

PEABODY INSTITUTE OF THE CITY OF BALTIMORE
(Peabody Institute of the Johns Hopkins University)
Mount Vernon Place
1 East Mount Vernon Place
Baltimore
Independent City
Maryland

HABS MD-1157
MD-1157

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

FIELD RECORDS

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001

HISTORIC AMERICAN BUILDINGS SURVEY

PEABODY INSTITUTE of the CITY of BALTIMORE (Peabody Institute of the Johns Hopkins University)

HABS MD-1157

Location: One East Mount Vernon Place, Baltimore, Maryland.

The official entrance to the present Peabody Institute campus is by way of the Leakin Building located at No. 21 East Mount Vernon Place, Baltimore, Maryland. The address of the original building, dating from 1858-61 period of construction, was No. 1 East Mount Vernon Place and the adjacent George Peabody Library (1875-78) was identified as No. 17 East Mount Vernon Place; today, however, the Institute occupies the entire block and is bounded by Mount Vernon Place to the north, Washington Place to the west, St. Paul Street to the east and Centre Street to the south.

Present Owner: The Trustees of the Peabody Institute of the City of Baltimore owned the complex; but oversight of the library and conservatory currently is shared by the Institute and Johns Hopkins University. The formal merger of the two institutions occurred in 1986, though they had been working together to keep the library open for several years prior. The local newspaper reported on the agreement as early as December 1976.¹ In the mid-1960s, the library joined forces with the Enoch Pratt Free Library - a decision not without controversy - and the merger with Hopkins succeeded that arrangement.² Since 1982 the George Peabody Library has been a subsidiary of the Milton S. Eisenhower Library. Today there is an Advisory Board for the Peabody Institute, and the Institute itself is one of the divisions of Johns Hopkins University.

Present Occupant: Peabody Institute of the Johns Hopkins University -- its library and conservatory -- occupy the buildings.

¹Article of Transfer, Article of Merger, Easement, Baltimore City Land Records, 1986, 1989, Liber SEB918, folio 550-58, 559-68, Liber SEB1083, folio 554-63, 579-87, Liber SEB2178, folio 128-136. The *Sun* reported on the plans for merging the schools in the mid-1970s. In 1977, Peabody President Robert F. Goldman and Dr. Steven Muller of Hopkins signed papers to partially join their schools. See "Peabody Institute," Clipping files 1977-79, Enoch Pratt Free Library, Baltimore.

²"Peabody Institute Library," Clipping files, Enoch Pratt Free Library, Baltimore. The *Sun* reported on the Pratt-Peabody partnership and again on the transfer of title from the Pratt to Hopkins in 1982. The Pratt-Peabody union began in 1966, although challenged in court until 1970.

Present Use: Presently, the Peabody Institute consists of the music conservatory and preparatory school as well as the research library housed within its campus.

Significance: The Peabody Institute is more remarkable for what it represents than for its classically inspired architectural statement on Mount Vernon Place in Baltimore. The Peabody Institute of the City of Baltimore was conceived in the 1850s, funded by George Peabody, and opened to the public in 1866. The Institute was founded as a cultural center for Baltimore city that would offer to its constituency a free, public reference library, a conservatory of music, an art gallery, and lecture series. Peabody hoped that it would be “useful towards the improvement of the moral and intellectual culture of the inhabitants of Baltimore, [and] towards the enlargement and diffusion of a taste for the Fine Arts.”³ At the time, Peabody’s Institute was unparalleled in scope; the Trustees proudly noted the “splendid [...] monument of enlightened Philosophy and exalted Patriotism” that Peabody gave to the city. Some of the Trustees went even further, endowing their own charities for public benefit namely the Enoch Pratt Free Library and the Johns Hopkins University and Medical School. In addition to Pratt and Hopkins, Trustees William T. Walters and his son Henry were both avid collectors of art. The Walters opened their Mount Vernon Place residence and private art gallery to the public on a limited basis with proceeds benefiting the local poor association. Henry Walters bequeathed his home and art gallery to the city in 1931. Peabody also swayed these Baltimoreans in the siting of their cultural institutions, for each was near by, in or close to Mount Vernon Place where the Institute was located.

Architecturally, Peabody was less specific about what he wanted noting only that the Institute should be housed in a building “of character to elevate the taste of the City [with] a most capacious lecture room and a splendid music saloon.”⁴ In 1857, Peabody’s confidants John P. Kennedy and William E. Mayhew, both later serving on the Board of Trustees, summarized his wishes for the building as having “a large central hall provid[ing] a library with necessary reading rooms attached to it. The design should contain commodious lecture rooms capable of accommodating 2000 persons and above it a large hall for music.”⁵ Peabody, it appears, named the spaces needed by the Institute to fulfill his

³ George Peabody to Board of Trustees, 12 February 1857, Maryland Historical Society, Baltimore.

⁴ Transcript excerpt of John P. Kennedy, Journal 5 February 1857, John D. Alexander Papers 1966-70, Special Collections, Maryland Historical Society, Baltimore, Maryland. Transcripts probably from/by Franklin Parker for his 1953 dissertation, “History of the Peabody Institute Library, Baltimore, Maryland, 1857-1916.”

⁵ John P. Kennedy to W.E. Mayhew, 5 February 1857, John D. Alexander Papers 1966-70, Special Collections, Maryland Historical Society, Baltimore.

ambitions for it; but it was architect Edmund G. Lind who, together with the Building Committee of the Board and Superintendents Jos[eph] F. Kemp and George G. Zimmerman, translated Peabody's notions of room use into a tangible expression. Cognizant of their responsibility to Peabody and the citizens of Baltimore, the fiscally conscious Board planned for the structure to be built in two phases, calling for designs capable of harmonious expansion.

The Peabody Library was the main programmatic focus of the Institute originally, and the present library was built in the second wave of construction in the 1870s. Occupying the east or new wing, the library is a spectacular space framed in six stories of alcove book-stacks, including five gallery levels, all made of cast and wrought iron, decorated in paint and gold, and filled with rare folios. It is this "cathedral of books" that has captured the imagination, and admiration, of architectural historians and bibliophiles alike.⁶

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of construction: The west wing, now known as the Conservatory Building, was built between 1858 and 1861, but was not dedicated and opened to the public until October 1866 because of the Civil War. The east wing, now the George Peabody Library, was under construction from April 1875 until July 1878.⁷

2. Architect: Edmund G. Lind (1829-1909).⁸ After conducting a design competition, the Trustees for the Peabody Institute of the City of Baltimore selected the entry submitted by

⁶The use of cast and wrought iron in the Peabody was particularly innovative for its time; the Trustees' concerns about managing the Peabody funds and Baltimore's own burgeoning cast-iron industry simplified their choice of structural materials. Use of masonry construction be it bricks, granite or marble, on the other hand, was the topic of much debate in the building committee. Noted art historian and Baltimorian Phoebe Stanton covers the cast-iron component of the Peabody's building history so I only reference its significance here, though the topic is an interesting one.

⁷ Board of Trustees, Building Committee, Notes on Construction of West Building, 1857-67, Peabody Archives, Peabody Institute, Baltimore; 12th Annual Report of the Provost to the Trustees, 1 June 1879, Peabody Archives, Peabody Institute, Baltimore (excerpt also at Library of Congress, Washington, D.C.); Board of Trustees, Building Committee, Notes on West Building, 1874-75, Peabody Archives, Peabody Institute, Baltimore. In the Committee's notes reference is made to [docket?] number 1530, Ward 11, Appeal Tax Court decision of 6 August 1875 wherein the court confirmed Ordinance No. 37, approved 11 April 1864, allowing the Trustees to "erect a two story and basement addition to the Peabody Institute at the corner of Mount Vernon Place and Washington Place..." In March 1874 the Trustees received permission to pile bricks needed for the project on the north side of the street in front of the property.

⁸George A. Frederick, "Recollections of Baltimore Architecture," 22-23; Francis F. Beirne, [Biographical Sketch of Edmund G. Lind], *Sun* (Baltimore) 8 November 1954; reprint, www.baltimorearchitecture.org; "Edmund G. Lind," Baldwin Archives, Library, American Institute of Architects, Washington, D.C.; "Architect and Public: Their Relation

Edmund G. Lind, principal of the firm Lind and Murdoch. They then retained noted Baltimore architect James Crawford Neilson to collaborate with Lind as the building progressed from design to construction phases of development.⁹ In 1858 the Trustees paid a percentage of the \$150,000 projected building cost to Lind for his expertise, and \$500 to Neilson for consulting on the project.¹⁰ For the 1870s wing, the Trustees sought the advice of Richard M. Hunt, architect, in 1873-74. Hunt was paid \$250 for his services, which included reviewing the plans. The Trustees asked Hunt for suggestions on how to add on to the building particularly in regard to how to integrate the projecting central block of the original building and how not to sacrifice the facade's underlying symmetry when designing a new front entrance.¹¹ Ultimately, the Trustees again turned to Lind but again retained a prominent Baltimore architect as a consulting party to the project. In May 1875 they selected to John R. Niernsee as the consulting architect. Niernsee agreed to the same terms as had Neilson.¹² The Board observed that Niernsee's "services have been frequently needed, and found very useful to the Committee [...]."¹³

3. Original and subsequent owners: In early 1857, the Board of Trustees advertised for a location and, in response to that solicitation, received offers of lots and sites around the city for Peabody's Institute. After some discussion and review, they decided upon the lot

Entertainingly Discussed by Mr. Edmund G. Lind," *Architects and Builders Journal* (August 1899): 25-27; Edmund G. Lind, "List of works designed and executed by one E. G. Lind since commencing business in Baltimore, MD in the year 1856," Special Collections, Maryland Historical Society, Baltimore; "Biographical Sketch of E. G. Lind, FAIA, architect of Baltimore, Maryland, written by himself," 11 May 1899, Maryland Historical Society, Baltimore.

⁹Board of Trustees, Building Committee, Minutes 25 February & 29 March 1858, Peabody Archives, Peabody Institute, Baltimore. The Trustees note later that Neilson applied to be the consulting architect for the second phase of construction; however, the Building Committee asked William T. Walters, as trustee, to consult with Niernsee instead. Niernsee accepts the commission on May 18th, 1875. No explanation of their reasoning accompanies the entry. Board of Trustees, Building Committee, Minutes 7 & 18 May 1875, Peabody Archives, Peabody Institute, Baltimore. Although not recorded specifically, the Trustees likely hired a consulting architect because Lind was less known to the city and perhaps they wanted - or felt they needed - the stamp of approval from a local authority. Moreover, it was not the competition entry that was built, rather a modification.

¹⁰Board of Trustees, Building Committee, Minutes 25 February & 5 April 1858, Peabody Archives, Peabody Institute, Baltimore; Board of Trustees, Building Committee, Notes on West Building 1874-75, Peabody Archives, Peabody Institute, Baltimore; Edmund G. Lind, "List of works designed and executed by one E. G. Lind since commencing business in Baltimore, MD in the year 1856," Special Collections, Maryland Historical Society, Baltimore. Actually the Peabody shows up in Lind's list of works several times. The dates and cost references are: 1858 (\$150,000), 1866 (\$105 for sketches), 1868 (\$200,000 additions and \$8000 to A. Packie marble works), 1875 (\$90,000 additions), 1876 (\$60,000 two times), 1877 (\$60,000), and 1878 (no monetary notation).

¹¹Board of Trustees, Executive Committee, Resolutions - East Building 1873 [folder 5] & Correspondence - Richard M. Hunt East Building Architectural Design, 1873-74 [folder 32], Peabody Archives, Peabody Institute, Baltimore. The Gazette included Hunt as a consultant on the project, crediting Lind as architect and Niernsee as assistant. "The Peabody Library," *Gazette* (30 September 1878).

¹²Board of Trustees, Building Committee, Minutes ca. 4 November 1875, Peabody Archives, Peabody Institute, Baltimore.

¹³Board of Trustees, Building Committee, Minutes ca. 4 November 1875, Peabody Archives, Peabody Institute, Baltimore.

presented by John Eager Howard and purchased it in June.¹⁴ At the time, Alexander Packie occupied the lot; he, however, agreed to give up his lease if he won the commission for the marble work on the project. Packie was indeed hired by the Board for the marble work in June 1858.¹⁵

The deeds associated with the original lot and the Peabody's subsequent expansions are:

- 1857 Deed 27 June 1857, recorded in Liber GES129, folio 545-46. John E. Howard to William E. Mayhew, Charles J.M. Eaton, and James Mason Campbell.
- 1857 Deed 20 June 1857, recorded in Liber GES129, folio 546-47. Josias Pennington and wife to William E. Mayhew, Charles J.M. Eaton, and James Mason Campbell. (Pennington's house was adjacent to the Peabody).
- 1858 Deed 2 April 1858, recorded in Liber GES156, folio 349-52. William E. Mayhew and others, Trustees, to the Peabody Institute of the City of Baltimore.¹⁶
- 1859 Deed 7 February 1859, recorded in Liber GES164, folio 420. Albert Schumacher, Jr., Trustees to Peabody Institute of the City of Baltimore.¹⁷
- 1875 Deed 11 March 1875, recorded in Liber GR693, folio 130-32. John S. Gittings and Charlotte C., his wife, to Peabody Institute of the City of Baltimore. Gittings had bought the property from John E. Howard on 7 August 1857.¹⁸

¹⁴Baltimore City Land Records, June 1857, Liber GES129, folio 545-47; Board of Trustees, Building Committee, Minutes 13 May 1857, Peabody Archives, Peabody Institute, Baltimore.

¹⁵Board of Trustees, Building Committee, Minutes 8 June 1858, Peabody Archives, Peabody Institute, Baltimore; regarding, Packie, George A. Frederick, "Recollections on Baltimore Architecture," 10 October 1912, 14, Maryland Historical Society, Baltimore.

¹⁶References the lots by numbers assigned in 1830 by act of the Maryland General Assembly when the streets near the Washington Monument were widened. This deed included three parcels. The first, lots 43-45, were described as being on the south side of Mount Vernon Place and East of Washington Place, running east 86' 7½" on Mount Vernon Place to and under the west wall of the building erected by Josias Pennington, south along said wall and parallel to Washington Place 160' to Spring Alley, west on alley to Washington Place and north to place of beginning. These lots were previously recorded in the city land records, in 1850 Liber ANB342, folio 215, and in 1857 Liber ED129, folio 545. Lot 46 began at a distance of 86' 7½" from southeast intersection of Mount Vernon Place and Washington Place, south 160' to Spring Alley, east 28' 10 ½", north parallel to first line 160' to Mount Vernon Place, west 28' 10 ½" to place of beginning. Lot 46 was referenced in Liber ED129, folio 546, as noted above. Lots 47-48 began at a distance 115' 6" east from southeast intersection of Mount Vernon Place and Washington Place, east on Mount Vernon Place 37' 3" to northwest corner of lot leased by John S. Gittings to Joshua [...] in 1839, Liber TK288, folio 287, south 160' to Spring Alley, west 37' 3", and north to place of beginning. Deeded to trustees in 1857, Liber ED131, folio 1098.

¹⁷The lot was described as being on the south side of Mount Vernon Place and east side of Washington Place: east 86' 7½" to/under west wall of building built by Josias Pennington, then south 160' to Spring Alley, west to Washington Place, and north on Washington Place to place of beginning.

- 1902 Deed 15 July 1902, recorded in Liber RO1968, folio 90-91. Frank K. Murphy to the Peabody Institute.¹⁹
- 1902 Deed 21 July 1902, recorded in Liber RO1969, folio 484. Harvey B. Maccoun to the Peabody Institute of Baltimore. In reference to the improvements on the properties known as Nos. 1-21 East Mount Vernon Place.²⁰
- 1906 Deed 20 March 1906, recorded in Liber RO2220, folio 78-80. Safe Deposit and Trust Company of Baltimore to the Peabody Institute.²¹ Confirms private sale of lot to the Peabody for \$35,000 paid in February 1906.
- 1962 Deed 12 April 1962, recorded in Liber JFC1261, folio 318-19. Guarantee Title Holding Corporation to the Peabody Institute of the City of Baltimore. Re: 5 lots located at No. 27 East Mount Vernon Place, No. 31 East Mount Vernon Place, No. 29 East Mount Vernon Place, No. 33 East Mount Vernon Place, and Nos. 604, 606, 608 St. Paul Street.²²

¹⁸Howard sold Gittings the lot for \$6400 in 1857. The lot was described as beginning at the southeast corner of St. Paul's and Monument: south for 34', then east for 124' to Hargrove Alley, north 32', and west 124'. Baltimore City Land Records, 7 August 1857, Liber GES153, folio 401-03. The lot was also referenced in a transaction several years earlier; Baltimore City Land Records, October 1852, Liber ED22, folio 958.

¹⁹The lot was described as being on the south side of Mount Vernon Place, 231' east from the southeast corner of Mount Vernon Place and Washington Place: east on south side of Mount Vernon Place 19'3", south 160' to Spring Alley, west on alley 19'3", parallel to Washington Place, 160' to place of beginning. The trustees paid Murphy \$16,000 for the lot; Murphy gained title in 1849. Baltimore City Land Records, 18 November 1849, Liber RO1819, folio 287.

²⁰The lot was described as being on the south side of Mount Vernon Place at a distance of 250'3" east of the southeast corner of Mount Vernon Place and Washington Place: east on south side of Mount Vernon Place 19'3", then south 160' to Spring Alley, west on alley 19'3", and north to place of beginning. \$16,000 is also mentioned as the purchase price. Title references Baltimore City Land Records, 1881, Liber FAP891, folio 298 and 1871, Liber RN536, folio 439, as well as Wills Liber RTB63, folio 437.

²¹The lot was described as being on the south side of Mount Vernon Place, 115'6" west from the southwest corner of Mount Vernon Place and St. Paul Street: 119'3" west from northeast corner of brick house now standing at/near the southwest corner of the intersection of Mount Vernon Place and St. Paul and at the northwest corner of the lot now belonging to the Peabody Institute: west on south side of Mount Vernon Place 26'3" to Peabody lot, south 160' to alley 20' wide, east on alley 26'3" to first Peabody lot, and north 160' to place of beginning.

²²No. 27 East Mount Vernon Place: the lot was described as being on the south side of Mount Vernon Place at a distance of 269'8" east of Washington Place, point of beginning the partition wall: east on south side of Mount Vernon Place 19'8" to west wall of adjoining house, south 160' to Spring Alley, west on alley 19'3" to second line of lot first described on 21 January 1871, recorded in Liber GR497, folio 372, and then north through the center of partition wall 160' to place of beginning. No. 31 East Mount Vernon Place: Begins 20'6" west of the southwest corner of Mount Vernon Place and St. Paul: west 20'6", south 104' to alley, east 20'8" and then north to place of beginning. Title reference for Nos. 27 & 31, 1961, Liber JFC1176, folio 515; the property had an annual rent of \$500 at that time No. 29 East Mount Vernon Place: Begins 41' west from corner south of Mount Vernon Place and west of St. Paul at center of partition wall: west 20'6" to outline of ground formerly owned by Louisa Catherine, Duchess of Leeds, south 107' to south side of alley 3' wide, east on alley 20'6", and north 107' to place of beginning. Title reference, 1961, Liber JFC1176, folio 513. No. 33 East Mount Vernon Place: Begins at corner of south side of Mount Vernon Place and west

- 1964 Mortgage 30 March 1964, recorded in Liber JFC1670, folio 452-57. Re: 20 E. Centre Street and 602 St. Paul, as well as 619 St. Paul, and 613 St. Paul.²³
- 1965 Agreement [date stamped 13 October 1965], recorded in Liber JFC1972, folio 127. Peabody Institute of the City of Baltimore and the Mayor and City Council of Baltimore.
- 1967 Release 3 January 1967, recorded in Liber JFC2180, folio 490. State-Sun Federal Savings and Loan Association to Hammond J. Dugan and Octavia C. Dugan, his wife. Re: Nos. 601-603 N. Charles Street.²⁴
- 1967 Deed 16 January 1967, recorded in Liber JFC2173, folio 342-46. Mayor and City Council of Baltimore through the Baltimore Urban Renewal and Housing Agency to the Peabody Institute of Baltimore. Re: No. 600 St. Paul Street.²⁵
- 1967 Deed 31 January 1967, recorded in Liber JFC2179, folio 382-84. Charles J. Peach, Daniel B. Dugan and Anne S. Dugan, his wife to the Mayor and City Council of Baltimore. Re: No. 607 N. Charles Street.²⁶
- 1967 Deed 31 January 1967, recorded in Liber JFC2179, folio 387-89. Hammond J. Dugan and Octavia C. Dugan, his wife, Francis Markoe Dugan and Elizabeth M. Dugan, his wife, to the Mayor and City Council of Baltimore. Re: Nos. 601-603 N. Charles Street.²⁷

side of St. Paul: west 20'6" to middle of partition wall, south to center of partition 104' to alley, east on north side of alley to St. Paul, and north 104' to place of beginning. Title reference, 1961, JFC1176, folio 517. Nos. 604, 605, 608 St. Paul: the lots are described as being on the west side of St. Paul at the corner of St. Paul and an alley 3' wide and a point distant 107' south from corner west of St. Paul and south of Mount Vernon Place, thence south 56' to north side of alley, west on alley 61', north 56' to point opposite beginning, then east 61' to place of beginning. Title reference, 1961, Liber JFC1176, folio 517.

²³The mortgage covered four lots; the first two were transferred to Harry Silver and the transaction was recorded in Liber MLP7461, folio 587. In 1964, Henry Siegel and his wife Betty were named in the mortgage.

²⁴The mortgage was recorded in 1965, Liber JFC1982, folio 246.

²⁵References the adoption of the 1964 renewal plan for Mount Vernon (MD R-15) and a disposition agreement made in 1965, Liber JFC1972, folio 127. This is in regard to 36,300.73 square feet at the northeast corner of Charles & Centre Streets. Following this is binding document for sanitary sewer and sketch plan of block, JFC2173, folio 347-50.

²⁶Title reference, 1941, Liber MLP6202, folio 269. This property was mortgaged by Peach and the Dugans in 1953 for \$21,000; the mortgage was held by Metro Savings Bank of Baltimore and recorded in Liber MLP9342, folio 530-32.

²⁷Title reference for No. 601 N. Charles Street: Liber SCL3189, folio 308, Liber MLP7664, folio 440, and Wills Liber JHB218. Title reference for No. 603 N. Charles Street: Liber SCL5794, folio 465, Liber MLP6073, folio 187, and Liber MLP7664, folio 440. Nos. 601-603 N. Charles Street were included in a mortgage made in 1952 for \$122,000. The other two parcels were No. 520 N. Charles and 1120 St. Paul. The mortgage was held by Metro Savings Bank of Baltimore and recorded in Liber MLP9008, folio 129-36.

- 1967 Agreement and Easement 21 February 1967, recorded in Liber JFC2187, folio 367-418. Peabody Institute of the City of Baltimore and the Mayor and City Council of Baltimore.²⁸
- 1967 Deed of Release 28 February 1968, recorded in Liber JFC2190, folio 546. Equitable Trust Company and Henry Siegel and Betty Siegel, his wife. Re: Nos. 20-22 Centre Street.²⁹
- 1967 Indenture 1 May 1967, recorded in Liber RHB2443, folio 95-224. \$1.5 million bond for the Peabody Institute Dormitory-Cafeteria-Garage Complex.³⁰
- 1967 Deed 17 July 1967, recorded in JFC2249, folio 89-90. Ellen D. Hitchcock to Mayor and City Council of Baltimore. Re: No. 605 N. Charles Street.³¹
- 1968 Deed 29 February 1968, recorded in Liber JFC2346, folio 51-53. Laurel Race Course, Inc., to the Peabody Institute of the City of Baltimore. Re: No. 609 N. Charles Street.³²
- 1968 Agreement 27 March 1968, recorded in Liber JFC2357, folio 249-303. Peabody Institute of the City of Baltimore and the Mayor and City Council of Baltimore.³³
- 1968 Amendatory Agreement 26 June 1968, recorded in Liber RHB2401, folio 435-37. Peabody Institute of the City of Baltimore and the Mayor and City Council of Baltimore.
- 1968 Confirmatory Agreement 16 October 1968, recorded in Liber RHB2483, folio 429-32. Peabody Institute of the City of Baltimore and the Mayor and City Council of Baltimore.³⁴

²⁸References earlier agreement, recorded in 1965, Liber JFC1972, folio 127.

²⁹Title reference 1950, Liber MLP8087, folio 493.

³⁰References initial agreement regarding lot 4-A, 21 February 1967, Liber JFC 2187, folio 367 and subsequent easement of the same date, Liber JFC2187, folio 397, between the Peabody Institute of the City of Baltimore and the Mayor and City Council of Baltimore.

³¹Title reference deed with life estate for Hitchcock, 1962, recorded in Liber JFC1348, folio 427.

³²The lot description places it at a corner east of Charles Street and south of Peabody Alley: east on alley 136'4" to northeast corner of brick stable, south and parallel with Albany Alley 28', west 136'4" to east side of Charles Street, and north on Charles Street, 28' to place of beginning. Note Albany Alley was previously known as East Lane. This follows the 1965 deed with life interest for John D. Shapiro as recorded in Liber JFC1841, folio 62.

³³In regards to lot 4-B on the renewal plan for Mount Vernon (MD R-15); title reference Baker's transfer to Charles J. Peach and Daniel B. Dugan, recorded in Liber MLP6202, folio 269.

³⁴References Liber JFC1972, folio 127; the above changes the date to 13 October 1965, correcting the November 1965 citation.

- 1969 Amendatory Agreement 19 February 1969, recorded in Liber RHB2486, folio 255-58. Peabody Institute of the City of Baltimore and the Mayor and City Council of Baltimore.³⁵
- 1969 Deed 29 April 1969, recorded in Liber RHB2507, folio 382-86. Mayor and City Council of Baltimore to the Peabody Institute of the City of Baltimore. Re: Nos. 601-607 Washington Place.³⁶
- 1978 Deed of Release 16 January 1978, recorded in Liber RHB3572, folio 93. Re: 601-603 N. Charles Street.³⁷
- 1986 Deed 25 June 1986, recorded in Liber SEB918, folio 550-68. Confirms transfer to Peabody Institute, Inc.; supplement references continued responsibility for the \$1.5 million bond of 1967.
- 1986 Article of Transfer 27 June 1986, recorded in Liber SEB1083, folio 554-62. Peabody Institute of Baltimore, 10 East Mount Vernon Place, Baltimore, MD 21201, Henry R. Lord, President, Board of Trustees transfer to Peabody Institute, Inc.
- 1986 Article of Merger 27 June 1986, recorded in Liber SEB1083, folio 579-87. Peabody Institute, Inc. and Johns Hopkins University (JHP, Inc.).
- 1989 Easement 28 July 1989, recorded in Liber SEB2178, folio 128-36. JHP, Inc. (Peabody Institute of Johns Hopkins University) and Maryland Historical Trust.³⁸
- 2002 Preservation Easement 2 December 2002, recorded in Liber FMC3133, folio 462-73. Held by the Maryland Historical Trust.³⁹

³⁵References Liber JFC2357, folio 249; the above changes number of dwelling units specified.

³⁶The Mayor and City Council acted through the Department of Housing and Community Development in accordance with the plan (MD R-15) adopted for Mount Vernon; this references an agreement made in March 1968, Liber JFC2357, folio 249 and an Amendatory Agreement dated 19 February 1969. The land discussed is east of Washington Place and north of Centre Street: north 2-40'-50" west 91.83' to end of third line of parcel conveyed by Melville A. Baker to Charles J. Peach and Daniel B. Dugan in 1841, Liber 6202, folio 269, north 87-4'-50" east 108.10', south 2-40'-50" east 91.83' to north Centre Street, south 87-6'-30" west 108.10' to place of beginning.

³⁷Regarding a mortgage held by a Baltimore bank, 8 November 1965, Liber JFC1982, folio 246; the bank merged to become State-Sun Federal Savings and Loan Association and the mortgage transfer was recorded in Liber JFC2168, folio 530.

³⁸References the 1986 transfer and merger, as well as a deed dated 12 April 1962 and recorded in Liber JFC1261, folio 318, regarding Nos. 604-606-608 St. Paul Street.

³⁹The easement was prompted by a \$3 million grant for repairs. The plans by Quinn Evans Architects were approved and are on file. The easement covered the exterior of the building, except the west wall of the Library and the east of the Conservatory; included the roof, as well as the atrium, card catalogue room, and north lobby of the George

4. Original and subsequent occupants, uses: The Peabody Institute of Baltimore has continuously occupied and used the buildings it constructed on Mount Vernon Place. In 1879, the west wing housed Peabody Hall, a picture gallery, and rooms for the music conservatory while the library and reading rooms, art galleries, lecture halls, janitor's apartments, and fireproof safe were in the east.⁴⁰ The Peabody Institute now encompasses the entire block bounded by Mount Vernon Place, St. Paul, Centre, and Charles streets.⁴¹

5. Builder, contractor, suppliers: The Building Committee of the Board of Trustees ultimately was responsible for handling the construction of the Institute. They kept minutes of their meetings, in which ideas about the building, about materials of which to build it, and about who should be hired and paid were duly noted. At times it is difficult to discern what the committee planned or intended from what happened. In notes for their meetings between 1857 and 1860, the Building Committee recorded that it hired J. Crawford Neilson as Consulting Architect in February 1858, appointed Kemp as Superintendent in April, and hired S. Brown, Senior, to dig the foundation trenches that same month. In May, the committee accepted bids from the following contractors and suppliers:⁴²

Emory -	stone work (alternate, Oliver & Fleming)
Emory -	brick
Barger -	bricklaying
Sam'l Brown -	sand
Whitlock & Co. -	lumber (yellow pine)
Gardner and Mathews -	carpenters
Dominic & Sloan ⁴³ -	plastering
Whelan -	painting
Jno Crowther -	Texas lime

Between June 1858 and January 1859, the Building Committee debated the use of granite or marble for the Institute. As late as October 12th they were exploring the option of granite facing; however, they did decide on a granite basement and let the contract in October. In

Peabody Library, the concert hall excepting the stage and orchestra pit, the concert hall lobby, the spiral staircase, and two-story open area. Easement references earlier record, Liber SEB1083, folio 580.

⁴⁰ 12th Annual Report of the Provost to the Trustees, 1 June 1879, Peabody Archives, Peabody Institute, Baltimore.

⁴¹ Sanborn maps of Mount Vernon Place show the early accretions of the Peabody Institute, notably the construction of the Leakin Building in the 1920s. It replaced an annex located at No. 23-25 East Mount Vernon Place, as drawn in 1914. Sanborn Fire Insurance Maps, Baltimore, 1914-5, vol. III, 1914, sheet 231; Sanborn Fire Insurance Maps, Baltimore, 1914-December 1951, vol. III, 1914/September 1951, sheets 9A, 259. The completed east and west wings of the Institute were included in the 1890 map; Sanborn Fire Insurance Maps, Baltimore, 1890, vol. II, sheet 57B.

⁴² Board of Trustees, Building Committee, Meetings 25 February, 1 & 19 April, 18 May 1858, Peabody Archives, Peabody Institute, Baltimore.

⁴³ See note below re: name.

January they changed the order for the marble sills. Alexander Packie supplied the marble, which was Marvella marble from Baltimore County.⁴⁴

In 1859 and 1860, they dealt with the following:

Hayward Bartlett -	hot water, girders, 2 nd floor, roof
Cherton -	penting ⁴⁵
Bradenbaugh & Pope -	copper covering for roof
Bruce-	put on roof ⁴⁶

While still commenting on price differentials between marble and sandstone fronts, they paid Kemp for his work as Superintendent, [P?]eter Barger for laying brick, Carr & Giese for delivering cement, Emory for laying stone, Whitlock for supplying lumber, Burley & Jones for rent for office space, Burns & Sloan contract for flooring, John Coates for lumber, Lind & Murdoch for drawings, Neilson as Consulting Architect, and various laborers and carpenters.⁴⁷ Noland and Co. supplied white pine for the foundations and walls; they were paid in 1859.⁴⁸

In 1861, the committee reviewed the expenditures. These payments included those to Hugh Sisson for marble tile work, to Dominic & Sloan, James Randolph, and Hoffman and Mauer for plaster and ornamental work, to Brooks and the city Water Commission for water and fixtures, to Stewart for hardware, to John Erchbaugh & Son for “paving street cellar &c”, to Bigelow for “flagging and stone freight and hauling”, to E. Whitman & Co. for the lightening rod, to J.T. Reindollen for carpentry, particularly the two stairs in the library, one stair from lecture room to alley and a mahogany piece, to the Baltimore Coal Company for coal, to Gardener and Matthews for carpentry work, to James Bates for the dumbwaiter as well as the ironwork on terrace railing and in library, library brackets and balusters, to Baker Bros. for glass, to Thomas Whelan for painting, and to Charles Kaflinski for gas pipes.⁴⁹

⁴⁴Board of Trustees, Building Committee, Minutes 16 June, 12 & 26 October 1858, 5 & 31 January 1859, Peabody Archives, Peabody Institute, Baltimore.

⁴⁵Board of Trustees, Building Committee, Minutes 7 February 1859 & 29 March 18[60?], Peabody Archives, Peabody Institute, Baltimore.

⁴⁶Board of Trustees, Building Committee, Minutes 29 March 1860, Peabody Archives, Peabody Institute, Baltimore.

⁴⁷Board of Trustees, Building Committee, Notes on Construction of West Building, 1857-67, Peabody Archives, Peabody Institute, Baltimore.

⁴⁸Board of Trustees, Building Committee, Notes on Construction of West Building, 1857-67, Peabody Archives, Peabody Institute, Baltimore.

⁴⁹Board of Trustees, Building Committee, Notes on Construction of West Building, 1857-67, Peabody Archives, Peabody Institute, Baltimore.

The next year, the committee commented on the unfinished work.⁵⁰ Commitments were made from the following contractors: Baker Bros. (glass), Oliver & Fleming (granite steps and terrace), Thomas Whelan (painting), James Bates (iron work in terrace railing), Charles Kaflinski (gas pipes), Thomas W. Morse (brackets), Hiss & Austen (furniture), Collins Heath & Co. (extras and repairs), John D. [F]oy (printing), and Wm G. Gorsch (lumber, shelves for new papers).⁵¹ In 1866 the committee contracted with Horace [Gs?]erman to make and put up eight winged lions in lecture hall (\$400), with E.F. Brooks & Bro. for lumber needed for various repairs, with George G. Zimmerman for the steps for front and side entrances, with P. Nengle to fresco the walls, ceiling, and cornice of the lecture hall (\$655), with Edward Graefe for library furnishings, with Henry W. Jenkins for bookcases made of walnut and a catalogue case, with Sam[ue]l G. Sullivan for carpentry work, with John Turnball & Co. for a door, with Hugh Sisson for a pedstal stone cutter, and with A. Reuter & Sons for hinges.⁵²

In May 1875, the Building Committee accounted for the expenses of the construction of the West Building, which totaled some \$180,000 including benches, fresco, gas ornaments, cabinetwork, carpets, and the following itemized entries:⁵³

Excavation, Stone,		
Granite work -	S. Brown (excavation), Martin Sisselberger (dig well), John B. [...] (stone, granite)	\$10,136.20
20,000 bricks -	Emory	\$13,634.00
Laying bricks -	[D]eter Barger ⁵⁴	\$5627.85
4300 barrels cement	Carr Giese & Co.	\$5557.85
Lime & Hair	William Robinson	\$1311.84
Plastering	Dominic P. Sloan ⁵⁵	\$5749.51

⁵⁰ At the meeting on 12 February 1863, the Building Committee tallied \$167, 107.02 as money spent on the building through the end of 1862. The Committee then noted the outstanding work from 1862. Board of Trustees, Building Committee, Notes on Construction of West Building, 1857-67, Peabody Archives, Peabody Institute, Baltimore.

⁵¹ The printer's name appears to be "Foy" in the minute books, but has been interpreted as "Toy" in a Library of Congress catalogue entry. His name could possibly be verified through the city directories of the era; these are likely at the Enoch Pratt Free Library, Baltimore.

⁵² Board of Trustees, Building Committee, Notes on Construction of West Building, 1857-67, Peabody Archives, Peabody Institute, Baltimore.

⁵³ Board of Trustees, Building Committee, West Building 1874-75, Peabody Archives, Peabody Institute, Baltimore.

⁵⁴ In the 1878 City Directory there is a "Deeter Bargar" listed, although his occupation was not. Bargar & Bros., however, was a bricklaying business. Perhaps Deeter Bargar worked for them, or with Harry Bargar, another brick layer. Baltimore City Directories 1877-78, Enoch Pratt Free Library, Baltimore.

⁵⁵ Board of Trustees, Building Committee, Proposals, Plastering, 1858, Peabody Archives, Peabody Institute, Baltimore. The proposal suggested the name was Dominic P. Sloan; elsewhere, the Building Committee notes read as Dominic & Sloan. Board of Trustees, Building Committee, Notes [re:]West Building 1874-5, Peabody Archives, Peabody Institute, Baltimore.

Lumber	William Whitelock for Florida Pine, & others	\$10,866.87
Carpentry		\$12,953.79
Marble work	Alexander Packie	\$41,298.29
Iron	Hayward Bartlett & Co., James Bates, Andrew Merker	\$27,997.78
Copper Roof	Bradenbaugh & Pope	\$7205.41
Painting	Thomas Whelan	\$3515.94
Iron Railing	James Bates	\$1256.10
Water Fixtures	Edwin Brooks ⁵⁶	\$1757.92
Gas Pipes	Charles Kafllinski ⁵⁷	\$600.97
Glass	Baker Bros. Co.	\$1687.87
Nails & hardware	Columbus G. [...]	\$958.95
Lightening Rod ⁵⁸		\$379.00
Paving the cellar		\$800.00
Flagging Area		\$505.05
Insurance		\$673.00
Architects	Lind & Murdoch	\$2000.00
Superintendent	Kemp	\$3857.00
Consulting Architect	J.C. Neilson	\$500.00
Laborers & Watchmen, &c. ⁵⁹	-	\$1576.00

When construction activities resumed at the Peabody in the 1870s, the Building Committee again kept records. In 1875, the committee noted Zimmerman was acting as Superintendent and John R. Niernsee as Consulting Architect. They hired John E. Marshall as bricklayer, Leeke & Anderson as carpenters, and Kellogg Bridge Co., of Buffalo, New

⁵⁶A copy of his proposal remains on file; Board of Trustees, Building Committee, Proposals, Plumbing, 1860, Peabody Archives, Peabody Institute, Baltimore. Edwin Brooks's middle initial is either "F" or "T". His proposal was accepted in July 1860.

⁵⁷A copy of his proposal remains on file; Board of Trustees, Building Committee, Proposals, Gas Pipes, 1858 & 1860, Peabody Archives, Peabody Institute, Baltimore.

⁵⁸The Board of Trustees received proposals from J.W. Campbell & Co., William J. Bishop, C. Stone, and Jas D. Rice in 1860. No indication of whose proposal was accepted by the board was in the file; however, elsewhere they note E. Whitman & Co. supplied the rods. Board of Trustees, Building Committee, Proposals, Lightening Rod, 1860, Peabody Archives, Peabody Institute, Baltimore.

⁵⁹In 1866-67, the committee noted that it paid James Kelly and Patrick McIntire as watchmen. Board of Trustees, Building Committee, Notes on Construction of West Building, 1857-67, Peabody Archives, Peabody Institute, Baltimore.

York, to supply girders, beams, fixtures, and fireproof floors.⁶⁰ Estimated cost of the new wing was \$350,000.⁶¹

In the committee's cost estimates for the years 1874-75 and 1877, they recorded the following names and associated materials or services:⁶²

Neirnsee
J.H. Giese
Russell, Burns & Co. - sand brick
Pitcher & Wilson - hard brick
Bowman/Bowen - dig cellar
John E. Marshall - lay brick
Sullivan & Peat - marble work
J.B. Emory - granite work
Sisson & Packie - marble for string course, sills
Edward Hughes - sand
Anderson - carpenter
Garthe & Lowenstein - slate
Union Iron Co., Buffalo, NY, & T.C. Whiteley, agent - iron beams
Henry James & Co. - lumber
Bartlett, Robbins & Co. - small castings
Clarke & Co. - steel window shutters
Thos Trotton & Son - lime
Kellogg Bridge Co. - iron work
American Corrugated Iron Company, Springfield, MA - corrugated iron arches
Geo G Zimmerman - Superintendent
E. Pratt & Co. - nails
Hetzell - spouting on old building
Newark & Rosendale - cement
P. Black - ?⁶³
S. Smith & King - ripping lumber⁶⁴
E.G. Lind - architect⁶⁵

⁶⁰Board of Trustees, Building Committee, Minutes ca. 4 November 1875, Peabody Archives, Peabody Institute, Baltimore. Regarding Marshall's contract, see Board of Trustees, Building Committee, Minutes 17 June 1875, Peabody Archives, Peabody Institute, Baltimore.

⁶¹Board of Trustees, Building Committee, Cost Estimates 1874-75, 1877, Peabody Archives, Peabody Institute, Baltimore.

⁶²Board of Trustees, Building Committee, Committee Activities, 1875-76 & Cost Estimates, 1874-75, 1877, Peabody Archives, Peabody Institute, Baltimore.

⁶³Board of Trustees, Building Committee, Cost Estimates 1874-75, 1877, Peabody Archives, Peabody Institute, Baltimore.

⁶⁴Board of Trustees, Building Committee, Cost Estimates 1874-75, 1877, Peabody Archives, Peabody Institute, Baltimore.

Reilly & Bro - taking down old buildings⁶⁶

In April 1875, Zimmerman, Niernsee, John E. Marshall (bricklayer), Leeke & Anderson (carpenters), and the Kellogg Bridge Co. (girders, beams, fixtures, fireproof floors) were at work⁶⁷ as was J.L. Bowen, whom the committee contracted with to excavate the new building's foundation and to demolish Gittings's structure.⁶⁸ In June contracts for bricks were let to Pitcher & Wilson (hard bricks), and to Burns, Russell & Co. (sand bricks); the next month, the bid to supply lumber was accepted from Henry James & Co., Sisson & Packie worked on the marble sills and were paid that December, Garthe & Lowenstein furnished slate for the foundation walls, and Bartlett, Robbins produced the small iron work. The committee decided to put the metal shutters on the inside of the building, and on William T. Walters's recommendation, hired W.H. Anderson to paint the window frames. In July, Thomas Trotten and Sons furnished lime and a Springfield, Massachusetts, company supplied corrugated iron arches.⁶⁹ The committee paid bills in October, December, and the following February; on January 19th, they terminated Zimmerman's contract.⁷⁰

Work on the building resumed in April 1876. That month the committee contracted with John E. Marshall (bricklayer), James Fay (sand), Henry James (lumber), Pitcher & Wilson (bricks), Bartlett, Robbins & Co. (ironwork for library, &c., floors, roof), and Sullivan & Peat (marble of north front and east return about 42', balustrade on parapet wall of both buildings).⁷¹ In October, the committee hired Tartiere to do the Teil block work, Hetzell to put on the copper roof addition, and McCart to install the plumbing.⁷²

⁶⁵Board of Trustees, Building Committee, Cost Estimates 1874-75, 1877, Peabody Archives, Peabody Institute, Baltimore.

⁶⁶Board of Trustees, Building Committee, Cost Estimates 1874-75, 1877, Peabody Archives, Peabody Institute, Baltimore.

⁶⁷Board of Trustees, Building Committee, Committee Meetings 1875-78, Minutes ca. 4 November 1875, Peabody Archives, Peabody Institute, Baltimore.

⁶⁸Board of Trustees, Building Committee, Committee Meetings 1875-78, Minutes 17 April 1875, Peabody Archives, Peabody Institute, Baltimore.

⁶⁹Board of Trustees, Building Committee, Committee Meetings 1875-78, Minutes 1, 14, 23, 28-29 & 31 July 1875, Peabody Archives, Peabody Institute, Baltimore.

⁷⁰They paid J. Henry Giese for cement, Edward Hughes for sand, John B. Emory for granite work, Wm. H. Anderson for painting, and John Duer & Son. T.C. Basshor & Co. subcontracted for Kellogg Bridge Co. Board of Trustees, Building Committee, Committee Meetings 1875-8, Minutes 28 & 30 October 1875, 3 & 4 December 1875 and again 7-14 January 1876, 3-29 February 1876, Peabody Archives, Peabody Institute, Baltimore.

⁷¹Board of Trustees, Building Committee, Committee Meetings 1875-78, Minutes 13, 15, 18 & 27 April 1876, Peabody Archives, Peabody Institute, Baltimore.

⁷²Board of Trustees, Building Committee, Committee Meetings 1875-78, Minutes 14 & 26 October 1876, Peabody Archives, Peabody Institute, Baltimore.

By 12 February 1877, the Building Committee had spent \$101,526.48 on the construction project. Work, nonetheless, continued. The committee hired Wilson and James (iron shutters for east, west, and south fronts), Bartlett, Robbins & Co. (heating), Wm King & Co. (glass and paints per specs), Collamore & Young (frescoing and painting pillars in lecture room), E. Pratt & Bro. (hardware for doors, windows), and King & Bros. (plain ground glass of double thickness).⁷³ In January 1878, Gustav King placed the iron doors on hinges, Henry Rawlings worked on the main front door, and A. Denpert & Co., applied gold leaf.⁷⁴ In May, the committee again looked to Rawlings for fashioning furniture for the library and reading room.⁷⁵ The Building Committee released Lind from his contract in October, but mention of the library skylights was not made until the following spring.⁷⁶

In addition, the committee noted Richard Carter served as a watchman, Martinet surveyed the site, Smith & King carved lumber, and T.C. Whiteley supplied the beams and fixtures for the half-story in the lecture room between April 1875 and February 1876.⁷⁷

6. Original plans and construction: The Peabody Institute has the original plans and drawings for the design competition and building as erected. Plans of the building were published in the 1879 Provost's Report as well.⁷⁸ In addition, the 1913 annual report noted that Arthur Lind donated other, original drawings of the Peabody Institute made by his father, architect Edmund G. Lind.⁷⁹

The *Baltimore Gazette* reported on the dedication ceremony of the Peabody Institute. The *Gazette* observed the lofty building made of white marble in the composite order of architecture added greatly to the beauty of that portion of the city. The public lecture series could hold about 1300 people; the lecture room chairs were fashioned from black walnut and the walls and ceiling of the room "beautifully frescoed." The upper floor held the

⁷³Board of Trustees, Building Committee, Committee Meetings 1875-78, Minutes 19 February, 17 September, 17 October, 29 December 1877, Peabody Archives, Peabody Institute, Baltimore.

⁷⁴Board of Trustees, Building Committee, Committee Meetings 1875-78, Minutes 30 January 1878, Peabody Archives, Peabody Institute, Baltimore.

⁷⁵Board of Trustees, Building Committee, Committee Meetings 1875-78, Minutes 14 May 1878, Peabody Archives, Peabody Institute, Baltimore.

⁷⁶Board of Trustees, Building Committee, Committee Meetings 1875-78, Minutes 4 October 1878 & 20 May 1879, Peabody Archives, Peabody Institute, Baltimore.

⁷⁷Board of Trustees, Building Committee, Committee Meetings 1875-8, List of expenses 20 May 1878, Peabody Archives, Peabody Institute, Baltimore. Other contractors mentioned here are Pitcher & Wilson, Leeke & Anderson, J. Henry Giese, John E. Marshall, Kellogg Bridge Co., John B. Emory, Garthe & Lowenstein, and William H. Anderson.

⁷⁸12th Annual Report of the Provost to the Trustees, 1 June 1879, Peabody Archives, Peabody Institute, Baltimore; Neighborhood Clipping files, Maryland Historical Society, Baltimore.

⁷⁹Peabody Institute of the City of Baltimore, 46th Annual Report 31 May 1913, Peabody Archives, Peabody Institute, Baltimore.

library, which contained black walnut tables, chairs, and desks for researchers' use. The floor was carpeted handsomely.⁸⁰

Similarly, after it opened in 1878, the library was described in *Frank Leslie's Illustrated Newspaper* as being built in the Grecian style and containing "most of the conveniences of modern libraries" such as dumbwaiters, call bells, and speaking tubes to facilitate fetching books for patrons. Access was by way of an entrance off of Monument Street that opened into a 22' square vestibule that, in turn, led into the reading room (72' x 36', 26' height). In back of the reading room was the library (84' x 62', and 56' high) which contained six stories of galleries, seven alcoves per side. Each gallery was 12' x 18'; those on the first floor were ceilinged at 9' high, the rest a mere 8'. The first floor was paved in marble, while the floor, stairs, columns, and railings above were crafted of iron. Tables surrounded the central space; light filtered in through the 140 windows and skylights. There was also a workroom at the south end of the library space, just through the archway.⁸¹ Perceptions of its grandeur faded in time; an irreverent 1960s noted that the library only needed red velvet curtains to look like the "most magnificent bordello in the world."⁸²

7. Alterations and additions: Almost since the Institute first opened in 1866, the Trustees and Provost have been tinkering with the buildings to ensure that the facilities continued to meet programmatic needs and to ensure that the structures were maintained. Records of these changes are in the notes of the Building Committee and Executive Committee during the construction years as well as in the reports of the Provost. The following is a time-line cobbled together from those sources, although admittedly it is incomplete. Other information, for the twentieth century, would be documented in the minutes of the Trustees' meetings and available through the archives.

As a rule, the librarian and staff would clean, and inventory, the library in August of each year.

1868 - Three rooms finished in basement, one for smaller lectures, two for the music department; new cushions on seats; Provost suggests that an amphitheater in the basement would be a solution for the lectures/scientific experiments and comments that the acoustics of the hall need improvement.

1870 - Paid for architectural plans for new building; enlarged the stage by 8' by removing two rows of settees (sat 72 people); suspended curtains in the hall to help with sound; Provost observes need for better lighting and heat/ventilation controls in the hall.

⁸⁰“Peabody Institute,” Clipping files (“The Peabody Institute Dedication,” October 1866), Enoch Pratt Free Library, Baltimore. Although paraphrasing the *Gazette*, the adjectives are theirs.

⁸¹“Peabody Institute Library,” Clipping files (Supplement, 8 May 1880), Enoch Pratt Free Library, Baltimore.

⁸²“Peabody Institute Library,” Clipping files, Enoch Pratt Free Library, Baltimore.

1872 - Painted outside wood work; oiled the large doors; fixed leaks in skylights; painted some rooms inside and put new paper in the soiree room; removed wasps' nest which had seriously disfigured the marble cornices and quoins; hall comfortable now that heating controls improved.

1873 - Removed gas meters; removed the folding doors and partition between the two rooms used for students' Concerts; constructed a closet for musical instruments on landing of back stairs; added shelving on the third floor of the library.

1874 - Added shelving for books; acquired new lights for the stage; prepared ante-room for Clytie statue; rented and repaired building on Mulberry Street for the Academy of Music. Also, in June the Trustees voted to change the academy's name to the Conservatory of Music.

1875 - Piped heat to small room under the library work room so researchers could retreat there; added shelving to upper floors; ventilation of hall improved; prepared for construction of new building by demolishing adjacent houses, buying others, and prepped the ground for the foundation.

1876 - Added shelving for books in third floor; added a ventilating flue to the reading room; laid foundations for the addition and walls carried up through the basement to the library floor.⁸³

1877 - Added temporary shelving for books on the third floor to hold library until new wing complete; reading room ventilation corrected by inserting a large ventilator in the ceiling and altering four ventilators on the roof; walls of the new building finished by Christmas of 1876; iron rafters, lime of Teal arches between rafters, copper covering, and glass skylights installed.

1878 - Lectures held in north basement room of new building; two new windows in cellar of old building; enlarged existing cellar window as well; gas lights near boiler; open large door into cellar from the yard; convert window in back passage into a door opening to yard; altered closet beneath the stage; bought a dozen new buckets to catch water from leaking skylights in old building, but water still went through the library floor and damaged ceiling of hall; repainted exterior woodwork; repaired railing, pavement and gutters on the north

⁸³The Provost noted that ventilation in the reading room was vital. The situation was improved by the new flue but not cured. He was concerned about the purity of the air and observed that no provision was made for this during the construction. As the Institute "was open to all well-behaved persons," the Institute needed to be able to cope with the "vitiating and unwholesome" air created by the presence of as few as three or four people. The Provost also wrote about the new wing. He said that the "entire work is being done in the most substantial manner, as befits a building which is to hold the treasures of a great library, [...] the new part will be considerably larger than the old." Morison commented that with the new wing, the Institute would be "the largest building in the City excepting City Hall." 9th Annual Report of the Provost to the Trustees, 1 June 1876.

front; clean (rub down) marble on north front to blend with new; extended balustrade from new building to old; altered steps to hall entrance to make them less conspicuous; removed steps at southeast door.

1879 - Changes to the east wing included placing an iron arch under the brick arch which spans the stage in the large hall to give it greater strength; extending the stage in the hall outward 3'; lowering the front gallery railing; repainting interior; installing new ventilators; adding heating apparatus to the third floor. Floor in reading room found to be too loud, so laid linoleum in aisles and in places of heavy traffic and spread Brussels carpet over entire floor. The carpet cured the noise problem, but created dust.

1880 - Installed Parthenon frieze in the north gallery; frescoed north and south galleries and Clytie room; installed Ghiberti gates in the Clytie room; painted walls of galleries and wainscoting for the pictures; put a new skylight in the east end of the south gallery; added a ventilator and hose in the Clytie room; repaired small adjoining room; placed shutters on inside of windows to Janitor's apartment; fixed leaks in hot water pipes.

1881 - Painted and partially refurnished two small rooms beneath the stage; stopped leak in new skylight over the picture gallery; discussed troublesome leaks in all skylights in old building and in front portico.

1882 - Eliminated odors associated with gas supply pipe in cellar; "renewed" rotted out window sills and parts of frames in north end of cellar.

1883 - Changed heating pipe in piano instruction room.

1884 - Water leak ruined ceilings and stained the stage in the hall, needs to repair with paint; should oil large walnut doors, repaint window sills, repair cracks in skylights, fix portico leaks.

1885 - Replaced cracked glass in skylights; added stays to secure the plates; repaired burst water pipes.

1886 - Painted exterior woodwork; scraped and oiled outside walnut doors; repaired lamps to front and side; relaid flagstones on Charles Street; reset back steps; repaired heating pipes

1887 - Repaired heating system; added a new lamp post and lantern to pavement by front door where steps have been dangerous and dark since removal of sidelights during remodeling; added settees to hall.

1888 - Repainted the large hall and re-tinted the walls; placed a new open screen in arch over the stage; suspended large curtains over stage to receive projections from the lantern slides; attached the curtain by a heavy roller behind the new arch; overhauled heating apparatus and installed new boilers; repaired serious leaks in pipes under the pavement of the new cellar; relaid valley in roof over picture gallery skylight with new copper; repaired water damage to wall over west door of large hall and to wall and cornice of northeast corner of the reading room.

1889 - Introduced electric spark for lighting the gas in the hall; repaired serious leak in skylight over the picture gallery.

1890 - A hail storm in May damaged eleven of the large plates of glass in the library skylight and one plate in the skylight over the north gallery, as well as breaking several lights in upper west windows of the library and shattering the windows on the Charles Street side; all repaired. Placed wire gauze over entrance to cold air flues to keep out birds (after sparrows decamped); added new shelving to the patent room and to the sixth floor gallery. Statue of Peabody erected in square.

1891 - Repaired windows in library ceiling and secured them with a iron bar across each section. Requested cases for large library folios.

1892 - Placed incandescent lamps and appliances in the large hall and in the reading room; the groups of lamps were placed several feet below the ceiling and gave off an "abundance" of light.

1893 - Introduced electric lights into the library and work rooms; added new ventilator flues to main lecture hall; cleaned walls, frieze, ceilings, and moldings of the gallery of art; restored and painted all iron pipes, doors, and steps of cellars.

1894-1901 - Noted the necessary improvements were made and the building in good order. In 1899, the large hall was renovated and improved; and a pipe organ was placed on the stage. Steel cases were added to the second floor in 1900, and two to the third floor in 1901. The Preparatory Department was established in 1894, and operated in buildings near the Institute.

1906 - Trustees reported that "the marquis authorized to be placed over the entrance to the west building has been contracted for at a cost not exceeding \$1500 and is now being constructed."⁸⁴

⁸⁴Board of Trustees, Meeting Minutes, 14 June 1906, Peabody Archives, Peabody Institute, Baltimore. This apparently was the solution to their concerns about water at the entrance, as expressed in a meeting in 1902. (Also in 1902, white ants destroyed some woodwork). Elizabeth Schaaf, conversation with author, October 2003.

1907-8 - Provost reported that buildings kept in good working condition, but did not elaborate.

1909 - Changes made in the large lecture hall (concert hall) including new ventilation “which clears the atmosphere of the room and introduce[s] fresh air when required”; replaced emblematical panels on either side of stage with those of “more modern style.”⁸⁵

1911 - Provost reported on removal of gas lights from the art gallery; installed electric lighting. Also noted “some improvements” to floors of library workrooms, painting of some rooms in the Conservatory wing, and painting of staircases.

1912 - Work continued on lighting and heating systems.

1913 - Installed two new boilers; re-lit reading room, auditorium, and art gallery; erected stage in lecture hall; moved illustrated folio cases from Patent Room to library floor.

1914 - Messrs. Baldwin and Pennington plan and direct the “extensive alterations” to west building, which included installing new elevator (gift of Henry Walters) in Conservatory lobby; inserting glazed double doors at west entrance; removing large radiators to either of door to make room for telephone switchboard and elevator shaft; six classrooms added to third floor (for eleven altogether); glazing all classroom doors; connecting to new sewerage system.

1916 - Alter some skylights; renovated and repainted main auditorium; repainted and renewed wall hangings in art galleries, Clytie room, and Rinehart room; re-paved sidewalks per ordinance; dedicated No. 21 East Mount Vernon Place to use by Preparatory Department.

1920s - Art Gallery disbanded in 1924; north gallery renovated.⁸⁶

1925 - Filed plans for new preparatory building. The plans estimated the cost to be \$200,000 and called for the structure to be erected on the site adjacent to present building. The preparatory building (77' x 155' deep) was to be four stories high and constructed of masonry, all the while “harmonizing in design with the main building.” The plans were prepared by Parker, Thomas & Rice Architects, and the contract awarded to Consolidated Engineering Company.⁸⁷

⁸⁵Peabody Institute of the City of Baltimore, 42nd Annual Report 1 June 1909, Peabody Archives, Peabody Institute, Baltimore.

⁸⁶Welden Wallace, “Mr. Peabody and his Gift: Institute to Celebrate Centenary of Founding Fund by Frugal Merchant,” *Sun* (3 February 1957), “Peabody Institute,” Clipping files 1977-79, Enoch Pratt Free Library, Baltimore.

⁸⁷“Plans Filed for New Preparatory School Building for Peabody,” *Sun* (2 August 1925).

1926 - Opening of the Leakin Building by Parker, Thomas, and Rice. It housed the preparatory school's studios, recital rooms, a chamber music hall, 180 faculty, and four branches of music and dance.⁸⁸ It was paid for by a bequest to erect a new building and enlarge the main structure donated by J. Wilson Leakin and James Swann Frick; the bequest included \$400,000 for the new building, \$200,000 to remodel, and \$50,000 for a new pipe organ.⁸⁹

1942-3 - Made the "badly needed" repairs in library: including new floors in reading room and cataloguing room; redecorating the catalogue room and three wash rooms for the staff; reconfiguring the librarian's office so it can hold the rare books too. The architect's plans for redecorating of the reading room completed; these called for new shelving on all four walls, interspersed with well-lighted cases and new catalogue cabinets; however, the work was postponed until building materials available.

1943-4 - Library cleaned; flues fitted with removable fiberglass filters; windows weatherstripped; Provost wants to install air conditioning after the war so humidity as well as dirt can be controlled.

1947 - Improvements made included new floors in reading room, refinishing the catalogue room, and redecorating the librarian's office during the war. Further plans call for remodeling and installing new exhibition cases, shelving, catalogue cabinets, and air conditioning.⁹⁰

1957 - Added new card catalogue cabinets in special walnut finish to blend with the originals (eighteen Gaylord No. 3560-C closed base cabinets selected) in the library.⁹¹

1959 - Renovated the concert hall. Besides painting it grey, the work included new drapery and new "dazzling" red carpeting, one thousand new seats with red upholstery, and a ventilation system.⁹²

1960s - During urban renewal, the Peabody was awarded funds for expansion. The Trustees selected a design for dormitories, cafeteria, and parking by well-known architect Edward Durrell Stone; it was built by Cogswell Construction Company and Design Three, Interior

⁸⁸"Peabody Institute," Clipping files (campus plan, ca. 1960s), Enoch Pratt Free Library, Baltimore.

⁸⁹"Peabody Institute," Clipping files ("Peabody Institute Gains Means to Expand Services," *New York Times* 29 January 1928), Enoch Pratt Free Library, Baltimore; "Peabody Institute," Clipping files ("Baltimore in Pictures: Peabody Institute," *News* 23 November 1927), Enoch Pratt Free Library, Baltimore.

⁹⁰"Peabody Institute Library," Clipping files, 9 February 1947, Enoch Pratt Free Library, Baltimore.

⁹¹"Peabody Institute Library," Clipping files, March 1957, Enoch Pratt Free Library, Baltimore.

⁹²"Peabody Conservatory of Music," Clipping files ("Peabody Restored," *Sun* 22 October 1959), Enoch Pratt Free Library, Baltimore.

Decorator.⁹³ At this time, the Shapiro House was converted into a bookstore and administrative space; the concert hall redecorated (rectangular proscenium removed, stage restored to 1866 appearance, no curtain but will have lighting for the orchestra); there was also a fire in concert hall electrical wiring.⁹⁴

1972-6 Charlotte Baker King led the restoration of library. During cleaning, the original paint and gold leaf were uncovered.⁹⁵

1976 - Ted H. Schweitzer donated plumbing repairs to "Leaking" Building. New pipes on surface because the old, leaking ones were embedded in walls. Also fixed eight skylights. Plumbing was about fifty years old, but Schweitzer was the only contractor to respond to the editorial, "Goodbye Peabody."⁹⁶ The Institute still needs a new roof and upgrades to its electrical system.⁹⁷

1980s - Miriam A. Friedberg Concert Hall dedicated. In 1981, Sidney Friedberg gave one million dollars in honor of his wife. The money was earmarked to restore the concert hall and to fix the roof on the main building. The Trustees hired Jewell, Downing Associates Architects to do the work, which included preserving the existing Proscenium, removing the dome over the stage, installing a hydraulically operated lift, a new sound and lighting system, enlarging the lobby by removing the office inserted at the northeast corner, painting, and adding air conditioning. If more funds became available, the Trustees wanted to renovate the understage area for dressing rooms, perform piano maintenance, add an information office, faculty lounge and offices.⁹⁸

1987- The ground breaking ceremony for the multi-million dollar library addition held.

1988 - Construction on library addition set to begin; revised plans and intentions to keep the rowhouse facades on Mount Vernon Place approved. Lawrence Construction Co. hired to stabilize old buildings and excavate for the new. The design was submitted by Richter Cornbrooks Gribble, Inc., a local Baltimore firm, and called for restoring the four

⁹³"Peabody Conservatory of Music," Clipping files 1967-68, Enoch Pratt Free Library, Baltimore; "Peabody Institute," Clipping files 1962-68, Enoch Pratt Free Library.

⁹⁴"Peabody Conservatory of Music," Clipping files ("Luxury Is the Keynote at New Peabody Dorms," *Sun* 12 September 1968), Enoch Pratt Free Library, Baltimore; "Peabody," Clipping files, CHAP, Baltimore; Katie Gunther, "Horns, Strings - But No More Falling Plaster at Peabody," *Sun* (18 July 1983), B1, B3..

⁹⁵Jacques Kelly, "Grants Improve Peabody Library," *News American* (26 May 1975), 6A.

⁹⁶"Peabody Institute," Clipping files ("Hammers, Drills Sing Sweet at Peabody," *Sun* 19 April 1976), Enoch Pratt Free Library, Baltimore.

⁹⁷"Peabody Institute," Clipping files ("Hammers, Drills Sing Sweet at Peabody," *Sun* 19 April 1976; "The Peabody: Money Problems Behind the Elegant Facade," *Sun* 25 January 1976), Enoch Pratt Free Library, Baltimore.

⁹⁸"Peabody Institute," Clipping files ("A Gift of \$1 Million for the Peabody Hall," *Sun* 30 August 1981), Enoch Pratt Free Library, Baltimore; "Peabody," Clipping files (Alfred Haynes, "The New Peabody: Saturday Gala Will Introduce Remodeled Concert Hall," *Sun* 6 October 1983), CHAP, Baltimore.

rowhouses - back 17'8" to a new wall that would separate them from library. Plans also underway by Murphy and Dittenhafer Architects, Inc., for abandoned rowhouses at 601-607 North Charles Street.⁹⁹

1990s - Renovated the north gallery - undoing the 1920s era changes; renamed it Griswold Hall. New HVAC system installed in the gallery in 1997.

2003 - Restoration of exterior, concert hall and basement lecture room; construction of a new visitor's center and exhibition area, and glass-covered thoroughfare erected in the 22' wide courtyard between the east and west wings. Designed by Quinn Evans Architects.¹⁰⁰ Changes to the concert hall included new seating - now stadium style, closing the windows, moving the stage back and removing the organ and steps, adding an exit to the left of the stage, and installing green carpeting.¹⁰¹

B. Historical Context

Most discussions of the Institute begin with its founder George Peabody (1795-1869), explaining who he was and what he did for others, and this is no exception. When the Board of Trustees of the Peabody Institute learned of the founder's death, they met and officially recorded their response. They resolved to respect his memory and commented on his generosity.¹⁰² They also decided to have a proper eulogy written for Peabody espousing his life and character. In February 1870 Robert C. Winthrop eulogized Peabody as his friend who liked to do things, and do them in a grand way. Peabody did not practice

that sort of charity which shuns publicity, which shrinks from observation, and which, according to one of our Savior's well-remembered injunctions, 'doeth its alms in secret' [...] but any one must perceive, at a glance, that the sort of charity which our lamented friend illustrated and exercised, was wholly incompatible with concealment or reserve. The great Trusts which he established, the great Institutions which he founded, the capacious and costly Edifices which he erected, were things that could not be hid, which could not be done in a corner [...]¹⁰³

⁹⁹Edward Gunts, "Peabody Revises Plan for Library-Teaching Addition," *Sun* (5 April 1988): 1C, 3C.

¹⁰⁰Edward Gunts, "Peabody Opening Its Doors to the City," *Sun* (3 December 2000): 5F.

¹⁰¹Site visit, Spring 2003.

¹⁰²Franklin Parker, *George Peabody: Founder of Modern Philanthropy* (Nashville, TN: George Peabody College of Teachers, 1955), 28; Severn Teackle Wallis, *Discourse on the Life and Character of George Peabody* (Baltimore: John Murray & Co., 1870), 1.

¹⁰³Robert C. Winthrop, "Eulogy pronounced at the funeral of George Peabody, at Peabody, Massachusetts, 8 February 1870," 8-9, Maryland Historical Society, Baltimore.

Peabody was not without humility, making sure that he was nowhere near the Royal Exchange in London as the statue cast in honor of him was unveiled. Peabody, in fact, traveled back to the United States and avoided the whole affair. It was to be his last visit to Baltimore.¹⁰⁴

George Peabody exemplifies the nineteenth-century, self-made man. He was one who from humble beginnings amassed a fortune. Peabody came to Baltimore from Georgetown in 1815; he relocated for work – a dry goods business known as Riggs, Peabody and Company. Peabody lived in Baltimore for twenty-two years, moving from there to London to better pursue his banking and commercial interests.¹⁰⁵ In honor of his achievements and contributions, Peabody was recognized posthumously in England and America. His body laid in state at Westminster Abbey and then was conveyed across the Atlantic in the warship *HMS Monarch*.¹⁰⁶

Peabody received so much attention because he gave his money away. Aptly called the father of modern philanthropy, Peabody dedicated his considerable fortune to improving the lives of those around him, hoping to give present and future generations educational opportunities so that they might better themselves. To that end, George Peabody bankrolled four public libraries; two Institutes – of larger scope than public libraries – located in Danvers (Peabody), Massachusetts and in Baltimore, Maryland; three museums of science; an education fund for children in the American South; one church; one academy; and two state historical societies. Peabody also provided money for a project to house some 180,000 in London, for America's exhibit at the first world's fair held in the Crystal Palace in 1851, for the first American arctic expedition, and for the Sanitary Commission active during American Civil War. He also vouched for the state of Maryland during a financial crisis, thereby ensuring her a continued line of credit.¹⁰⁷

In Baltimore, Peabody wanted to establish a cultural center and asked his friends in the city, Reverdy Johnson, John Pendleton Kennedy, and William Edwards Mayhew, to expand his idea. Peabody corresponded regularly with his Baltimore confidants and arranged with his New York bankers to fund the project, which was an endeavor dependent on Peabody's "prophetic eye" or an uncanny combination of foresight and an ability to draw from the various recommendations of his advisors.¹⁰⁸ In this instance, the emerging plans included a library, an art gallery, and a conservatory. On behalf of Peabody and his cultural center, Kennedy's efforts were dedicated to protecting the spirit of his friend's vision, and he worked to prevent the Institute from becoming "no more than 'a respectable reading club house, where indolent and idle men may find the means of killing time.'"¹⁰⁹ Others in Baltimore whom Peabody also had asked to assist with the Institute had different ideas, but Kennedy's interpretation of Peabody's wishes prevailed. An adversary of

¹⁰⁴Frank M. Jones, *George Peabody and the Peabody Institute* (Baltimore: Peabody Institute Library, 1965): 20-21.

¹⁰⁵Elizabeth Warner Schaaf, "The Founding of the Colony: a View from the Nineteenth Century," 9, Maryland Historical Society, Baltimore; Wallis, 18, 32-33; Parker, 9-11; Jones, 1-14.

¹⁰⁶Parker, 7; Jones, 21-3.

¹⁰⁷Parker, 8, 11-20; Wallis, 36, 55.

¹⁰⁸Elizabeth Schaaf, conversation with the author, February 2004.

¹⁰⁹Jones, 15.

Kennedy - or at least a dissenting voice - was Charles Eaton. Eaton's intellectual and practical influence on the shaping of the Peabody was also profound; for example, his preference was selected as the site.¹¹⁰

Peabody's formal proposal for the Institute was made in 1857 and he sent it to twenty-five of Baltimore's leading male citizens, who then essentially became the Institute's first Board of Trustees. Innovative even in administrative structure, Peabody donated the money and gave the Trustees authority to manage it. The Institute was to be governed and its finances controlled by the Board of Trustees in perpetuity. Administrative distance such as that practiced by Peabody was unusual, if not unheard of, at the time. The state of Maryland chartered the Peabody Institute in an act of the general assembly in 1858.¹¹¹ The Trustees themselves took their task seriously, self-consciously and diligently creating a historical record of their endeavors and decisions. Examples of their record keeping include the contents of the tin box placed beneath the building's cornerstone in 1859 and the drafted response to the news of Peabody's death in 1869.¹¹²

Peabody's correspondence with the Institute's Trustees such as Kennedy and Eaton, as well as letters regarding the Maryland Historical Society, reveals that his representatives in Baltimore often disagreed in part because of how seriously or self-consciously they took their roles. In fact the Trustees were united only loosely by a feeling of responsibility for the Institute Peabody charged them with establishing for the citizens of Baltimore. Tensions within the group further escalated as the country moved toward war. At the close of the Civil War, Peabody crossed the Atlantic and spoke at the dedication of the Institute in 1866, reiterating his desire that the Institute would remain politically neutral and its purposes remain in keeping with his "aversion to intolerance, bigotry and party rancor, [...]."¹¹³ Peabody's presence reconciled his Trustees. He also extracted them from difficulties arising from the plan to operate the Institute with the Maryland Historical Society. Peabody and his funding set the Institute off to a promising start in October 1866. His intentions for the Institute to "fulfill a mission in the fields of science, of art and of knowledge," as well as his more general hopes for education and the fine arts as means to open the mind and elevate or sustain moral character were revealed at the October dedication. Also on that

¹¹⁰ Janet A. Headley, "Public Art and the Private Collector: William T. Walters and the Peabody Institute Art Gallery," *Archives of American Art Journal*, 32, no. 1 (1992): 6; Headley cites Franklin Parker's work on Peabody; for more on Kennedy, see Clarence P. Walhout, "John Pendleton Kennedy: Late Disciple of the Enlightenment," *Journal of Southern History* 32, no. 3 (1966): 358-67.

¹¹¹ Schaaf, "The Founding of the Colony," 9; Jones, 15-17; George Peabody to Trustees, 12 February 1857, Maryland Historical Society, Baltimore; The Peabody Institute of the City of Baltimore, *The Founders' Letters and the Charter and By-Laws* (Baltimore: Press of the Deutsch Company, 1897), Maryland Historical Society, Baltimore; Deed, 16 June 1857, Liber ED 3, folio 186 &c., and Charter, Act of Assembly, 9 March 1858, Maryland Historical Society, Baltimore.

¹¹² Board of Trustees, Building Committee, Notes on Construction of West Building 1857-67, Peabody Archives, Peabody Institute, Baltimore.

¹¹³ George Peabody to Trustees, 12 February 1857, Maryland Historical Society, Baltimore; Wallis, 58-60; *The Founders' Letters and the Charter and By-Laws*, 40-41, 55-57. The last refers to George Peabody's letter to the historical society, dated 8 May 1866, and the Supplemental Act to Incorporate, dated 5 March 1867.

occasion (October 25, 1866), Peabody said he wanted the Institute to “[teach] always lessons of peace and good-will, [... and to] be a common ground, where all may meet.”¹¹⁴ Peabody hoped to help “bind up the fresh and broken wounds of the nation” through the Institute, although the same could be argued for his gifts to educate children of the South.¹¹⁵

Peabody’s Institute began primarily as a library, though the other departments quickly assumed a role in the administration, budget, and activities of the organization. In 1860 John G. Morris was hired as the Librarian and it was Morris who prepared a list of titles to be acquired. The library opened its doors in 1866 and patrons could access about 20,000 volumes, a number soon to grow exponentially. In 1867, Nathaniel Holmes Morison was appointed Provost; Philip R. Uhler succeeded both Morris and Morison, becoming Librarian in 1870 and Provost in 1890.¹¹⁶ Dr. Joseph Henry of the Smithsonian Institution inaugurated the lecture series in October 1866, whereas the art gallery took shape only after the donation of local sculptor William Henry Rinehart’s Clytie statue in 1873.¹¹⁷ The Academy of Music started as a concert series in 1866; James M. Deems conducted. The first director was L.H. Southard, but it was Asger Hamerik who brought the academy to equal footing with the library. Hamerik arrived in 1871 and stayed at the Institute for twenty-seven years. The academy became known as the Conservatory of Music in 1874.¹¹⁸ While the conservatory increasingly stood apart from other Baltimore institutions, the library was affiliated with Johns Hopkins since the latter’s inception in 1876 and with Goucher College, the art gallery with the Maryland Art Institute and Rinehart himself through his estate, and the lecture series with those sponsored by the public school teachers’ association.¹¹⁹ Competition between the library and the other departments is evident in Provost’s Reports that contain entries by both Morison and Hamerik, and in Morison’s comment that he hoped the library would receive the attention it warranted, cautioning the Trustees not to be misled by visitation numbers. Guests of the reading room stayed awhile while those to the gallery were in and out.¹²⁰

¹¹⁴Wallis, 1, 41; *The Peabody Institute of the City of Baltimore: The Founders’ Letters and the Papers Relating to its Dedication and its History Up to the 1st January 1868* (Baltimore: Steam Press of William K. Doyle, 1868), Maryland Historical Society, Baltimore.

¹¹⁵*The Peabody Institute of the City of Baltimore: The Founders’ Letters and the Papers Relating to its Dedication and its History Up to the 1st January 1868*, 90-97.

¹¹⁶Jones, 18-20; *The Founders’ Letters and the Charter and By-Laws*, 10; 24th Annual Report of the Provost to the Trustees, 4 June 1891, Peabody Archives, Peabody Institute, Baltimore. Morris’s appointment read “Dear Sir, You were this day elected Librarian of the Peabody institute - the appointment to take effect as soon as you declare your readiness to enter upon the duties of the office in conformity with the resolution of April 21, 1860. Until the Board shall adapt permanent regulations for the Library the duties of the office are to be defined from time to time by the Library Committee.” Excerpt of letter to J.G. Morris, Peabody Archives, Peabody Institute, Baltimore.

¹¹⁷Jones, 18-20; 6th Annual Report of the Provost to the Trustees, 5 June 1873, Peabody Archives, Peabody Institute, Baltimore; Schaaf, “Baltimore’s Peabody Art Gallery,” 10; Headley, 5.

¹¹⁸Jones, 19-20; 8th Annual Report of the Provost to the Trustees, 3 June 1875, Peabody Archives, Peabody Institute, Baltimore.

¹¹⁹Schaaf, “Founding of the Colony,” 12-13; 29th Annual Report of the Provost to the Trustees, 1 June 1896, Peabody Archives, Peabody Institute, Baltimore. The teachers’ association or literary club used the lecture hall intermittently through 1910.

¹²⁰9th Annual Report of the Provost to the Trustees, 1 June 1876, Peabody Archives, Peabody Institute, Baltimore.

In 1871, Morison defended the library, its purpose, and its book buying practices to a broader audience than Hamerik and the advocates of the art gallery. Morison wrote that the Trustees had upheld Peabody's wishes by collecting a library to supply the "best books in all languages, and in all departments of human knowledge." The Peabody Library had the rare and top-quality books, not necessarily those with universal appeal, and was open to anyone – even women. Peabody's provisions for men and women countered the gender constraints in the era. For example, Johns Hopkins University professor Herbert Baxter Adams lectured at the Peabody in 1880. While he said he was not a proponent of co-education, Adams observed most teachers in Baltimore were women implying that their vocation required them to learn something. The Peabody, moreover, welcomed their attendance, accommodating women with a separate cloakroom and with space in the reading room. Adams concluded, therefore, that their presence in his lecture group would be in accordance with Peabody's wishes and most likely would not harm Hopkins's reputation as an institution. More elitist than patron demographics was the collection, a body of work to be made up of those volumes a scholar could appreciate. They were not those sorts of books found on the literate gentleman's shelf at home. Unfortunately, inclusive gender policies and enviable book buying habits did not create readers for the Peabody Library. Morison admitted that the library could be "used much more extensively than it is, had we more students or literary and scientific men among us." But, the library was doing as Peabody asked, helping those who wanted to help themselves. Because of the library, Morison insisted, Baltimore was known for more than terrapin soup. Morison suggested that other cities would welcome such an Institute and erect a statue in the founder's honor.¹²¹ The implication was, of course, that a good number of Baltimoreans were not taking full advantage of the founder's gift to them.

Although a statue of George Peabody came to East Mount Vernon Place in May 1890, in 1946 the relevance and importance of the Peabody Library was again debated. The Trustees were still mindful of their responsibility to Peabody, of his legacy, and of their charge to serve the community in which they lived. Dr. Harris E. Kirk interpreted Peabody's intentions, and ultimate goal for his library, to be offering "educational advantages" to the up and coming generations that the founder had known only peripherally. Kirk repeated Peabody's tenet that

intellectual and spiritual interests [are the most important facets] of human existence." Peabody believed that "once [a man] was fitted out to make a living, [he could then be] concern[ed with] the development of [his] personal character and intellectual tastes, and through the kindred disciplines of reading and the arts find the way to fertility of mind that

¹²¹Nathaniel H. Morison, *The Peabody Library* (reprint, Baltimore: 1954), 3-15; H.B. Adams to George William Brown, 30 August 1880, Peabody Archives, Peabody Institute, Baltimore; 12th Annual Report of the Provost to the Trustees, 1 June 1879, Peabody Archives, Peabody Institute, Baltimore. Regarding the catalogue, it was unusual in its scope and ambition and remains an impressive accomplishment. Most libraries could not afford to take on such a laborious project. The Peabody catalogue was reprinted sometime around the mid-twentieth century. Carolyn Smith, conversation with the author, February 2004.

should lead him to a wise use of leisure, and so make [him] strong, stable and resourceful in private and public relations.¹²²

Kirk's address credited the Enoch Pratt Free Library as the "best" circulating library, thereby separating it from the Peabody, which was a reference and research facility. His distinctions dispelled notions of competition for materials and patrons between the two institutions. The Peabody featured an "assembly of great books" on a "great [many] subjects" and served those desiring to further their education but it was not a popular culture or vocational resource. Kirk argued that a library could "keep alive the dignity of human nature, the wide-ranging significance of history, and the beauty and color of imaginative conquests of the human spirit over the materialism of our time." In 1946, the George Peabody Library collection consisted of "252,000 volumes, 25,000 pamphlets, and 1800 maps embracing almost every branch of knowledge, limited to no country, language, or period [...] and within its walls [...] gathered the wisdom of the ages [...]."¹²³

Little changed in the years between Morison's and Kirk's justification of the George Peabody Library. The in-house rivalry between the library and conservatory continued unabated especially as the other departments folded. The lecture series was sputtering by the 1890s and some years was cancelled altogether for lack of public interest.¹²⁴ Early in the twentieth century, the lecture series and art gallery dissolved as Johns Hopkins University, Goucher College, Walters Art Gallery, Enoch Pratt Free Library, Baltimore Museum of Art, and Maryland Art Institute followed in the Peabody's wake and assumed many of its roles to the community's benefit. Increasingly known for its music school by the 1940s, the Peabody Institute struggled to hold onto its library. Alliances with the Pratt and finally with Hopkins allowed for much of the collection to remain in-situ. The library collection came under the administration of the Milton S. Eisenhower Library of Johns Hopkins University in 1982.¹²⁵ The conservatory operates now as a department of Hopkins. It is likely that the combination of Peabody's endowment and his ambitions for the Institute and for the city of Baltimore made fund-raising and visitation challenging. While both fund-raising efforts and desired library patrons were to be drawn from the community, public perceptions – as suggested by Morison's early defense – perhaps were of a place already well financed by the initial endowment and a place somewhat above the common touch. While the era of the Great Depression further stressed the Peabody's finances, the library's offerings have been under-utilized

¹²²Dr. Harris E. Kirk, "The Function of the Peabody Institute Library," Address 29 January 1946, Maryland Historical Society, Baltimore. The text of Kirk's address was published in May 1946 by the Peabody; pagination references this version. Text altered slightly for readability and noted in brackets.

¹²³Kirk, 5-16.

¹²⁴29th Annual Report of the Provost to the Trustees, 1 June 1896 to 34th Annual Report of the Provost to the Trustees, 1 June 1901, and 42nd Annual Report of the Provost to the Trustees, 1 June 1909 to 43rd Annual Report of the Provost to the Trustees, 1 June 1910, Peabody Archives, Peabody Institute, Baltimore.

¹²⁵Schaaf, "Founding of the Colony," 13; "Peabody Institute Library," Clipping files (Press Release 1 July 1982; "What's Ahead for Peabody Library Now That Hopkins Owns It?" *Sun* 4 July 1984), Enoch Pratt Free Library, Baltimore; Schaaf, "Baltimore's Peabody Art Gallery," 13-14; John Dorsey, *Mr. Peabody's Library: The Building, the Collection, the Neighborhood* (Baltimore: Enoch Pratt Free Library, 1978), 3-9.

throughout its long history. The citizens of Baltimore as a whole, it appears, are still “gradually learn[ing] to appreciate an institution, which was designed to aid men to reach the highest culture in those departments to which it is devoted.”¹²⁶

PART II. ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural Character: Often described as insular or austere, the classically inspired, serene block at the corner of Mount Vernon Place and Washington Place has also been labeled “Renaissance Revival” for those seeking stylistic assignments.¹²⁷ Such identification is fair, albeit premature since McKim, Mead & White’s Boston Public Library (1888-95) is reputed to have ushered a return to Renaissance design.¹²⁸ The Peabody falls within the continuum of nineteenth-century expressions of classicism as designs shifted from Greek Revival to Renaissance and Beaux Arts interpretations of the idiom. A near-by example of this transitional phase is the Washington, D.C. Post Office building designed by Robert Mills in the 1840s; it is generally described as Italianate.¹²⁹ Of the nineteen designs submitted to the Board of Trustees for review in 1857, only one was categorized as Byzantine and the rest, Italian. Some architects were slightly more specific in their source of inspiration naming Palladianism, Roman Venetian, Roman or Roman Tuscan, Pompeian or Florentine Italian, and Grecian or Grecian Italian as the architectural style of their entries.¹³⁰ The preponderance of classical designs was not a result of a mandate dictated by the Trustees; however, the Trustees’ selection of a site adjacent to the monumental column erected in honor of George Washington likely provided some insight to their preferences.

Edmund G. Lind identified his conception for the Peabody Institute as Italian, and yet the Institute lacks the archaeological correctness of neoclassical structures and forms that

¹²⁶3rd Annual Report of the Provost to the Trustees, 2 June 1870, Peabody Archives, Peabody Institute, Baltimore.

¹²⁷ Art historian and noted authority on Baltimore, Phoebe B. Stanton identified the Institute with a Renaissance Revival style of building; she did so in the context of allying the structure with the revived gothic and renaissance architectural trends, as opposed to placing it within the evolving movement toward modernism that favored new materials and techniques or engineering over aesthetics. The Peabody’s use of structural and ornamental cast-iron was innovative, but not its dominant architectural feature as seen from the outside. Phoebe B. Stanton, “The Peabody Library,” in ed., James D. Dilts and Catharine F. Black, *Baltimore’s Cast Iron Buildings and Architectural Ironwork* (Centreville, MD: Tidewater Publishers, 1991): 35-39.

¹²⁸ Leland M. Roth, *A Concise History of American Architecture* (1979; reprint, New York: Harper & Row, Publishers, 1980); G.E. Kidder Smith, *Source Book of American Architecture* (New York: Princeton Architecture Press, 1996), 290-91.

¹²⁹ Lisa P. Davidson, conversation with author, December 2003.

¹³⁰ Board of Trustees, Building Committee, Reports/Plans & Estimates, 1857, Peabody Archives, Peabody Institute, Baltimore.

followed in the wake of the excavations of Herculaneum and Pompeii and the subsequent shift to Greek sources for building ideas early in the nineteenth century. Instead Lind evoked a traditional, classical vocabulary by organizing the facades according to the principles of symmetry and by emphasizing the center entrance with columns and the corners with quoins, hiding the roof behind a parapet, and encasing the street elevations with marble ashlar. Lind's use of classicism offered a flexibility in design, allowing for the building's expansion in the 1870s and accommodating the ensuing multiple entrances on the north side without losing focus or formality, in an aesthetic long associated with public buildings built on a grand scale in urban settings. Lind's structure also called upon the intangible nature of classical architecture for Peabody's Institute – its ties to education, civic duty and democratic ideals – but expressed meaning in a more domestic form. The Peabody Institute descends from the inward-looking palazzo, with its rusticated base and rows of segmental and pedimented sash windows rather than the Renaissance Revival and Beaux Arts idiom popular at the end of the century and into the next.

Renaissance palazzo forms lent themselves to the new materials and technologies; details were cast in iron and repetitive elements were mass-produced.¹³¹ Beneath its Italian palazzo exterior, the Peabody's builders embraced the new construction practices available to them. Iron girders were used to span the two-story lecture hall (present concert hall) and iron-roofing parts were put in place. The Building Committee noted its interviews of trusses and manufacturers as well as the load bearing tests they conducted.¹³² In addition to the structural iron components, ornamental ironwork was visible in the exterior railing and in the gallery rails inside. The most noteworthy example of wrought and cast iron is found in the east wing in the George Peabody Library (1875-78). The combination of historical, Renaissance forms with the latest in iron technologies was successful. It also satisfied the architect. Lind wrote in 1883:

I was much pleased with your new Library building when in Balto a few weeks since & congratulate you upon the prospect of having so handsome a building for the reception of your very munificent gift.¹³³

¹³¹ Margot Gayle and Carol Gayle, *Cast-Iron Architecture in America: the Significance of James Bogardus* (New York and London: W.W. Norton & Company, 1998); Sara E. Wermiel, *The Fireproof Building: Technology and Public Safety in the Nineteenth-Century American City* (Baltimore and London: Johns Hopkins University Press, 2000); Donald Friedman, *Historical Building Construction: Design, Materials & Technology* (New York and London: W.W. Norton & Company, 1995).

¹³² Board of Trustees, Building Committee, Minutes ca. 4 November 1875, Peabody Archives, Peabody Institute, Baltimore; Board of Trustees, Building Committee, Committee Meetings 1857-60, Minutes 16 June 1858, 1 October 1859 & 29 March 1860, Peabody Archives, Peabody Institute, Baltimore; Board of Trustees, Executive Committee, Letters Received - C.H. Latrobe, Building Trusses, 1899, [folder 18], Peabody Archives, Peabody Institute, Baltimore.

¹³³ Board of Trustees, Finance Committee [Box 15, folder 3], Letters Received, 25 January 1883, Peabody Archives, Peabody Institute, Baltimore.

2. Condition of fabric: Currently the Peabody Institute is undergoing a major renovation and restoration campaign. Historically the Peabody suffered from financial shortages and building maintenance was deferred as a result.

B. Description of Exterior.¹³⁴

1. Overall dimensions: The original building was a three-bay by seven-bay structure; as completed in 1878, the Institute has seven bays facing Mount Vernon Place and seven bays along Washington Place. The overall footprint measures approximately 174'9" x 152'.¹³⁵ From the north and west, the Institute appears to be two-stories over a basement; the south and east elevations reveal the myriad of floors and sub-basement levels.¹³⁶

2. Foundations: The Peabody rests on masonry foundations. Woodstock Granite was used for the north and west facades, giving the structure a rusticated base. The Trustees allowed for a granite return on the east wall, some 42', during the expansion, however in 1875 they were disconcerted by an error in the laying of the granite ashlar at the northeast corner. Due to cost concerns, the ashlar blocks remained as they were. For the remaining foundation walls, the Trustees planned to use hard bricks, laid and grouted in cement but ended up with sand bricks and re-using old bricks instead. Slate was incorporated into the foundations as a water proofing measure.¹³⁷

Cut into the foundation granite and brick masonry are various windows and doors to the basement and sub-basement floors, dependant on the change in grade as the ground slopes

¹³⁴Details not extracted from the Building Committee records or from my own observations are taken from Jewell, Downing and Associates Architects, "Renovations to the Peabody Conservatory," 24 January 1979. Construction in 2003 has inhibited access to the central courtyard and south elevations.

¹³⁵Dimensions taken from the 12th Annual Report of the Provost to the Trustees, 1 June 1879, Peabody Archives, Peabody Institute, Baltimore. The 9th Annual Report of the Provost anticipated with the addition that the frontage on Mount Vernon Place would be 174'5" and the depth of each wing 152', making for only a 5" difference in measurements.

¹³⁶There are perhaps some Roman precedents for the Peabody's exterior form, such as the corner quoins in the Palazzo Farnese and the projecting end bays in baroque period structures, but the two-formal facades - the north and west - of the Institute are most likely a local expression. The old Atheneum building, constructed in the 1840s, presented two formal elevations to the street and later (post-Peabody) commercial structures on Eutaw Street mimicked this architectural arrangement. The Peabody's exterior architectural appearance was likely dictated by the site, with two formal elevations facing the parks at the foot of the monument, and by cost constraints. The trustees had commented that they wanted a marble building, visible from the waterfront, early in the project but the water side was constructed of brick. Martin J. Perschler, conversation with the author, February 2004; Carolyn Smith, conversation with the author, February 2004.

¹³⁷Board of Trustees, Building Committee, Minutes 19 May, 4 & 25 June, 1 & 31 July, 15 & 30 October 1875, Peabody Archives, Peabody Institute, Baltimore. Although on 3 May 1875, the Trustees brought up using pressed bricks with flat joints. The only constant is the decision not to use granite. The east wing rests on a gravel base. Board of Trustees, Building Committee, 3 May 1875 & 14 July 1875, Peabody Archives, Peabody Institute, Baltimore; 9th Annual Report of the Provost to the Trustees, 1 June 1876, Peabody Archives, Peabody Institute, Baltimore. Lind specified that the mortar be made of equal parts of Newark and Rosendale Company cement and mixed with sharp grit sand. Lind, "Specifications for work...", Maryland Historical Society, Baltimore.

downward from the Washington Monument. Fenestration along the north front includes three wood framed windows, all with wood sills, and the wood paneled double doors at No. 19 East Mount Vernon Place. The easternmost is a paired sash window with each side glazed with one-over-one lights; the middle, also a sash window, glazed with two-over-two lights, and the westernmost, barely discernable because of construction, lights the basement level of the spiral stair. This opening is glazed with eight lights. To the west, at the north end, is another window opening glazed with at least eight lights but difficult to see from behind the railing and beneath its iron grille cover. At the south end, there is one sash window made of wood like the others, but glazed with four-over-four lights. It illuminates the area under the stage at the southwest corner of the building. Around the corner is an entrance to the under-stage area, reached by temporary wood steps with an open stringer during the construction phase. East of this entry are two window openings, now in-filled. There are several windows at the two basement levels in the east elevation of the west wing, as well as doors accessed by steps at the south end. Stairs leading into the east wing also open to the courtyard area. Finally, the cross-over from Leakin Hall adjoins the foundation granite wall of the east elevation of the east wing; the cross-over is an enclosed walkway, glazed with three lights per side, warmed by baseboard heat, and covered by an arched roof made of copper. At the west terminus of this thoroughfare is a doorway, filled with double doors crafted of metal (aluminum probably) set into a surround with mitered corners and suspended there by butt hinges.

In his 1878 report, the Provost noted that one basement window was enlarged, and two added, after changes were made to the heating system and the boiler were moved to a new location in the basement. The new and improved fenestration eliminated the need for gas lighting there and so cut down on expenses. At the same time, a window was converted to a door “leading into the yard between the two wings, thus connecting the two lecture halls, [...]”¹³⁸

3. Walls: The north and west walls of the Institute are made of Marvella marble from Baltimore County, whereas the south and east walls were to be constructed of sand bricks below a marble stringcourse.¹³⁹ Much debate incurred over acceptability of the bricks provided by Pitcher and Wilson as well as Niernsee’s recommendation concerning the use of black mortar joints, but in the end, traditional lime mortar was employed.¹⁴⁰ At the corners, marble quoins are used, adding structural ornament to the ashlar walls of the north and west.

¹³⁸11th Annual Report of the Provost to the Trustees, 1 June 1878, Peabody Archives, Peabody Institute, Baltimore.

¹³⁹Board of Trustees, Building Committee, Committee Meetings 1875-78, 4 & 25 June 1875, Peabody Archives, Peabody Institute, Baltimore. Once the decision was made to build in marble, the kind of marble was debated. Board of Trustees, Building Committee, Proposals - Marble/Granite 1858, Peabody Archives, Peabody Institute, Baltimore.

¹⁴⁰Board of Trustees, Building Committee, Minutes ca. 4 November 1875, Peabody Archives, Peabody Institute, Baltimore; Board of Trustees, Building Committee, Committee Meetings 1875-78, 18 May 1875, 4 June 1875, 27 & 29 April 1876, Peabody Archives, Peabody Institute, Baltimore.

The east and south elevations are made of red brick laid in 5:1 common bond; there is a brick watertable demarcating the shift between the basement and first floor levels and a beltcourse made of marble running near the cornice line of the east elevation. The south elevation of the east wing also has a brick watertable and marble beltcourse; the south elevation of the west wing mimics the west elevation with watertable, beltcourse, and quoins fashioned of brick. This elevation is presently obscured by construction.

In the central courtyard or light well, the east elevation of the west wing and the west elevation of the library wing are both made of red bricks laid in 5:1 common bond. There is a brick watertable at the first floor levels, however, the copper gutter system is visible at the cornice and the beltcourse is articulated by bricks rather than stone. The exterior window sills are made of stone, likely granite, but not marble. The courtyard doorways are more utilitarian in character, and not carved from walnut as the formal entries and the library and reading room doors are. In 2003, according to plans by Quinn Evans Architects, this courtyard has been reconfigured and partially enclosed under a north-south gable roofed skylight with copper flashing. Beneath the skylight is a walkway from Mount Vernon Place, through the library lobby, leading into the heart of the Institute campus.

4. Structural system, framing: The structural underpinnings of the Peabody Institute are complex masonry walls and cast and wrought iron beams and trusses dating from the nineteenth century.

The iron truss system designed for the west wing was particularly innovative. Wanting to have a two-story lecture room (present concert hall) undisturbed by support posts and yet capable of holding the library above, an iron truss system was conceived, and then made to order by Hayward Bartlett and Company. Large trusses span the lecture room ceiling and the only ironwork visible are the columns beneath the 250-seat balcony. At the roof line, iron trusses again run wall to wall and the second floor below was essentially hung from these by tension rods and girders. When the fourth floor was inserted, the truss system was altered. Steel girders encased in concrete were installed; these now carry the load of the lower floors as the originals were cut away to make room for the studio space.¹⁴¹ Underpinning the lecture room and stage floor are wood joists.

On Niernsee's recommendation, the 1875-78 wing primarily has walls laid in brick and anchored in concrete footings.¹⁴² The foundation walls are 3'6" thick and taper to 12' at the parapet level. During this second construction phase, digging for the foundation walls uncovered various wells or pits under the east wall. These were in-filled and arched over

¹⁴¹As I have not seen the roof trusses over the west wing, explanation of the truss system comes from Jewell, Downing and Associates, "Renovations to the Peabody Conservatory," 72-73.

¹⁴²Board of Trustees, Building Committee, Committee Meetings 1875-78, 19 May & 4 June 1875, Peabody Archives, Peabody Institute, Baltimore.

with bricks in order to secure the east doorway and cross-over above as well as foundation walls at the southeast corner.¹⁴³ In October 1875, it was decided to abandon brick arch supports in favor of short iron beams to secure the passage over the cellar; it is possible this explains the limited use of groin vaults in the east building.¹⁴⁴ As they had for the west wing, Hayward Bartlett manufactured the iron pieces needed for the building and assembled the parts on-site. Wrought iron trusses span the exterior walls and flat iron trusses span those. These support wood purlins and wood decking for the roof. The iron catwalk system for the skylight of the north hall reputedly connects to that for the library; the Phoenix Iron Company of Philadelphia crafted the inner skylight's iron structure.¹⁴⁵ Cast iron piers in the basement level lecture room and east room across the hall add to the support system. Kellogg Bridge Company of Buffalo, New York, made the arches, beams, and fixtures necessary for fireproofing the basement floors and the half-story in the lecture room. Teil blocks were also employed as a fireproofing measure.

5. Porches, stoops, balconies, porticoes, bulkheads: Steps leading up to the entrances on the north and west are made of Beaver Dam marble. The original entrance at No. 1 East Mount Vernon Place consists of eight steps terminating at wood paneled pocket doors that are in turn flanked by pilasters. For most of the twentieth century there was a brass railing running down the middle of the steps and a wire glass and cast iron canopy with copper flashing shielding the entryway from the weather; these were removed in the summer and early fall 2003. The 1878 entrance is more formal, with eight steps leading up and under a small portico, where there are two more steps up to similarly paneled, wood doors. Pairs of fluted columns and pilasters of the Doric order accent the entryway portico; the columns terminate in an entablature that adjoins the building at the beltcourse and is covered by a flat roof hidden behind a balustrade. Similar to what was installed at No. 1 East Mount Vernon Place, a metal hand rail is in place, suggesting it too was added later as a safety measure and will be removed in the restoration. No. 19 East Mount Vernon Place is accessed by a ramp, built mostly to accommodate the change in grade. To the west, there is a stoop leading to the concert hall door. It is denoted by a break in the iron fretwork railing and highlighted by two light fixtures, resplendent in classical ornament such as egg and

¹⁴³Board of Trustees, Building Committee, 23 July & 5 August 1875, Peabody Archives, Peabody Institute, Baltimore.

¹⁴⁴Board of Trustees, Building Committee, 30 October 1875, Peabody Archives, Peabody Institute, Baltimore.

¹⁴⁵Stanton, "The Peabody Library," 42. In the east wing attic, where the truss system and catwalk around the skylight are, the stamp of the Phoenix Iron Company of Philadelphia is visible in the I-beams. Bartlett Robbins & Co. is inscribed in white as well as a key to assembling the pieces, identifying where each was to go with labels such "south" and the part number/letter, or simply "roof over Peabody Institute." Phoenix Iron Company probably was a subsidiary to Bartlett Robbins, the successor firm to Hayward Bartlett. Also, the Phoenix Iron Company stamp is visible in the I-beams of the alcoves in the library proper. Site visit, November 2003. There is a door between the north hall and library but it is locked - perhaps this is the connection referenced by archivist Elizabeth Schaaf when she mentioned the catwalks were linked. Elizabeth Schaaf, conversation with author, May 2003; and Daniel Morgan, conversation with author, November 2003.

dart molding. The doorway is flanked by pilasters, also in the Doric order. There is a ramp over the step on the south end.

6. Chimneys: There are no true chimneys rising from fireboxes in the Peabody, although there is one brick stack projecting above the west wing roof. The bricks are laid on end, in no particular bonding pattern and capped by a two-course cornice.¹⁴⁶

7. Openings:

a. Doorways and doors: The three formal entrances to the Institute are located in the north and west facades. Two open off of Mount Vernon Place into the lobbies of the Miriam A. Friedberg Concert Hall and the George Peabody Library; the other opens into the concert hall itself. Each contains paneled doors made of walnut beneath a fanlight, set into a decorative architrave, capped by a keystone and flanked by pilasters in the Doric order. The original Mount Vernon Place entry, to the west, has pocket doors and, between 1906 and 2003, was protected by a wire glass and iron canopy inscribed "Peabody Conservatory of Music." The fanlight, or D-shaped transom light, is presently paneled, and the pocket doors roll back to reveal a pair of glazed interior vestibule doors set beneath a transom glazed with multiple lights (at least six). The 1870s era entrance at No. 17 East Mount Vernon Place is the most important architecturally as it sits beneath a Doric portico with "Peabody Institute" inscribed on the frieze, behind paired columns and between the columns' corresponding pairs of pilasters. Like that in the west elevation, the door appears to consist of three sections, each with three panels and molding, beneath a fanlight. The fanlight glazing consists of one light, suggesting it is a replacement; however, there is no glazing in the paneled, D-shaped transom over the west entrance to the concert hall.

Secondary entrances include the basement level portal at No. 19 East Mount Vernon Place cut into the east end of the north facade and accessible via ramp; like the formal doorways into the first floor, this contains a paneled set of doors. These double doors are recessed into the building to negotiate the wall thickness at ground level, which allows for paneling around the sides and ceiling of the opening and precludes needing any separate architrave trim. The doors are hung by cast butt hinges. Others, in the courtyard, offer access into the east hall and lecture room of the east wing, while that in the south elevation of the west wing enables access to the cellar and spaces beneath the stage and one in the south elevation of east wing allows access to stair tower at the southwest corner of the library. The courtyard and south elevation entrances are likely candidates for change in the construction process.

¹⁴⁶Jewell, Downing and Associates Architects, "Renovations to the Peabody Conservatory," 41; site visit, October 2003.

b. Windows and shutters: Most have marble sills and most are wood sash windows glazed with four-over-four lights, with the exception of the library alcove windows, some upper floor windows in the west wing, and the concert hall fenestration. The library stacks are lit by pairs of one-over-one sash windows with granite sills; these windows are separated by a brick pillar. The south windows of the west wing, third floor are glazed with four lights and are square in shape. Illuminating the fourth-floor studios are ten sash windows glazed with six-over-six lights, whereas the second and third floors are both lit from the east by a pair of six-over-nine sash at the south end, and the rest, pairs of nine-over-nine glazed sash. All of these second floor windows have a glazed, three-light transom and flat arches above the recessed brickwork resembling a pier in-between. The larger windows of the concert hall were glazed with nine-over-nine lights beneath a semi-circular transom of six lights. Excepting the concert hall, the first floor windows to the north, west, and south are round-headed windows, but still are four-over-four sash. The westernmost window on the north elevation has an iron grille covering the lower sash. The serliana motif, seen repeated three times on the second-floor of the north facade and once in the central bay of the west facade, consists of a central, round headed sash window glazed with four-over-four lights and flanked by sash sidelights, glazed with four lights per side. Emphasizing these sidelights, as well as the single windows on the north facade and the end sash on the west are bracketed cornices. The second floor window consoles uphold a pediment; those on the first, segmental arches. Beneath the eastern-most serliana is a paired sash window separated by a stylized ionic column, with each side having eight lights and the whole grouped under a glazed, semi-circular transom of five lights. It is flanked by pilasters. The scale and ornament of this opening is to balance the doorways found to the west in keeping with ideas of symmetry about the facade composition.

In 1861, the Trustees considered installing Venetian blinds; these would be specially made in four sections, plus one for the transom lights, to accommodate the large size of the fenestration. They consulted John Yost of Baltimore about the blinds.¹⁴⁷ During the 1875-78 building campaign, the Trustees also determined that the east, west, and south windows should have iron shutters mounted on the inside for fireproofing. They accepted the bid of Wilson and James for the shutters in February 1877 and the presence of iron shutters is noted on the Sanborn Fire Insurance maps.¹⁴⁸

¹⁴⁷Board of Trustees, Building Committee, Proposals - Venetian blinds 1861, Peabody Archives, Peabody Institute, Baltimore.

¹⁴⁸Board of Trustees, Building Committee, 19 February 1877, Peabody Archives, Peabody Institute, Baltimore; Peabody Archives, Peabody Institute, Baltimore. Earlier it was noted the Clarke and Co. were responsible for the steel shutters; the aspects of the job or who did what (Clarke and Co. versus Wilson and James) should be investigated.

8. Roof

a. Shape, covering: The library lobby, east wing, and west wing of the Institute each essentially have a hip roof covered with batten seam copper. A number of individual skylights, some covered, and the large library skylight rest on the east wing, altering the hip roof profile. Cut into the west wing are smaller skylights, a hip-roofed elevator “penthouse,” and a dormer-like projection, with a flat roof covered in tar, to accommodate the fourth floor studios added in the early twentieth century. Also punctuating the hip roofs are a number of ventilator stacks, a chimney stack in the west roof, a hatch in the southwest corner of the east, and the new elevator shaft covered in copper projecting above the lobby of the east wing.

b. Cornice, eaves: Beneath the balustrade and parapet is a deep, dentiled cornice on the north and west; a simpler cornice runs to the south and east. Behind the parapet are the gutters and downspouts for the north and west facades. Copper flashing is used throughout. The reverse of the parapet is made of bricks, and that to the north, over the east wing, is coated in waterproof paint. Plugs fill the holes caused by projectiles raining down on the Institute during the last 4th of July celebration.

c. Skylights: There is a series of skylights affixed to the roof of the east and west wings.

C. Description of Interior¹⁴⁹

1. Floor plans: The Conservatory and Library wings of the Peabody Institute are two rectangular blocks joined by a square lobby creating a U-shape footprint overall. Behind the lobby of the 1878 entrance there is empty exterior space (about 22' wide); currently this courtyard or light well is undergoing renovation so that it can be incorporated into the larger campus plan. To the west is the Conservatory, completed in the 1861, and dominated by the Miriam A. Friedberg Concert Hall on the first floor. The box office is located in the northwest corner, in a space identified as the Rymland Room. The east wing, dating to 1875-78, consists of a reading room opening off of the lobby; the reading room is rectangular in plan and oriented east to west with large sash windows opening up to the urban park setting of Mount Vernon Place. Adjacent to the reading room is the library, or stack room “the cathedral of books” which rises six stories to a skylight glazed with stained glass and framed in classical ornament highlighted with gold leaf. The library stacks are contained in alcoves made of cast iron with gilt accents and, above the main floor, fill five tiers of balconies that hug the walls of the building leaving the central floor space open.

¹⁴⁹Because of the renovations, access to the conservatory wing, lobby areas, and basement levels was limited to an overview tour last spring with a surreptitious and so necessarily brief walk-through of the first floor in November.

Griswold Hall occupies the space above the library reading room; upper floors of the Conservatory are devoted to classrooms, studios, and offices. The space below the library has been converted back into a lecture room (north side) and into practice rooms for the most part.¹⁵⁰

The Baker Rare Book Room is located on the south end of the third gallery and is accessible by way of a door at the northeast corner. The floor is a black and white tiled linoleum, the walls plastered and painted with cornice molding along the south, east, and west only. The walls are lined with shelves; shelving also runs down the center of the room and there are glass-front cases for additional books on the floor as well. The room is furnished with desks and chairs and lit by three chandeliers. Contents range from fifteenth-century works to dime novels by Nicholas Carter. This room was added in the 1960s.¹⁵¹

2. Stairways: One of the most notable physical features of the Peabody Institute is its circular stair, made of cast iron, that winds up from the basement in the nineteenth-century section of the Peabody campus. The stair is located in the lobby of the conservatory.¹⁵² In the George Peabody Library itself there are three stairways, one in the northeast, southeast, and southwest corners, rising in a single run between levels. Together with an elevator in the northwest corner, these three staircases facilitate access to the stacks. Like the circular stair, they are also crafted of cast iron. The diamond stamped treads measure 10" and the risers are 8"; there are two balusters - each fluted with a rosette - per tread. In 2003, a stair was added to the southwest corner of the library, filling the existing stair shaft but also extending to the west wing. This stair replaces the south bridge between the nineteenth-century wings.

There was a fire escape on the east elevation, providing an emergency exit from the north hall if necessary, although it has been removed. During construction in 2003, there was a fire escape on the east end of the south elevation of the west wing.

3. Flooring: In the basement of the Conservatory, or west wing, the flooring is brick laid in a herringbone pattern; elsewhere, it is concrete although construction work is on-going. On the first floor of the library wing, in the lobby, the flooring is made of polished black, red, and white marble laid in geometric patterns, whereas it consists of black and white marble in the library proper. Rows of vents are cut into the library floor for heating and

¹⁵⁰Daniel Morgan, conversation with author, November 2003.

¹⁵¹Date of addition provided by Cynthia Requardt, conversation with author, October 2003.

¹⁵²The stair is protected under the easement agreements with the Maryland Historical Trust. Baltimore City Land Records, 1989, Liber SEB 2178, folio 128-36, Baltimore City Land Records, 2002, Liber FMC3133, folio 462-73.

ventilation purposes. There are thirty-two in all and they are presently covered.¹⁵³ In the concert hall lobby, the floor consists of 12" square black and white marble tiles. The floor of the recently renovated Griswold Hall is wood. In the Miriam A. Friedberg Concert Hall, the floor is covered by a green carpet. Although recently covered in a green floor cloth, the floor cloth has been removed from the reading room and south end of the library - the workroom behind the librarian's desk - to reveal tongue and groove wood flooring that has been nailed into place. The librarian's office floor still is obscured by wall-to-wall carpeting.

4. Wall and ceiling finish: The walls are made of plaster and generally painted white; skylights punctuate the ceilings of the George Peabody Library and Griswold Hall and there are medallions for the chandeliers in the librarian's office, in the library work room and in the lobbies. The ceiling of the concert hall lobby has dentils running beneath the cornice molding, and paneled sections in the curvature of the coved ceiling above, reaching upward to the central section where there are medallions for the chandeliers. There are three heating grates in the walls; there is also a 7" baseboard. The library lobby ceiling is coved like that in the concert hall lobby, but it rises upwards from a cornice supported by consoles. The walls of the lobby area of the library wing are dominated by Composite pilasters that tower over the smaller, less ornate Doric pilasters flanking the north and west doors, and niches carved into the east wall. The Composite capitals feature stylized acanthus leaves associated with the Corinthian order and volutes indicative of the Ionic, as well as egg and dart molding and anthemion motifs. This is reinterpreted in the entry to the 1920s-era Leakin Hall, wherein the pilasters are topped by capitals with a harp replacing the acanthus leaves.

In the reading room, the plaster walls were painted and bookcases affixed to them. During the renovations, the bookcases were pulled away from the walls, revealing the location of the raised platform and periodicals desk, as well as a door and one of the dumbwaiters, in the southwest corner. The bookcases in the librarian's office are original, except for those on the canted corner (northeast).

The library walls are made of wood, plaster and iron. The window recesses are plastered; tracks are visible for the metal shutters. There are cranks on the second and fourth floors that were used to raise and lower the metal shutters. Alcoves are fabricated of cast iron, with built-in bookshelves made of wood. Shelving has been added on the north and south galleries. Demarcating the alcove openings are pilasters extending up two tiers. The first -to-second floor has Ionic pilasters, while those above have half-round Composite columns. The shafts of the pilasters and half-round columns are fluted. The iron is painted and gold leaf applied to highlight specific classical ornament or details.

¹⁵³The Building Committee noted that it paid Hugh Sisson for the marble tile work in 1861. As early as 1859, Kemp's estimate for the cost of marble tiles for vestibules on two floors came to \$1000. Board of Trustees, Building Committee, Notes on Construction of West Building, 1857-67, Peabody Archives, Peabody Institute, Baltimore.

5. Openings:

a. Doorways and doors: There are two entries into the concert hall off the lobby; these are wood paneled doors hung in pairs inside molded architrave trim with mitered corners. The double doors have butt hinges and are painted white. Two doorways lead out of the hall – one to the west and one positioned left of the stage. The Rymland Room opens off of the lobby; the door is glazed as are the double doors leading in from the Mount Vernon Place entry. The Rymland Room door hangs from butt hinges, locks with a medeco lock, and above it reads an inscription, “Murray J. Rymland Room Dedication May 22, 1986.” There is a single door opening that connects the conservatory to the library wing. On the library side, the surround is characterized by chamfered details and Doric pilasters rather than the applied architrave trim with mitered corners seen on the other side. It has a modern arrow lock and doorknob, and cast butt hinges.

The doors from No. 17 East Mount Vernon Place reveal a small vestibule with marble floor, patterned after the paneling above. The walls are also paneled. Two sets of double doors open into the lobby from this vestibule; they too were made of walnut and paneled, but with a glazed section. They are currently being refurbished. The walnut double doors connecting the lobby to the reading room are similar in quality; paneled and painted white on the lobby side, with a glazed section inserted in place of the middle panels. These hang from ornamental, cast butt hinges beneath a paneled transom and between sets of Doric and Composite pilasters. To the south, construction progress has removed the doors.

Inside the reading room, the walnut doors are left unpainted. They are part of a larger, paneled section set into the plaster wall. To the south of the double doors, there is a blind set to match, complete with paneled fanlight, arch and keystone. The single wood, paneled door in the southeast corner opens into a closet. It too has ornamental hardware, exhibiting the same doorknobs and escutcheons as the other larger doors. The maker’s stamp is visible here; it reads “J.A. Stewart Balt.” The library doors are framed by a larger, arched panel capped by a keystone. It appears to be three paneled doors, but only the east two open into the library. The edges are beaded. The hinges are cast; the slide bolt lock, knobs and escutcheons decorative and the best lock utilitarian. The inside (library side) is painted, set within a recessed doorway that is paneled, with a marble sill.

In the library, a modern door with two recessed panels sits within a surround with mitered corners and hangs by butt hinges; it opens into the Baker Rare Book Room on the third tier of the gallery stacks. Another doorway is characterized by double doors, with butt hinges and a Yale-manufactured lock, connecting to the southwest

stairwell from the workroom south of the stacks. The door to the librarian's office is a replacement, although the ovolo molding and ghosts of butt hinges for the large double doors that were there are evident. The single wood doors, with a glazed panel, opening from southern most alcoves to work area have been removed during the renovation work. The winder stair extending to the third floor, located in the northwest corner, has been removed and sink installed at the first floor level.¹⁵⁴ The door to this space swings open into the library. It consists of four recessed panels, hangs on butt hinges in a surround with ovolo molding and mitered corners, and has an ornamental knob.

The specifications called for white pine doors, molded and paneled, everywhere except the 3" thick walnut needed for the north and west exterior and the 2" thick walnut required for the doors to No. 19 East Mount Vernon Place, the concert hall lobby doors, the library, the Provost's room, the stairs, and the opening from the conservatory to library lobby.¹⁵⁵

b. Windows: Because so many of the openings are recessed from the interior wall plane or are part of a larger paneled area, the fenestration mostly lacks applied molding or trim. Chamfered edges around, and sometimes above the openings, indicate a level of structural detail; examples include the paired library stack windows and the larger windows of the reading room. Sills vary in material; the beaded wood sash of the library stacks has interior wood sills whereas the reading room windows have large marble slabs running from the sash to the edge of the opening. These sills also double as covers to the grates or grilles of the heating and ventilation system. Windows in the reading room have slightly splayed, plaster cheeks that extend the interior opening. The concert hall lobby window is also set back from the wall plane but it rests within a paneled recess and has a wood sill. There is a slide bolt lock at the bottom, on the west side of this window frame. The wood sash windows in the northeast alcove of library stacks have wire cages on the inside, hung by butt hinges, and the whole painted blue.

6. Decorative features and trim: In addition to the cast and wrought ironwork and the gold leaf highlighting the stylized and classical ornament in the George Peabody Library, the naturalistic motifs in the wrought iron railing of the spiral stair, the replicas of the Ghiberti bronze doors and Parthenon frieze in Griswold Hall are the most notable decorative features. The caryatids and bas relief (Poetry and Music) sculpture in the concert hall,

¹⁵⁴Regarding the presence of the winder stair before the sink in the northwest corner, Daniel Morgan, conversation with author, October 2003.

¹⁵⁵Lind, "Specifications for work..." 10-11, Maryland Historical Society, Baltimore.

ornamental sculptures in the niches of the stair, skylights, and tapestry donated by William Randolph Hearst further add to the richness of the interior.¹⁵⁶

There are also two dedication plaques honoring donors to the Institute who sponsored its restoration. The first, in the concert hall lobby, reads “Miriam A. Friedberg Concert Hall dedicated October 8, 1983” and the second, in the reading room notes that “Charlotte Baker King long a loyal trustee of Peabody Institute launched and inspired restoration of the library 1972-1976 Enoch Pratt Free Library.”

7. Hardware: The majority of the hardware is ornamental ironwork, including the doorknobs and escutcheons as well as the cast butt hinges and sliding bolt locks. Modern hardware is almost out of place given its mundane appearance; there are Medeco, Arrow, Yale, and best locks securing various doors. In the concert lobby, notice is posted of the Central Safe and Key Service, Inc.; this presumably works in connection to security and fire safety concerns.

8. Mechanical equipment:

a. Heating, air conditioning, ventilation: The original heating system was a hot water “apparatus” that piped heat through the building via vents and radiators. The vents are covered in ornamental iron grilles, some cut into the walls (lobby) and some built in under windows or beside doors (reading room and library) and in floors (library). The floor vents each had twenty-four pipes running north to south in a tin trough beneath the decorative grille. The ventilation system was forced-air, and its improvement was the subject of much discussion in the early Provost reports as were the repairs for the heating system boilers and pipes. The library received air conditioning in the 1960s and the concert hall in the 1970s, however, window units are visible in the south elevation and in the upper floors of the east elevation of the west wing suggesting there is no central system serving the entire complex. Modern duct work and vents are visible in the reading room and alcoves of the library.

b. Lighting: Originally the Institute had gas lights; this has since been converted to electricity although several original chandeliers are extant. In the 1889 Provost’s Report, it was noted that electric sparks for lighting the gas in the main hall were introduced.¹⁵⁷ In 1910-11, electricity was installed in the art gallery as well.¹⁵⁸

¹⁵⁶In December of 1873, the Trustees paid Alex Thibault for two figures in bas relief, in addition to other expenses associated with the gallery of art. Board of Trustees, Building Committee, 31 December 1873, Peabody Archives, Peabody Institute, Baltimore.

¹⁵⁷22nd Annual Report of the Provost to the Trustees, 6 June 1889, Peabody Archives, Peabody Institute, Baltimore.

¹⁵⁸Peabody Institute of the City of Baltimore, 44th Annual Report 1 June 1911, Peabody Archives, Peabody Institute, Baltimore.

c. Plumbing: Water closets and water pipes have been present since the beginning; the system has been upgraded as recently as 2003.

d. Other: There were plans for an elevator in the southwest corner of the east building; however, the elevator went out of service and the shaft is now home to wires or pipes for the HVAC system.¹⁵⁹ There is also a stair in that space. The OTIS elevator in the George Peabody Library is a wire cage on a wood floor and runs the height of the building; this replaced a stair identical to those seen in the other corners of the library. In 1913-14, Henry Walters donated funds for an elevator; it was located in the lobby of concert hall and intended to ease the movement of people, collection objects and instruments through the building. Changes were made to this elevator and presently it is not large enough to accommodate the pianos and so those have to be moved by way of the spiral stair.¹⁶⁰ In 2003 another elevator was added. It is in the original Provost's Office, behind the lobby to the library, and now part of the new entry to the Institute grounds.

There is a Halon fire suppression system in the rare book room of the library. Four sprinkler heads are visible in ceiling of lobby to the George Peabody Library, suggesting fire preventives are in place.

9. Original Furnishings: As the west building neared completion, the Building Committee attended to furnishing needs. They contracted with James Randolph for sculpture materials (\$200) and to furnish the caryatids; Randolph's figures presumably were based on the work of Hoffman and Mauer, possibly from New York, a firm whom the Trustees hired to mold and make of paper mache seven caryatid figures. Hoffman and Mauer charged \$125 per figure, and \$80 for one additional. The Building Committee also rented a room in which they could work on the molds.¹⁶¹ The caryatids ending up costing \$1200.¹⁶² In March 1861, Henry W. Jenkins agreed to make doors and benches, as well as 166 seats in the gallery, six benches, and four new bench ends. The next year, the committee furnished carpets and hired Hiss and Austen to craft chairs, sofas, and tables. Gardener and Matthews continued their association with the Institute, now contracting to construct shelving in the library. Similarly, Jenkins agreed to make bookcases of walnut and catalogue case and Edward

¹⁵⁹Jewell, Downing and Associates Architects, "Renovations to the Peabody Conservatory," 24 January 1979, 14.

¹⁶⁰Peabody Institute of the City of Baltimore, 46th Annual Report 31 May 1913, Peabody Archives, Peabody Institute, Baltimore; regarding piano-moving and the current elevator, Elizabeth Schaaf, conversation with the author, May 2003.

¹⁶¹The bill from Randolph is in the financial records. Board of Trustees, Finance Committee, [box 28, folder 13], Peabody Archives, Peabody Institute, Baltimore; Board of Trustees, Building Committee, Notes on Construction of West Building, 1857-67, Furnishing Account Janu'y 30-31, 1861, Peabody Archives, Peabody Institute, Baltimore.

¹⁶²Board of Trustees, Building Committee, Notes on Construction of West Building, 1857-67, Peabody Archives, Peabody Institute, Baltimore

Graefe committed to making the requisite library tables and reading desk.¹⁶³ In 1866, the committee accounted for payments to S.S. Stevens & Son for a desk, some chairs, tables, bureaux, &c., to J[?].E. Phillips for three dozen chairs, to J. Thomas & Son for music stands, and finally to Hiss and Austen for a paper case with pigeon holes, drawers, &c., one oval or round table, two sofas, six arm chairs, one letter press cabinet, step ladders for library, and two hat stands for Trustees room. They also employed Horace Gserman to make and put up eight winged lions in lecture hall. In 1867, there was a draft on the treasurer from Wm Knabe & Co., for east building piano and twelve concerts.¹⁶⁴ Two years later, Gserman was recalled. He provided an estimate to make eleven new, and repair seven, lion brackets as well as applying four coats of paint. His bid included “finishing all the materials and labor putting up &c.” and came to \$300.¹⁶⁵

In 1868, the Trustees considered updating the upholstery on 120 settees in the Lecture Room. They consulted T.H. Hanson’s Furniture and Chair Manufactory, requesting alterations to the backs of the settees – inserting three iron supports and re-upholstering the whole – and upholstering the seats, stitched in the front. The fabric was to be “in the best enameled cloth.” Costs were estimated to be \$11.50 apiece, with a dollar surcharge if there were to be two seat cushions. Hanson submitted a bill in August for work done on 124 settees, totaling \$1426 in all.¹⁶⁶ In 1882, the Trustees paid William Holland \$41 for upholstery “for shades and covering concert hall benches with linen.”¹⁶⁷

In the library and reading room, many of the original tables and furnishings survive. Collection objects are scattered throughout the Peabody complex; many classrooms are home to early tables and chairs. Original art gallery cases are in the archives and music library as are cases left behind from the WPA era and acquired with bequests, such as the Kennedy papers. The only object de-accessioned or retired from service is the Leakin pipe organ; it could no longer support the recitals and numerous practice sessions required and

¹⁶³Board of Trustees, Building Committee, Notes on Construction of West Building, 1857-67, 29 March 1861 & 10 February 1862, Peabody Archives, Peabody Institute, Baltimore. It was in 1862 that reference is made to the carpets; largely illegible, the name could read as McDowell Rolrm[?] & Co. and the item as Brussels carpets.

¹⁶⁴The sofas were to fit in the recessed window areas of the committee room (June 1862). The dimensions of the bookcases were subject to debate early on (July 1862). Throughout 1862 there is much discussion regarding Bates and the design for iron candelabra as well. Board of Trustees, Building Committee, Committee Activities, 1858-61, Peabody Archives, Peabody Institute, Baltimore. The expenditures were taken from the account lists of 1865-67 in Board of Trustees, Building Committee, Notes on Construction of the West Building, 1857-67, Peabody Archives, Peabody Institute, Baltimore.

¹⁶⁵Board of Trustees, Building Committee, Notes on Construction of West Building, 1857-67, September 1869, Peabody Archives, Peabody Institute, Baltimore.

¹⁶⁶Board of Trustees, Executive Committee, [folder 4] Renovation of Lecture Hall, 1868, Peabody Archives, Peabody Institute, Baltimore.

¹⁶⁷Board of Trustees, Executive Committee, Financial - General Accounts, 1869-85, Peabody Archives, Peabody Institute, Baltimore. This was necessary, as the provost noted, because the seats had gotten “gummy” and were sticking to the ladies’ dresses. 16th Annual Report of the Provost to the Trustees, 1 June 1883, Peabody Archives, Peabody Institute, Baltimore.

so was given to a church in New Jersey. A new pipe organ in Griswold Hall serves the same purpose. The collection is inventoried periodically as to location and condition and will be accessed again once the renovations are complete.¹⁶⁸

D. Site

Charged with constructing George Peabody's Institute in 1857, the Trustees advertised in various newspapers for lots on which to build.¹⁶⁹ The subcommittee appointed to find a site for the Institute noted that although they were

[...] desirous to obtain a location that would favor as much as possible the convenience of the community and make the Institute of easy access to all, as well as ensure its early and general use, it seems necessary at the same time, to have but in every respect suitably for a monument intended to honor our fellow countryman, at whose expense it is to be erected, and carried on. There will surely be an difference of opinion in this regard that will have weight, in the consideration of such a site and edifice as shall most prominently exhibit the public taste and the high appreciation of his munificent liberality, vicinity to an established thoroughfare, looking properly to the future growth of the City, complete space for light ventilation and extensions of plan hereafter, capability of producing architectural effect, ... the taste of the citizens, and a marketable value within means at the disposal of the Trustees, are the other essential conditions to make a choice satisfactory.¹⁷⁰

The subcommittee initially found that "several sites of attractive position" were "beyond reach" because the lots were too expensive. Driving up the asking prices were conditions of ownership, tenant contracts, and "valuable" existing structures that would have to be demolished. The latter "difficulty" prevailed in almost every instance the Building Committee pursued a lot near a "more populous thoroughfare."¹⁷¹

By May 1857, the Building Committee whittled the selection down to nine lots, ranging in price from \$15,000 to \$51,950, for the Institute. The most expensive lot was located at the corner of Mount Vernon Place and North Charles Street; it had 86'7" frontage on Mount Vernon Place, and was 160' deep along Charles Street or Washington Place. The offer for sale was extended by John E. Howard.¹⁷²

¹⁶⁸Elizabeth Schaaf, conversation with the author, November 2003.

¹⁶⁹They paid \$19.97 for advertising in the Sun, American, Argus, Clipper, and Patriot. Board of Trustees, Building Committee, Proposals 27 March 1857, Peabody Archives, Peabody Institute, Baltimore.

¹⁷⁰Board of Trustees, Building Committee, Minutes 13 May 1857, Peabody Archives, Peabody Institute, Baltimore.

¹⁷¹Board of Trustees, Building Committee, Minutes 13 May 1857, Peabody Archives, Peabody Institute, Baltimore.

¹⁷²Board of Trustees, Building Committee, Minutes 13 May 1857, Peabody Archives, Peabody Institute, Baltimore; Board of Trustees, Building Committee, Building Sites 1857, Peabody Archives, Peabody Institute, Baltimore.

In way of explanation for its pricey choice, the Building Committee described the lots under consideration. Details recorded about the Mount Vernon Place site were as follows:

The lot forming the S.E. corner of MVP and North Charles Street 86.7 x 160 feet is not so near centrality of population, but it possesses the other essential qualities to an extraordinary degree surely found united, and unoccupied in so large a City. The frontage that can be obtained on all sides is elevated so as to produce the noblest architectural effect, promote facility of ingress and egress, prevent accumulation of moisture, and provide for the edifice a fine approach, and from the upper floor, the most extensive range of view over the Eastern side of the City, Harbour, and distant water. Aided by favorable proximity to the Washington Column, the vast space of Mount Vernon and Washington Squares equal to several acres of adjoining grounds lending their use, the site would afford scope for any extension of plan hereafter and give the Institute a location unsurpassed by the [...] beauty of surrounding advantages.¹⁷³

The committee also noted that two adjoining lots, measuring 68' x 160', and the dwellings thereon could be bought. As there was sufficient room for the proposed Institute building (75' x 150'), the committee hoped to use these houses for a “considerable return of rent on that portion of the investment.” Another lot could be had immediately because it was vacant. The sale price was based on \$600 per foot along Mount Vernon Place, coming to \$101,900 for the entire property (154' x 160') less the anticipated rental income of about \$2500 a year.¹⁷⁴

On May 13th, the Building Committee recommended that the Board of Trustees buy the property on Mount Vernon Place because of its potential to “fulfill the noble purposes of the Institute, and meet the just expectations of the community.”¹⁷⁵ The Trustees did so. Pleased with their selection, the Trustees placed their “building of public character” at the southeast corner of Mount Vernon and Washington Place. They planned for the back of the Institute to overlook the city and to be “conspicuous on entering the harbour [...] and if of white marble, [to] add to the [city’s] approach by water.”¹⁷⁶

In the 1850s, Mount Vernon Place and the Washington Monument appear in Baltimore city maps or atlases, but no institutional buildings are illustrated.¹⁷⁷ In the next decade, this would change as 1675 new structures were erected in 1868 alone and property values jumped from \$138,505,765 in 1860 to \$207,181,550 in 1870. On Klemm’s 1872 city map, sketches of several government and

¹⁷³Board of Trustees, Building Committee, Minutes 13 May 1857, Peabody Archives, Peabody Institute, Baltimore.

¹⁷⁴Board of Trustees, Building Committee, Minutes 13 May 1857, Peabody Archives, Peabody Institute, Baltimore.

¹⁷⁵Board of Trustees, Building Committee, Minutes 13 May 1857, Peabody Archives, Peabody Institute, Baltimore.

¹⁷⁶Board of Trustees, Building Committee, Building Sites 1857, Peabody Archives, Peabody Institute, Baltimore.

¹⁷⁷Sidney & Neff, *Plan of City of Baltimore*, 1851, Library of Congress, Washington, D.C.; William Sides, *Map of Baltimore*, 1851, Library of Congress, Washington, D.C.; Fielding Lucas, *Plan of the City of Baltimore*, 1781-1854, Library of Congress, Washington, D.C.; Rand McNally & Co., *Map of the Main Portion of Baltimore*, ca. 1895, Library of Congress, Washington, D.C.

cultural sites were included. The three bay by seven bay, classically derived Peabody Institute was one such example. On the map proper, however, only Mount Vernon Place and the monument are delineated.¹⁷⁸ The Peabody fares better in Abell's 1882 map, wherein it was identified as standing in Mount Vernon Place.¹⁷⁹ Hopkins's atlas of 1876 provides more detail of Mount Vernon Place, pinpointing the east and west wings of the Peabody Institute and inserting footage for the park, walkways, alleys, and streets.¹⁸⁰ Bromley's atlas twenty years later added more on the Institute itself, recording it was a brick building with a stone front. Seven buildings lined up along Mount Vernon Place to the east of the Institute with one stable or carriage shed behind them. The smaller structures were numbered 21 to 33 East Mount Vernon Place and 604 to 608 St. Paul Street. Peabody Alley (19' deep) ran west to east and subdivided the block with the northern section, where the Peabody was located, extending 160' deep on Washington Place and the southern section reaching 112' back to Centre Street.¹⁸¹

The Sanborn Fire Insurance maps echo this transformation, showing the Peabody in 1890 with its concert hall, art gallery and conservatory to the west and its library, reading room, statuary, and lecture rooms to the east. In 1902, the updated maps merely add that a man slept in the building, that there was steam heat and gas lights, and that there was a hydrant and hose on the third floor.¹⁸² By 1914 the Peabody also occupies Nos. 23-25 East Mount Vernon Place; the insurance company record shows that as the location of the annex to the Peabody Conservatory of Music. As it was in 1902, the block remained primarily domestic in scale with the exception of the Institute and the Albany Apartments at No. 6 Centre Street. The Preparatory Department has a separate structure by the time of the 1950s revisions of the 1914-15 maps. This is the Leakin Building (1926), but it is not identified by name by the insurance company's cartographers.¹⁸³

After the Sanborn maps, documentation of the Peabody's footprint on Mount Vernon Place resumes in the 1960s during the Urban Renewal era and the ensuing expansion of the Institute. All of the buildings, except for the five rowhouses on Charles Street, occupying the block were slated for demolition to make way for the dormitory complex designed by Edward Durrell Stone.¹⁸⁴ Most objections to the plan focused on the four rowhouses facing East Mount Vernon Place. Stone's initial conception called for their removal and replacement with a plaza and walled garden, akin to

¹⁷⁸F. Klemm, *[Baltimore] Landowners Identified*, 1872, Library of Congress, Washington, D.C.

¹⁷⁹Abell & Co., *Map of the City of Baltimore*, 1882, Library of Congress, Washington, D.C.

¹⁸⁰Joining the Peabody were the church and St. James Hotel; mostly Mount Vernon Place remained residential at this time. G.M. Hopkins, *[Baltimore]*, 2 vols. (1876-77), vol. 1, plate D, Library of Congress, Washington, D.C.

¹⁸¹G.W. Bromley & Co., *Atlas of Baltimore*, 1896, plate 1, Library of Congress, Washington, D.C.

¹⁸²Sanborn Fire Insurance Maps, Baltimore, 1890, vol. II, sheet 57B; Sanborn Fire Insurance Maps, Baltimore, 1902, vol. III, sheet 261.

¹⁸³Sanborn Fire Insurance Maps, Baltimore, 1914-5, vol. III, 1914, sheet 231; Sanborn Fire Insurance Maps, Baltimore, 1914-December 1951, vol. III, 1914/September 1951, sheets 9A, 259.

¹⁸⁴"Peabody Institute," Clipping files ("Expansion Is Planned by Peabody South of Mount Vernon Place," *Sun* 3 April 1962), Enoch Pratt Free Library, Baltimore.

a cloister.¹⁸⁵ Preservationists intervened. The facades and front rooms of the four rowhouses were retained, thereby keeping the curb appeal and scale of the East Mount Vernon Place park intact, but a modern, multi-story fireproof addition lurked behind the nineteenth-century elevations.¹⁸⁶ Aware of its reputation for insularity, renovations in 2003 aim to open the Institute up to the surrounding landscape by way of new entrance, exhibition space, and connection to the interior courtyard.

PART III. SOURCES OF INFORMATION

A. Early Views

Photographs of the Peabody Institute can be found in the Peabody Archives, in the collections of the Maryland Historical Society and Enoch Pratt Free Library, and in back issues of the *Baltimore Sun*. Most date to the twentieth century.

B. Interviews

While our discussions have been informal, Elizabeth Schaaf, Archivist, Peabody Institute of Johns Hopkins University; Cynthia Requardt, Kurrelmeyer Curator of Special Collections, Johns Hopkins University; and Daniel Morgan, Milton S. Eisenhower Library, Johns Hopkins University, have been especially helpful. Carolyn Smith, independent scholar, has been as well.

C. Bibliography:

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¹⁸⁵“Peabody Institute,” Clipping files (“Stone’s Plan for Peabody Is Criticized,” *Sun* (3 December 1964), Enoch Pratt Free Library, Baltimore; “Peabody,” Clipping files, CHAP, Baltimore.

¹⁸⁶Gunts, “Peabody Revises Plan for Library-Teaching Addition”; “Mount Vernon Place,” Neighborhood files, Maryland Historical Society, Baltimore.

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D. Likely sources not yet investigated

The papers of Phoebe B. Stanton relating to Baltimore were donated to the Peabody Archives in 2003. Un-catalogued at this writing, these documents should be reviewed once available to researchers.

Papers relating to Henry Stevens, one of the principals in developing the library contents, are housed at the Peabody and at the University of California, Los Angeles. These materials should be accessed for relevance to the library's evolution. Work on the George Peabody Library is underway by Carolyn Smith. Smith's work should also be consulted. The Peabody Papers also contain insights to the Trustees and their personalities and motivations; these documents should also be investigated. The Baltimore City Directories, as well as the cancelled checks at the Peabody Institute archives, should be examined to verify how the contractors listed in the above text spelled their names.

PART IV. PROJECT INFORMATION

The documentation of Mount Vernon Place was undertaken by the Historic American Buildings Survey/Historic American Engineering Record/Historic American Landscapes Survey

(HABS/HAER/HALS), E. Blaine Cliver, Chief of HABS/HAER/HALS, under the direction of Paul D. Dolinsky, Chief of HABS, and Catherine C. Lavoie, HABS Senior Historian. The project was initiated in 2002-03 by the Washington, D.C., office of HABS/HAER/HALS. The project historians were Lisa P. Davidson, James A. Jacobs, Catherine C. Lavoie, Martin J. Perschler, and Virginia B. Price. The large-format photographs were taken by James W. Rosenthal, HABS Photographer, and Walter Smalling, Independent Contractor. The report on the Peabody Institute was written by Virginia B. Price in 2003-04.

ADDENDUM TO:
PEABODY INSTITUTE OF THE CITY OF BALTIMORE
(Peabody Institute of the Johns Hopkins University)
Mount Vernon Place
1 East Mount Vernon Place
Baltimore
Independent City
Maryland

HABS MD-1157
HABS MD-1157

PHOTOGRAPHS

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001