

## **Colonial and New Republic art and architecture**

### **Slide information for teachers**

#### Slide #1: University of Virginia Rotunda

The Rotunda at the University of Virginia was designed by Thomas Jefferson as the architectural and academic heart of his community of scholars, or what he termed the "academical village." As the phrase implies, learning was for Jefferson an integral part of life. Jefferson modeled the Rotunda after the Pantheon in Rome, reducing the measurements so that the Rotunda would not dwarf the Pavilions. Construction began in 1822 and was completed in 1826 at a cost of almost \$60,000. Jefferson did not live to see the completion of the Rotunda, the last building on the Lawn to be finished. <http://www.virginia.edu/uvatours/rotunda/rotundaHistory.html>

#### Slide #2: Pension Building

Now housing the National Building Museum, the Pension Building was erected to serve the needs of the Union veterans after the Civil War. During and after the Civil War, Congress passed laws expanding the eligibility for pensions of the wounded, maimed, and the widowed and orphaned of the Civil War. The Great Hall, another impressive feature, houses massive Corinthian columns that are among the tallest interior columns in the world. <http://www.nps.gov/nr/travel/wash/dc40.htm>

#### Slide #3: American Stained-Glass Window

This window decorated with the Van Rensselaer family coat of arms is one of the earliest and most precious pieces of American stained glass. It was given to the Old Dutch Church in Beverwyck, New York, by Jan Baptist Van Rensselaer in 1656. At that time, Jan Baptist was the director of Rensselaerwyck. After the church was demolished in 1805, the window was installed at the head of the staircase in the Van Rensselaer Manor House, which itself was demolished in 1893. [http://www.metmuseum.org/toah/ho/09/na/ho\\_52.77.46.htm](http://www.metmuseum.org/toah/ho/09/na/ho_52.77.46.htm)

#### Slide #4: Two-Handed Bowl

Two-handled bowls chased into six equal panels are a form peculiar to early New York silver. They derive stylistically from Dutch, Scandinavian, and English sources, with deeper roots in Italian Renaissance design. *Brandewijnskom*, or brandywine bowls, were used ceremonially at weddings, funerals, and particularly at the *kindermaal*, where women gathered with their neighbors to welcome a newborn child. Filled with raisins and brandy, the bowl circulated among the assembled guests, who served themselves with a silver spoon. The initials engraved near the rim of this bowl are those of Theunis Jacobsen Quick, a baker, and his wife VROUTJE Janse Haring, who were married in 1689. New York's monopoly at that time on the inspecting, bolting, and exporting of flour would have made baking a lucrative profession. [http://www.metmuseum.org/toah/ho/09/na/ho\\_38.63.htm](http://www.metmuseum.org/toah/ho/09/na/ho_38.63.htm)

#### Slide #5: Governor's Palace

The word "Palace" was first used for the governor's house about 1714. Whether the term was used as irony in reference to its expense, or simply to designate an official residence is debatable. When all was at last done, however, the building measured up to the name compared to other colonial structures, but not to European palaces. There stood a five-bay Georgian home laid up in Flemish bond with glazed headers and rubbed brick window jambs and lintels. It had three floors of about 3,380 square feet each, a cellar with 11 wine bins, a row of dormers in the roof, and an iron balcony at the central upper window. Just inside the gate – guarded by a stone unicorn on one side and a stone lion on the other – stood two one-and-one-half story brick advance buildings with gabled roofs. They ran perpendicular to the main structure. The structure was a “tastemaker” in Virginia. Virginia planters building their own great houses sought to both emulate and exceed it. For the last two royal governors especially, however, the Palace was a far humbler accommodation than their great houses back home.  
<http://www.history.org/Almanack/places/hb/hbpal.cfm>

#### Slide #6: Montpelier

Montpelier was the lifelong home of James Madison, "Father of the Constitution," sponsor of the Bill of Rights, and fourth President. But Montpelier was also home to three generations of Madisons — from 1723, when Ambrose Madison, the president's grandfather was deeded the land, until 1844 when the widowed Dolley Madison sold the estate.

#### Slide #7: American Portrait Painting

Among the masterpieces of the New England Rococo are the carved and gilded picture frames that John Singleton Copley favored for his portraits in oil or pastel. This frame, the original housing for a pastel portrait of Mrs. Mary (Storer) Green, is a fine example. It is one of a handful of frames on portraits dating between 1764 and 1767 that appear to be the work of the same anonymous craftsman. Many of the other frames on Copley's works are now attributed to John Welch, at the time Boston's leading woodcarver.

[http://www.metmuseum.org/toah/hd/roco/ho\\_08.1a.htm](http://www.metmuseum.org/toah/hd/roco/ho_08.1a.htm)

#### Slide #8: Monticello

**Monticello**, located near Charlottesville, Virginia, was the estate of Thomas Jefferson, the principal author of the United States Declaration of Independence, the third President of the United States, and founder of the University of Virginia. The house is of Jefferson's own design and is situated on the summit of an 850-foot-high peak in the Southwest Mountains south of the Rivanna Gap. Monticello is Italian for "little mountain." The original design was based on the classical style of Palladian architecture. When Jefferson left Monticello in 1784 for extended travels in Europe, the original design of the house was largely completed except for porticos and decorative interior woodwork. Upon his return, Jefferson expanded his vision for Monticello to incorporate features of Palladian buildings and ruins he admired overseas. Further work to the new design began in 1796. <http://en.wikipedia.org/wiki/Monticello>

#### Slide #9: Pantheon

The **Panthéon** ( from Greek *Pantheon*, meaning "All the Gods") is a building in the Latin Quarter in Paris, France. It was originally built as a church dedicated to St. Genevieve, but after many changes now combines liturgical functions with its role as a famous burial place. It is an

early example of Neoclassicism, with a façade modelled on the Pantheon in Rome.  
[http://en.wikipedia.org/wiki/Panth%C3%A9on,\\_Paris](http://en.wikipedia.org/wiki/Panth%C3%A9on,_Paris)

#### Slide #10: Osterly Park House

Sir Thomas Gresham, commercial agent and advisor to Queen Elizabeth I, built the house in 1576. It was built square, with four towers within the central courtyard and, like today, was on three floors. Of the buildings that once surrounded it in 746 acres, including one of the earliest paper mills in Britain, only the Stable Block survives.

<http://www.nationaltrust.org.uk/main/w-vh/w-visits/w-findaplace/w-osterleypark/w-osterley-house.htm>

#### Slide #11: Chateau de Vaux le Vicomte, Melun, France, 1656

The sprawling Château de Vaux-le-Vicomte has a bittersweet place in Ile-deFrance's history. The Lord High Treasurer, **Nicolas Fouquet**, had it built in 1653 to show how successful he was, hiring the “dream team” of the period: architect Louis Le Vau, garden designer André Le Nôtre, and painter Charles Le Brun. It was the building masterpiece of the 17th century, and made many of Fouquet's contemporaries very jealous. Days after the Sun King, Louis XIV, attended a spectacular party at Vaux-le-Vicomte, complete with fireworks and entertainment by Molière, Fouquet was arrested by d'Artagnan and imprisoned for life (on falsified evidence given by the minister Colbert). The king then had Le Nôtre, Le Brun and Le Vau build him a bigger and more spectacular version of Vaux-le-Vicomte – at Versailles. Vaux-le-Vicomte has changed hands many times over the centuries, but still remains a privately owned château.

<http://www.answers.com/topic/vaux-le-vicomte>

#### Slide #12: Portrait of a Young Man

This portrait—among Bronzino's most arresting—was painted in the 1530s. The sitter is not known, but he must have belonged to Bronzino's close circle of literary friends, which included the historian Benedetto Varchi and the poet Laura Battiferri, both of whom sat for the artist. Bronzino himself composed verses in the style of Petrarch, and some of the fanciful and witty conceits in this picture—the grotesque heads on the table and chair and the masklike face formed by the youth's breeches—would have been much appreciated in literary circles. The book is doubtless a collection of poems.

[http://www.metmuseum.org/works\\_of\\_art/collection\\_database/european\\_paintings/Portrait\\_of\\_a\\_Young\\_Man/viewObject.aspx?&OID=110000235&PgSz=1](http://www.metmuseum.org/works_of_art/collection_database/european_paintings/Portrait_of_a_Young_Man/viewObject.aspx?&OID=110000235&PgSz=1)

#### Slide #13: German Tournament Book

This book records a series of jousts held in Nuremberg between 1446 and 1561. The participants, whose names are written above the figures, are armed for the *Gesteck*, the joust fought with blunt lances. Such books provide an invaluable record of the colorful costumes, fanciful crests, and humorous, often satirical, emblems that embellished the jousters' shields and horse trappings. [http://www.metmuseum.org/TOAH/hd/rarm/ho\\_22.229.htm](http://www.metmuseum.org/TOAH/hd/rarm/ho_22.229.htm)

#### Slide #14: Wine Cistern

Wine cisterns were common in Europe, but do not come into general use in England until the late seventeenth century. The period of their greatest utilization was the eighteenth century. This wine cooler now bears the coat of arms of William Wyndham Grenville and his wife Anne Pitt, who were married in 1792. The original owner is unknown, although the two seahorses that form the prominent handles may refer to his or her coat of arms.

In spite of its imposing size and precious material, this wine cistern probably would have been placed on the floor where, filled with water, it served to keep bottles of white wine cool until needed at table. Its form, curving in both the vertical and horizontal sections, presented a difficult shape for symmetrical ornamentation, here executed with exactitude and a high degree of refinement.

[http://www.metmuseum.org/toah/hd/esilv/ho\\_68.141.132.htm](http://www.metmuseum.org/toah/hd/esilv/ho_68.141.132.htm)

#### Slide #15: Loggia at the Doges Palace, Venice, Italy

The Doges' Palace in Venice was the center of government of the Republic and the residence of the Doge. Apparently a square building, it actually consists of only three wings: the wing along the Rio Palazzo, the main facade on the Molo (71m/233ft) and the west façade (75m/246ft) overlooking the Piazzetta. The fourth wing is formed by the Basil

ica di San Marco (Basilica of St Mark) which the palace has adjoined since 1438. The fragile filigree of the Loggia with its 71 columns and almost Oriental tracery

stands on the 36 short columns of the ground floor. Above is a massive block of marble with six large windows and a richly ornamented Gothic balcony. It is faced with white and pink marble in a diamond pattern. On top is a cornice of merlons and spires. The amazing tension created by this combination caused André Suarès to exclaim "So much graceful strength on such fragile foundations!"

<http://www.planetware.com/venice/doges-palace-i-vn-vd.htm>

#### Slide #16: Chiswick House, England

The new Villa was built from 1726-29 to the north-west of the main Jacobean house. It was not intended for living in; it was built for entertaining, to house Lord Burlington's collection, and to promote his ideas. It was also rich in symbolism, whose interpretation is still a matter of lively debate. The design was greatly influenced by Palladio, and used many ideas and forms taken from the buildings seen on the Grand Tour, which were combined to create something entirely new. The Villa played a leading role in establishing the 'Neo-Palladian' architectural style that dominated the mid-18th Century in England and spread across Europe and America, and remains an iconic piece of architecture today.

<http://www.chfriends.org.uk/history/index.htm>