Practical and Pure, The Irish Palladian

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Table of Contents

List of Figures

Figure 17. Houghton Hall. Colen Campbell. Houghton, Norfolk, England. 1722 Wikimediacommons.com

Figure 18. Venus Vail. Rousham House. Kent. Rousham, Oxfordshire, England. 1760s. cotswolds.com

Figure 19. Chiswick. Burlington, Kent. London, England. 1729. Kim Uglum, 2018.

Figure 20.Chiswick. Burlington, Kent. London, England. 1729. Kim Uglum, 2018.

Figure 21. Chiswick. Burlington, Kent. London, England. 1729. Kim Uglum, 2018.

Figure 22. Chiswick. Burlington, Kent. London, England. 1729. Kim Uglum, 2018.

Figure 23. Strokestown Park. Strokestown, County Roscommon, Ireland. 1696, wings and upper story added by architect Richard Castle, 1740. strokestownpark.ie

Figure 24. Castletown House. Alesandro Galilie, Sir Edward Lovett Pearce. Celbridge, County Kildare, Ireland. 1722. Wikimediacommons.com

Figure 25. Ground plan of Castletown. Pearce. Celbridge, County Kildare, Ireland. 1722. Cambridge University Press.

Figure 26. Bellamont House. Sir Edward Lovett Pearce. Cootehill, County Cavan, Ireland. 1725. irishtimes.ie

Figure 27. Floor plan of Bellamont House.
http://collections.vam.ac.uk/item/O232361/design-lovett-pearce-edward/

Figure 28. Floor Plan of the Villa Pisani.
https://www.archinform.net/projekte/9646.htm

Figure 29. Summerhill House, County Meath. wikimediacommons.com

Figure 30. Russborough House. Richard Castle. Blessington, County Wicklow, Ireland. 1741 Kim Uglum, 2018.

Figure 31. Russborough demesne. Kim Uglum, 2018

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Introduction

In the eighteenth century, growing international building trends introduced Palladio to Europe. Growing in Britain and Prussian circles, the symmetrical and simplistic classical style established itself as a part of the language of power and refinement. Sites like the Berlin State Opera, built in 1742, was commissioned by Frederick II of Prussia shortly after his accession to the throne, appears to be based on designs from Colen Campbell's *Vitruvius Britannicus.* When the style was falling out of favor in Europe, it experienced a surge in North America at places like Drayton Hall in South Carolina, the Redwood Library in Newport, Rhode Island, and Monticello in Charlottesville, Virginia.

Initially, Palladianism had a pure origin when introduced to England by Inigo Jones in the early seventeenth century. However, when the style lost popularity due to the English Civil war, the Baroque and other influences from the continent could fill the vacuum until the style reappeared in the early eighteenth century. The Burlington circle was fluent in Palladian vocabulary but had other aesthetic options to incorporate when designing new architectural features. Architects in Ireland applied Palladianism in a purer form than their precedents or contemporaries, adhering strictly to the rules of symmetry and decoration regarding plan and appearance. Edward Lovett Pearce and Richard Castle chose to ignore other design options, despite their education suggesting a potential for other influences. Irish patrons also did little in comparison to their English counterparts in landscaping due to the lusher environment. As result, the Irish Palladian country house was closer to Palladio's own creations in materials and construction, adherence to the rules laid out by Palladio, and their situation in a functional landscape.

Review of the Literature

A considerable amount of works exists regarding almost every aspect of Palladio's life and works. James Ackerman, architectural historian and important scholar on Palladio and Renaissance Architecture, published two brief but effective books *Palladio,* and *Palladio's Villas,* which cover his education and inspiration as well as his body of work. Each book carefully regards design details about his most important works, rural and urban. These publications are effective in understanding Palladio's work in relation to the revivals to follow. Witold Rybczynski, a Canadian trained American architect, published *The Perfect House: A Journey With the Renaissance Master Andrea Palladio,* a thoughtful exploration of Palladio's Villas. Rybczynski carefully observed the nuances of many of Palladio's villas, providing detailed descriptions that are evident of Rybczynski's personal observations. The combination of these texts together are instrumental in developing the houses in literary form when the villas cannot be reached in real life. These two authors are important in developing a technical understanding of villa, inside and out.

There is not much written on the Irish Palladian style. The existing scholarship revolves around the exceptional houses of England, William Kent and Lord Burlington, and the Whiggish ties of English Palladianism to political identity. A good portion of the literature is also founded in survey books of the notable country houses, with limited quantities of information regarding the patron, sometimes the architect, and features of the house and sometimes the landscape that are considered beautiful. Dan Cruickshank's *A Guide to the Georgian Buildings of Britain & Ireland,* is very instrumental in the discussion of both English and Irish country houses. Cruickshank develops the Irish country houses more than most scholars have, as well as

comparing the stylistic choices to their English counterparts. Another strong addition to this field of literature is James Stevens Curl's *Georgian Architecture In the British Isles, 1714-1830,* which also provides an introduction to the early eighteenth-century British built environment. Curl's book is instrumental in providing primary documents allowing a closer look into the reception and opinions regarding the Irish country house and Palladian style.

Concerned with the Palladian landscape, Gerrit Smienk and Johannes Niemeijer's book *Palladio, The Villa and the Landscape*, is an instrumental book in developing the relationship of the villa to the landscape of the Veneto with the aid of extensive written and visual materials. The authors present a meticulous argument demonstrating the complexities of the villa design, farm management, and genteel life. Particularly useful is the plethora of period maps paired with modern aerial photography, as these two features are something which cannot be experienced through a site visit of any villa.

What is lacking is literature on eighteenth century Irish architecture that does not approach the country from the aesthetic framework applied to England. Due to Ireland's relationship to England, the texts produced about Irish architecture are often lacking in detailed content and description, are romanticized, or belittled due to the lack of monumental architecture by English standards. Many of the texts that are available are thirty to forty years old, so they feature a dated mode of thinking and lack any potentially new research completed. The same goes for landscapes. There is very little written about the landscapes of Irish country houses during the early eighteenth century that applies to this research, but one does stand out. Edward Malins' *Lost Demesnes: Irish Landscape Gardening, 1660-1845*, is a skillful analysis of the Irish landscape and includes a large collection of maps, drawings, and paintings as well as primary sources to support his research.

Chapter One: Palladio and Jones

Andrea Palladio and his architectural creations are the foundation for the waves of neo-Palladianism that swept the British Isles. He was an Italian architect, born in 1508 in Padua and active in the Venetian Republic during the sixteenth century. At thirteen, he became an apprentice to Bartolomeo Cavazza, a well-known *taipiera*, or stone carver, who produced architectural ornaments for churches, convents, and stately houses. At the age of sixteen, Palladio was formally admitted into the Vincentine guild of plasterers, bricklayers, and masons. He then continued his training at the Pedemuro workshop which was considered the leading stone-carving yard in Vicenza. This yard was not home to just stone cutting but construction as well, and it is likely the Palladio was exposed to all matters of practical building, aiding him as an architect later. He knew what he wanted and how he wanted it done. In 1537, the Pedemuro workshop received a commission to remodel part of a large estate just outside of the gates of the city. The estate belonged to one of the oldest families in Vicenza, the Trissino family. Giangiorgio Trissino, not only a diplomat and papal ambassador in Rome, he was a leading humanist scholar, returning to Vicenza to retire. The Trissino family already had urban and country villas, but the house at Cricoli, outside of Vicenza was to serve as the seat for a new academy which would introduce the Roman culture to young men in Vicenza. [1][2][3]

Scholars are not sure how Palladio came to meet Trissino, but is it likely that they met on the construction site. What is known is that they developed a 'close relationship.' Witold Rybczynski suggests that Palladio may have informally studied with Trissino, using Trissino's resources to develop an intellectual frame for his informal education. Giangiorgio Trissino found

[1] Fletcher, Banister, Sir. *Andrea Palladio: His Life and Works.* London: G. Bell and Sons, 1902.
[2] Rybczynski, Witold. *The Perfect House: A Journey With the Renaissance Master Andrea Palladio*. New York: Scribner, 2002.
[3] Ibid.

Palladio's skills and aptitude towards science and mathematics compelling enough to sponsor Palladio on multiple trips to Rome. Accompanying Trissino, Palladio was introduced to elite social circles which allowed him to procure many commissions. Through Trissino he met Alivse Cornaro, a successful business man and patron of the arts, who perhaps inspired Palladio's down-to-earth thinking regarding architecture. Through Coronaro, Palladio met many of his future patrons like Vettor Pisani, Daniele Barbaro, Giorgio Cornaro, and Pietro Godi.

Trissino is often credited with "discovering" Palladio, giving him his classical name, education, and launching his career as an independent architect. Rybczynski argues that Trissino had patriotic motives for ultimately promoting Palladio. As a noble of the *terra firme*, Trissino thought that the power of the Republic of Venice was oppressive, and his alliance was to his native city, Vicenza. Postwar prosperity after the War of the League of Cambrai meant a construction boom would soon set into the Veneto, and the Vicentines did not have an architect they could call their own. While they could import an outsider, greater honor would come to the city if a local was to complete the commissions coming from the area. Andrea Palladio became that person.

Trissino molded Palladio into a man of refinement in all aspects, teaching him genteel manners. Finally, he was given a fine and memorable name. The origin of his name is also unknown, it is postulated that Palladio comes from *Palladius* which is a Latin term meaning knowledge or study, derived from Pallas Athena, the goddess of wisdom. With this name, his transformation from craftsman to architect was complete. Not long after, Pietro Godi records several payments in 1540 to "Master Andrea, Architect", marking the first time he was referred to as an architect.[4]

[4] Rybczynski, Witold. *The Perfect House: A Journey With the Renaissance Master Andrea Palladio*. New York: Scribner, 2002.

Palladio received commission to design the Villas Godi and Pisani before he had to traveled to Rome and advance his understanding of the classical even more. He took many measured drawings of the classical buildings, creating his own architectural and archeological surveys. He created many meticulously detailed drawings of column capitals, window and door surrounds, fireplaces, dados and cornices. Not only was he set to record all the ancient works, but he was able to see that of his contemporaries, like da Sangallo and Sanmicheli, and their predecessors, Bramante and Raphael. In particular, he was able to see Villa Madama, by Raphael for Cardinal Giulio de 'Medici, later Pope Clement[5]. This building served as a model that proved modern buildings could be a combination of creative interpretation and ancient precedents (fig. 1). Villa Madama would also serve as a house that integrates the interior and exterior spaces, also providing inspiration for Palladio's following works. After several trips to Rome, measuring and remeasuring structures, and even publishing a guide book to the city, Palladio began to practice all he had learned in the Veneto. In the 1540s his mature style emerged. The orders are used and Vitruvian precepts are applied to his plans.

The spread of Palladio's ideas is arguably tied to Inigo Jones and Jacobean England. Jones overlaps the very end of Palladio's life, being born in 1573 before Palladio died in 1580. Jones was the son of a clothworker and apprenticed in joinery. He abandoned joinery at the age of thirty, interested in the "Arts of Design," and traveled to Italy to learn from the works of the Italian masters.[6] He returned to England in a completely different social strata as a painter, so much that he joined the court of James I under patronage of the Queen, Anne of Denmark. His chief occupation was designing sets and costuming for masques, or theatrical entertainments,

[5] Rybczynski, Witold. *The Perfect House: A Journey With the Renaissance Master Andrea Palladio*. New York: Scribner, 2002.
[6] Ibid.

most of which were written by Ben Jonson. Jones replaced he Elizabethan arena stages with the "Continental proscenium" and introduced English audiences to Italian scenery in the *all'antica* style.[7]

In 1613 Jones accompanied his patrons, the Earl and Countess of Arundel, on a tour of Italy. They saw works of famous Renaissance artists and architects, including Palladio's work. Jones was familiar with Palladio's publications but has never seen his villas in person, and was instantly entranced. The group stopped in Vicenza twice, Jones visiting at least three villas. There, he was able to interview those who worked on Palladio's sites, and purchased nearly 200 of his drawings. When Jones returned to England, he continued to design masques, but expanded his practice to include architecture. In the same year, was appointed Surveyor of the King's Works, which placed him as court architect. Through this position, Jones was able to introduce Italian classicism and Palladio to England.

Until this point, what is now called the Italian Renaissance had no effect on English architecture, despite the profound effect on English literature. The English were still building in Elizabethan or Flemish traditions. When Jones became the first architect, the royal building program was booming with James I allotting thousands of English Pounds for each construction. His own architecture, while often called Palladian, was brave enough to go its own way. Jones' buildings were entirely built of stone and his decoration was much more severe, sometimes described as mannerist, and others as neoclassical. However, like Palladio he combined sober exterior with lavish interiors. Jones was in charge of Charles I building program until 1625 when the English civil War broke out, effectively ending his career.[8] He served in Charles I's army as

[7] Rybczynski, Witold. *The Perfect House: A Journey With the Renaissance Master Andrea Palladio*. New York: Scribner, 2002.
[8] Summerson, John. *Inigo Jones*. Middlesex, England. Penguin Books. 1966. P. 39,75.

a military engineer and eventually died in 1652. At the end of his life he had many inspirational works to represent his style and that of Palladio: The Queen's House at Greenwich, the Queens chapel at St. James Palace, and the Banqueting Hall at the Palace of Whitehall serve as some of his more notable works (fig. 2,3,4). After Charles II accession to the throne, taste had changed and Jones' style was out.

Other earlier architects applied Palladio loosely, like Vanbrugh and Wren, who used a heavy neoclassical style that was more Baroque but still featured neo-Palladian tendencies. Then, it is argued, that James Smith reintroduced Palladianism to Britain in 1685, with the construction of his own house in the Palladian style. Colen Campbell mentioned Smith and his house in *Vitruvius Britannicus,* 1715, along with Jones and ultimately praising Palladio. In the same year Giacomo Leoni published the first translation of *Quattro Libri,* and both books opened the gates for Palladio and the classical to heavily saturate England. Leoni's patron was Richard Boyle, third Earl of Burlington. Burlington commissioned Campbell to design a Palladian entrance court to the family's London residence, Burlington House. Burlington later went to Italy to see Palladio's works, and retrace Jones' trip through Venice and the Veneto. He too fell in love with Palladio's architecture. Upon return to England, he took up many projects to publish and recreate Palladio's works. Arguably, it is Burlington's love of and work on Palladian architecture that allows for the style to flourish in Britain.

Palladianism became fashionable and the landed gentry desired something new to distinguish their great houses from the boom that occurred in the 16th century. Palladianism revived the past, the 'great' court that built in this style, led by Jones. It was sophisticated and elegant, and was popularized by many pattern books that were on the rise, so that gentlemen architects could chose something that suited their representational needs, especially in distant

areas of the countryside. Between 1724 and 1790, a large building boom in the British Isles, there were more than 275 architectural handbooks published, along with hundreds of new volumes.[9]

Architectural historian and key scholar James Ackerman states that the surviving popularity of Palladio is due to the Protestant north sustaining his style, whereas the Catholic Mediterranean held on to Michelangelo. The North's strength in the scientific revolution allowed the stability of the style to continue for centuries after Palladio's death.[10] Much like their counterparts in the Veneto, the Anglo-Saxon gentry was economically tied to the land as an overseer of the animals and produce but possessed a classical education that came with urban taste. The Roman villa would not have appealed to a Northern gentleman, as the formal gardens of Tuscany would not fare well in the northern climate, but the Palladian solution would have suited them better, as villas of the Veneto represented a closer economic and social status to that of their own. His book was easily accessible, especially since the villas themselves were not, for those on the grand tour.

[9] Rybczynski, Witold. *The Perfect House: A Journey With the Renaissance Master Andrea Palladio*. New York: Scribner, 2002.
[10] Ackerman, James S. *Palladio's Villas*. Locust Valley, N.Y: Published for the Institute of Fine Arts, New York University [by] J. J. Augustin, 1967.

Chapter Two: Typology

Much of what was learned from and celebrated of Palladio can be found in his *Il Quattro libri Dell'Architettura*, published in Venice in 1570. Four sections include over 200 plates and discuss fundamentals of architecture and the orders, domestic designs, city planning, and finally the designs of Roman temples from antiquity, along with some contemporary designs. It was this book that spread like wildfire and ultimately shaped landscapes in not only Britain, but France, the Netherlands, Poland, and the growing British colonies in North America. Each book reveals details in the various parts of building and engineering, and how to properly construct proportions. Palladio is one of the first architects to actually develop a villa typology, breaking down the villa into discernable parts that be reassembled in a different manner.[11] Before, there was not a basic idea of form or function of a villa. The spaces within a Palladian villa are all interrelated, with no interstitial spaces or corridors, no hierarchy of servant or served spaces, just spaces that are all interrelated or overlapping. Traditional architectural elements are not considered an entire whole, or the solution to a problem, but interact with other elements as a part of a larger conversation. Many of his villas have organization that operates front to back as well as side to side.

Written with powerful economic language, practical know-how outweighs scholarly ancient tradition in his book *Quattro Libri.* The first chapter of the first book, Palladio states that before a building is a built, three things must be considered: "usefulness or convenience, durability, and beauty."[12] These three aspects he learned he from Vitruvius, and uses them to argue that a building is not perfect unless it satisfies all three categories. Beauty, he says "will

[11] Eisenman, Peter and Matt Roman. *Palladio Virtuel*. New Haven, [Conn.]: Yale University Press, 2015. P 20.
[12] Palladio, Andrea. Translated by Robert Tavernor and Richard Schofield *The Four Books On Architecture*. Cambridge, Mass: The MIT Press, 1997.

derive from a graceful shape and relationship of the whole to the parts […]."[13] While beauty is defined as such, there is no specific detailing towards what is considered beautiful or not, as long as the pieces of the whole are complete and relating to each other. Palladio goes on to describe appropriate materials and techniques for construction. Also, in this chapter are the five orders and a discussion of building elements like vaulted ceilings, floors, doors and windows, and so on. The second book covered mostly his own designs of private urban townhouses and villas in and around Venice. The third book addresses city planning: streets and paving, bridges of stone and wood, and piazzas, all compared to Roman examples. The fourth and final book describes the designs of specific Roman temples from antiquity, comparing some of them to contemporary church designs. Something that is important to note is that Palladio designed his commissions before he wrote *Quattro Libri*. That being said, the drawings of roughly twenty-four villas recorded in his book are what he wanted them to look like and not necessarily what they looked like once construction was completed.

For Palladio there is no singular type that could represent his entire body of work on private villas, but there are some condensable types and there are typological patterns among the villas. Some clarification, however, is needed, as Palladio designed both villas and palazzi. *Palazzi* were usually of urban context and based around a courtyard design, whereas the villa usually smaller than the palazzi and is of an agricultural context. Some of his works blur these lines, villas in close urban proximity, and palazzi further away from city centers. Villas often have two major stories, and pedimented porches with open colonnades meant to be exposed to the piece of land they occupy. They were agricultural in context so the outermost sections of the house would be contributing features to the main living block of the house. Often, if there were

[13] Palladio, Andrea. *The Four Books On Architecture*. Cambridge, Mass: The MIT Press, 1997.

wings, they served as the kitchen and storage. A second villa type has a central block with one major story, a central temple-front that stays within the block, and attached colonnaded or arcaded wings for farming functions. The Villa Barbaro at Maser, the Villa Emo at Fanzolo, the Villa Badoer at Fratta Polesine all fit within this typology, and form the premise of this argument, since these styles are repeated in Ireland (fig. 5,6,7).[14]

Palladio's villa construction shows evolution over time. He does exhibit consistency in symmetry and harmony of composition. Palladio employed rules laid out by Vitruvius, using geometries, intercolumniation distances, and other logical aspects of building like ancient examples. There was one thing that Palladio reintroduced to the architectural scene; the temple pediment and colonnade porch, which would be repeated for centuries to come. His design at the Villa Pisani, Rybczynski argues, serves as the ancestor for many English country houses, featuring a tall façade and two-story portico. Colonnaded entrance porticoes and pedimented house fronts share "architectural DNA" with the Villa Pisani.[15] The pedimented façade would continue to be explored throughout Palladio's later commissions. This particular element is not a stroke of genius from Palladio as it had been incorporated in the works of previous architects. Despite this, Palladio was the first to successfully transform a sacred symbol into a civic one, repurposing the pedimented façade for private use.

In the fifteenth century, Alberti cautioned that the pedimented façade too closely emulated that of a temple, infringing on its sacred meaning, and the use of the pediment in secular architecture should be slightly diminished to prevent issue. Guiliano da Sangallo created a minimized temple entrance at the Medici Villa at Poggio a Caiano, which would be the first

[14] Ackerman, James S. *Palladio's Villas*. Locust Valley, N.Y: Published for the Institute of Fine Arts, New York University [by] J. J. Augustin, 1967.
[15] Rybczynski, Witold. *The Perfect House: A Journey With the Renaissance Master Andrea Palladio*. New York: Scribner, 2002.

temple-fronted villa of the Renaissance in 1492 (fig.8). It was Palladio, however, that made these features the hallmarks of his designs. The in the sixteenth century, the term villa meant something much larger than modern understandings. Villas, to Palladio and his contemporaries, were considered as the entire estate out in the country, not just the house. Palladio's designs included much of the contributing landscapes in addition to the house. Palladio successfully created villas that were sturdy farmhouses, rude yet genteel. Most construction projects during the Renaissance were urban: churches and housing often only had a facade, one side of conscious design. Country houses, however, were freestanding and required more thought placed into the rear façades in addition to the front, so that they were presentable on more than one side. Almost all of his villa designs are simple in structure and economic cost, as they were cheaper to build but there were not enough skilled laborers in the Veneto to manage an entire buildings worth of detailed carving.[16]

Palladio's floor plans were simple. Utility spaces were below ground or away from the house so that they did not detract from the rest of the house. The other rooms should be large, middling and, small. Small rooms were to serve as studies, libraries, or places to keep items that are used daily, but should not be kept where one sleeps, eats or receives guests. Larger rooms, *sale,* were usually placed over the central hall, did not have fireplaces, and were used for festivities. These villas would typically follow the hierarchy or *sale/camera/kitchen,* meaning that four or so rooms would be placed symmetrically around a *sala*, He wrote "rooms but be distributed at either side of the entrance or the hall, and one must ensure that those on the right

[16] Ackerman, James S. *Palladio's Villas*. Locust Valley, N.Y: Published for the Institute of Fine Arts, New York University [by] J. J. Augustin, 1967.

correspond to those one the left." [17] Symmetry was desirable for aesthetics and structural reasons.

Palladio seemed to favor including two stories of a façade within one order and marking the ground floor with rusticated masonry. The attic storey was a crowning cornice. Palladio's plans usually pushed stairs to an unlit space away from the center of the house, and were not incorporated in the expression of the house. The *sala* did not have a grand staircase. For many of his villas, the upstairs rooms were reserved for grain, and the downstairs were kitchen and dependency areas so the owners of the villa were not likely to use the stars very much. The external stairs lead directly to the *piano nobile* and into an entrance hall or atrium. Villas were constructed of brick that was finished with plaster. That method was standard of most rural buildings.[18]

The landscape was important to villas. Rivers were considered advantageous for the placement of villas, as goods could be cheaply transported by boat to and from the villa, in addition to serving the agricultural needs of a grounds and adding to the beauty of the estate. This was the case for the Villa Foscari (fig.9). Courtyards at these sites were meant to be agricultural spaces. However, they were not barnyards with all the unsavory aspects which accompany that, and so they were often much nicer, and other areas would be designated as a more typical barnyard space. Many of his buildings are decorated with statues taking another cue from the Romans, as Etruscan temples were often topped with statues as well. A villa was elevated so that the residence could have a view of the fields-but these villas were also situated in the fields. While the palazzo enclosed and open space but the villa had an open relationship

[17] Palladio, Andrea. *The Four Books Of Architecture*. Cambridge, Mass: The MIT Press, 1997.
[18] Rybczynski, Witold. *The Perfect House: A Journey With the Renaissance Master Andrea Palladio*. New York: Scribner, 2002.

with the environment, some of his designs integrated more control of the environment at a villa. Zocconi uses the word *cortile* to describe the partial enclosure, or "controlled surroundings" of a villa.[19] Villas with curved side porticoes or wings accomplish the partial enclosure of space. This particular design is common in the *Four Books* but only one survives today, the Villa Badoer (fig. 7). Other plans with curved porticoes are the Villa Mocenigo and Villa Trissino at Meledo (fig, 10,11). Curved porticoes are an effective method of relating the central block of the house to the surrounding environment.

The landscape surrounding Palladio's villas are complex and concentrated closer to the house, and fade away towards the edges of the properties. Palladio did not usually mention site consideration in the plans for his designs, meaning that he did not record any information about specific sites, but when he did, he placed emphasis on the importance of unobstructed views from a building. In the second book of his *Quattro Libri*, instructions for site selection are outlined. a site should be chosen based on its convenience, so that the house in centrally located so that the owner can easily survey and access all of their land. It is preferable to build on a river, for beauty, cooler temperatures, ease of transportation of good and people, and irrigation.[20] Functionality was (and still is) very important to the villas landscape. This way the main house was the visual focal point of the estate, the center of all functions in and out of the land, a "panopticum" and a "paradise," uniting "profitable with pleasurable."[21]

Many of villas were subsequently elevated through structural efforts or placed on a hill. In many ways the view is also the inspiration for interior design so that there is a vista from every window. In this way, the house and environment interact and respond to each other

[19] Mitrovic, Branko. *Learning From Palladio*. New York: W.W. Norton, 2004. P45.
[20] Palladio, Andrea. *Il Quattro Libri del'Architettura,* 1573 .p. 107
[21] Smienk, Gerrit, Johannes Niemeijer, Hans Venema and Frits van Dongen. *Palladio, the Villa and the Landscape.* Basel: Birkhäuser, 2011. p. 28

directly. Palladian villas broke the mold of their predecessors; defensible villas with walls and heavily manipulated landscapes. Instead, the Renaissance model offered no walls and sober gardens. However, as Ackerman argues in his book *Palladio, The Architect and Society,* villas in the Veneto are different from their counterparts around Florence and Rome, as they should be interpreted as not just country estates, but working farms as well.[22] Estates were complex amalgamations of parcels of land with smaller owners, so it was difficult to install a sweeping landscape program, like the aristocratic classes in France or England. The gardens of a villa were laid out both in beauty and function. Greenery was laid out for their aesthetic appeal, what it could produce, and in a manner that did not disturb daily function. Ultimately, the visual efforts of central block placement, design and placement of the contributing buildings allowed for a assertion of the villas over the land, owned by the patron or not. The villa was meant to be seen throughout the countryside. It is important to note that while Palladio only built twenty-nine villas in the Veneto, dozens of more villas with porticos and barchessa dot the landscape, attesting to the influence these simple design choices had in the area.

[22] Smienk, Gerrit, Johannes Niemeijer, Hans Venema and Frits van Dongen. *Palladio, the Villa and the Landscape*. Basel: Birkhäuser, 2011. p.13

Chapter Three: The English Palladian

The Palladian revival in England was a product of the mass publication and dissemination of style books, and took the physical shape of Palladian decoration on a traditional English architectural framework. The Enlightenment promoted intellectual change and the economy was shifting to a consumer's market. Style and taste were changing in society. Born of the ancient Roman models and rational in sensible decoration, resulted in its ideal character to represent the ruling class. Two publications marked the start of the Palladian Revival in 1715: the first volume of Colen Campbell's *Vitruvius Britannicus*, and Giacomo Leoni's English edition of Palladio's *Quattro Libri*. In her article, *Spanning the Political Divide,* architectural historian Carole Fry argued that *Vitruvius Britannicus* is one of the "most important documents for the history of neo-Palladianism," because his volumes were the primary vehicle through which Palladio's drawings and ideas were spread.[23] Campbell also included his own designs in each publication, doubling the book as a portfolio for his works. His volumes, like other architectural pattern books, were subscription only. Access to these books was limited to the elite, so the success of the neo-Palladian was directly related to the aristocratic participation in subscribing to Campbell's volumes.

Pattern books spread widely as part of increased desire to us architecture to reflect the growing power of England that rivaled that of France and Spain.[24] Since the economy had developed into a consumer's market, issues of taste suddenly mattered a great deal, and the market reflected consumer desires welcoming an architectural style inspired by classical

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[23] Fry, Carole. "Spanning the Political Divide: Neo-Palladianism and the Early Eighteenth-Century Landscape." *Garden History* 31, no. 2 (2003): p.180..

[24] Li, Shiqiao. *Power and Virtue: Architecture and Intellectual Change In England 1660-1730*. London, New York: Routledge, 2007. P 53.

antiquity and the "triumph of rationalism."[25] Despite a market open to opportunity, architectural and landscape historians Mowl and Earnshaw suggest that neo-Palladianism was a movement that occurred as a choice, rather than a natural development.[26] The neo-Palladian was something that was a distinctive choice by the aristocratic classes who picked what they perceived as a mature and educated representation of their ultimate power. Not only was the style well-developed, but was argued as a favorite of the Hanoverian family due to its use in Hanover and thus adopted by the upper classes as a symbol of their own personal elite status.

English patrons, as a whole, had the power to influence Europe, due to their control over conflicting nationalisms of their own three kingdoms, and the creation of a world-wide empire that drove trade and industry. For such a ruling class, the neo-Palladian in public and private examples offered a refined architecture appropriate of Roman Senators. Neo-Palladianism was the reflection of a cultured and educated society. Using a classical interpretation of architecture was a "phenomenon of justification by antiquity," which further promoted the spread of the style.[27] While other countries were working in other styles, the Palladian was seen as reckoning back to classical springs. The bible was Palladio's book, the wealthy could pose as apostles, and the architecture in Italy served as a pilgrimage route. As neo-Palladianism grew in popularity, older styles became out of fashion. Instituting the new style demonstrated that the patron was educated and enlightened. If one wanted to climb the social ladder, it meant adopting neo-Palladianism as a necessity.

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[25] Stillman, Damie. *English Neo-Classical Architecture*. London: A. Zwemmer, 1988. P. 38.
[26] Mowl, Tim and Brian Earnshaw. *An Insular Rococo: Architecture, Politics and Society In Ireland and England, 1710-1770*. London: Reaktion, 1999. P. 13
[27] Fry, Carole. "Spanning the Political Divide: Neo-Palladianism and the Early Eighteenth-Century Landscape." *Garden History* 31, no. 2 (2003): p.185

The Queen's House at Greenwich designed by Inigo Jones, Wilton House in Wiltshire, by Isaac De Caux with the assistance of Jones and Webb, and Sir Roger Pratt's Coleshill House which boasted a ceiling copied from the Queen's House and which served the as models for many villas in both England and Ireland, are among the ancestors of the eighteenth-century Palladian country house (fig 2, 12, 13). Campbell's Wilbury House, started in 1709, is argued as the first fully developed expression of Palladianism in England (fig. 14). It was built for George Benson, who became acquainted George the Elector, the soon to be George I, while Benson was on the Grand Tour. As mentioned earlier, the neo-Palladian was the preferred style of building in the Hanover circle, and Benson wanted to place himself as close to them as possible. When he returned from Europe, he quickly commenced with the building of Wilbury which heavily contrasted the likes of Vanbrugh's Blenheim and Thomas Archer's Roehampton House, where Baroque styles dominated over Palladio. (fig 15, 16)[28]

These examples all possess a characteristic axis of honor, or *enfilade* plan which spans rooms from a central hall, one connecting with the other in a straight line and becoming increasingly small and private—antechamber, withdrawing chamber, bedchamber, closet. The axis of honor is the opposite of the central block plan that Palladio uses for many of his villas, which were compact. Enfilade was device was intimately linked with the formal social manners of the seventeenth century, where life was lived mainly in one's own or another's private apartments—where one's rank would be acknowledged by the depth of penetration from antechamber to closet—and only occasionally in the formal hall or saloon.

After Wilbury, Campbell scored another first in the evolution of the eighteenth-century country Palladian Country house. Following the removal of the Stuarts reign in 1715, there was a

[28] Cruickshank, Dan, National Trust (Great Britain) and Irish Georgian Society. *A Guide to the Georgian Buildings of Britain & Ireland*. New York: Rizzoli, 1986. P. 53.

building boom in the countryside which reached a climax between 1720 and 1724, when the construction of twice as many country houses began than in any other part of the eighteenth century. The catalyst for Campbell's shift in style from designing baroque churches in the manner of Sir Christopher Wren to Palladian fantasies might have been the Scottish architect James Smith. He publicly practiced in the conventional Baroque style but indulged in Palladio in private, perhaps because his more conservative clients might not have been ready for a less decorated Palladian façade Smith's own house was a proto-type of Palladian tripartite. Cruickshank suggests that Campbell was influenced by these designs, in addition to the Smith drawings Campbell obtained of the Villa Rotunda from 1707. In the second edition of *Vitruvius Britannicus*, 1717, Campbell referred to Smith as 'the most experienced architect' in Scotland, meaning that he had the great experience of the true classical building of Palladio.[29]

Between 1720 and 1722, Colen Campbell began working on what Cruickshank argues as one of the major Palladian houses of the eighteenth-century. Houghton Hall represented the type of house that became increasingly common during the 18th century: "a house that was like a villa, not merely a natural extension of the estate on which is stood and for which it might serve as an administrative center, but a symbol of power that was not just built but also maintained by a fortune made elsewhere. (fig. 17)"[30] It was a symbol of the individual on part of the builder. These types of houses were meant to put their patron on the political and social map. Furthermore, Fry argues that the typical explanation of neo-Palladian architecture as the symbol of Whiggism and the ascension of George I is not necessarily true because the majority of the

[29]Cruickshank, Dan, National Trust (Great Britain) and Irish Georgian Society. *A Guide to the Georgian Buildings of Britain & Ireland*. New York: Rizzoli, 1986. P.54, 55.
[30] Ibid.P. 62.

subscribers to Campbell's volumes were largely Tory, or Jacobite. So, the style was not necessarily related to political success, but rather apolitical.[31]

The Key Figures

Colen Campbell was a Scottish architect pioneering the neo-Palladian in England. Campbell was first educated at the University of Edinburgh and was trained as a lawyer. However, he chose to leave this profession and move to London to become an architect. It is believed that he trained in architecture under James Smith.[32] The influence of Campbell is emphasized through the words of historian Howard Edward Stutchbury in his book *The Architecture of Colen Campbell*:

> "Colen Campbell's reputation since his own time has suffered, with those of his Patrician Palladian contemporaries, from the antipathy of nineteenth century proud professionals to a movement lead by men not only amateur but aristocratic. His influence, however, was greater than of Vanbrugh, or of Hawksmoor, his occasional opponent, or of Gibbs, his compatriot and persistent rival, or even of Burlington, his patron and possibly his pupil.[33]

Campbell traveled to the continent to further develop his skills and when he returned, he began working on the first edition of *Vitruvius Britannicus*. The book was something new to the landscape of architecture and style books, promoting a variety of England's best *neo-Palladian* architecture. With multiple volumes of the book, Campbell demonstrated that Inigo Jones was the prodigy of Palladio's tradition, and that there were links between Jones and Stuart and Tudor

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[31] Fry, Carole. "Spanning the Political Divide: Neo-Palladianism and the Early Eighteenth-Century Landscape." *Garden History* 31, no. 2 (2003): p.181.
[32] Curl, James Stevens and English Heritage. *Georgian Architecture In the British Isles, 1714-1830*. 2nd ed. Swindon [U.K.]: English Heritage, 2011. P 28.
[33]Ibid. P 25.

Courts, and the early Georgian architects and the Hanoverian court. Instead of a comprehensive collection of the best architecture in England, it was propaganda for a superior architectural style and those who created it. Copies of *Vitruvius Britannicus* and Leoni's *Palladio* were most likely the seeds of interest for Lord of Burlington.

Richard Boyle, third Lord of Burlington, was a pivotal figure in the survival and preservation of Palladio's collection. Burlington traveled to Venice and the Veneto in 1719 to study the work first hand. It was his intervention as an amateur or gentleman architect, along with many others, that allowed for Palladianism to bloom. Landed gentlemen often practiced architecture by the requirements of their own estates, so they had exercise in style and taste of the time. However, the difference between Burlington and other amateur architects was his familiarity with the mechanical parts of building.[34] In 1716, James Gibbs was the architect at Burlington House and Chiswick, but by 1717, Gibbs was replaced by Campbell. Campbell encouraged him to design a garden structure at Chiswick, referred to as *the Bagnio*. There are no existing designs by Burlington before this, so it the Bagnio is assumed to be his first work.[35]in 1719, Burlington described to observe the architecture he was studying for himself, and took the Grand Tour. He returned from Italy full realizing where Campbell drew his inspiration, as well as imagining his own designs to come. It was luck in 1721 that Burlington was able to purchase a collection of Jones' drawings from John Webb.[36] Campbell and Burlington had a fallout in the 1720s, and Burlington broke his partnership with Campbell to both practice architecture on his own and work with William Kent.

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[34] Harris, John and Richard Boyle, Earl of Burlington. *The Palladian Revival: Lord Burlington, His Villa and Garden At Chiswick*. New Haven: Yale University Press, 1994. P. 19.
[35] Harris, John. "The Transformation of Lord Burlington: From the Palladio and Jones of his Time to the Modern Vitruvius" in Arnold, Dana. *The Georgian Villa*. Stroud: Alan Sutton, 1996. P. 42.
[36] Cruickshank, Dan, National Trust (Great Britain) and Irish Georgian Society. *A Guide to the Georgian Buildings of Britain & Ireland*. New York: Rizzoli, 1986.

William Kent is best known for his work in English landscaping, not necessarily his architectural design. As a painter, his eye for landscapes helped develop his sensibilities for landscape design. Notably, Kent removed fences and walls, installing the ha-ha into the natural scenery, replicating what he learned from painting picturesque landscapes. His contribution of the formal Palladian garden set him apart from other landscape architects of the time, as well as placed him above any landscaping Burlington and Campbell attempted. Some of this works include the parklands around Rousham (fig. 18,).

When it came to Chiswick, Burlington has turned down plans from Campbell that were most likely passed on to John Fane, the patron of Mereworth. Burlington wanted a more intellectual approach to redesigning his villa. Each front was conceived by itself—a very English architectural trait. Individual assessment allowed for each façade to develop its own character, and to distinguish itself from any other building (fig. 19). The result is four different facades. On the other hand, the Villa Rotonda has identical approaches on each side. Burlington most likely did consider the plans Campbell provided him, as well as Palladio's Villa Rotonda. Chiswick does feature Venetian and thermae windows but an octagonal central hall with smaller rooms dispersed around it (fig, 20). However, Burlington uses obelisk-shaped chimneys like those used by Scamozzi, whereas Palladio does not. Additionally, the intercolumniations on the two porticoes are all even, rather than following the rule of widening the space between the two middle columns. Furthermore, the double stair that leads to the portico is strange in that it does emulate Palladian decoration, but because of its segmented or staccato nature it lessens the grandeur of the building as a whole. It seems to fit the bill for a Palladian villa, however, much like the Villa Rotonda, it too is an oddity in comparison to the rest of his body of work.

The gardens around Chiswick feature French designs, like the goosefoot plan for allées, inspired by Le Nôtre in France. Historian Jacques Carre argues that Kent and Burlington are responsible for the emergence of the landscape movement in England. Landscaping at Chiswick was completed in two stages; between 1715 and 1725, and then through the 1730s.[37] During the first period, Burlington eliminated topiary ornaments and symmetrical elements from the Dutch and French influences, and replaced them with 'natural' features of blurred boundaries, and artificial mounds. The temples and pavilions were practice pieces from Burlington's architectural interests. The tall clipped hedges, urns, and statuary came from the influence of the Italian gardens that he visited while on the Grand Tour (fig. 21). The radial hedges were used to disguise the boundary walls of the gardens by physically blocking the walls. In addition, small buildings were installed at the terminals of the allées (fig 22). Utilizing trompe l'oeil, viewpoints were multiplied for the sake of surprise, resulting in the landscape feeling much like a maze. In a word, the gardens are geometric. When Kent started his work in the 1730s, his designs were experimental in the handling of trees and water. He did not change the radiating alleys, but he did place the more formal elements with loose clumps of trees and vast lawns, rusticating aspects where he could. The end result was an architectural manifesto, seen through the structuralism of the gardens, and a partial landscape garden as a practice playground for Kent and the later estates he influenced.

[37] Carré, Jacques. "Lord Burlington's Garden at Chiswick." *Garden History* 1, no. 3 (1973). P. 23.

Chapter Four: Irish Palladian

The beginning of the eighteenth century in Ireland witnessed great turmoil. The Protestant Ascendancy had set in after the Catholic loss in the Glorious Revolution in 1688. A political, economic, and social domination of Ireland set in, controlled by a small group of English landowners known as the Anglo-Irish, along with the Protestant clergy, and members of the Church of Ireland. The Ascendency excluded groups like Roman Catholics, smaller Protestant denominations and non-Christians, disenfranchised previously by their poverty and then by their religious stature. Over the course of a century, dispossession of large holdings of belongings took place throughout the country, moving from Irish ownership to mostly English loyalists. Absent landlord, English soldiers, and merchants became the new ruling class with its richest members promoted to the Irish House of Lords and eventually controlling the Irish House of Commons.

The powerbase was Dublin, in the ultimate personage of the Lord Lieutenant who was the official representative of the English monarch in Ireland, who acted on advice from the Chief Secretary of Ireland as administrative superintendent. Despite Ireland's designation as a separate kingdom in 1542, Westminster retained executive power at Dublin Castle. While the elite controlled much of the political action in Ireland there was significant social mobility at this time but penal laws blocked Catholics from power and land ownership. William Conolly, however, was one of few able to cross the barrier, and became the Speaker of the Irish House of Commons.

The Ascendency left a particular mark on Ireland through confident "Georgian country houses".[38] A proper Irish gentleman no longer built cottages but mansion houses to represent

[38] McBride, Ian. *Eighteenth-Century Ireland: The Isle of Slaves*. Dublin: Gill & Macmillan, 2007.

their fortunes. They built grand country houses in an architectural tradition adopted from England and further abroad. Style was just as important and representative as size was to a house's audience as stylistic choices represented cultural discernment of the Protestant leaders. Their superiority was communicated through mathematical ratios and beautiful symmetries. Classicism, from Vitruvius, Alberti, Palladio, and Scamozzi expressed simplicity and rationality, both components of their Protestant beliefs. Thoughtless ornamentation squandered money and was considered primitive. Building in the correct style was a form of cultural cultivation. Houses embodied "antiquity, eminence, and superiority" of the owners.[39] What was current in England was often the same in Ireland, in building program of conformity to comfort and civil norms. Certainly, art and architectural ideas were communicated across continental Europe and into England and Ireland. However, until this point patrons had to consult the expertise of informed amateurs or craftsmen to achieve their architectural representation. Architecture as a practice was not prestigious or professionalized outside of masons and other craftsmen who had limited knowledge of building techniques or stylistic choices. As result, there were few architects in Ireland of international consequence.

Architectural Historian Sir John Summerson stated that in England the great country-house building boom of 1710-1760 had its climax during the five years of 1720-1724, when over twice as many houses were begun that in any other time period.[40] The pattern in Ireland is remarkably similar. In England, nearly a quarter of this total were built by new owners on newly-acquired land; a surprisingly high percentage for England where continuity of land-ownership is the rule. In Ireland, where five-sixths of the land changed hands in circumstances of greater or

[39] Barnard, T. C. *Making the Grand Figure: Lives and Possessions In Ireland, 1641-1770*. New Haven: Yale University Press, 2004. P. 27,35
[40] Craig, Maurice James. *The Architecture of Ireland: From the Earliest Times to 1880*. London: B.T. Batsford, 1982. P180

less violence, nearly all the builders were men of new money. Increasingly, land ownership was obtainable by raising merchant classes, signaling the transition from absolutism and fiefdom to liberty and capitalism. Newly built houses and their surrounding landscapes represented motifs from renaissance Italy and classical humanism like those built in England.

In Ireland, a parallel Palladian revival was accruing much like that in England and Scotland. In 1709, Thomas Burgh had developed a proto-Palladian house called Oldtown at Naas and in 1719 Alessandro Galilei produced and elevation for Castletown which lead to the construction of an astonishing Italian palazzo in the Irish countryside, effectively launching Irish Palladianism, and ending Ireland's architectural provincialism.[41] Within the British Empire the houses started to communicate the owner's good taste. Increasingly, transnational social identities were expressed architecturally through the common language of neoclassicism where social distinctions were delineated not through sheer size but through an appropriate scale of classical decoration.[42] Generally, the homes of aristocrats displayed columns, porticoes, and cornices equivalent to those found in a civic building, whereas the homes of farmers and shopkeepers were expected to be symmetrical and well-proportioned but modestly ornamented. Those with new wealth tended to make grandiose architectural displays, such as southern plantation owners in the Colonies or returning East India Company "nabobs" in England, who were criticized for falling foul of social decorum.[43] Across the empire certain common house types designed in a socially appropriate neoclassical manner were produced and consumed. Some of this architecture was replicated from Palladio. The typical Palladian villa fostered the

[41] Cruickshank, Dan, National Trust (Great Britain) and Irish Georgian Society. *A Guide to the Georgian Buildings of Britain & Ireland*. New York: Rizzoli, 1986. P. 56
[42] Maudlin, Daniel. "Beginnings: Early Colonial Architecture." in *Architecture and Urbanism In the British Empire*. Oxford, New York, NY: Oxford University Press, 2016. P. 43.
[43] Maudlin, Daniel. "Beginnings: Early Colonial Architecture."… P. 46.

paternalistic idea of Englishness, representing the Roman Augustan ideal of liberty to its original consumers, so it was the perfect fit for the new landowners in Ireland.

In eighteenth-century Ireland country house building was an intentional process of Anglicization following the forced evictions and confiscation of church land in the seventeenth century. The Anglo-Irish country house sat at the center of an estate that carved up from confiscated lands and modeled on the English example. For example, houses such as Strokestown, County Roscommon, (central block dated 1696, wings and upper story added by architect Richard Castle, 1740) mirrored the English Palladian country house with the intention of representing the extension of British rule and British aristocratic culture in Ireland (fig. 23). However, the colonial nature of the Anglo-Irish settlement of Ireland challenged and even contradicted this architectural ideal. Strokestown is a substantial Anglo-Palladian mansion with pavilioned flanking wings that once sat at the center of an 11,000-acre estate granted by Oliver Cromwell to Captain Nicholas Mahon in 1660 for his part in the Cromwellian invasion of Ireland (1649-53). While Palladianism represented liberty to the English, in Ireland the Palladian country house was seen by the Gaelic Irish population as a symbol of oppression, with many being burned down in the 'Burning of the Big Houses' during the Irish Revolution (1919-23).[44]

Two architects dramatically altered the architectural landscape of Ireland: Sir Edward Lovett Pearce and Richard Castle. Little is known about Pearce's early life. His career was only six years long, but his reputation would gain him the title of the "Irish Inigo Jones". Pearce was a cousin to Sir John Vanbrugh and it is suggested that Pearce was sent to study architecture with Vanbrugh when he was 15. He then entered the army but did not stay enlisted long as Pearce

[44]Maudlin, Daniel. "Beginnings: Early Colonial Architecture." in *Architecture and Urbanism In the British Empire*. Oxford, New York, NY: Oxford University Press, 2016. P..P. 44

took the grand tour in 1722 to study the architecture of France and Italy.[45]It was the Veneto that inspired him. Annotations in his copy of Palladio's *Quattro Libri* do indicate that he had formal architectural training, most likely from Vanbrugh. Observing Pearce's body of work, his architectural inheritance comes from both Palladian and Vanbrughnian schools. Vanbrugh featured the use of corridors, especially those consisting of a sequence of domed squares. From Burlington and Palladio comes the stepped Parthenon dome and apse-ended rooms.[46] It is also likely that he met and studied with Allesandro Galilei, who made initial designs for Castletown for William Conolly in 1718. Connolly was considered the most important man in Ireland during the early part of the eighteenth century and the construction of Castletown House reflected his power as the Speaker of the Irish House of Commons. At Galilei's recommendation, Pearce returned to Ireland to take over the construction of Castletown, which provided Pearce with the footing to establish himself as one of Ireland's leading architects. In addition, when he returned to Ireland, he was the only practicing architect to have studied in Italy which gave him instant acclaim.[47]

Castletown, County Kildare, marks the beginning of the Irish Country house building boom in 1719 (fig. 24). The building of Castletown was not merely a political act like building of other houses. It was an act of patriotism. The house was to represent the epitome of the resources of Ireland. The English Protestants, as to differentiate themselves from the "impermanent dwellings of the Irish countryside, […] 'bird nests of dirt," understood that quality of

[45] Sheridan, Pat. "Sir Edward Lovett Pearce 1699-1733: The Palladian Architect and His Buildings." *Dublin Historical Record*67, no. 2 (2014): 19-25. P. 19. It is not known when Pearce was born, or when he entered the army, but guesses are made based on the minimum age requirement to enlist in the army.
[46] Craig, Maurice James. *The Architecture of Ireland: From the Earliest Times to 1880*. London: B.T. Batsford, 1982. P. 165
[47] Sheridan, Pat. "Sir Edward Lovett Pearce 1699-1733: The Palladian Architect and His Buildings." *Dublin Historical Record*67, no. 2 (2014): 19-25. P. 20

construction materials was important.[48] For the Irish, building with local *Irish* materials was a firm assertion of their own identity. Castletown, while identifiable as Palladian, is different from its counterparts in Britain as Galilei was very different from Campbell and Burlington. He was taken to England by John Molesworth in 1714, dabbling in church design but failed to find any commissions. Galilei had most likely seen the Burlingtonian Palladianism, but given his background Burlington's style was not what he brought to Ireland. His rich experience with Renaissance architecture enabled him to build with more accuracy as well as comfort, building from experience of what he knew so well. Castletown displays this well, with the *piano nobile* and colonnades that connect the central block to the pavilions, much like Palladio's villas in the Veneto.

The plan of Castletown is different from the English Palladian, but was probably not devised by Galilei who returned to Italy in late 1719. Edward Lovett Pearce took up the project in 1724 when he returned from Italy, with his own copy of Palladio's *Quatro Libri*.[49] Progress at Castletown was limited to groundwork when Pearce returned, so he had the freedom to change a good portion of the plans (fig. 25). The front and rear facades are of the manner of an Italian palazzo, the south, front, first floor windows have pediments, the north, rear, side does not. The end elevations are symmetrical. All the flues are gathered in two stacks, and the staircase is located off center, so that it is not the focal point of the house. In its plan-form, the hall served as the model for many later Irish houses; Cashel Palace, Castle Dobbs, and Castle Ward to name a few. The double-height entrance hall with a screen of columns carrying a balustraded gallery is said to be his work. In between Galilei and Pearce, local architect John Rothery who executed

[48] Barnard, T. C. *Making the Grand Figure: Lives and Possessions In Ireland, 1641-1770*. New Haven: Yale University Press, 2004. P. 24
[49] Cruickshank, Dan, National Trust (Great Britain) and Irish Georgian Society. *A Guide to the Georgian Buildings of Britain & Ireland*. New York: Rizzoli, 1986. P.57

the façade and perhaps the plan. It is possible as Rothery and his family were the architects of Mount Ivers, which is provincial Palladian house, were inspired by the illustration of Kent and Chevening, as published in *Vitruvius Britannicus*.

Another feature at Castletown that entered the Irish vocabulary is the staircase, or rather its relationship to the hall. The stairs are not paired as in contemporary English Palladian country houses and put beside the saloon or within a cross axis corridor; instead the staircase is placed in a generous hall next to the entrance hall. Similarly, Palladio did not place emphasis on grand staircase, but tucked them in a location where they were not a focal point. The first generation of Irish Palladian houses did not follow immediately after Castletown, as the building boom didn't start in Ireland until the 1730s, ten years after Castletown was begun. Despite Alessandro Galilei's work at Castletown, it is Sir Edward Lovett Pearce that claims the fame for the details that were much imitated like the columnar lobby; he employed it Bellemont and Richard Castle used it at Russborough.

Bellamont Forest, County Cavan, designed in 1730 by Pearce introduced the thoroughly designed four-square Palladian villa to Ireland. Construction for Bellemont started after the beginning of Castletown but finished before it, making it the first completed example of a Palladian villa in Ireland (fig. 26).[50] Loosely inspired by the Villa Pisani, Bellamont has an entrance hall leading into a square saloon with the stairs are in an apartment off the hall(fig, 27, 28). The base is rusticated and the cornice of the portico runs around the house, separating the *piano nobile* from the first floor. In this case, decorative use of the cornice breaks with a fundamental Palladian tenant, for it denies its functional/structural origin as part of the roof and ruins the illusion of the house as a temple. This freedom is not often repeated in other Irish

[50] Sheridan, Pat. "Sir Edward Lovett Pearce 1699-1733: The Palladian Architect and His Buildings." *Dublin Historical Record*67, no. 2 (2014): 19-25. P. 20

Palladian houses except by Richard Castle at both Russborough House, County Wicklow, and Tyrone House in Dublin. Two details from Pearce that are introduced to Irish Palladian architecture are found at Bellamont. First, there is a generous columnar first-floor staircase landing and inside the elevations is a variation of the Venetian window theme, where blank niches are closely flanked and architecturally united with windows. Bellamont is considered to be a perfect manifestation of a Palladian villa. Other than the portico appearing to be an afterthought, all four sides are meant to be seen, which was a fairly new concept in Ireland. The columnar lobby was also new. The entire house is faced in red brick, except for the stone dressings. [51]

An estate that no longer stands but also exemplifies Palladian ideals was Summerhill House, County Meath (fig, 29). The main house was built of a silvery white limestone and the wings were of a coarser limestone rich in subtle hints of pink, brown, and blue, quarried from Carrickdexter near Navan. The east wing housed a vaulted and palatial stable, in the west wing, the kitchen and allied services.[52] Once again, the building of a country house was not just a political act, but also a patriotic act, using local Irish materials during construction. A much-quoted passage in the correspondence between Berkeley and Perceval expresses the desire that the house should be an epitome of the resources of Ireland. The house was not approached from the side, like Castletown and Russborough. The central block was small, two stories over a rustic basement. The wings reach out and terminate in three-story towers with octagonal domes, beyond which were two-story pavilions with four bays. One peculiarity of Summerhill was that the curved corridor and other parts of the ground floor are arched over in brick, as brick vaulting

[51] Craig, Maurice James. *The Architecture of Ireland: From the Earliest Times to 1880*. London: B.T. Batsford, 1982. P.180
[52] Ibid.P182

is seen as an occasional habit of the Pearce-Castle school, perhaps a preventative strike against fire.[53] Building from brick was also a tradition Palladio used, as it was cheaper and easier to produce than procuring stone.

Building in both the public and private sphere, Pearce was assisted by Richard Castle. Castle's education came from a Franco-Dutch Palladianism and as he was traveling to Britain and eventually Ireland, he passed through the Burlington circle as well. It's not clear who brought him to Ireland, Pearce or Sir Gustavus Hume, or both.[54] Pearce had many commissions, and as tradition, Pearce would take the first-class buildings and give the rest to Castle. Castle was called upon to remodel many buildings, which was the start of his career, starting with Ballyhaise, which is debatable if it was an entire reworking or not. The floor plans and brick vaulting suggest that he may have had more influence in its creation than we know.

Castle worked closely with Pearce, arriving when Pearce was awarded the commission to design the new Irish Parliament House. Their importance is underlined by the country houses they designed in 1730s-40s serving not only as major influences throughout Ireland but also of major international significance. Richard Castle first trained as an engineer, but his subscription to Colen Campbells' *Vitruvius Britannicus* spurred his interest in architecture. He began working for Pearce as early as 1728.[55] Castle's time spent under Pearce eventually aided him in gaining important private commissions from gentlemen of rank, particularly Whig parliamentarians like Richard Wingfield of Powerscourt. After Pearce's death, Castle filled his place, gaining the patronage of many established and rising aristocrats as well as establishing himself as indispensable in the sphere of country house design. Castle continued drafting Palladian designs,

[53] Craig, Maurice James. *The Architecture of Ireland: From the Earliest Times to 1880*. London: B.T. Batsford, 1982. P182, 185
[54] Ibid. P.167
[55] Laffan, William. 2014. *Russborough: a great Irish house, its families and collections.*

while also utilizing the classical spirit seen in *Vitruvius Britannicus*. The designs of Pearce and Castle introduced many concepts to the vocabullary of Irish architecture like the oval room, which was startlingly new in Ireland and immediately popular in-house design. The curved bay was eschewed by the English Palladian's who preferred straight line geometry, but it flourished in Ireland.

Russborough House is perhaps Castle's paramount project (fig 30). Construction took place between 1741 and 1755 according to the designs for Joseph Leeson, member of the Irish House of Commons and the first Earl of Milltown. Leeson was one of twelve children of a successful brewer in Dublin. Leeson, who moved up in social status, desired a house to make a statement for his newfound political and economic success. Leeson could have been familiar with Castletown House, as it was one of the first great houses erected in Ireland during a new period of confidence and forward motion. It could be that Leeson was inspired by the choices Connolly made for Castletown House, taking a successful cue from another member of the Irish Parliament.

Russborough House features seven bays of two storeys over a basement, dressed with local granite. It is fronted by an engaged portico of three-quarter Corinthian columns. The entablature is tied to the string course. Finally, the house is topped with a hipped roof. Doric colonnades reach out from both sides of the house, connecting two pavilions attached to outbuildings by rusticated walls. A parapet runs the along the pavilions and colonnades, topped with decorative urns. The sash windows are six-over-six on the *piano nobile* storey and three-over-three on the second storey. The house is approached by the side through a triumphal arch, constructed of granite ashlar. The main block remains concealed during the approach, so the view is limited to the broad-faced kitchen and stable sections of the house. Approaching from the

side creates a sense of anticipation to see the house and the landscape. The curved colonnade uses a wide angle, and is stepped forward of the house, unlike the acutely curved colonnade flesh with the central block at Castletown House. Instead, the Russborough House plan is very similar to Palladio's Villa Trissino (fig. 11) They both feature an extended layout, comprised of a central block and forward extending wings.[56] With this design, Russborough House is the longest house in all of Ireland at 700 feet.

Contemporary critics like Sir Thomas Taylor of Headfort, an Irish politician and peer of Leeson, argued that the house was sober in design, lacking innovation.[57] What he meant was the lack of exterior decoration. While his complaints are well founded, Castle remained true Palladian nuances and consistent with the use of decoration along the house. Palladian villas of the Veneto served agricultural homes for the Venetian aristocracy. They were beautiful because of their employment of classical styles, but ultimately, they were also utilitarian, meant to be practical and functional rather than ornate. Castle used the orders appropriately: the Doric colonnade, subordinate to the Ionic orders on the pilasters of the wings and the central block of the house decorated with the Corinthian order to formally announce the entrance. The same is executed within the house; the Doric order inside the entrance hall and the Corinthian in the Saloon, signaling the importance of the respective rooms. A rusticated base placed emphasis as well as directed the eye upwards to the *piano nobile*.

Consideration of the landscape made the decision in the location of the house. While the sheer size of the house offers its own impressiveness, the relationship between the house and its surroundings completes the desired aesthetic. Castles placed the house on a plateau, like Palladio and his villas, with the land falling away from the face of the building towards a pond and

[56] According to the drawing in *Quatro Libri*, which shows the curved colonnade.
[57] Laffan, William. 2014. *Russborough: a great Irish house, its families and collections*.

mountains in the distance (fig.31) . Behind the house, terraces sweep up and meet a tree line. From many of the rooms in the house, visitors can see the pastures that reach down to the pond, and further to the mountains in the distance. Russborough House did not feature many large, meticulously groomed pleasure gardens. After its construction, the landscape was much more natural in form, only manipulated for practical agricultural needs, also like the villas in the Veneto. This contrasts with British counterparts who were including Palladian bridges, like Prior Park in Bath, or small temples and obelisks, as well as manicured hedges like Chiswick in London. Russborough House does have two obelisk-like structures, but they are functional as posts of a pasture fence gate.

Conclusion

Palladianism speaks rationality, order, and symmetry in timeless forms that effortlessly communicate its power. Not only does the style assert its beauty, but often forgotten is the functionality. Both in the Veneto and Ireland, villas and country houses alike were working farms, and they maintained that integrity. In both locations, their sober and calm exteriors masked the disorderly daily activities of a working farm, cloaking them in harmony. England had a building tradition to apply the 'new' Palladianism to, as the English already had been building splendid country houses prior to the eighteenth century. In countries like Wales, strong vernacular and a weaker economy kept Palladianism at bay. Ireland, however, did not have a local form that was powerful enough to withstand the Palladian country house, and the instalment of the economy of the British empire was more than enough to influence new building patterns.

Irish Palladianism was conformity and rebellion against its English counterparts. Strong decoration, alternative influences, and extravagant interiors, coupled with increasing landscape experimentation made the English examples a league of their own. Many gentlemen, like Burlington, were inspired by their experiences on the Grand Tour or books on aesthetics and taste. They incorporated a wide variety of ideas beyond Palladio like Baroque or Rococo interiors, chinoiserie decorating, and French and English gardening. English patrons had largely unlimited access to the influx of ideas circulating in the eighteenth century. Irish and British citizens with new access to wealth had a lesser exposure to ideas of taste, so what they did receive was pure because they had no previous experience to influence their interpretation.

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Illustrations

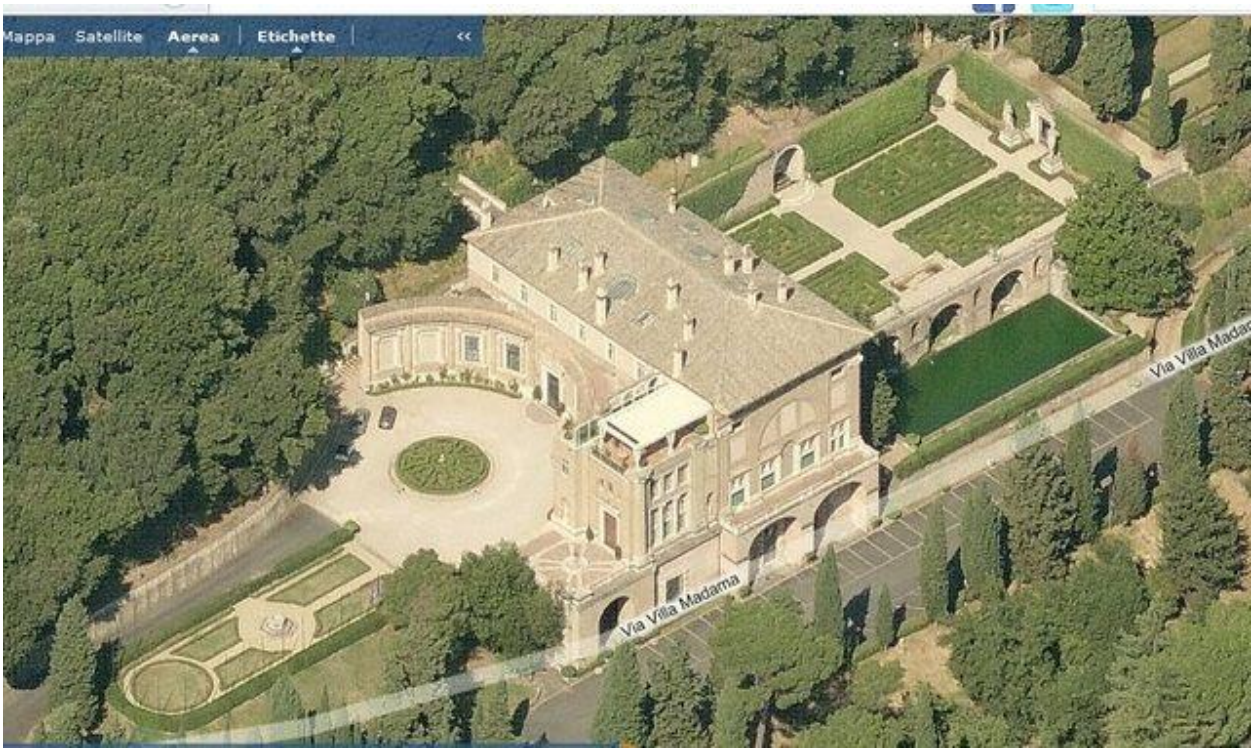

Fig. 1. Villa Madama, Raphael, Rome, Italy. 1525. The curved façade and use of arches as integrated indoor/outdoor space were innovative design choices during the Renaissance period.

Source: https://i.pinimg.com/originals/de/a1/55/dea155e589b617159dd6006e3c29021b.jpg

Fig. 2, The Queen's Palace at Greenwich. Inigo Jones, 1616.
Source: Architectsmagazine.com

Figure 3. Queens Chapel at St. James Palace. Inigo Jones. London, England. 1623.

Source: londontown.com

Figure 4. Banqueting Hall at Whitehall Palace. Inigo Jones. London, England. 1619.

Source: khanacademy.com

Figure 5. Villa Barbaro at Maser, Andrea Palladio. Maser, Tresvio, Italy. 1554

Source: Wikimediacommons.com

Figure 6. Villa Emo at Fanzolo, Andrea Palladio. Vedelago, Veneto, Italy.

Source: wikimediacommons.com

Figure 7. Villa Badoer at Fratta Polesine. Andrea Palladio. Fratta Polesine, Rovigo, Italy. 1556.

Source: http://archandair.blogspot.com/2016/02/villa-badoer-fratta-polesine-italia.html

Figure 8. Villa at Poggio a Caiano. Guiliano da Songalo. Poggio a Caiano, Italy. 1480

Source: Wikimediacommons.com

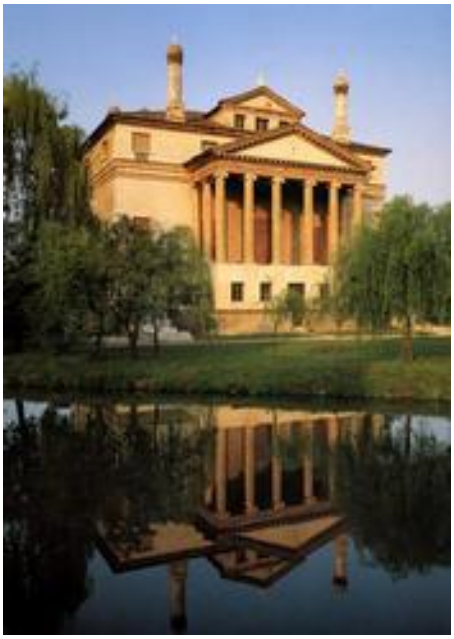

Figure 9. Villa Foscari, Andrea Palladio. Mira, Venice, Italy. 1558

Source: http://www.battellidelbrenta.it/info/villebrenta/foscari/en

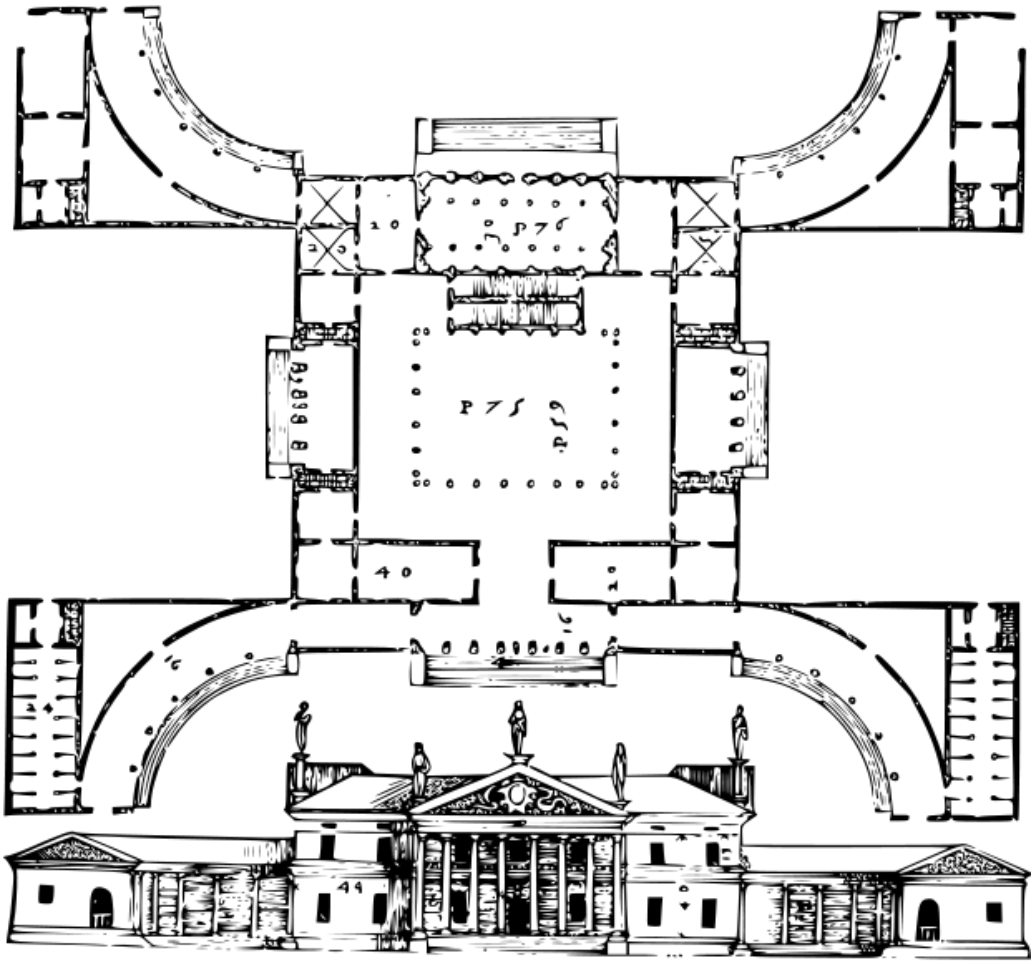

Figure 10. Villa Mocenigo Andrea Palladio. From Quattro libri dell'architecttura, libro II. 1570

Source: wikimediacommons.com

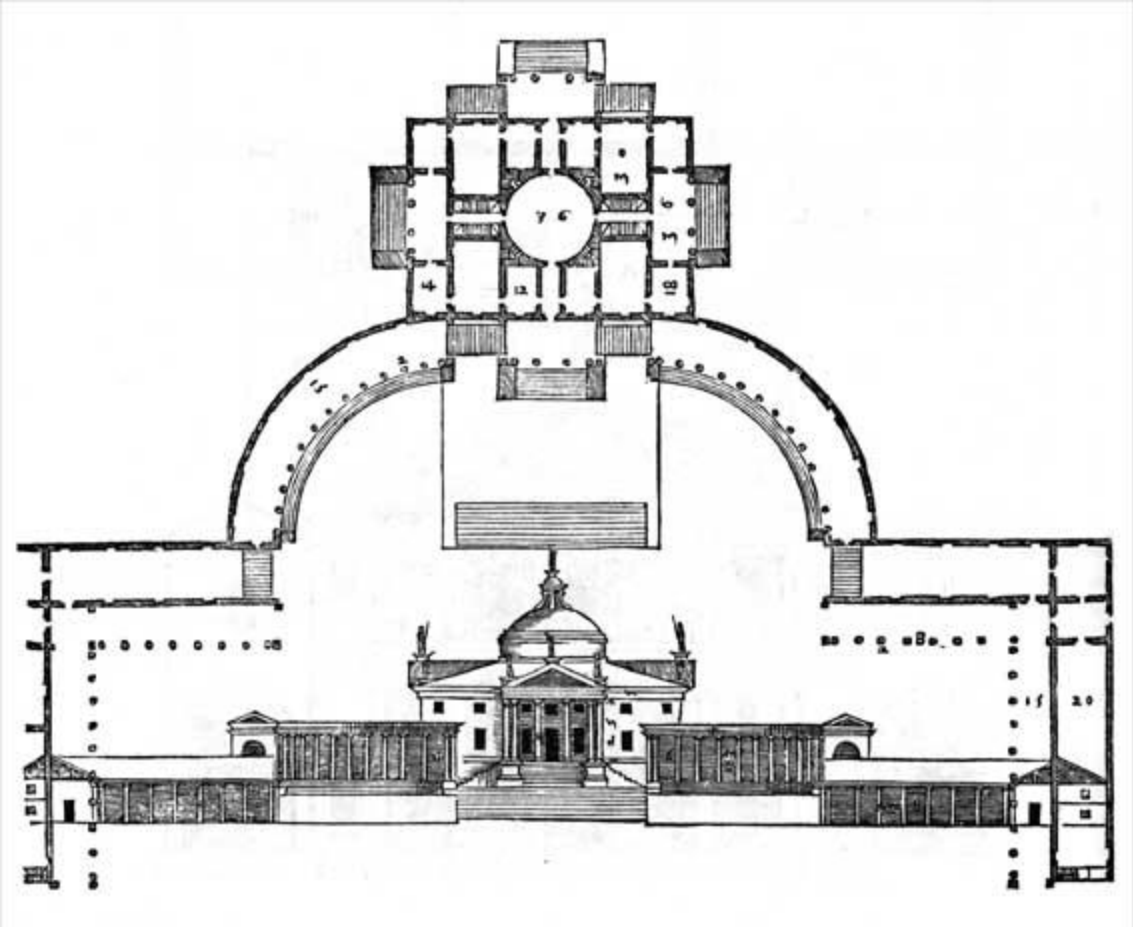

Figure11. Villa Trissino at Meledo. Andrea Palladio. Projected woodcut from Quattro libri dell'architettura. 1570.

Source: Wikimediacommons.com

Figure 12. Wilton House in Wiltshire, Inigo Jones. Wilton, Salisbury, England. 1544.

Source: wikimediacommons.com

Figure 13. Coleshill House. Inigo Jones. Coleshill, Oxfordshire, England. Built on Jones' earlier designs in 1660.

Source: wikimediacommons.com

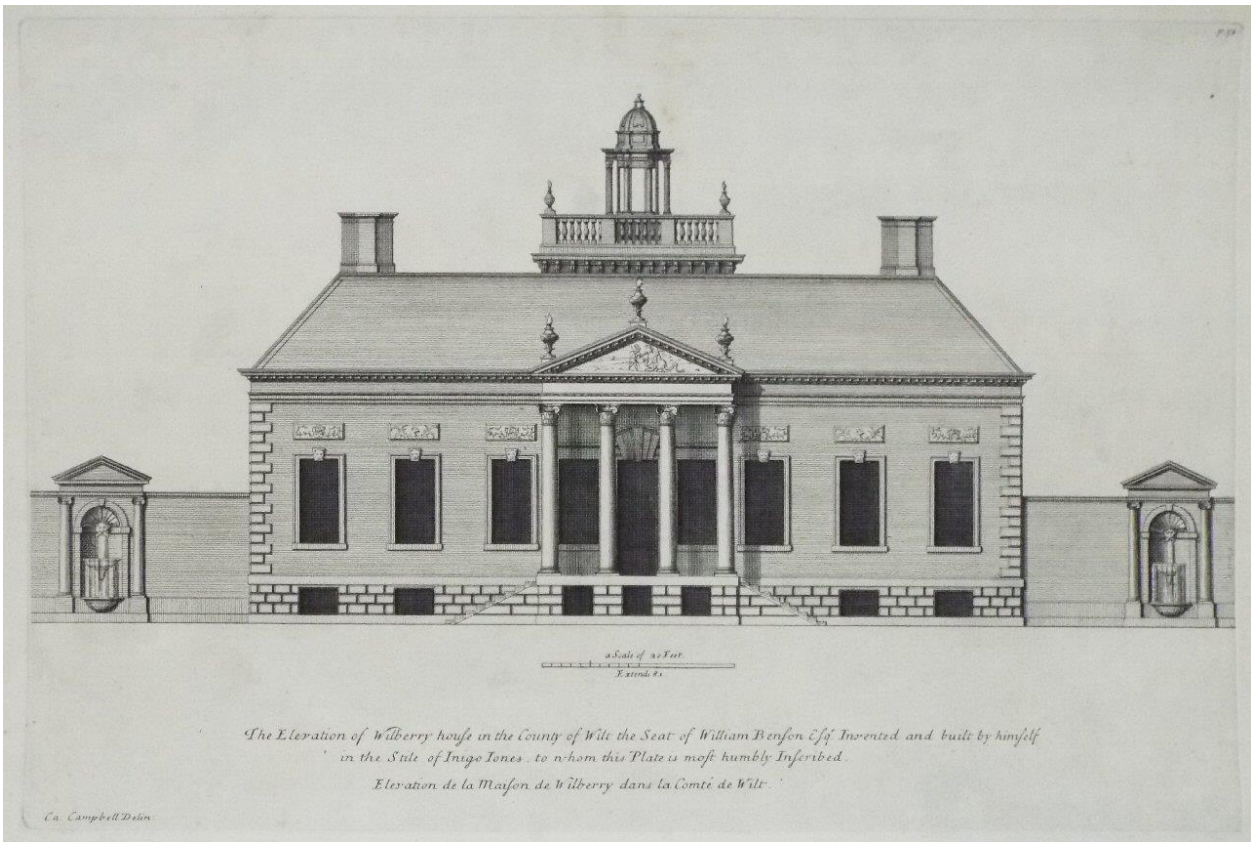

Figure 14. Wilbury House. Colen Campbell. Wilt, England. 1709

Source: rareoldprints.com

Figure 15. Blenheim House. Sir John Vanbrugh. Oxfordshire, England. 1705.

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Figure 16. Roehampton House. Thomas Archer. Roehampton, London, England. 1710.

Source: Wikimediacommons.com

Figure 17. Houghton Hall. Colen Campbell. Houghton, Norfolk, England. 1722

Source: Wikimediacommons.com

Figure 18. Venus Vail. Rousham House. Kent. Rousham, Oxfordshire, England. 1760s.

Source: cotswolds.com

Figure 19. Chiswick. Burlington, Kent. London, England. 1729.

Source: Kim Uglum, 2018.

Figure 20.Chiswick. Burlington, Kent. London, England. 1729.

Source: Kim Uglum, 2018.

Figure 21. Chiswick. Burlington, Kent. London, England. 1729.

Source: Kim Uglum, 2018.

Figure 22. Chiswick. Burlington, Kent. London, England. 1729.

Source: Kim Uglum, 2018.

Figure 23. Strokestown Park. Strokestown, County Roscommon, Ireland. 1696, wings and upper story added by architect Richard Castle, 1740

Source: strokestownpark.ie

Figure 24. Castletown House. Alesandro Galilie, Sir Edward Lovett Pearce. Celbridge, County Kildare, Ireland. 1722

Source: Wikimediacommons.com

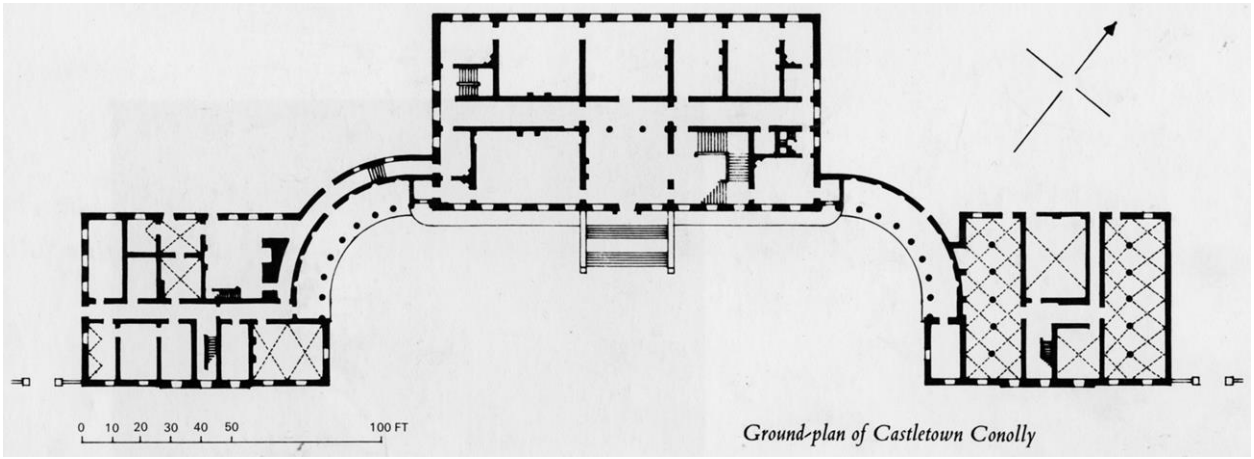

Figure 25. Ground plan of Castletown. Pearce. Celbridge, County Kildare, Ireland. 1722

Source. Cambridge University Press.

Figure 26. Bellamont House. Sir Edward Lovett Pearce. Cootehill, County Cavan, Ireland. 1725

Source: irishtimes.ie

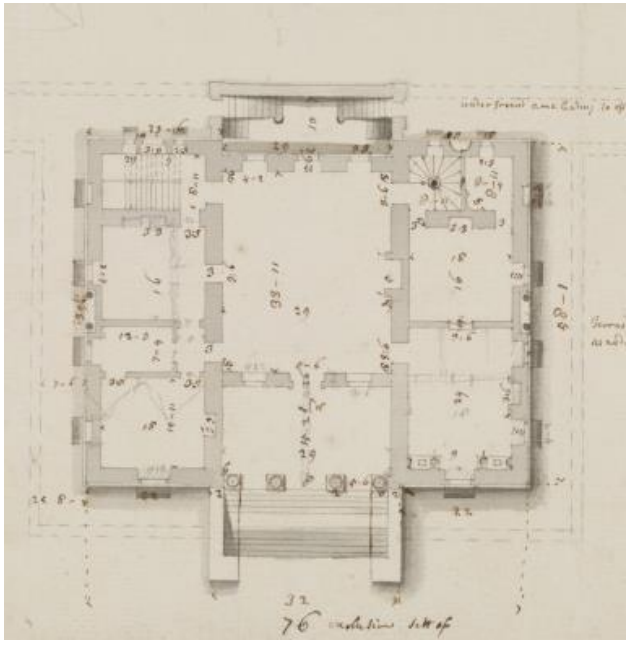

Figure 27. Floor plan of Bellamont House.

Source: http://collections.vam.ac.uk/item/O232361/design-lovett-pearce-edward/

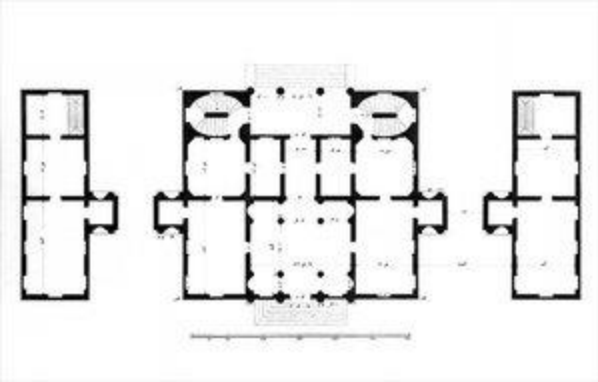

Figure 28. Floor Plan of the Villa Pisani.

Source https://www.archinform.net/projekte/9646.htm

Figure 29. Summerhill House, County Meath.

Source: wikimediacommons.com

Figure 30. Russborough House. Richard Castle. Blessington, County Wicklow, Ireland. 1741

Source: Kim Uglum, 2018.

Figure 31. Russborough demesne.

Source, Kim Uglum, 2018