

Apologues, by Carlo Lodoli

Didascalical Dialogues: An Introduction

Carlo Lodoli (1690–1761) exists as a footnote in most major history books of modern architecture. He is typically noted for either his influence on the Venetian Neoclassical tradition or as an early prophet of some sort of functionalism. Although I would not argue his influence, I doubt his role in the development of a structurally determined functionalism. The issue of influence is always present as very little of his writings has survived and his built work amounts to a few windowsills. He did, however, teach architecture. Lodoli's teaching approach was not necessarily professional in that he did not instruct his students in the methods of drawing or construction techniques. Rather, his approach was dialogical. The topics were sweeping, often ethical, and ranged from the nature of truth to the nature of materials and were communicated through apologues (fables). The main source for these fables is the *Apologhi Immaginati* (1787). Others were included in Memmo's *Elementi dell'Architettura Lodoliana* (1786, 1833–1834). There is no direct methodological application that can be taken from Lodoli's apologues. This would be contrary to the nature of the lessons. I venture to say, however, that the lessons still offer insight into architectural education today.

The issue of primary source material is always a concern when discussing Carlo Lodoli. Early scholars assumed that he did not write anything.¹ However, Andrea Memmo reports that Lodoli had written lessons for his students, not one but many treatises on architecture, as well as a book of architectural propositions (*sostituzioni*).² After reading the first edition of Memmo's *Elementi dell'Architettura Lodoliana*, a certain Father Egidio returned to Lodoli's cell at S. Francesco della Vigna hoping to find some books that may have been left after Lodoli's death. There he found a series of manuscripts within an armoire. The manuscripts contained lessons of Lodoli's school dealing with philosophy, history, politics, art and science, a history of Fossa Claudia, and four texts written for

the *Riformatori dello Studio di Padova* regarding his role as censor. He also found books on literature and history with annotations by Lodoli. The texts for the *Riformatori* are the only ones that have been re-discovered.³ As no specifically architectural primary source remains, the typical route to Lodoli's position is via his students. Scholarship around Lodoli usually focuses on who may have best represented his true voice and at least three versions of Lodoli's theory exist: those of Francesco Algarotti, Zaccaria Sceriman, and Andrea Memmo.⁴ Most modern scholarship recognizes Andrea Memmo as Lodoli's most faithful student. Memmo presented Lodoli's theory of architecture in at least two texts. The first, the *Elementi*, proposed new norms of architecture, while critiquing most everyone who had ever called themselves an architect, especially Vitruvius. The text also contains an outline for a treatise on architecture that Memmo claimed Lodoli gave to him at the end of his life. Essential to this outline is the metaphoric relation between function and representation. The frontispiece for both the *Apologhi* and the *Elementi* shows the likeness of Lodoli wrapped by the phrase “*devonsi unire e fabrica e ragione e sia funzion la rapresentazione*”⁵ (Figure 1). Thus, Lodoli is often referred to (perhaps short-sightedly) as the precursor to the modern dictum “form follows function.” Its length and abundance of topics make the *Elementi* the usual source for Lodolian scholarship.

Cristoforo Ignazio Antonio Lodoli was baptized in the parish of S. Luca in Venice on November 28, 1690 into a family that had come to Venice from Umbria.⁶ Lodoli received his first education with the friars of S. Francesco della Vigna, close to his home and where he would return to live twenty years later. In 1706, he accepted his religious calling, took a new name, Carlo, and then completed his novitiate on April 20, 1708 in Cattaro. Preceded by his reputation as a young scholar, he was sent to the convent of San Bernardino in Verona to teach

scholastic philosophy to novitiates. While in Verona, Lodoli impressed Scipione Maffei, who consequently invited the young Franciscan to his Academy.⁷ The possibility of a tutoring position brought him back to Venice and, most likely due to his connections with Maffei, he was named as the *Revisore dei libri da dare alle stampe*—the censor of all books printed in Venice, in 1723. It is also at this time that Lodoli came into contact with Giambattista Vico whose *New Science* (1724, 1744) and *Life of Giambattista Vico* (1725, 1728) Lodoli unsuccessfully attempted to republish in Venice.⁸ It was at this time that he also began offering lessons in architecture to the youth of the patrician class. He later moved to Padua in a self-imposed exile for the last few years of his life where he died on October 27, 1761.

Lodoli catered his teaching to the nature of each student, following the precept that knowledge of history should be useful.⁹ Memmo reports that prior to accepting a student into his tutelage, Lodoli would converse with the student to uncover his or her interests and abilities. Depending on the nature of their conversation, Lodoli would accompany students to different libraries and to different people learned on topics relative to student interests. Various members of the *patria* would often stop by and discussions would be held concerning current events. GianAlberto Tumermani, the well-known printer from Verona, said, “It seemed as if he (Lodoli) was many and not only one.”¹⁰ The apologues were also adjusted accordingly. Indeed, Memmo reports that one of the problems in attempting to write down the stories after Lodoli's death was that they were always given in the context of a situation. The same story would be told differently depending on the situation and with whom Lodoli was speaking. Rather than fixed norms or laws, the specific context of the telling determined both how the fables were narrated and also their meaning.

On the occasion of Memmo's appointment to the *Procuratore* in 1787, two texts related to



Carlo de' conti Lodoli Veneziano
Tommaso
 A Locante Architetto

1. P. Vitale after Alessandro Longhi (Italian, 1733–1813). Carlo de conti Lodoli Veneziano, Forse il Socrate Architetto, 1787. From Andrea Memmo, *Apologhi immaginati, e sol estemporaneamente in voce esposti agli amici suoi dal fu fra Carlo de' conti Lodoli* (Bassano: Remondi, 1787), frontispiece. (Photo courtesy of the author.)

2. "Story of the Story." (Photo courtesy of the author.)



Lodoli's teachings were published. The first, an Arcadian apologue by Melchiorre Cesarotti entitled *La Luna d'Agosto*, made homage to Lodoli and the moon. The second was the *Apologhi Immaginati* published by Memmo. It is difficult to determine the exact authorship of the *Apologhi*. It is clear that Lodoli presented the stories orally to his students and many offered their recollections to the collection. Memmo noted these difficulties in authorship in the introduction and in various letters.¹¹ The *Apologhi*, as the title indicates, is a

collection of apologues or fables. It is important for this essay as it offers not only Lodoli's theoretical position, but also constitutes a record of Lodoli's lessons. The *Apologhi* contains fifty-six fables. Memmo begins the introduction by apologizing for not being able to remember all of them. He expressed their importance, but did not feel that he needed to prove how important they were. Memmo asserted: "I will not waste my time to demonstrate the usefulness that one can derive from these apologues, which are based on analogy, and that

with a bit of hard work may guide you to a practical life but also one filled with delight. The apologues may also facilitate intelligence and a pure heart."¹² He goes on to explain that Lodoli was not interested in simply proposing moral tales, as other fable-tellers may have done. Rather, Lodoli "created the apologues for the use of all professionals."¹³

Ephraim Chambers explained in his *Dizionario* (1748) that there were at least three characteristics of fables (*favole*): a truth was masked to reveal an ingenious invention; it was the most antique way to

teach; and the language, simple but precise, originated in poetic speech and came from the Gods. Chambers referred to Aristotle who claimed that fables contained two components: the truth, and that which covers or masks the truth.¹⁴ This masking of the truth is explained by the first story of the collection, "The Story of the Story," in which the character of the Apologue is sent to earth from the heavens to return men to the gentle manner of good custom (Figure 2).¹⁵ The Apologue is given Analogy as a guide who will act as a veil to assist him in determining the true nature of each character on earth. Each and every creature on earth was asked to line up and pass by the Apologue with the exception of the Ass who refused to be judged even though the Apologue attempted to comfort him with words of encouragement. Lodoli concluded by telling us that "the evidence itself of these things pronounced with skill and sweetness is not enough to enlighten those who resemble the Ass. It is good to know from the beginning, that it is not wise to waste one's time with them because they need large sticks or a good rope rather than pure Apologues to be led to reason."¹⁶ The lesson here, of course, is that one must be open to learning.

Common to Lodoli's apologues is a fool, either as Ass, a youthful turkey, or even a pig. These are all enduring symbols of ignorance in traditional fables and indeed the rhetorical tradition. However, the tradition of the Ass as fool is not only representative of ignorance. Nuccio Ordine has shown that across many cultures, there is a combination of opposites found in the archetype of the mule.¹⁷ He classifies these combinations as benefic/demonic, powerful/humble, and wise/arrogant. The mule can be seen as a symbol of idleness, but also of working hard and toiling without complaint. The ears of the mule are symbolic of ignorance, but have also represented wisdom for their ability to hear over long distances.¹⁸ As a teaching device the fool educates through inversion. There is an "a-ha" moment when the fool realizes the mistake or error in judgment.

The listener to the apologue recognizes that although the mule may be ignorant, there is the latent possibility to overcome and act wisely. It is clear also that fables are not necessarily about mules and geese. Rather, there is an analogical relationship that is being proposed. One listens to the story and may or may not act according to the performance of the animals: one may act eagle-like, or mule-like, for example. In distinction to other collections of fables from the eighteenth century, there are more than just animals who inhabit Lodoli's apologues. There are three types of characters: animal, mytho-historical, and professional. Animals display certain physical traits that sometimes refer to the animal's archetypal character. Eagles soar and are noble but potentially arrogant; donkeys dawdle and are dim-witted but loyal. The philosophers and gods are representative of certain historical decisions within historic or mythic events. These include Roman conspiracies, Jove's daily routine, and Socrates' wife berating the philosopher. The various professionals are representative of the diverse characters of the Venetian public: *gondolieri*, nuns, hunters, and dancers, for example. There are also references to contemporary Venetians within the stories. These combinations of characters help to collapse the world of the mythic characters onto the world of Venice and are similar to the characters that inhabit the paintings of Pietro Longhi and the performances of Carlo Goldoni. Unique to Lodoli's fables is the intermixing of animals with historical and contemporary characters. In other words, Socrates can talk to a snail and the seeds of a pomegranate can reveal the conspiracy of Catiline. What is essential to note here is that Lodoli weaves into his apologues the lessons of history.

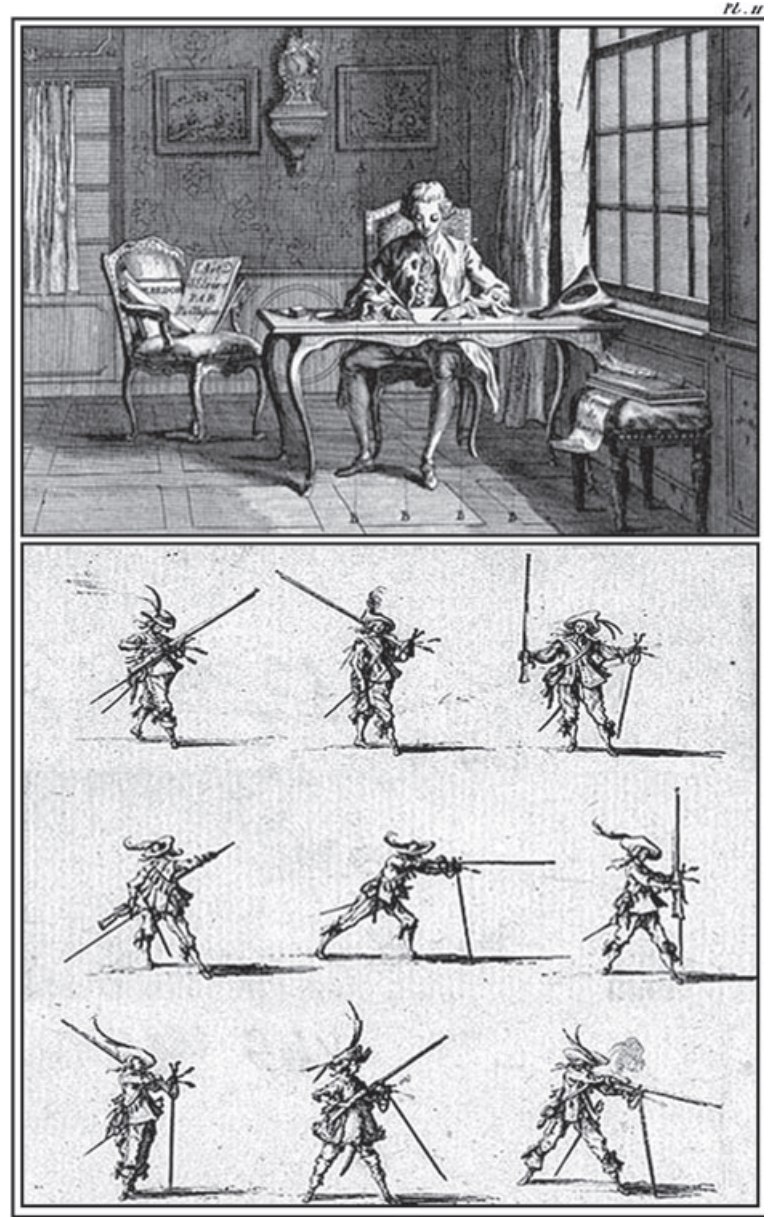
It is also important, however, to distinguish Lodoli's approach to history from that of his contemporaries. In the eighteenth century, many were doing important work in the burgeoning field of archeology. Scipione Maffei, Ludovico Muratori, and J. J. Winckelmann, although diverse in their

views, were looking to the inscriptions on stones and to the faces of medals to prove a certain history.¹⁹ Lodoli's references were literary rather than archeological. Moreover, they were based on his own experiences and observations. Within the *Elementi*, for example, recent archeological discoveries were mentioned only to support his position and never to define it. Further, his look back was not nostalgic. He did not attempt to recover, or even describe, a primitive model to imitate. Indeed, Lodoli was critical of the blind imitation of precedent.²⁰ In the *Elementi*, Memmo described a situation in which Lodoli was asked to comment on a recent construction by Giorgio Massari. Lodoli mocked Massari's obvious references to Palladio and Massari responded by claiming that it was easy for Lodoli to say such things, as he (Lodoli) did not actually build. Massari continued by explaining that he had a family to feed and if he did not take the job someone else would. Lodoli responded by asking Massari to name a district in any city in which there were prostitutes. He then asked if it were still possible for a woman to live there decently. The answer is obvious; the fact that prostitution exists does not mean that all women must prostitute themselves. Nor should we, as architects, prostitute ourselves to clients by raping history.

Lodoli, however, does not shun all relation to the past. He is quite aware of the tradition within which he finds himself. In fact, it is history that may act as a guide to our making. Another story, "The Young Nun and her Mother," describes a young nun who continually asks her mother for the ingredients to make *ciambelle* (small ring-like cakes typical to Venice)²¹ (Figure 3). The mother agrees until she is sick of eating the same cakes and asks her daughter to make different ones. The young nun tries, but after several attempts returns to her mother because she has reverted to her old habits. Lodoli warns us that without genius we may be similarly tricked into our old ways. Importantly, the young nun looks to her old mother to be able to break



3. "The Young Nun and her Mother." (Photo courtesy of the author.)



4. "The Graceful Hunter." (Photo courtesy of the author.)

with her habits. In other words, she looks to her mother, one whom we might expect to be stuck in her old ways, to make a break with the past. It is important to recognize that, although Lodoli wishes to break with habit, he still looks to the past to find new norms.

It is clear that knowledge of history and tradition, for Lodoli, has to do with orienting action and should not be understood only for itself. Lodoli describes this in the story of "The Graceful Hunter"

in which a young knight meets an elegantly dressed grand prince who is carrying a Spanish harquebus²² (Figure 4). The prince is invited to hunt with the Knight. The lead hunter immediately recognizes that, although the Prince may have a beautiful weapon, he is too uncoordinated to use it. Lodoli laments: "Oh how many scholars who have a beautiful appearance overburden their memory with erudition. And politicians also, when invited to act in the world of commerce, don't know where to

begin and remain humiliated quite often exactly when they make their biggest effort to show off."²³ The analogy here is apparent; a big, overly ornate gun, with the inability to hunt, is similar to the overly erudite scholar, full of facts although unable to act. It is easy to understand the analogy but the meaning of the story has deeper roots. *Laches*, an early dialogue by Plato, features a very similar situation. In the Platonic dialogue, the discussion involves the correct way to teach virtue. The

example given is of a young warrior who is armed with an unwieldy gun that fails to fire in the heat of battle; the gun is named *sophisma* (knowledge).

It is interesting to consider Lodoli's focus on the nature of his students in relation to his call to scholars for their *periautografia*.²⁴ A proposal published in the *Raccolta d'Opuscoli Scientifici e Filologici* (1728) asked Italian scholars to write autobiographies for the education of young students with a view to reform school curricula and methods. Antonio Conti, Count Gian Artico di Porcià, and Carlo Lodoli authored the request. Many scholars were contacted, including Maffei, Muratori, Vico, Zeno, and even Leibniz, who seemed quite interested in the idea. However, the only text that followed was Vico's autobiography, offered as a model. Vico's effort was more than a simple recounting of his life; it was a practical realization of his *New Science*. It may not be surprising that Vico wrote the story of his life. Self-understanding was clearly important to him. He was quite proud of the fact that he was self-educated and repeatedly made a point of discussing this in his *Autobiography*. His series of six inaugural addresses, *On Humanistic Education* (1699–1707), began with an oration devoted to self-knowledge. Vico began the essay with a series of quotes from Plato's *Charmides*. Vico urges his students to know themselves through his dialogical retelling of fables. So too did Lodoli.

Lodolian Apologues: Excerpts *A Woman's Hat on her Husband*²⁵

A very fashionable woman, who was a great lover of the latest fashion, commissioned one of the finest shopkeepers in all of Venice to bring from Paris, without regard to price, the most beautiful bonnet in vogue at that time. Impatient to have it after many weeks had passed, she not only sent for news but also even went to the shop to inquire in person. The young wife of the shopkeeper, somewhat jealously, wanted to know what was going on between the two of them. The good husband quickly made himself accountable. To do so,

however, he had to make his wife believe that she would be the first to be seen in the newest fashions. He was never left in peace until he promised her that she would be happy. Meanwhile, the gentlewoman left for the country leaving orders that when the much longed for hat arrived, he should send it to her straight away. After a long wait, it eventually arrived. The faithful shopkeeper sent news to his wife and she hurried to his shop. They closed themselves in a room and with much work opened up the little box and found the Parisian invention. "Oh what a beautiful thing!" she exclaimed. "What a pleasant medley of colors! What beautiful placement of the flowers! What a beautiful shape! Oh my dear husband, I can't restrain myself. I want one as well. I must be the first one to wear it." "What? No, certainly not," said the gallant man. "I first need to make one for my client." But seeing his pleasant wife not only ashamed but also swelling with anger against him, he was convinced. And since his customer was quite far away he did not think it would be a big deal to send her a copy. He immediately went out to ten stores to get all of the materials he needed.

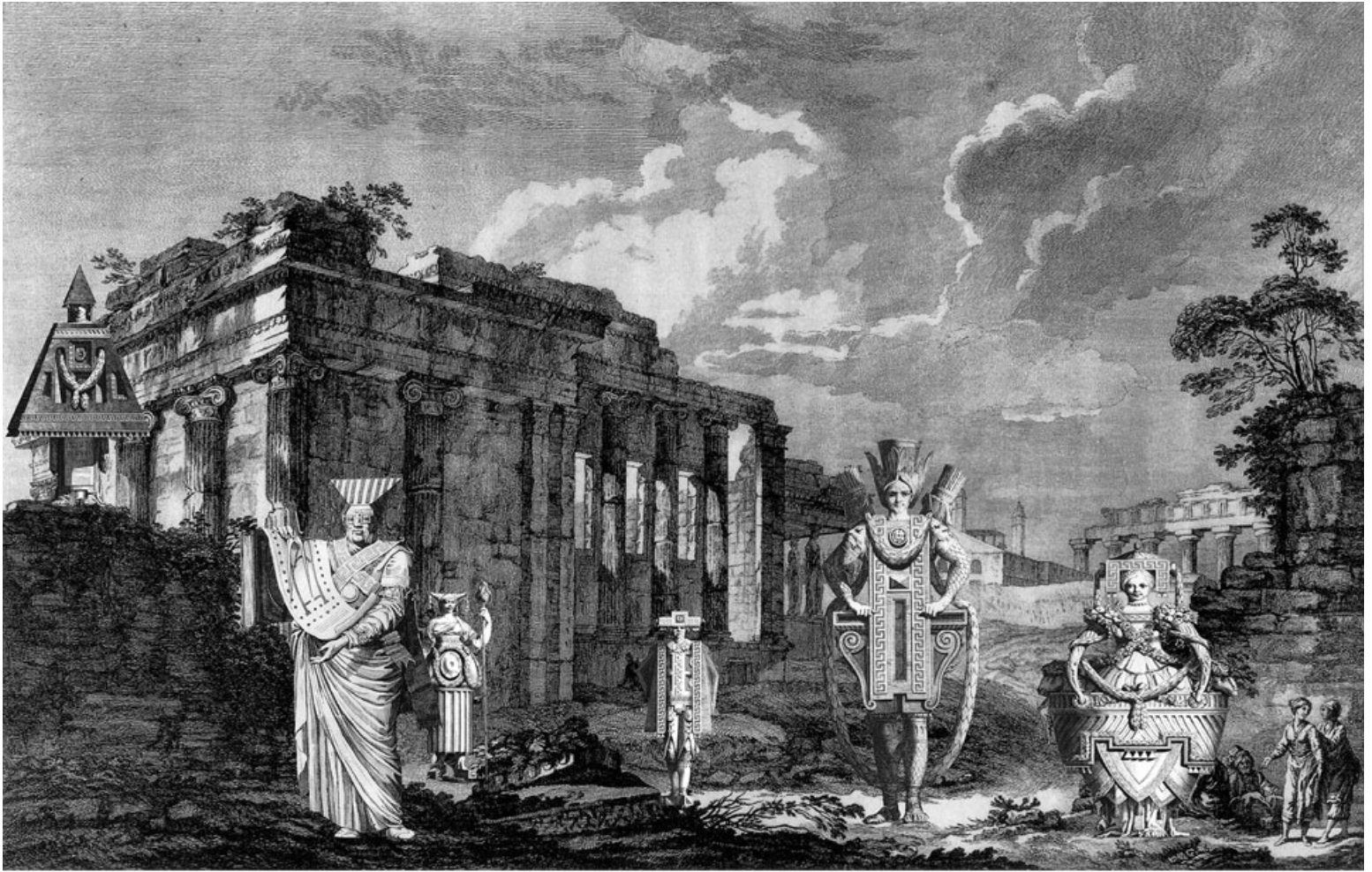
His wife arrived to the Opera amidst all of the other women just before midnight in sweet comfort to see the work with her beautiful hat. She was received with great applause and was allowed entrance into all of the *casini*. He adapted that hat to the open air and to her face that praised her good taste (which was invented by the French) and it was surely the same French of whom it was said to be in that night usually the most beautiful. The husband was happy and thanked the heavens to have made her happy. What a beautiful moment!

Imagining all of the applause made for his wife, the next morning the shopkeeper left a bit later than usual and brought the bonnet with him. As he was about to get out of the gondola to go to the market his wig was raised back a bit (*a groppi*). He then placed the bonnet onto his head. As he was leaving the *gondolieri* and others that saw him began to die with laughter. Those who did not laugh

were mortified, although some had compassion. Word spread quickly and everyone ran to see him. One of his good friends coming close to him said, "This morning there is no real business to be made at the Rialto, let's go home." The shopkeeper responded that it was too early to tell. A relative took over and said that the time was bad and it would be better to go back home. The shopkeeper responded, however, saying that there was time and that he first needed to finish a lucrative deal. The notary and then also some good friends tried to send him home but their attempts were all in vain. Finally, concerned that everyone was asking him to go home, he asked what was the reason. Confused, no one knew what to say to him. Finally, one of the more courageous ones spoke up and told him that his hat was the object of everyone's attention. "Oh is that all?" he responded. "Just last night my wife received many compliments for this very hat!" "Oh my God!" replied one of his cousins, "My dear relative...this hat on your young wife is beautiful. In and out of the casinos it is great. But on a serious man, at the Rialto, to make business, it is ridiculous! Let's go home, go! Here is a wig."

*Spanish Visit to an Island*²⁶

There was once a little Island with the most pleasing and sweet language. The Spanish who landed there were most excited to learn it quickly. They began to learn the alphabet but were able to understand the meaning of, and able to pronounce, only the first three letters. The Spanish then left the island with the knowledge of only these letters and were not able to advance the language any further. Those content with the little that they knew, by force of industry and competition could produce the language in this way. As such it consisted in such words as cabà, becà, cacabà, babac, becab, and other similar words. Why should we, being so poor, renounce the possible riches? Why, when we are able to draw perfection from the true nature of stone, would we then exclude such possibilities with another material like wood?



Vue du Temple d'Eccehée à Athenes.
du de M. de la Harpe.

5. "The Sadistic Sculptor." (Photo courtesy of the author.)

*The Sadistic Sculptor*²⁷

A professor of sculpture, a lover of chaste design, after staying many years in Rome, being a sculptor of the highest rank, and also being known for his wisdom and extremely refined taste, was overcome, at the very moment that he was to make his great fortune in the world, with a violent and passionate love for a woman that he believed would be able to serve as his ideal model. Not being able to possess her, he killed her.

The singular merits of the subject (the artist), however, weighed heavy on the mind of the sovereign who was a fervid promoter of the arts. He needed to find a sentence that was appropriate to the artist. Among the criminals in his ministries there was one who came forward with a completely new punishment in mind. He reminded the Majesty of one of his possessions in the West Indies—an

island completely inhabited by *Caramogi*, that is men and women whose members were completely deformed. He said to confine one with such a passion for perfection in the arts would be the worst possible punishment—to continually find himself in the midst of the most abominable objects would be the equivalent to death. He accepted the suggestion and thus it was mandated that this would be the sculptor's destiny.

Barely leaving from the ship on to the island, on which at first there was no one around, he saw a group of dwarfs—a few among them had huge legs while others were twisted and bent out of shape. Some of the women had heads that were similar to their bellies; others had breasts larger than their heads (Figure 5). If at first it was terrible to see such a vision, one can easily imagine that day after day the sculptor became more desperate to see a

body of normal proportions. To be the only man of proportion on the island attracted the inhabitants, especially the women.

He was at the height of his delirium when the wife of his custodian, who was accustomed to spying on him while he undressed, let herself into his apartment. She caught him just as he was completely naked, and at that moment declared that she had always felt a passion for him. She was huge, and constantly drenched in sweat. She smelled so bad that when she approached, the sculptor was not able to breathe. Her nose was truly awesome. Her mouth was so large that three people could kiss her at the same time without knowing the others were there. Her hands were longer than her fingers and her feet longer than her legs, and she was completely lacking a neck. Her breaths were pestiferous winds. Her voice was a deep baritone.

From her eyes flowed rivers of tears . . . The sculptor could not flee without great risk of her accusing him of mistreating her. Therefore, at the worst moment of his depression of spirit and thinking of nothing else but the disastrous beauty that was the cause of his misfortune, he decided to kill himself. Fearing that by always seeing revolting eyes, deformed physiognomies, and ridiculous figures, his memory of beauty would be canceled—visions such as the gracefulness of the Apollo Belvedere, of Antiope, of the Venus of the Medici, of the Hermaphrodite of the Borghese, of Peto and Avra of Piombino, of the Venus of Callipeda, of Gladiators, of Laocoon, and many other sublime statues of the Greeks, the Romans, and the moderns as well.

“Oh yes!” He exclaimed, wetting his face, “oh, yes, I feel the idea of beauty abandoning me. These ghosts cancel it day by day. But wait, what is this?” In the moment of his most intimate pain, raising his eye to the face of a young girl, although monstrous, to see an eyebrow of the finest Oriental taste, just a bit arched. “And what is this?” Almost risen again he exclaimed. “Am I able,” he said to himself “in the center of all of this deformity to rejoice?” The sculptor then asked the girl if he could draw her eyebrow, but, of course, not the eye. After some days catching in his gaze another monster he recognized a round heel that was bony on the top but which he could not find more beautiful. In the hope to be able to conform to the archetype of beauty, which he had in mind for a man and a woman, he had looked with passion and found gold in the dung. He was then able to recover from the most diverse parts, what was beautiful for everyone, to create a whole that was harmonic and perfect.

*The New College and the Pseudo-Professors*²⁸

After the Ottomans gave a feast for some time to the Venetians who had been so inconvenienced by the cost of the last war, the most serious and commendable senators turned to economic studies. They hoped to determine what decisive measures could be adopted so that together the public

treasury and nation would be boosted. A good citizen who was barred entrance to the senate worked off his zeal by reasoning in private circles. He maintained that it would be more useful to the republic if some colleges for patricians only were established in Venice, enabling them to be better than all of the others; Turin, Rome, Siena, Parma, Bologna, Modena, etc. Many supported his position, especially because the Dominante had high expenditures in maintaining the professors, books, and servants. They reached the ears of a Cleric of the Regular Order of the Somascans, a man very attached to his religion (and who, for his good fortune, also had a wealthy estate).

“If we were the first,” he said to his superior, “to establish a college, the way people want, wouldn’t the most excellent men of reform be quite excited to suggest another? Let’s not waste this wonderful opportunity to be the masters of the patricians—which at once would bring us fame and power.” They continued to plan. “If we used all our efforts (which is not too difficult) to save twenty *zecchini* per year for each of the boarders, the trick is done. I can already see all of the youngsters who are now abroad, serving their country, rushing back to board in our college. We will find for a good price old instructors of fencing, of dance, of riding and of other equestrian exercises, and also of music, of various instruments, of foreign languages. And we will have among our students the most intellectual and erudite. Perhaps, all we need is the place and the furniture to realize this sublime project? Let us look for a beautiful and comfortable building in a calm area, far from the piazzas with a low rent, or let us rent even in Murano.” They were both completely excited.

Agreeing unanimously, the congregation of brothers broke into applause and begged the cleric to make a design, which was quickly done. Once it was approved, the right building was chosen and the needed teachers were appointed. Finally, once the approval from the *Reformatore degli Studi* easily came, they published advertisements. The happy promoter, believing that the noble mothers, some of

whom he knew, would have an influence in the choice of place for educating their children, worked to better appeal to them. For example, he made changes that they would like, using his own money to purchase certain pieces of furniture that were in fashion and not used in other colleges. First of all, he decided that close to the main entrance there would be many rooms, with adjacent little rooms, where these Ladies with more freedom would stay when visiting their children, and he adorned them with a German floral cloth bordered with yellow and red lace, which shone of pure gold. Then, he thought to dedicate four rooms, which were over a portico, to house the ill and in front of which were four others with separate stairs for visitors, for use by the mothers in case of need. And since they were all large he divided them, making rooms for custodians, servants, washrooms, and other uses, all dressed with gallant drapes, with vanity mirrors above their sinks and many other things.

They barely had two or three women to visit this place, but as word spread others came; and observing and seeing so much refinement and detail and cheerfulness in the decor, they deemed that in no other colleges would their children be taught so well as in that one, such that when they met each other on the street they would enthusiastically ask, “Will you place your children in the new college?” Said one, “Oh I certainly will!” adding, “but I still need to convince my husband. We will spend here less than what we will spend to send him out of the state and if he is ever sick we would be able to assist and to visit our children without any inconvenience or any special arrangements to be made.”

Perhaps for this, or for other reasons, the college was quickly filled with universal applause. But since there cannot be instruction in this world without some defects, first one mother, and then another, began to complain when seeing the hands of their children often dirty, until a rumor was born that reached even the ears of Padre Economo, the director. To justify himself he showed them the books of expenses, from where he could show the money

that was spent monthly for pieces of soap so that they could see exactly how much he spent in trying to keep his students clean. The boarders were scolded, and those left to look over them were asked to take better care. After a few weeks, they randomly checked some boarders asking them to come down to the main office, where they showed their hands no less disgusting and dirty than before. Believing that they needed, therefore, a much more rigorous process, Economo and the prefect fathers went to look for themselves and discovered that the youngest students, instead of washing their hands with soap, used it to make bubbles with straws, and were taken with other childish amusements. They discovered that the middle school students with the same pieces of soap played black horse [*morelle*], or as we call it *borelle*, and that the older students among them were throwing the soap at each other's heads.

What abuse we make of many things, despite how holy and useful they may be! Observe those who apply themselves to studies, or those who teach them, young scholars quite far from rectifying their own minds who purify their spirits by using the soap of good discipline, which removes the intellectual spots. They use this to make sonnets and songs, the true bubbles of youth. The middle scholars play also with holding academic discourse, translating from another language, live or dead, or commenting on old work, or mixing old truths with some other new ones; and the older scholars then, among whom unfortunately are many theologians, write with biting criticism and abuse, only to throw their heavy works at each others' heads. And if you are in doubt, look at C., at Z., at T., and at S., etc.

Notes

1. For a complete review of existing scholarship, see Marc J. Neveu, "Architectural Lessons of Carlo Lodoli" (Ph.D. dissertation, McGill University, 2006), Appendix II.
2. Andrea Memmo, *Elementi dell'Architettura Lodoliana* (Zara: Fratelli Battara, 1833–1834), vol. 1, p. 118.
3. See Mario Infelise, *Carlo Lodoli: Della censura dei Libri* (Venice: Marsilio, 2001).

4. Francis Haskell in *Patrons and Painters* (New Haven, CT: Yale University Press, 1980) promotes Algarotti endlessly. Edgar Kaufman flip-flops between Algarotti and Memmo in various articles. Joseph Rykwert in *The First Moderns: Architects of the Eighteenth Century* (Cambridge, MA: MIT Press, 1980) compellingly establishes what Memmo had said two hundred years prior. This position is shared by Italian secondary sources as well, notably in Manlio Brusatin, *Venezia nel Settecento: Stato Architettura: Territorio* (Turin: Einaudi, 1980).
5. This can be translated as "if making is based in truth, then function will be revealed in the representation."
6. For biographical information on Lodoli, see Memmo, *Elementi*, I, pp. 39–51.
7. For more information on Maffei's Accademia degli Arcadi, see Giuseppe Silvestri, *Un europeo del Settecento: Scipione Maffei* (Treviso: Neri Pozza, 1968), pp. 51–68. Maffei's project to reform the cultural landscape was clearly a part of his interest in the formation of the Arcadian colony in Verona. I am unsure if Lodoli became a full member, although it was known that Piranesi frequented the Arcadian colony in Rome. Piranesi names himself "fra gli Arcadi/Salcindio Tiseio" in the frontispiece of the *Prima Parte di Architetture e Prospettive* (various). For other references to the *Accademia degli Arcadi*, see G. L. Moncallero, *L'Arcadia, Teoria d'Arcadia* (Firenze: Olshki, 1953).
8. See *The Autobiography of Giambattista Vico*, Max Harold Fisch and Thomas Goddard Bergin, trans. (Ithaca, NY: Cornell University Press, 1995), pp. 181–98. The first edition of the *New Science* was published in Rome (1724). Lodoli requested that the "profound book" be republished in Venice. Vico sent Lodoli a six-hundred-page manuscript and then, after a series of misunderstandings and delayed letters, recalled his text. The second printing was in Naples (1730) at Vico's expense. The third and definitive edition was published again in Naples in 1744. See also Franco Bernabei, "Mito Ragione Architettura: Vico e Lodoli," in *Vico e Venezia*, Cesare de Michelis and Gilberto Piazzamiglio, ed. (Venezia: Fondazione Giorgio Cini, 1982).
9. Lodoli referred to the nature of his students as their "indole." For a more complete description and analysis of this very loaded term, see Marc J. Neveu, "Indole of Education: The *Apologhi immaginati* of Carlo Lodoli," *Getty Research Journal*, Thomas W. Gaetgens and Katja Zelljadt, ed., 1 (2009): 27–38.
10. Memmo, *Elementi*, I, p. 52.
11. See Susanna Pasqualli, "Scrivere di Architettura Intorno al 1780: Andrea Memmo e Francesco Milizia tra il Veneto e Roma," *Zeitenblicke* 2 (2003): notes 10, 11 (<http://www.zeitenblicke.historicum.net/2003/03/pasqualli.html>, accessed May 2010). The letters are between Memmo and Giulio Perini and document both Memmo's uncertainty as to what he should publish—a second version of *Moral Apologues* or include the architectural ones into the first volume—and the difficulty in rendering Lodoli's original tone in written text. The original letters are cataloged in the Archivio di Stato, in Florence, Ad 94–147, October 2, 1784.
12. Andrea Memmo, *Apologhi immaginati* (Bassano: Remondi, 1787), pp. 5–6. For a complete translation of the apologues into English, see Marc J. Neveu, "Architectural Lessons of Carlo Lodoli" (Ph.D. dissertation, McGill University, 2006), Appendix I.

13. Memmo, *Apologhi*, p. 6.
14. Ephraim Chambers, *Dizionario Universale delle Arti e delle Scienze*, vol. 4 (Venezia: Giambattista Pasquali, 1748), p. 34.
15. For the complete apologue, see Memmo, *Apologhi*, p. 14.
16. Memmo, *Apologhi*, p. 14.
17. See Nuccio Ordine, *Giordano Bruno and the Philosophy of the Ass* (New Haven, CT: Yale University Press, 1996), 9–16.
18. Ordine finds this across many cultures. He notes: "Buddha has large ears; in China, the statues of emperors are often given big ears; in Africa, the God Leza has big ears; among the Incas and in Babylon, the people of the highest ranks have large ears." N. Ordine, *Giordano Bruno and the Philosophy of the Ass*, p. 213, n. 54.
19. This topic is much bigger than the length of this paper allows. There are many sources that treat this topic in more detail. The most important may be Arnaldo Momigliano, *The Classical Foundations of Modern Historiography* (Berkeley: University of California Press, 1990) or *Studies on Modern Scholarship* (Berkeley: University of California Press, 1994). Also important is Eric Voegelin's *History of Political Ideas—vol. VI—Revolution and the New Science* (London: University of London Press, 1998).
20. For Lodoli's critique of the entire Western canon, see Memmo, *Elementi*, I, pp. 133–273.
21. For the complete apologue, see Memmo, *Apologhi*, p. 18.
22. For the complete apologue, see Memmo, *Apologhi*, p. 20.
23. Memmo, *Apologhi*, p. 20.
24. This was a word created by Lodoli for the project. It can be translated literally as "writing around oneself." See Donald Phillip Verene, *The New Art of the Autobiography* (Oxford: Clarendon Press, 1991) for a compelling discussion of this word and Vico's own autobiography.
25. For the complete apologue, see Memmo, *Elementi*, II, pp. 97–100. This apologue is given as a critique of Tommaso Temanza's work, which not only replicated Palladio but continued the use of the orders, which according to Lodoli were not truthful because they were representative of wood construction translated into stone.
26. For the complete apologue, see Memmo, *Elementi*, II, p. 126. This apologue continues the critique of the orders as, simply, a limited vocabulary.
27. For the complete apologue, see Memmo, *Elementi*, II, pp. 173–76. The story is reminiscent of Zeuxis as told by Cicero. Zeuxis was asked to paint Helen. Recognizing the impossible task of representing the ideal of beauty, he made an image derived from five Crotoan maidens. The ideal of beauty was recreated through the combination of fragments. See Cicero, *De Inventione* (On Rhetoric), H. M. Hubbell, trans. (Cambridge, MA: Harvard University Press, 1962), book II, chap. 3. Zeuxis was also famous for representing a group of centaurs. Frascari relates Piranesi's combinatorial way of making in the *Parere* to Zeuxis. See Marco Frascari, *Monsters of Architecture: Anthropomorphism in Architectural Theory* (Lanham, MD: Rowman & Littlefield, 1991), p. 27.
28. For the complete apologue, see Memmo, *Apologhi*, pp. 57–59. This is an interesting apologue when considering the emergent horizon of architectural education in the Venetian *Settecento*, and also, perhaps our own time as well.