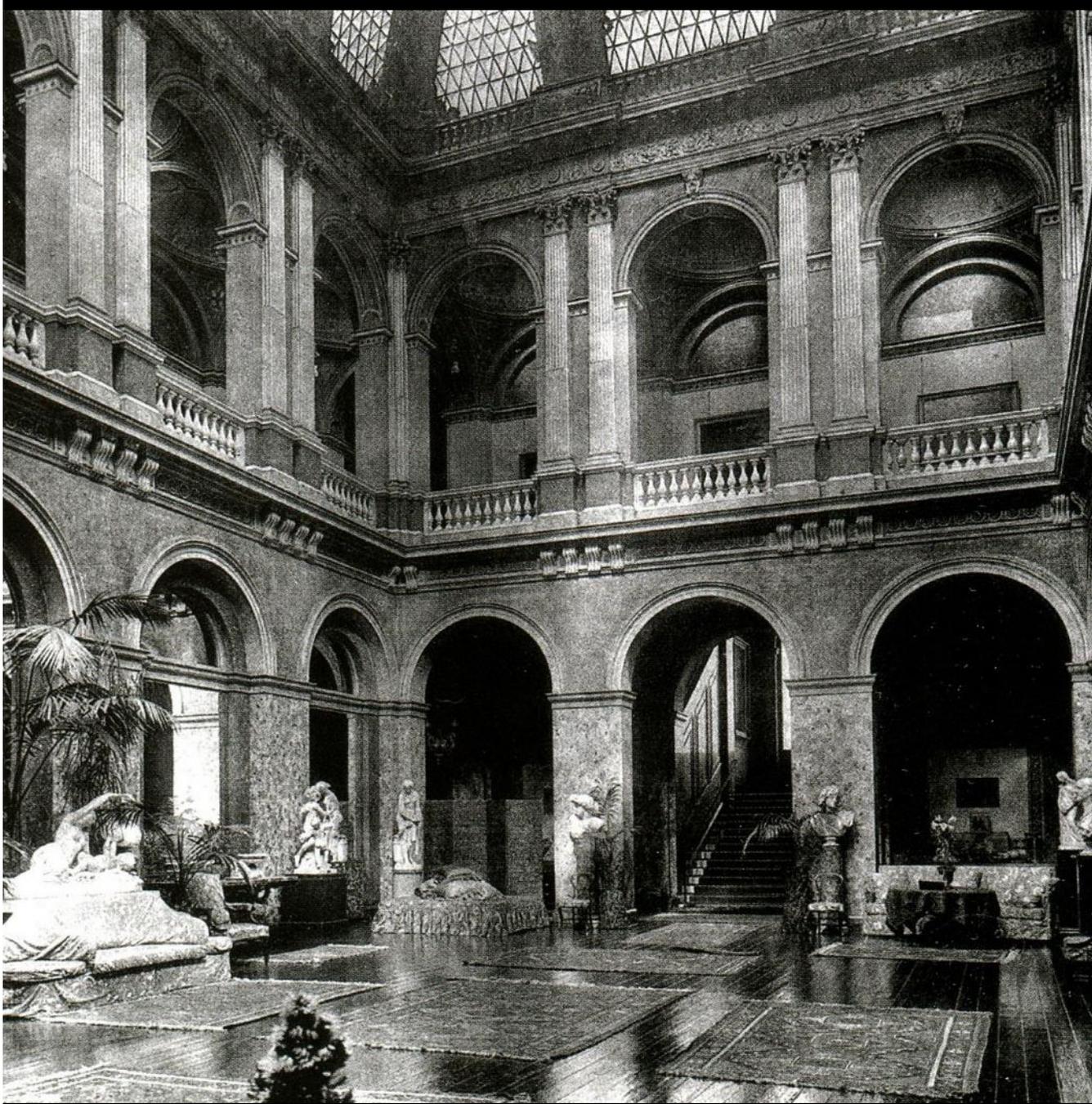
GRANTHAM HOUSE



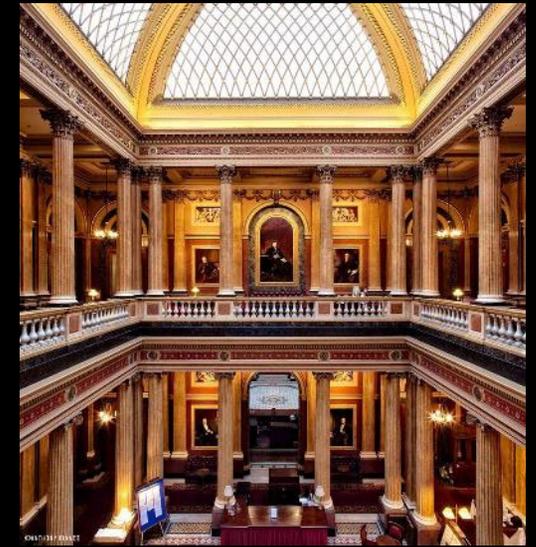
DOWNTON ABBEY

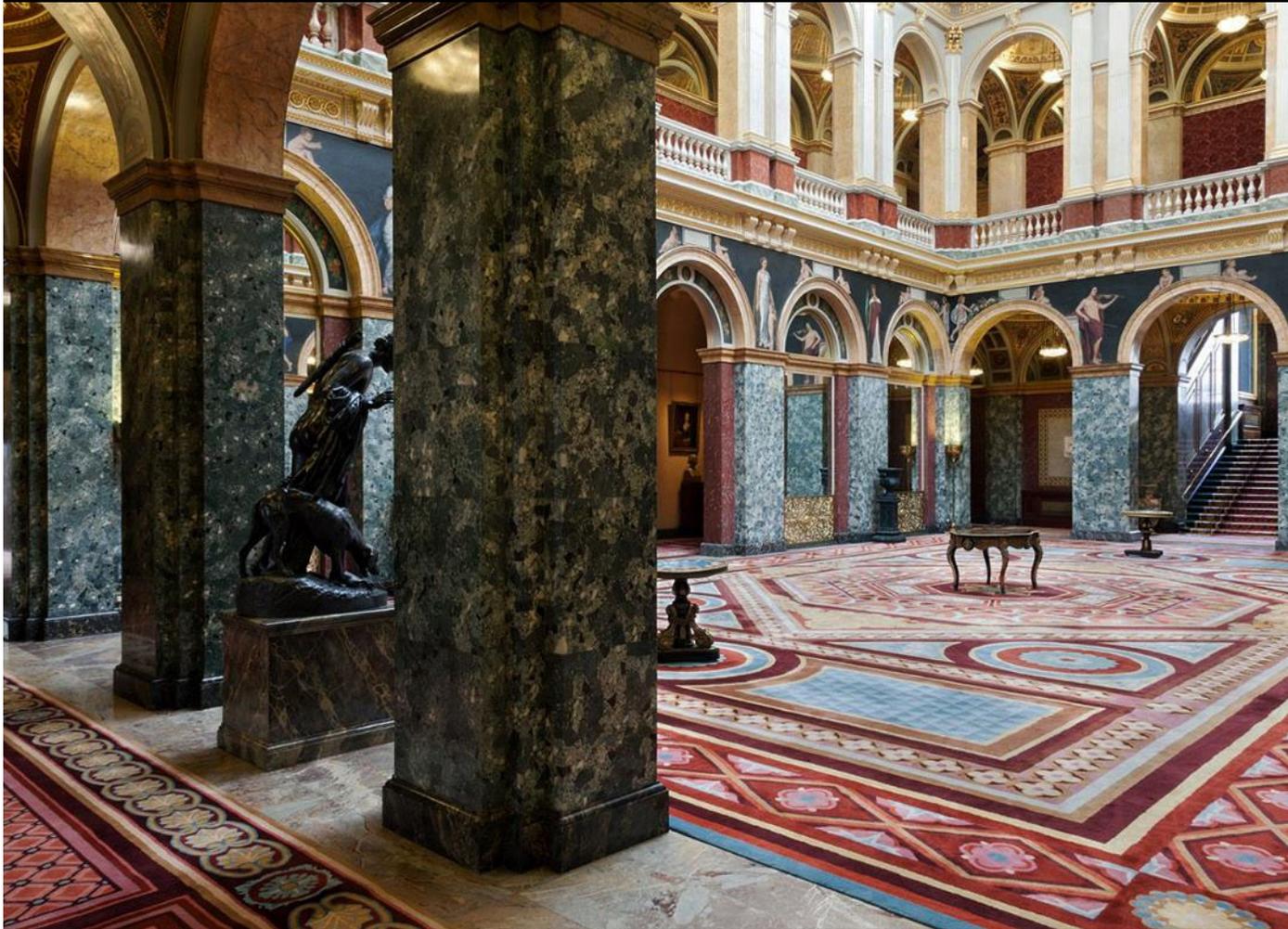


Charles Barry Sr.
Bridgewater House, London
1846—51



Bridgewater House
The Great Hall
in the 19th century



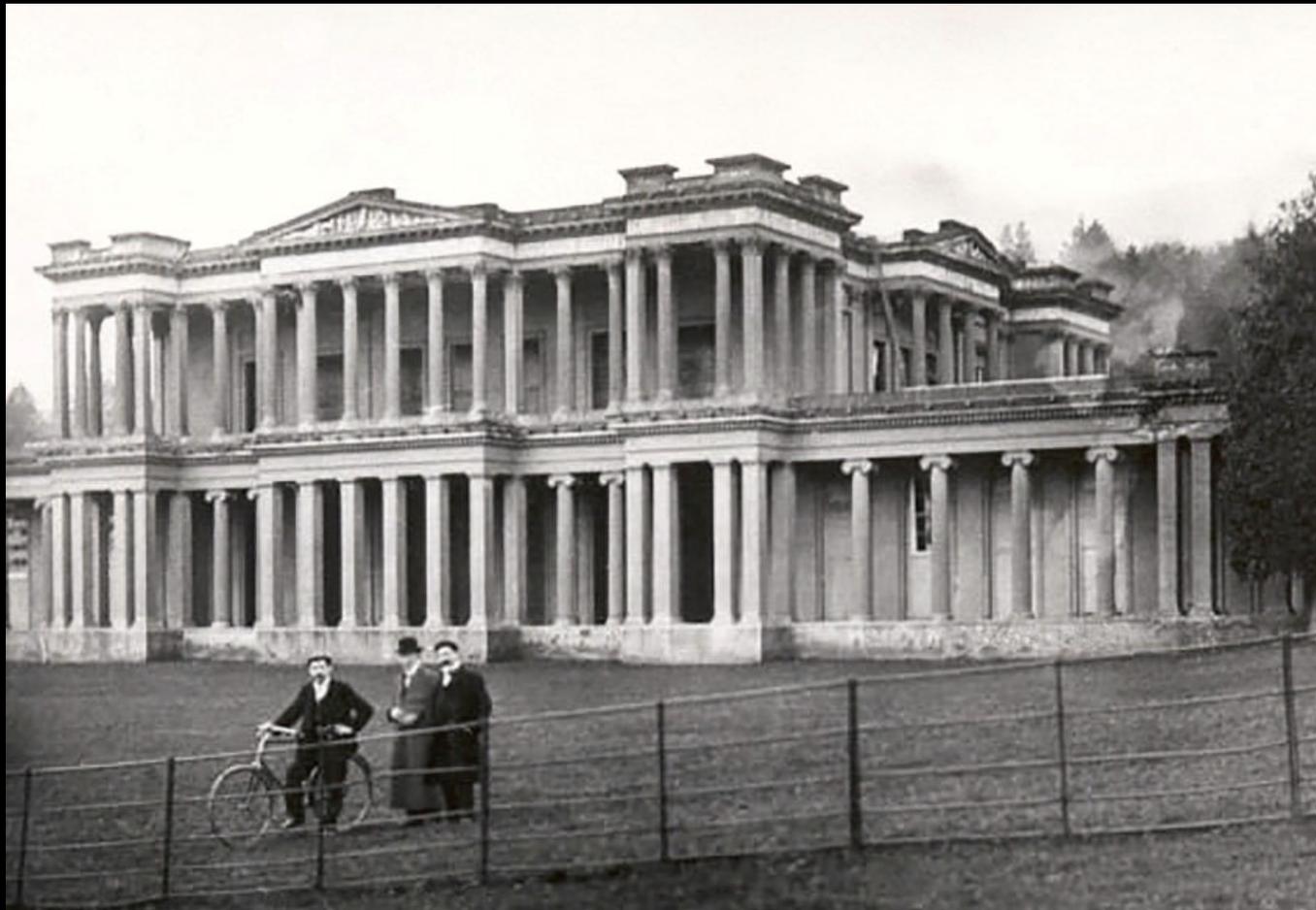


Bridgewater House
The Great Hall
in the 21st century



Bridgewater House
The Picture Gallery

600 feet long, 187 rooms, 130 marble mantelpieces, and 150 cellars.



James Thomas Knowles Jr.

Silverton Park

Devon

1839—45

Demolished 1900—01



Silverton Park
James Thomas Knowles Jr.
The Stables

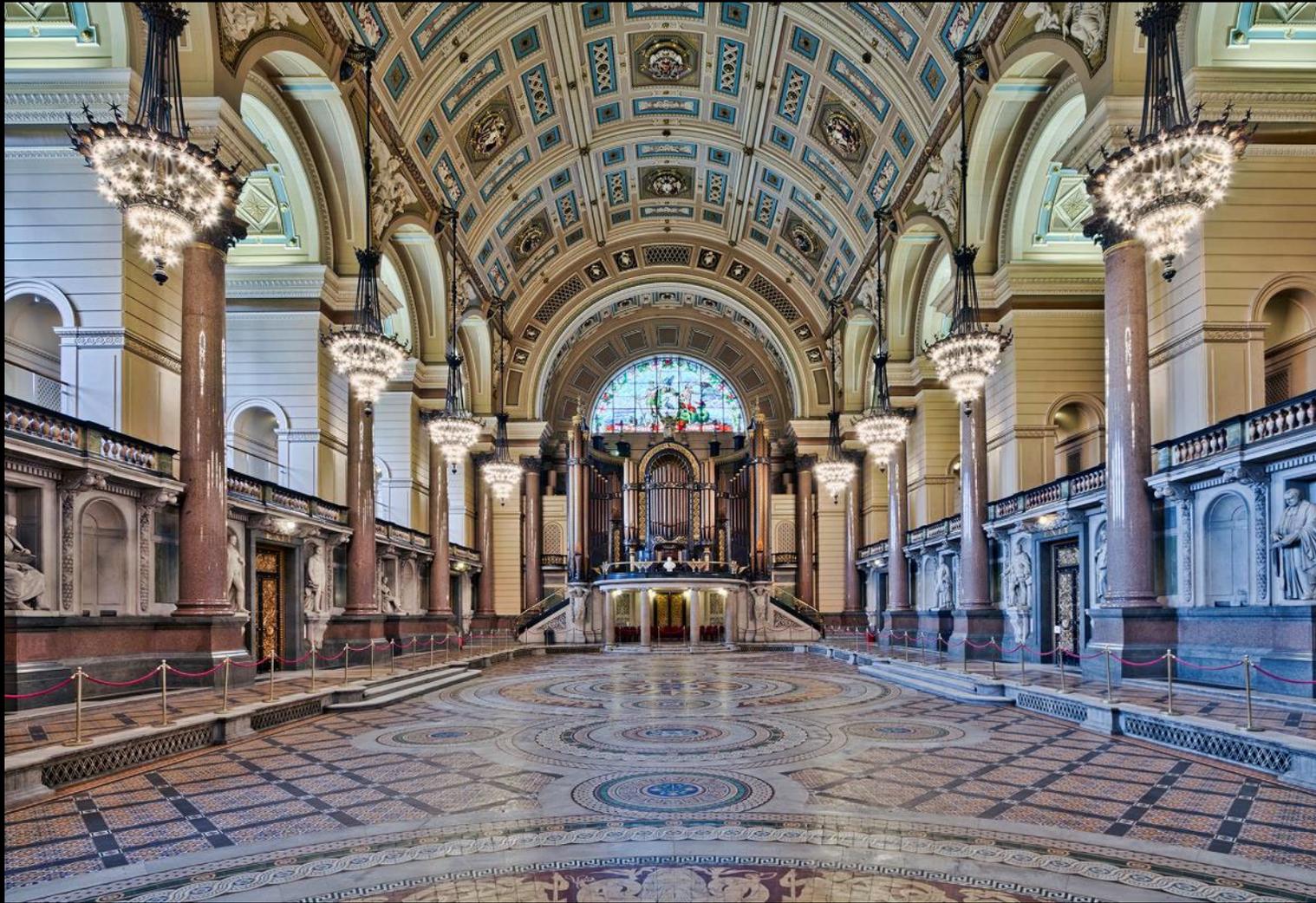


The Amarna Princess

The contents of Silverton Park were auctioned in 1892. This sale surprisingly came to the forefront of the art world in the 2003, when the professional antique dealer Shaun Greenhalgh sold an ancient Egyptian sculpture to the Bolton Museum in Manchester for £439,767 that had supposedly once been part of the collection at Silverton. Called *The Amarna Princess*, the forgery was enabled because the 1892 sale catalog, a copy of which Greenhalgh owned, contained no photographs, only descriptions, of the art to be auctioned. Included in the catalog were a number of unnamed Egyptian statuettes, which made possible the creation of *The Amarna Princess*, a translucent alabaster statue in the Egyptian Amarna style of 1350 BC. The 20-inch-tall statuette was said to represent one of the daughters of the Pharaoh Akhenaten and his consort, Queen Nefertiti. Both Christie's and the British Museum confirmed that the statue was authentic. It was Scotland Yard's Arts and Antiquities Unit that broke the case in 2006, when their investigation of the Greenhalgh family led to suspicions that the family were professional art forgers.



Harvey Lonsdale Elmes
St. George's Hall, Liverpool
1841—54



St. George's Hall
The Great Hall



The pigsty was only one of Squire Barry's creations. There was also a pyramid-shaped chicken coop and a cow byre in the shape of a church. The cows were milked in stalls with stained glass windows while an employee recited bible verses.



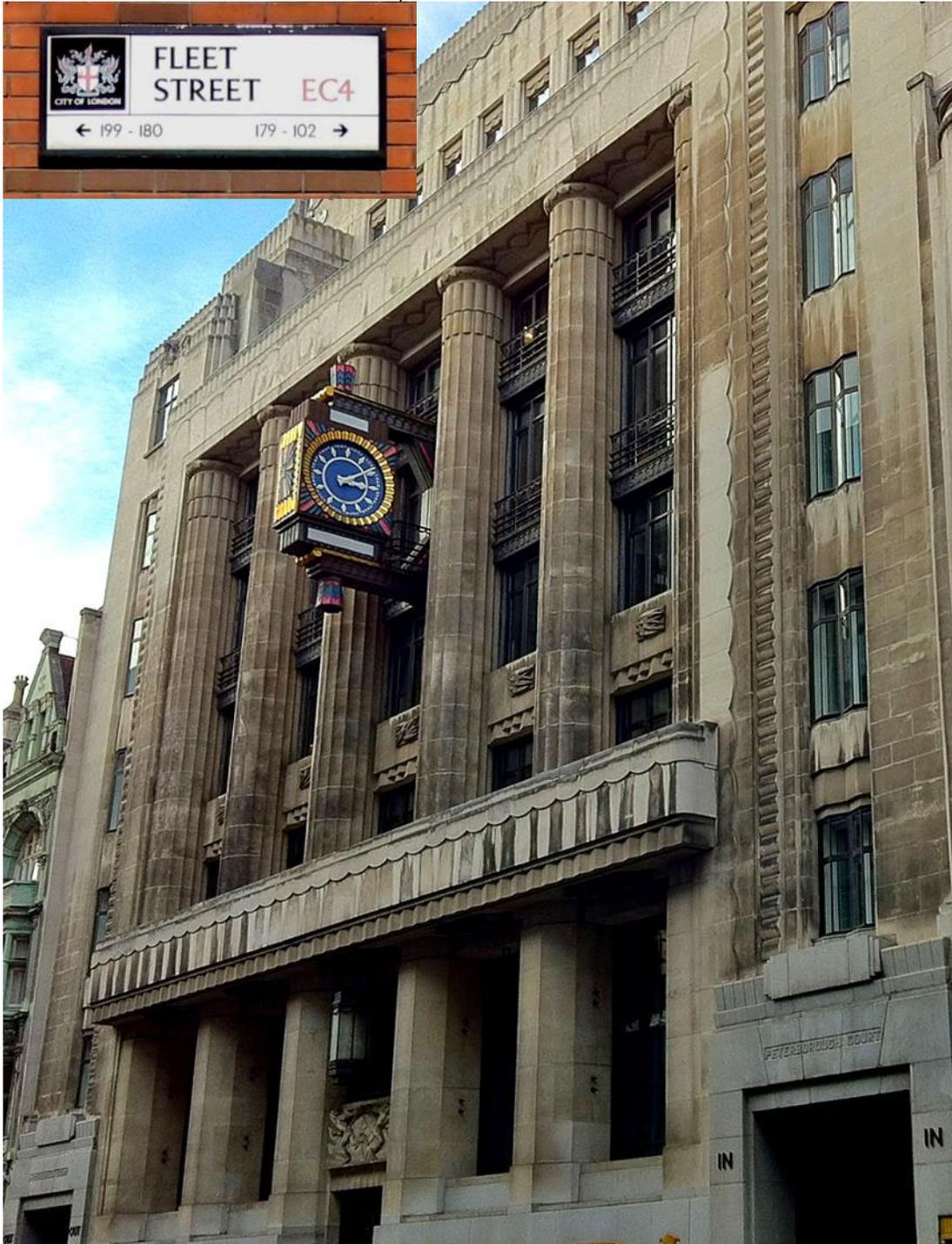
John Warren Barry
The Pigsty, Robin Hood's Bay, Yorkshire
1891



Daniel Burnham
Selfridge's, London
1909



Charles Barry Jr.
**Freemasons' Temple at the
Andaz Liverpool Street London Hotel**
1912



Charles Ernest Elcock
**The
Daily
Telegraph
Building**
1928

**Goldman
Sachs**



Villa Rotonda

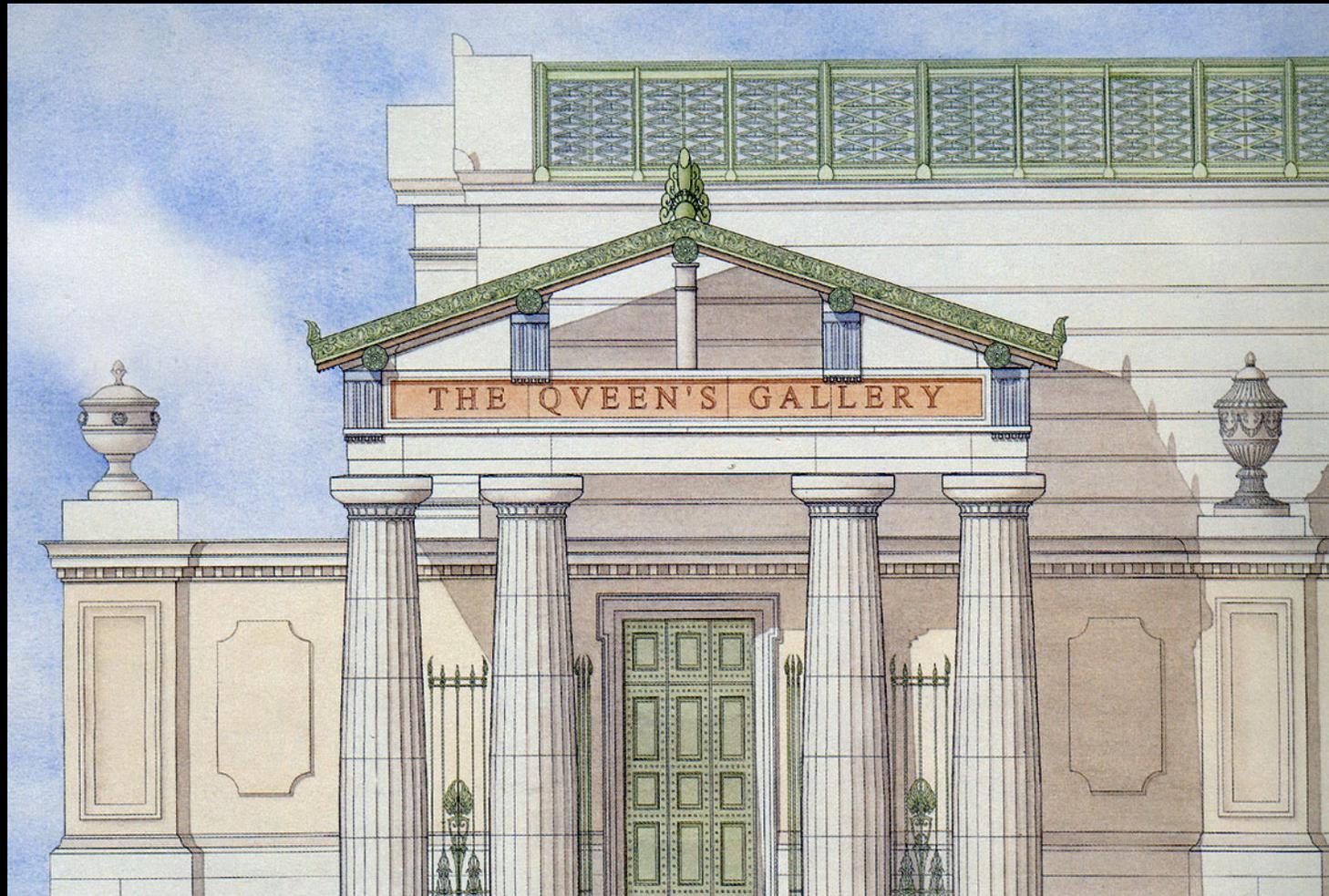
Julian Bicknell
Henbury Hall
Cheshire
1984—87



Henbury Hall
The Entrance Hall



Henbury Hall
**Looking from
the Study into
the Central Hall**



John Simpson
**Architectural Rendering for The Queen's Gallery,
Buckingham Palace, London**
2000



John Simpson

The Queen's Gallery, Buckingham Palace, London

2000

Q & A





Art & Architecture
with Curt DiCamillo

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Thank you!





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