In This Issue

In a clever letter to the Venetian citizen and art collector Andrea Odoni, Pietro Aretino compares Odoni's character and face to his house and its façade. Monika Schmitter's article Odoni's Façade: The House as Portrait in Renaissance Venice addresses Aretino's implication that the exterior of Odoni's house can be read as a multifaceted portrait of the man who lives inside and a counterpart to the famous portrait of Odoni by Lorenzo Lotto, painted in 1527. An analysis of the surviving documentary, literary, and visual evidence regarding the location of the house, the sculptural ornament, and stylistically innovative fresco (no longer extant) on its front demonstrates how Odoni fashioned a façade that negotiated his liminal status as a non-noble citizen and head of an immigrant family. With the house, Odoni literally and metaphorically created a place for himself and his family in Venetian society.

After the 1793 suppression of the Académie royale d'architecture in Paris, its school was sustained by the unwavering dedication of one professor—Julien-David Leroy. Leroy's fame is based on his groundbreaking research into the architecture of ancient Greece and his fundamental contribution to the development of neoclassicism. The Architect as Revolutionary Hero: A Monument to Julien-David Leroy sheds light on his role as a teacher and a unique tribute from his students—a portrait bust. Christopher Drew Armstrong investigates the circumstances of the unusual commission and the ideology behind it. Armstrong shows how, at the end of his career, Leroy became associated with the Enlightenment ideal of the grand homme and the concept of the republican hero that emerged in the aftermath of the Revolution.

In 1864, Edward Welby Pugin, eldest son of A. W. N. Pugin, was invited to submit plans for a new church for the English hospice and seminary in Rome, the Venerable English College. In Edward Pugin and English Catholic Identity: The New Church of the Venerable English College in Rome, Carol M. Richardson argues that Pugin's attempt to build a High Victorian Gothic church in Rome exposed a conflict between old English Catholics and ultramontanes. The project failed because Pugin's Gothic style, fashionable in the United Kingdom and northern Europe, was deemed inappropriate in Rome. This case study demonstrates the importance of church style in establishing the identity of English Roman Catholicism, which was pulled by competing national and Roman forces.

The Hellenization of Edinburgh: Cityscape, Architecture, and the Athenian Cast Collection describes how fine early casts from the Athenian monuments, purchased and gifted by Lord Elgin from molds he brought from Athens, contributed to the emergent architectural and educational culture of Edinburgh as the “Athens of the North.” Tracing Scotland's Hellenism back to the seventeenth century, Anuradha S. Naik and Margaret C. H. Stewart describe the impact of scientific exactitude on its buildings and cityscape during the Scottish Enlightenment. The casts were originally displayed in a gallery designed for this purpose in the Royal Institution, built in 1822–26 and modeled on the Parthenon. The authors argue that the installation of the casts imitated the original setting of the Parthenon sculptures and demonstrated the function of the Panathenaic frieze. Architectural exactitude continued around 1910 when the casts were relocated to the new Edinburgh College of Art, their present home, and the sculpture court was designed using dimensions from the Parthenon frieze.

Errata
Mario Carpo's review of The Treatise on Perspective: Published and Unpublished, edited by Lyle Massey, appeared in the March 2007 issue with two errors. Professor Carpo is affiliated with the Ecole d’Architecture de Paris–La Villette, and the last sentence should read: "Architectural historians should be grateful to this collection of mostly art historical essays for having brought such issues once again to the forefront in a new and often thought-provoking context."

In Jonathan Reynolds's review of Magnificent Obsession in the June 2007 issue, the names should appear as Mori Koichi, Endo Arata, Maekawa Kunio, and Tange Kenzō.