

A Sketch-book by Thomas Hope

by DAVID WATKIN and JILL LEVER

The fact that so few of the private papers and drawings of Thomas Hope (1769–1831) have so far come to light makes the recent purchase by the RIBA of a small sketch-book all the more interesting. The book, measuring 10.5 cm by 16.0 cm, is bound in green paper-covered boards containing 86 pages and is initialled T.H. The attribution to Hope is confirmed by the fact that 12 of the drawings (those on pp. 14–15, 60, 62, 66–67 and 72–77) were subsequently used for the engravings in *An Historical Essay on Architecture by the late Thomas Hope, illustrated from Drawings made by him in Italy and Germany* (2 vols, 1835). The sketch-book and its drawings are not dated but a loose page inserted at the end, with drawings in a similar style, is watermarked 1812: this seems a likely date for the whole book since Hope refers to the Villa Aldobrandini in Rome as the Villa Miollis (the villa was occupied by General Miollis who was Governor of Rome from 1808–13). The book seems to be the record of a single journey proceeding from Rome to Florence, Siena, Parma, Modena, Piacenza, with a few drawings made on the way home in Dijon, Auxerre and Paris. A label on the cover reads: *Italy 1. Rome, Siena, Florence, Parma, Piacenza, Rivoli, France Dijon Auxerre.*

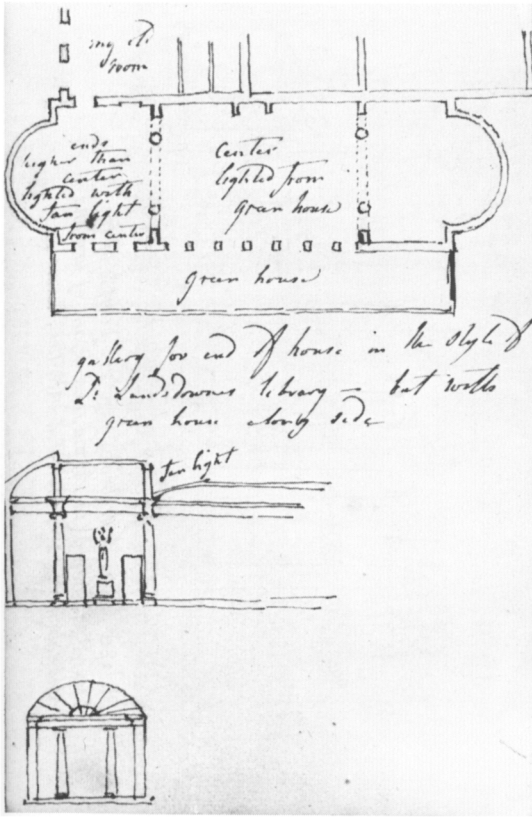
As one would expect of Thomas Hope the drawings are of exceptional delicacy. More surprisingly, they concentrate on Italian Romanesque and Gothic, liberally interspersed with details in the Empire style. Hope emerges as something of a pioneer in appreciation of Italian Romanesque. He seems to have been struck by the affinities between it and the Empire style: its rich inlaid patterns anticipated the gilt-bronze encrusted surfaces of Empire furniture; and its bizarre use of carved animals, particularly on porches, was to be even more strikingly echoed in the furniture design of Hope's day. His early interest in Italian Romanesque and Gothic helps explain the curious balance of subject matter in his *Historical Essay on Architecture*. This Neo-Classical pioneer of the Greek Revival and introducer of the French Empire style to England produced a history of European architecture in which out of a total of 561 pages less than thirty are devoted to Greek architecture. In fact half the book and virtually all of the 97 illustrations are devoted to Romanesque (which he calls Lombard) and Gothic (which he calls Pointed). Hope seems to have been sensitive to the intellectual climate in the opening years of the nineteenth century in England where the problems concerning the origins and nomenclature of Gothic were those on which the study of architectural history, a subject then in its infancy, cut its teeth. The book was widely consulted well into the nineteenth century by Ruskin, Freeman and others. It also played a part in the *Rundbogenstil*, i.e. the revival of round-arched architecture, which was such a feature in Germany and England in the 1830s and 40s. The *Rundbogenstil*, of which the principal English practitioners included John Shaw, James Wild and T. H. Wyatt, was seen as a compromise between antiquity and the middle ages which appealed to those who had become bored by the aridity of the later Greek Revival but were reluctant to go completely Gothic. The attractive little

sketch-book, catalogued below, must be seen as a significant part of this wider movement.

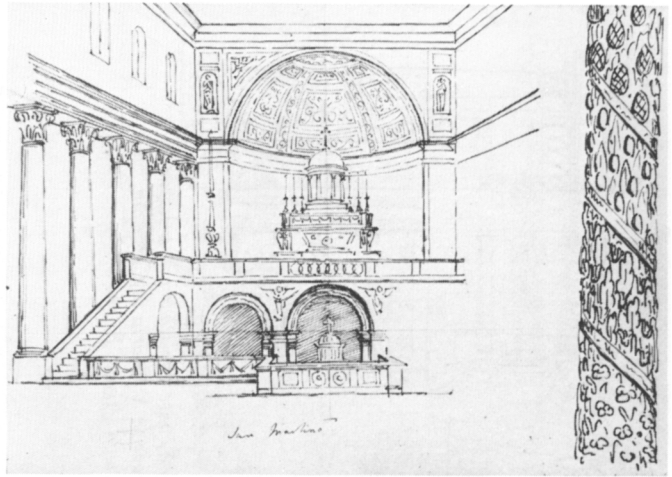
In the layout of his gardens at Deepdene, Surrey, from 1807 with their terraces, steps and urns, Hope was a pioneer in the revival of Italian gardens which had recently been advocated by the masters of Picturesque theory, Uvedale Price and Payne Knight. It is therefore appropriate that this sketch-book should contain drawings of some of the great Renaissance and Picturesque gardens of Italy: at the Villas Aldobrandini and Borghese in Rome, and the Cascine and Orti Oricellari in Florence.

CATALOGUE

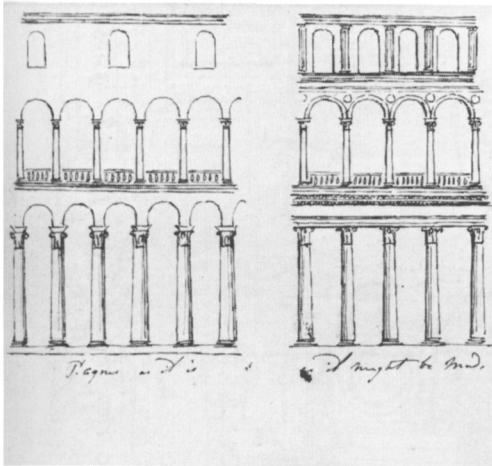
1. Plan and sections of: *gallery for end of house in the style of Ld Lansdownes library — but with green house along side* (Pl. 37a)
From George Dance's celebrated library (later sculpture gallery) of 1788–91 at Lansdowne House, Hope has borrowed one of its most striking features: high side-lighting from lunettes, a technique devised by Piranesi in his unexecuted project for St John Lateran of c.1763. Hope has inscribed one of the rooms on the plan 'my old room', perhaps suggesting that the gallery was intended for his London house or, more likely, his country house, The Deepdene, Surrey.
2. Ornamental details
3. Modern military headdress
Sarcophagus in S. Stefano Rotondo, Rome: *Servatori's tomb, St Stephano rotondo outside circle of columns walled in of St Stephano rotondo*
4. Section of S. Stefano Rotondo: *from St. Stefano rotondo*
Capital from Amphitheatrum Castrense, Rome: *capt: of amph: Castrense in yellow brick turning of ye Arches in red*
5. S. Martino ai Monti, Rome. Interior looking to High Altar: *San Martino*
Ornamented column (Pl. 37b)
6. *St. Agnese as it is and as it might be made*. These two elevations show the nave of S. Agnese fuori le Mura, one of the great Early Christian basilicas of Rome, before and after an 'improvement scheme' by Thomas Hope. His bold proposals include replacing the arches of the main colonnade with a continuous horizontal entablature, in accordance with a neo-classical orthodoxy derived from Laugier. (Pl. 37c)
7. Design for a small Church. Elevation. Ornamental details
8. Design for a small church. Elevation. Design for pediment
Couch of honour: *bisellium*
9. Elevation of wall with continuous window divided by pilasters
Details of couch of honour
Ornamental details
10. Sta. Sabina, Rome. Elevation and plan of column in cloister: *Cloisters of Sta Sabina with round headed small arches, & columns alternately single & double Palazzo della Cancelleria by Bramante* Rome. Part elevation and details of windows and rosette (Pl. 37d)



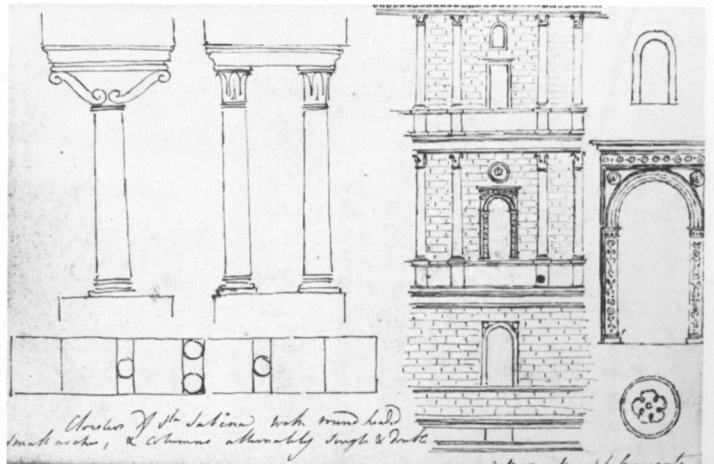
Pl. 37a Thomas Hope, sketchbook, page 1:
design for a gallery in the style of the
library at Lansdown House



Pl. 37b Hope sketchbook, page 5:
interior of S. Martino ai Monti, Rome,
and an ornamented column

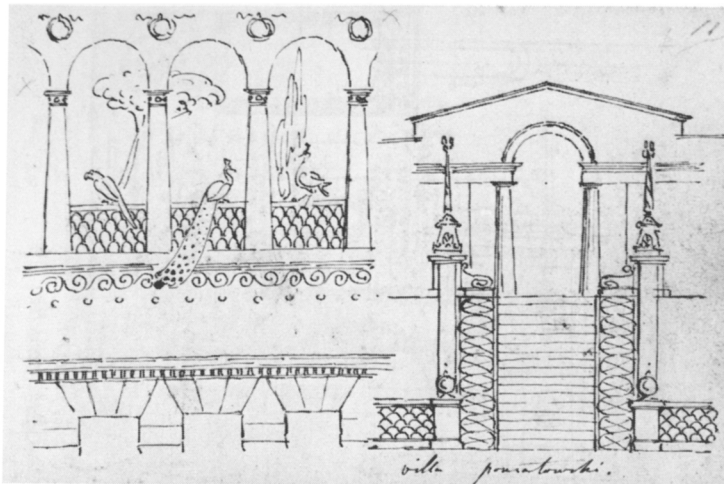


Pl. 37c Hope sketchbook, page 6:
S. Agnese fuori le Mura, Rome, 'as it is'
and 'as it might be made'

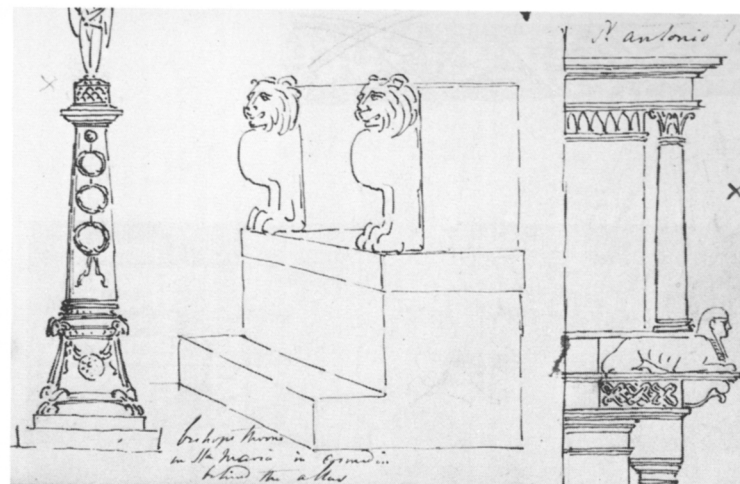


Pl. 37d Hope sketchbook, page 10:
studies of S. Sabina and Palazzo della
Cancellaria, Rome

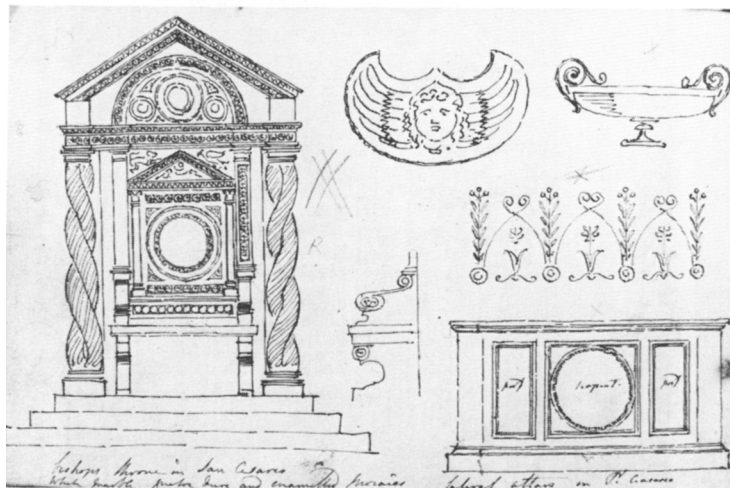
11. Round-headed arcade with peacocks
Detail of three window heads
Garden building with Greek Doric columns: *Villa poniatowski*. The Villa Poniatowski (formerly Sinibaldi) has one of the most important eighteenth-century gardens of any of the Roman villas. It was laid out c.1780 for Prince Stanislaus Poniatowski by G. Valadier. (Pl. 38a)
12. Vatican Museum, Rome. Doors flanked by female statues: *in Museo Vaticano*
Tripod mounted on Corinthian column
13. Small statue mounted on ornamented stand
bishop's throne in Sta Maria in Cosmedin behind the altar
S. Antonio Abate, Rome: *St. Antonio*. Side elevation of porch (Pl. 38b)
The throne from Sta Maria in Cosmedin, flanked by lion monopodia, and the porch at S. Antonio Abate, with its columns resting on wingless sphinxes, must have appealed to Hope as precedents for his own furniture designs.
14. *bishop's throne in San Cesareo white marble pietra dura and enamelled mosaics* (See *Historical Essay*, Pl. 26) Ornamental details
lateral altars in St. Cesareo (Pl. 38c)
15. *ambo in white marble sculpture pietra dura and enamel mosaics in San Cesareo* (See *Historical Essay*, Pl. 26)
Elevation of garden wall surmounted by free-standing Ionic columns: *Trinita del Monte*
16. Church of the Ara Coeli, Rome. West front: *Ara Coeli*
17. S. Cesareo, Rome. Tomb: *San Cesareo white marble pietra dura & enamelled Mosaics*
Grotte Sacre, St Peter's Rome. Detail of capital: *Sacre Grotte throne of St Peters*
18. Plan and internal elevation of a proposed gallery
19. Section of proposed *gallery forming a nave & two aisles divided in its length by arches thrown across & in its width by arches & columns*
Wall with narrow windows: *openings with bricks trellis (?)*
20. S. Urbano, Rome: *cornice of St. Urbano, behind and before*
Gazebo on wall in appian Way
Detail of building in *via appia*
21. Temple of the Deus Rediculus, Via Appia, Rome, elevation: *Dio Redicolo south end ground yellow brick, pilasters red brick*
Details of urn and *candelabrum of Sn Nereo & achilleo* (Pl. 38d)
22. S. Francesca Romana, Rome. Couch end: *San Francesca*
Ornamental details
Cloister of Sn Lorenzo [fuori le Mura], with small columns alternately single & double like Sta Sabina
23. Villa Aldobrandini, Rome. Wall surmounted by masks: *Villa Miollis*. General Miollis lived at the Villa Aldobrandini when he was Governor of Rome and the Papal States from 1808–13. The fact that Hope refers to the Villa by his name may help date the sketch-book.



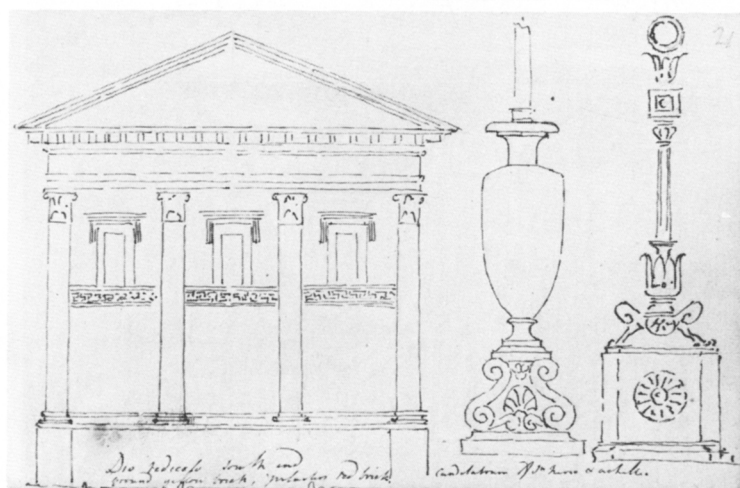
Pl. 38a Hope sketchbook, page 11: studies in the gardens of the Villa Poniatowski, Rome



Pl. 38b Hope sketchbook, page 13: studies of a statue on a stand, the bishop's throne in S. Maria in Cosmedin, and the porch of S. Antonio Abate, Rome

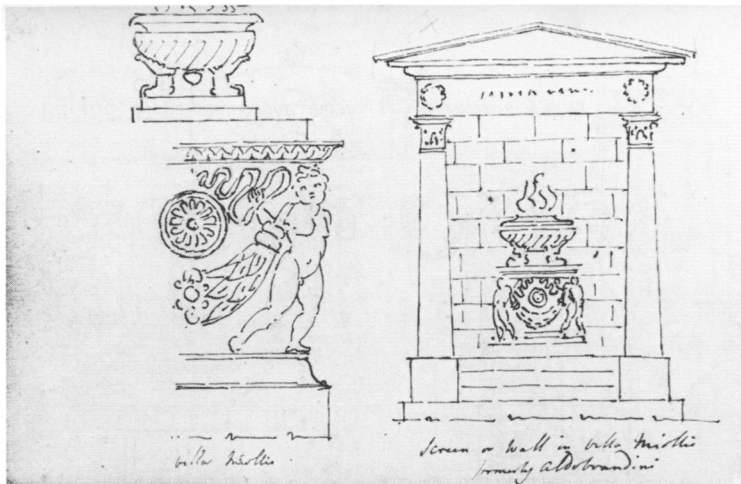


Pl. 38c Hope sketchbook, page 14: studies in S. Cesareo, Rome

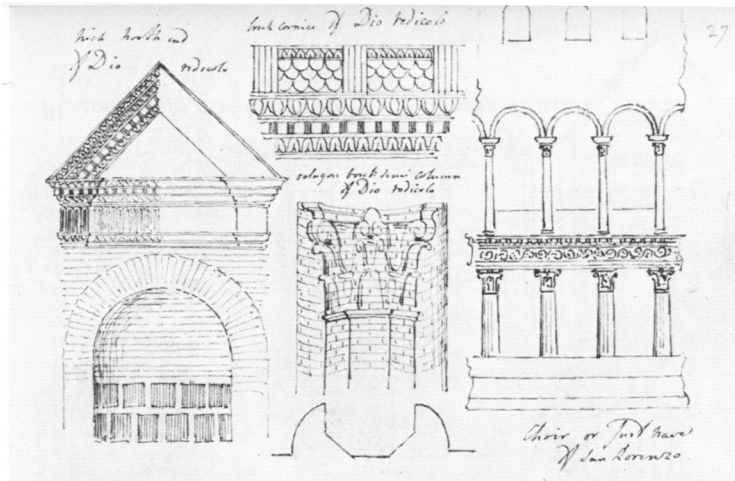


Pl. 38d Hope sketchbook, page 21: Temple of the Deus Rediculus, Via Appia, and details of urn and candelabrum in SS. Nereo ed Achilleo, Rome

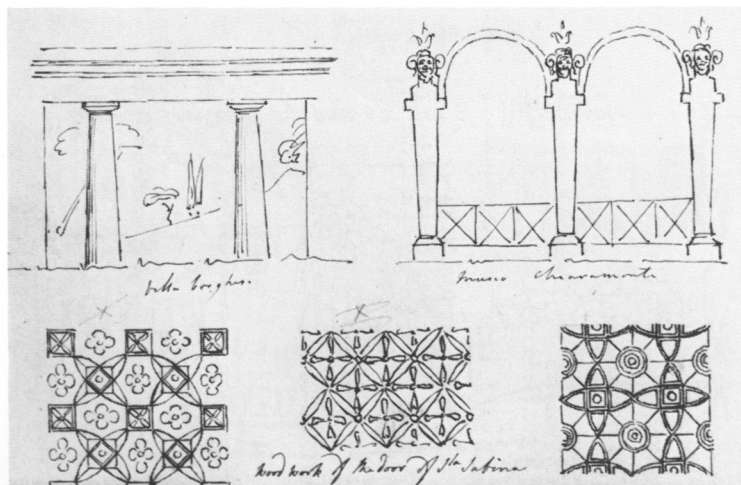
- Ornamental details
 Temple of the Deus Rediculus, Via Appia, Rome: *window of Dio Redicolo in brick carved*
24. Villa Aldobrandini, Rome. Detail of sarcophagus: *Villa Miollis*
 General view of sarcophagus: *Screen or wall in Villa Miollis formerly Aldobrandini* (Pl. 39a)
25. Niche
 Ornamental detail: *inside carving in Marble in ambo of Sⁿ Lorenzo*
 S. Lorenzo fuori le Mura, Rome: *pilasters of ambo in San Lorenzo carved in marble & encrusted in enamelled mosaics*
 S. Lorenzo fuori le Mura, Rome: *shields of knights in mosaic pavement of San Lorenzo*
26. S. Lorenzo fuori le Mura, Rome: *termination of the choir & seats for the clergy in San Lorenzo*
 S. Lorenzo fuori le Mura, Rome: *Capitals in choir of Sn Lorenzo*
27. Temple of the Deus Rediculus, Via Appia, Rome: *nich north end of Dio redicolo*
brick cornice
octagon brick demi column
 S. Lorenzo fuori le Mura, Rome: *choir or first nave of San Lorenzo* (Pl. 39b)
28. Villa Borghese, Rome. Screen of two Doric columns in garden: *Villa borghese*
 Vatican, Rome. Screen of two round-arched columns: *Museo Chiaramonti*
 Ornamental details: *wood work of the door of Sta Sabina* (Pl. 39c)
29. S. Paolo fuori le Mura, Rome. Ciborium: *canopy of high altar San paolo. Latin inscription*
30. S. Giovanni in Oleo, Rome, exterior view: *Chapel near the Porta Latina. An octagonal building of 1509, formerly attributed to Bramante, with an attic and roof by Borromini of 1658*
 Ornamental detail
31. *garden gate on appian Way*
 Ornamental details
 SS Nereo and Achilleo, Rome. Ciborium: *upper part of throne in Sn Nereo & achilleo*
32. Three drawings of fasces: *in cloister of St. Paolo*
33. Detail of cornice on *tomb in Sta Sabina, Rome*
 Two windows and ornamental details: window labelled *Teatro Capranica Rome. A palace of 1547 converted into a theatre*
34. Building *on the via appia*
 Capital
Canopy [Ciborium] of Sta Maria in Cosmedin, Rome
35. S. Cesareo, Rome, interior looking east: *San Cesareo*
36. Ornamented parapet
bishop's throne, Sta Maria in Trastevere, Rome
side altar in Sta Maria in Trastevere (Pl. 39d)



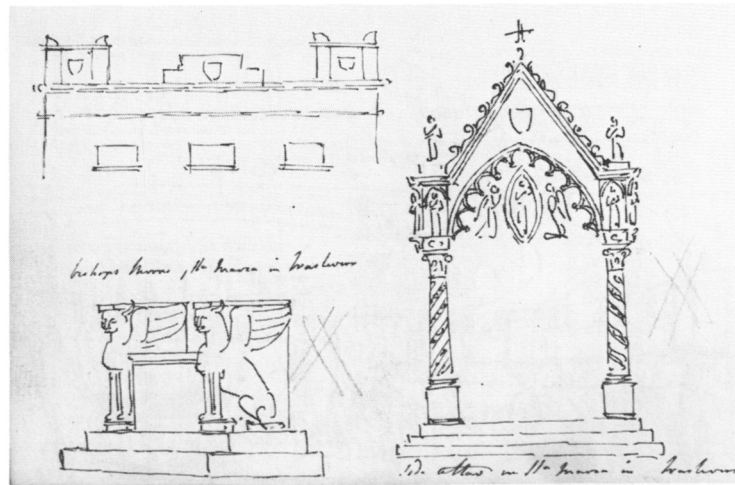
Pl. 39a Hope sketchbook, page 24: sarcophagus, Villa Aldobrandini, Rome



Pl. 39b Hope sketchbook, page 27: details of the Temple of the Deus Rediculus and of the choir of S. Lorenzo fuori le Mura

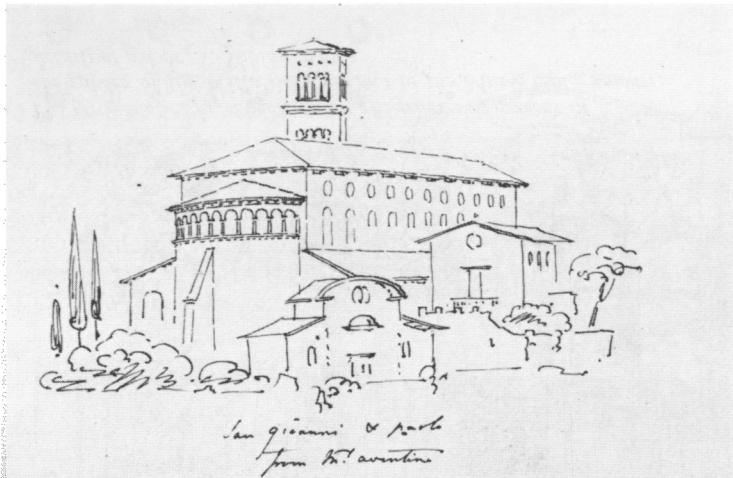


Pl. 39c Hope sketchbook, page 28: studies of screens in the garden of the Villa Borghese and in the Museo Chiaramonti; details of a door, S. Sabina, Rome

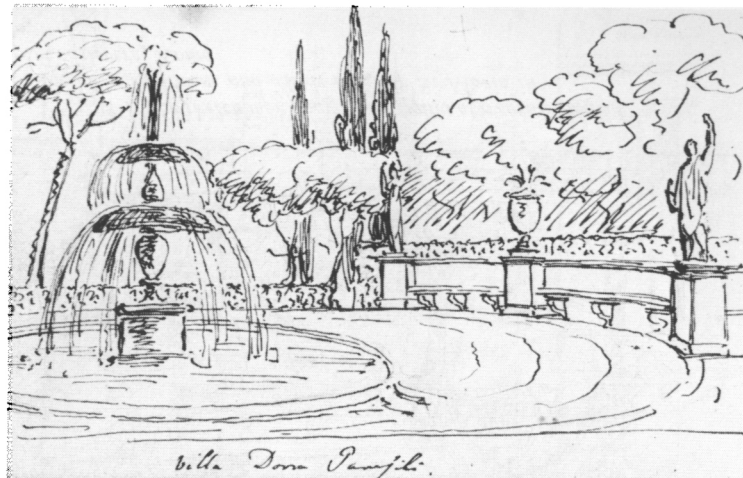


Pl. 39d Hope sketchbook, page 36: studies of a cornice and of the bishop's throne and a side altar in S. Maria in Trastevere, Rome

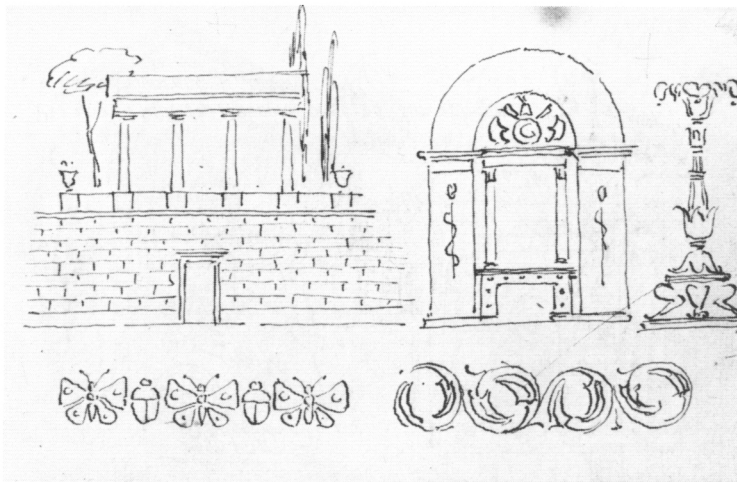
37. *San giovanni & paolo from Mt. aventine, Rome* (Pl. 40a)
38. *end of North transept of Sta Maria in Trastevere*
St. pietro in Montorio, Rome
39. Ornamental details
top part of canopy of altar in St Gio: Latro (S. Giovanni in Laterano, Rome)
40. Fountain and semi-circular stone bench flanked by statues: *Villa Doria Pamfili*.
Until their remodelling to make an English Garden later in the nineteenth century,
the mid-sixteenth-century gardens of the Villa Pamphili were amongst the most
important of their kind in Rome. (Pl. 40b)
41. Doric colonnade surmounting garden wall
Chimney-piece in round-headed recess
Candelabrum
Ornamental details (Pl. 40c)
42. Ornamental details
Chair. A particularly beautiful klismos chair in the style especially associated with
Thomas Hope
Gates
granite mantle with bronze gold knobs (see no. 41) (Pl. 40d)
43. Sofa in recess
Ornamental details
44. Entablature of drum: *St. Andrea* [in Via Flaminia] Rome. G. B. da Vignola, 1550.
Term: *Villa Medici*
Ornamental details
45. Villa Borghese, Rome. Chiesetta di Piazza di Siena: *Villa Borghese*. Designed by
M. Asprucci c.1787 as an important early monument of the Greek Revival in Italy
Curtained doorway (Pl. 41a)
46. Decorative details: *Villa Borghese*
47. Decorative details
48. View of buildings in garden
49. Ornamental detail
Doric screen at Villa Borghese (see no. 28)
Cupola: *near Rome*
50. Chair, stool, candelabrum, ornamental border, gate pier, railing: *Quirinal palace*
51. S. Quirico d'Orcia, near Siena: *San Quirico near Florence* — *side entrance east entrance*
side window side entrance cornice round San Quirico
52. Sta Maria degli Angeli, Siena: *Sta Maria delli angioli*. View from east
battlements of brick with zig zag open work in the buildings at Sienna
two panels containing shields: *Loggia del Papa Sienna*.
53. Ornamented pier: *pilaster of church St Giovanni* [Battista della Staffa] *Sienna*
tower near Sienna
Inner Gate Sienna



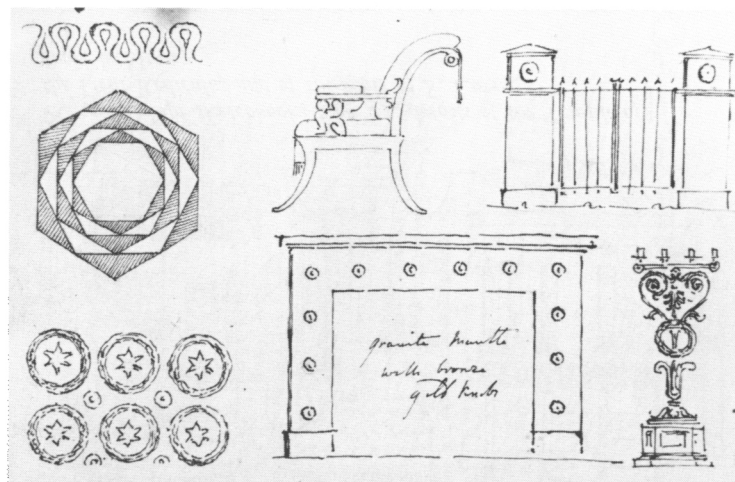
Pl. 40a Hope sketchbook, page 37: view of SS. Giovanni e Paolo, Rome



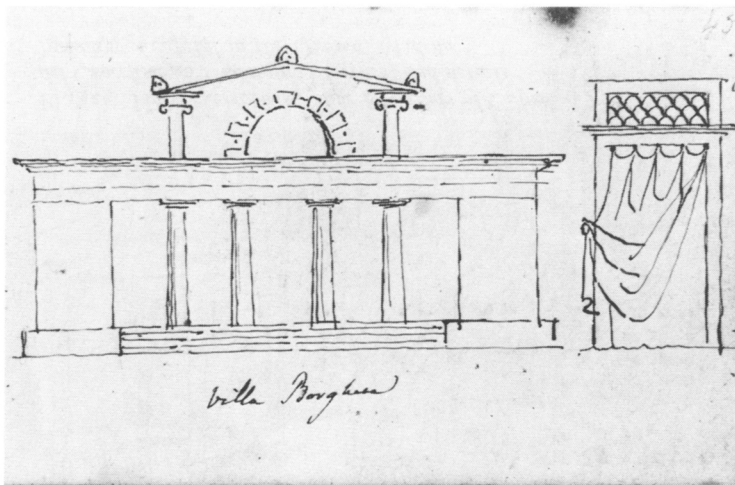
Pl. 40b Hope sketchbook, page 40: fountain and bench at the Villa Doria Pamphili, Rome



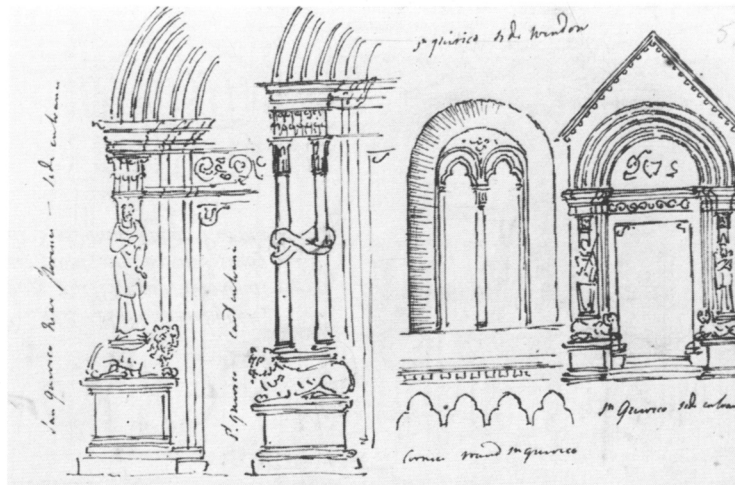
Pl. 40c Hope sketchbook, page 41: unidentified studies



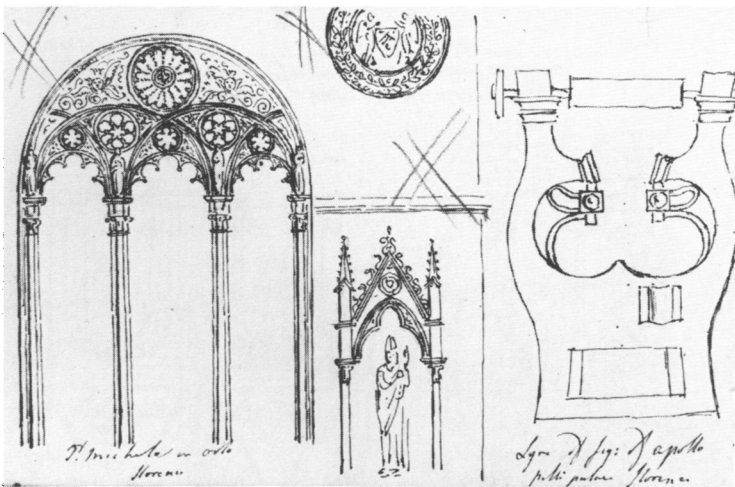
Pl. 40d Hope sketchbook, page 42: unidentified studies



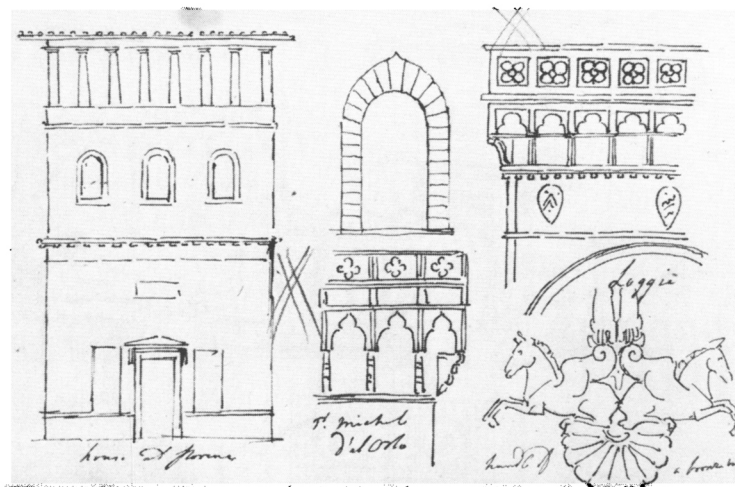
Pl. 41a Hope sketchbook, page 45: façade of the Chiesetta di Piazza di Siena, Villa Borgbese, Rome, and a doorway



Pl. 41b Hope sketchbook, page 51: details of S. Quirico d'Orcia, near Siena

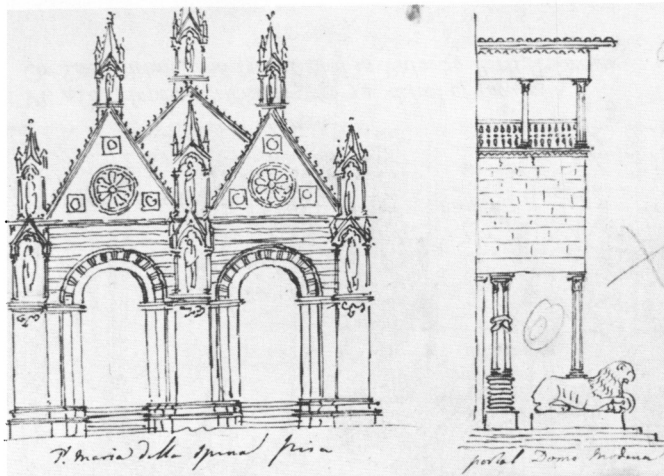


Pl. 41c Hope sketchbook, page 54: detail of façade, Or San Michele, and lyre studied in Palazzo Pitti, Florence

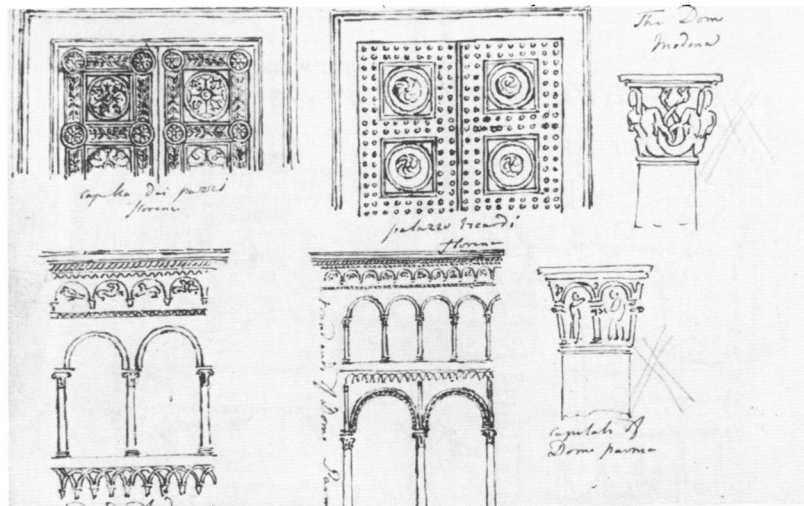


Pl. 41d Hope sketchbook, page 58: details of Or San Michele, Loggia della Signoria, Florence, etc.

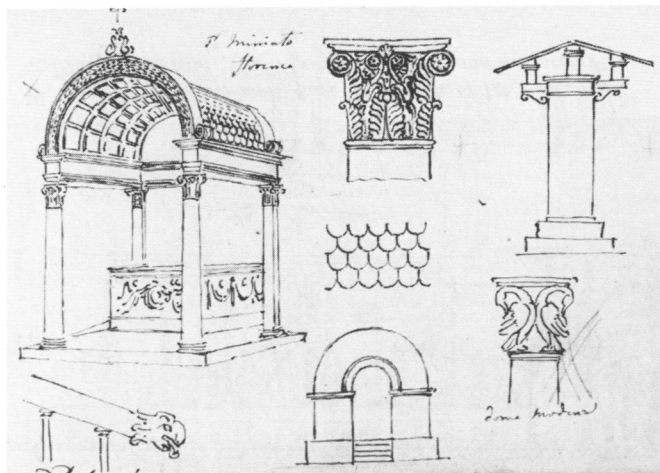
54. Or San Michele, Florence, detail of facade: *St. Michele in Orto Florence*
lyre of fig:[ure] of Apollo pittì palace Florence (Pl. 41c)
55. Porta San Gallo, Florence: *City gate Florence*. The medieval gateway before its restoration and removal to the Piazza Cavour
 Torrino del Maglio, Florence, built 1634: *near gate of St. Gallo, Florence*
56. Detail of arcade: *St. Maria Novella, Florence*
 Principal entrance to the Orti Oricellari, Florence: *public garden Florence*.
 This important Picturesque garden was laid out by Luigi Cambrai-Digny (1779–1843) for the Marchese Strozzi-Ridolfi. What survives of it adjoins the Palazzo Ginori-Venturi near the railway station.
57. *side entrance of Dome, Florence*
58. *house at Florence*. Elevation
 Or San Michele, Florence, detail of cornice: *St. Michele d'el Orto*
 Loggia della Signoria, Florence, detail of cornice: *Loggie*
handle of a bronze box (?) (Pl. 41d)
59. *windows of palace & publ. build^{gs} at Sienna*: one labelled *palazzo del governo*
60. The Duomo, Modena, east end: *Dome Modena* (See *Historical Essay*, Pl. 69)
61. *St. Maria della Spina Pisa*
 Side elevation of porch of the Duomo, Modena: *portal Domo Modena* (Pl. 42a)
62. S. Carlo Borromeo, Florence, part elevation: *church opposite Or San Michele, Florence*
 (See *Historical Essay*, Pl. 97)
Forms of shields, Florence
stone copings to doors & windows of brick b^{gs} [Buildings] *tuscany*
 Ornamental details: one labelled *gold pines, silver balls*
63. Pyramid in the Cascine, Florence: *Cashini Florence*. Together with the Narcissus fountain and a pavilion this was designed by G. Paoletti (1727–1813) and G. Manetti as part of their scheme for the Cascine, one of the most celebrated gardens of Florence.
Canopy over tomb in St. Croce Florence
 Pelmet
64. Detail of doors in the *Capella dei Pazzi Florence*
 Detail of doors in the *palazzo [Medici-] Riccardi Florence*
 Capital in *The Dome Modena*
Capitals of Dome Parma
 Two drawings of arcade *round ends of dome Parma* (Pl. 42b)
65. S. Miniato al Monte, Florence, Capella del Crocefisso: *St. Miniato Florence*
 Decorative details: one labelled *end of gothic staircase*
 Capital in the *dome Modena* (Pl. 42c)
66. *Or San Michele Firenze*. Elevation (See *Historical Essay*, Pl. 79)
one of the 16 sides that form the interior of the baptistry at Parma



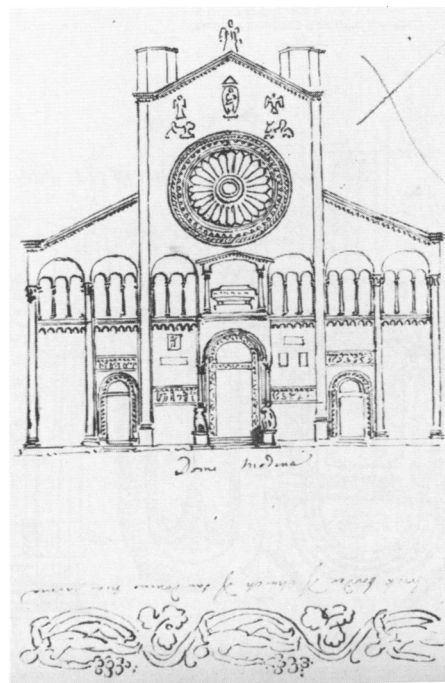
Pl. 42a Hope sketchbook, page 61: elevations of S. Maria della Spina, Pisa, and the Duomo, Modena, porch



Pl. 42b Hope sketchbook, page 64: studies of doors at Pazzi chapel, S. Croce, and Palazzo Medici-Riccardi, Florence, of a capital in the Duomo, Modena, and of capitals and arcade in the Duomo, Parma

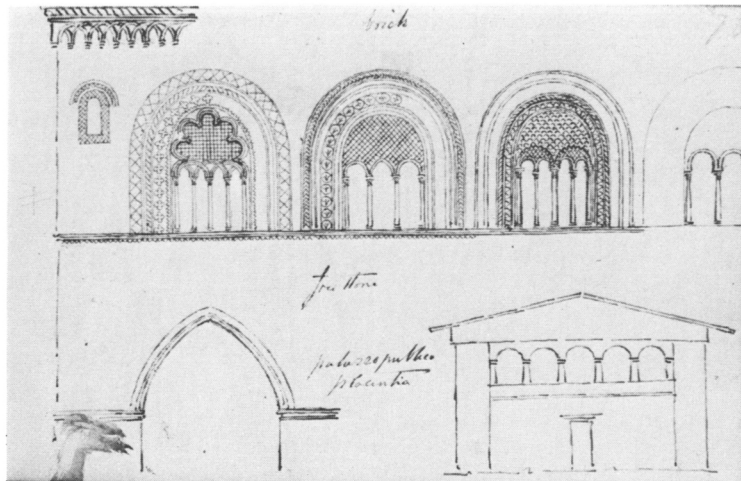


Pl. 42c Hope sketchbook, page 65: study of Capella del Crocifisso, S. Miniato, Florence, and details including a capital in the Duomo, Modena

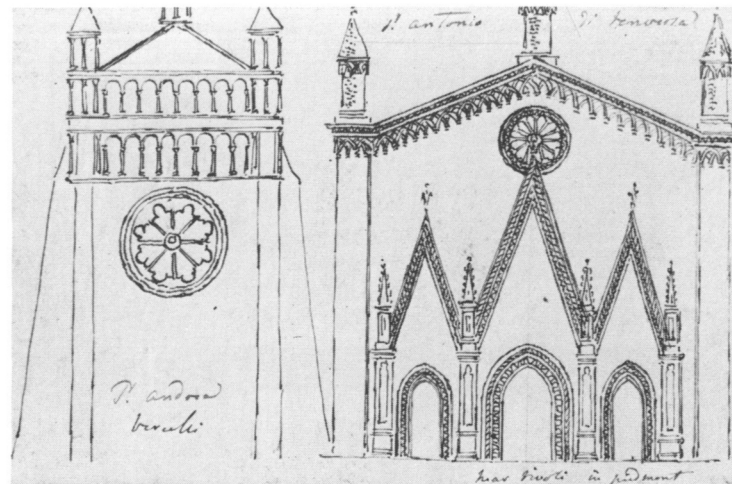


Pl. 42d Hope sketchbook, page 70: Duomo, Modena, west front, and cornice study at S. Donino, near Parma

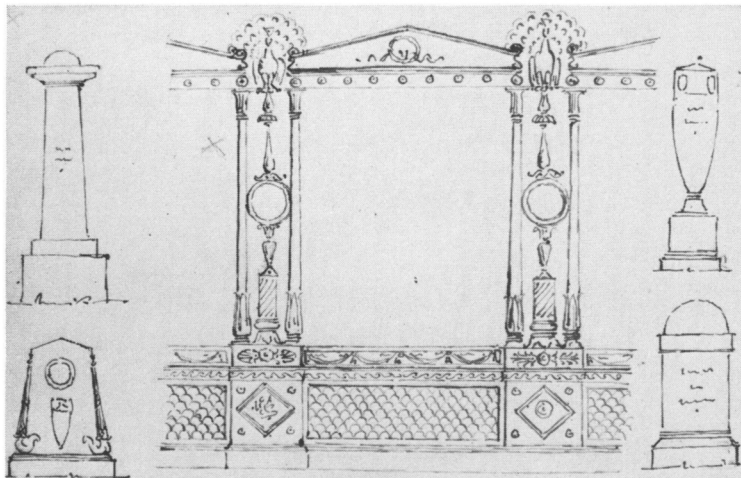
67. *baptistry at Parma. octagon outside with 16 sides internally. Exterior* (See *Historical Essay*, Pl. 7)
68. Four tombs
69. *Castel guelfo near Parma*
Decorative details
70. *Dome Modena, west front*
brick border of church of San Donino near Parma (Pl. 42d)
71. *side entrance of dome Modena*
end of transept Dome Modena
Gable of the west front of the Romanesque cathedral at Lodi, Lombardy: *Lodi*
72. *Dome at Parma. West front* (See *Historical Essay*, Pl. 30)
73. *east end of dome at Parma* (See *Historical Essay*, Pl. 14)
74. *front of Dome Piacenza* (See *Historical Essay*, Pl. 29)
Pencil detail of ornament
75. *Palazzo pubblico* [Comunale] [*placentia* [Piacenza], labelled *brick* and *freestone* (See *Historical Essay*, Pl. 24)
Upper half of a pedimented façade (Pl. 43a)
76. *S^t Andrea Vercelli*
S^t Antonio di Renversa near Rivoli in piedmont. West front (See *Historical Essay*, Pl. 92) (Pl. 43b)
77. *Sketch of the east end of Cathedral piacenza* (See *Historical Essay*, Pl. 60)
Tower at Vercelli
Arch containing colonnade: *Lyons*
78. Four funerary monuments
Screen in the Empire style (Pl. 43c)
79. Entrance façade: *Dijon*. Probably the Hospital built in 1690 by M. de Noinville
Pelmet
Funerary monuments and ornamental details
80. *portal of notre dame Dijon*
Secrétaire
Detail of sofa: *medallion blue ground*
Tomb and railing: *Cimetiere du pere Lachaise, Paris* (Pl. 43d)
81. Tower and spire: *St. Germain, Auxerre*
Tower and spire: *St. Eusebe, Auxerre*
82. Ornamental details. One marked *Louvre ph: Lescot*
83. Ornamental details
84. *Secrétaire*
Ornamental details and pelmet
85. Vase
Small building with medallions of horses' heads. Stables or butcher's?



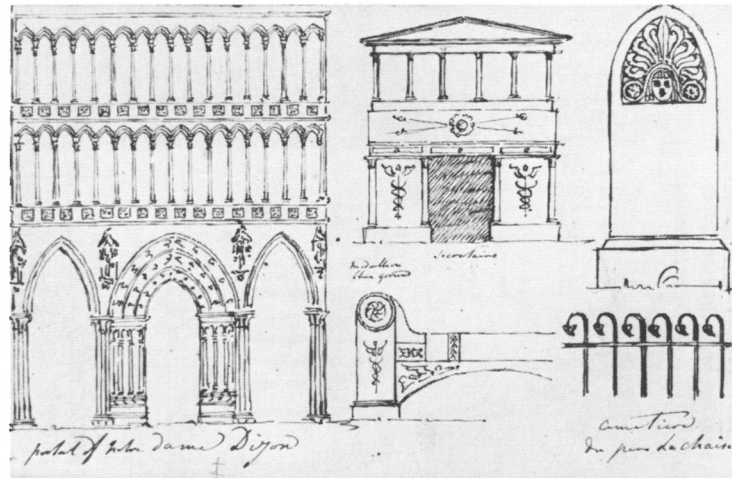
Pl. 43a Hope sketchbook, page 75: detail of Palazzo Communale, Piacenza, and sketch of an unidentified façade



Pl. 43b Hope sketchbook, page 76: façades of S. Andrea, Vercelli, and S. Antonio di Renversa, near Rivoli



Pl. 43c Hope sketchbook, page 78: four funerary monuments and a screen in the Empire style



Pl. 43d Hope sketchbook, page 80: studies of portal, Notre Dame, Dijon, tomb in the cemetery of Père Lachaise, Paris, and details of furniture

86. Funerary monuments
87. *Designs of floors in pietra dura*
88. *pozzo* [well-head] *of the Samaritan S: Gio: Lat:* (S. Giovanni in Laterano, Rome)
Two designs for borders
Arcaded portico