

THE THIRD BOOK O F Andrea Palladio's ARCHITECTURE.

The PREFACE to the READER.

HAVING fully treated of private edifices, and taken notice of all the most necessary advertencies that ought in them to be had; and having, besides this, put the designs of many of those houses, that have been by me directed, both within and without cities, and of those which (according to VITRUVIUS) were made by the antients; it is very proper, that, in directing my discourse to more excellent, and to more magnificent fabricks, I should now pass on to the publick edifices: in which, as they are made more stately, and with more exquisite ornaments than the private, and serve for the use and conveniency of every body, princes have therein a very ample opportunity to make the world acquainted with the greatness of their souls, and architects a very fine one to shew their capacity in beautiful and wonderful inventions.

I DESIRE therefore in this book, in which my antiquities begin, and in the others, which, God willing, shall follow, that so much the more attention may be applied, in considering the little that shall be said, and the designs that shall be given, as I have, with far greater fatigue, and much longer vigilancy, reduced those fragments that remained of the antient edifices, to such a form, that the observers of antiquity may (I hope) take delight therein, and the lovers of architecture may thence receive very great utility; there being much more to be learnt from good examples in a little time, by measuring and seeing the entire edifices, with all their parts, upon a small leaf, than in a long time from words, by which, with the imagination only, and still some difficulty, the reader is able to attain to a firm and certain knowledge of what he reads, and with much more difficulty will he put it in practise.

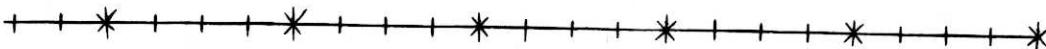
AND to every one, that is not altogether void of judgment, it may be very manifest, how good the method was, which the antients observed in building; since after so much time, and after so many ruins and mutations of empires, there still remain both in *Italy* and out of it, the vestiges of so many of their sumptuous edifices, by which we are able to get at a certain knowledge of the *Roman* virtue and grandeur, which perhaps had not otherwise been believed. I therefore, in this third book, (in placing the designs of the edifices contained in it) shall observe this order.

IN the first place, I shall put those of the streets, and of the bridges, as belonging to that part of architecture which regards the ornaments of cities and of provinces, and which serves for the univeral conveniency of mankind. For, as in the other fabricks which the antients made, one may easily apprehend that they had no regard either to expence, or to any labour to bring them to that pitch of excellency, which has been granted them from our imperfection; so, in directing the roads, they took very great care, that they should be made in such a manner, that also in them might be known the grandeur and the magnificence of their minds. Wherefore, to make them both commodious

dious and short, they cut through mountains, dried up fens, and joined with bridges, and so made easy and plain, those places, that had been sunk, either by vales or torrents.

I SHALL, afterwards, treat of piazza's in the manner that VITRUVIUS shews us the Greeks and Latins made them, and of those places that ought to be distributed round the piazza's. And because, among these, that place is worthy of great consideration, where the judges administer justice, called by the antients Basilica, the designs of it shall be particularly set down. But because it is not sufficient, that the regions and the cities be well disposed and governed by most sacred laws, and have magistrates, who, as executors of the laws, keep the citizens in awe; if men are not also made prudent by learning, and strong and hearty by bodily exercise, that they may be able to govern both themselves and others, and to defend themselves from those who wou'd oppres them; which is one principal reason why the inhabitants of some countries, when dispersed in many small places, unite themselves, and form cities: wherefore the antient Greeks made in their cities (as VITRUVIUS relates) some edifices, which they called Palestrae and Xisti, in which the philosophers assembled to dispute concerning the sciences, and the younger men were every day exercised; and at certain appointed times the people assembled there to see the wrestlers contend.

THE designs of those edifices shall also be inserted, and an end so put to this third book. After which, shall follow that of the temples belonging to religion, without which it wou'd be impossible that civil society cou'd be maintained.



THIS line is half of the *Vicentine* foot, with which the following edifices have been measured.

THE whole foot is divided into twelve inches, and each inch into four minutes.

C H A P T E R I.

Of Roads.

THE roads ought to be short, commodious, safe, delightful and beautiful; they will be short and commodious if made in a strait line, and if they be made ample, that so the carts and the cattle meeting, do not impede one another. And therefore it was an establish'd law among the antients, that the roads should not be narrower than eight foot, where they were strait; nor les than fifteen wide where they were crooked and winding. They will, besides this, be commodious if they are made even, that is, that there may not be any places, in which one cannot easily march with armies, and if they are not obstructed by water or rivers. We therefore read that the Emperor TRAJAN, regarding these two qualities, necessarily required in roads, when he repaired the most celebrated *Appian* way, which in many places was damaged by length of time, dried up fenny places, levelled mountains, filled up valleys, and erecting bridges where necessary, made travelling thereon very expeditious and easy.

ROADS will be safe if made on hills, or if, when made through fields, according to antient custom, they have a causeway to travel on, and if they have no places near them in which robbers and enemies can conveniently hide themselves; that so the travellers and the armies may be able to look about them, and easily discover if there should be any ambuscade laid for them. Those roads that have the three abovesaid qualities, are also necessarily beautiful and delightful to travellers, because of their strait direction from the city. The convenience they afford, and besides being in them able to see at a great distance, and besides to discover a good deal of the country, whereby great part of the fatigue is alleviated, and our minds (having always a new prospect before our eyes) find great satisfaction and delight. A strait street in a city affords a most agreeable view, when it is ample and clean; on each side of which there are magnificent fabricks, made with those ornaments, which have been mentioned in the forgoing books.

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THE FOURTH BOOK
O F
Andrea Palladio's
A R C H I T E C T U R E.

The PREFACE to the READER.

IF upon any fabrick labour and industry may be bestowed, that it may be comparted with beautiful measure and proportion; this, without any doubt, ought to be done in temples; in which the maker and giver of all things, the almighty and supream God, ought to be adored by us, and be praised, and thanked for his continual benefactions to us, in the best manner that our strength will permit. If, therefore, men in building their own habitations, take very great care to find out excellent and expert architects, and able artificers, they are certainly obliged to make use of still much greater care in the building of churches. And if in those they attend chiefly to convenience, in these they ought to have a regard to the dignity and grandeur of the Being there to be invoked and adored; who being the supream good, and highest perfection, it is very proper, that all things consecrated to him, should be brought to the greatest perfection we are capable of. And indeed, if we consider this beautiful machine of the world, with how many wonderful ornaments it is filled, and how the heavens, by their continual revolutions, change the seasons according as nature requires, and their motion preserves itself by the sweetest harmony of temperature; we cannot doubt, but that the little temples we make, ought to resemble this very great one, which, by his immeate goodness, was perfectly compleated with one word of his; or imagine that we are not obliged to make in them all the ornaments we possibly can, and build them in such a manner, and with such proportions, that all the parts together may convey a sweet harmony to the eyes of the beholders, and that each of them separately may serve agreeably to the use for which it shall be appointed. For which reason, although they are worthy to be much commended, who being guided by an exceeding good spirit, have already built temples to the supream God, and still build them; it does not seem, nevertheless, that they ought to remain without some little reprehension, if they have not also endeavoured to make them in the best and most noble form our condition will permit.

HENCE, because the antient Greeks and Romans employed the utmost care in building the temples to their Gods, and composed them of the most beautiful architecture, that they might be made with so much greater ornaments, and in greater proportion, as that they might be suitable for the God to whom they were consecrated; I shall shew in this book the form and the ornaments of many antient temples, of which the ruins are still to be seen, and by me have been reduced into designs, that every one may know in what form, and with what ornaments churches ought to be built. And although there is but a small part of some of them to be seen standing above-ground, I nevertheless from that small part, (the foundations that could be seen being also considered) have endeavoured, by conjecture, to shew what they must have been when they were entire. And in this VITRUVIUS has been a very great help to me; because, what I saw, agreeing with what he teacheth us, it was not difficult for me to come at the knowledge of their aspect, and of their form.

BUT to the ornaments, that is, the bases, columns, capitals, cornices, and such like things, I have added nothing of my own; but they have been measured by me with the utmost attention, from different fragments, found in the places where these temples stood. And I make no doubt, but that they, who shall read this book, and shall consider the designs in it carefully, may be able to understand many places, which in VITRUVIUS are reputed very difficult, and to direct their mind to the knowledge of the beautiful and proportionable forms of temples, and to draw from them various very noble inventions; making use of which in a proper time and place, they may shew, in their works, how one may, and ought to vary, without departing from the precepts of the art, and how laudable and agreeable such variations are.

BUT before we come to the designs, I shall, as I usually do, briefly mention those advertences, that in building of temples ought to be observed; having also taken them from VITRUVIUS, and from other very excellent men, who have written of so noble an art.

C H A P T E R I.

Of the SITE that ought to be chosen for the building of temples.

TUSCANY was not only the first to receive architecture into Italy, as a stranger, from whence the order called Tuscan had its measures; but also the things belonging to the Gods, which the greatest part of the world, led into blind error, adored. She was mistress of the neighbouring people, and shewed what sort of temples, and in what place, and with what ornaments, respecting the quality of the Gods, they ought to be built; which observations, although in many temples one may see, they have not been considered, I shall briefly relate nevertheless, how they have been left us by writers; that such as delight in antiquity, may remain in this part satisfied, and that the mind of every one may be roused and inflamed to employ all suitable care in the building of churches; because it would be a very unseemly, and a blameable thing, that we, who have the true worship, should be out-done in this point, by those who had no light of truth.

AND, because the places, in which sacred temples are to be built, are the first things that ought to be considered, I shall make mention of them in this chapter.

I SAY therefore, that the antient Tuscans directed that the temples dedicated to VENUS, to MARS, and to VULCAN, should be made without the city, as to those who incited men's minds to lasciviousness, to wars, and to broils; and within the city to those that presided over chastity, over peace, and good arts; and that to such Gods, into whose care particularly the city might be put; and those to JUPITER, JUNO, and to MINERVA, whom they also esteemed to be protectors of the city.

TEMPLES should be built upon very high places, in the middle of the country, and on a rock. And to PALLAS, to MERCURY, and to ISIS, because they presided over artificers and merchants, they usually built temples near the piazza's, and sometimes over the very piazza; to APOLLO, and to BACCHUS near the theatre; to HERCULES near the circus, and the amphitheatre.

THOSE to ÆSCULAPIUS, to HEALTH, and to those Gods by whose medicines they thought men recovered their health, they built in places extreamly healthy, and near wholesome waters; that by coming from a bad and a pestilential air, to a good wholesome one, and by drinking those waters, the infirm might the sooner, and with less difficulty, be cured, whereby a zeal for religion might be encreased.

AND, to the rest of the other Gods, they likewise thought it necessary to find places to build their temples, pursuant to the properties that they attributed to them, and to the manner of their sacrifices. But we, who are by the special grace of God freed from that darkness, having departed from their vain, and false superstition, shall chuse those sites

for

for temples, that shall be in the most noble, and most celebrated part of the city, far from dishonoured places, and on beautiful and ornamented piazza's, in which many streets finish, whereby every part of the temple may be seen with its dignity, and afford devotion and admiration to whomever sees and beholds it. And if in the city there be hills, the highest part of them is to be chosen; but in case there be no elevated places, the floor of the temple is to be raised, as much as is convenient, above the rest of the city. One is besides to ascend to the temple by steps; since the ascent alone to a temple is what affords greater devotion and majesty.

THE fronts of temples must be made to face the greatest part of the city, that religion may seem to be placed as the safe-guard and protectrix of the citizens.

BUT if temples are built without the city, then their fronts must be made to face the publick streets, or the rivers, if they are built near them; that passengers may see them, and make their salutations and reverences before the front of the temple.

C H A P. II.

Of the forms of TEMPLES, and of the decorum to be observed in them.

TEMPLES are made round, quadrangular, of six, eight, and more sides; all which terminate in the capacity of a circle, in the form of a cross, and of many other forms and figures, according to the various inventions of men, which, when they are done with beautiful and suitable proportions, and distinguished by elegant and ornamented architecture, they deserve to be praised. But the most beautiful, and most regular forms, and from which the others receive their measures, are the round, and the quadrangular; and therefore VITRUVIUS only mentions these two, and shews us how they are to be comparted, as shall be inserted when the compartment of temples comes to be treated of. In temples that are not round, one ought carefully to observe, that all the angles be equal, let the temple be of four, of six, or of more sides and angles.

THE antients had a regard to what was suitable to every one of their gods; not only in the choice of the places in which they were to build temples, as has been said before; but also in the choice of the form. Hence to the sun, and moon, because they continually revolve round the world, and by their revolution produce effects manifest to every body, they made temples of a round form, or at least such as came near to roundness; and thus also to VESTA, which they said was goddess of the earth, which we know is a round body.

To JUPITER, as patron of the air, and of the heavens, they made temples uncovered in the middle, with portico's round them, as I shall hereafter observe. In the ornaments also, they had very great consideration to what God they built: therefore to MINERVA, to MARS, and to HERCULES, they made the temples of Dorick work; because to the Gods of the soldiery, of which they were made presidents, they said fabricks without delicacy and neatness were most suitable.

To VENUS, to FLORA, to the Muses, to the Nymphs, and to the more delicate goddesses, they said temples ought to be made that were suitable to the blooming and tender virgin age: hence they gave the Corinthian work to them; it appearing to them, that delicate and blooming works, ornamented with leaves, and with voluta's, were more suitable to that age.

BUT to JUNO, to DIANA, to BACCHUS, and to other gods, whom neither the gravity of the first, nor the delicacy of the second, seemed to suit, they assigned Ionick works, which between the Dorick and Corinthian hold the middle place.

THUS we read, that the antients in building their temples endeavoured to observe the decorum, in which consists the most beautiful part of architecture. And therefore we also, that have no false gods, in order to observe the decorum concerning the form of temples, must chuse the most perfect, and most excellent. And since the round one is such, because it is the only one amongst all the figures that is simple, uniform, equal, strong, and capacious, let us make our temples round. For which purposes this figure is particularly fit, because it being inclosed by one termination only, in which is to be found neither beginning nor end, nor are they to be

distinguished one from the other; but having its parts similar one to another, and all participating of the figure of the whole; in a word the extream being found in all its parts, equally distant from the middle, it is exceeding proper to demonstrate the infinite essence, the uniformity, and the justice of God.

BESIDES which, it cannot be denied, but that strength and perpetuity, is more sought after in churches, than in all other fabricks; since they are dedicated to the omnipotent and suprem God; and that in them are preserved the most celebrated and most memorable things of the city. Hence, and for this reason also, it ought to be said, that the round figure, in which there is never an angle, is particularly suited to temples.

TEMPLES ought also to be very capacious, that many people may there be able to assist at divine service. And among all the figures that are terminated by an equal circumference, none is more capacious than the round. Those churches also are very laudable, that are made in the form of a crois, which have their entrance in the part that representing the foot of the crois, and opposite to which should be the principal altar, and the choir; and in the two branches, that are extended from either side like arms, two other entrances, or two other altars; because that being fashioned in the form of the cross, they represent to the eyes of the beholders that wood from which depended our salvation. And of this form, I have made the church of *San Giorgio Maggiore* at *Venice*.

TEMPLES ought to have ample portico's, and with larger columns than other fabricks require; and it is proper that they should be great and magnificent (but yet not greater than the bigness of the city requires) and built with large and beautiful proportions. Whereas, for divine worship, in which all magnificence and grandeur is required, they ought to be made with the most beautiful orders of columns, and to each order ought to be given its proper and suitable ornaments. They must be made of the most excellent, and of the most precious matter; that the divinity may be honoured as much as possible, both as well with the form, as matter: and if it were possible, they ought to be so made, that they might have so much beauty, that nothing more beautiful could be imagined; and so disposed in each of their parts, that those who enter there, may be astonished, and remain in a kind of extasy in admiring their grace and beauty.

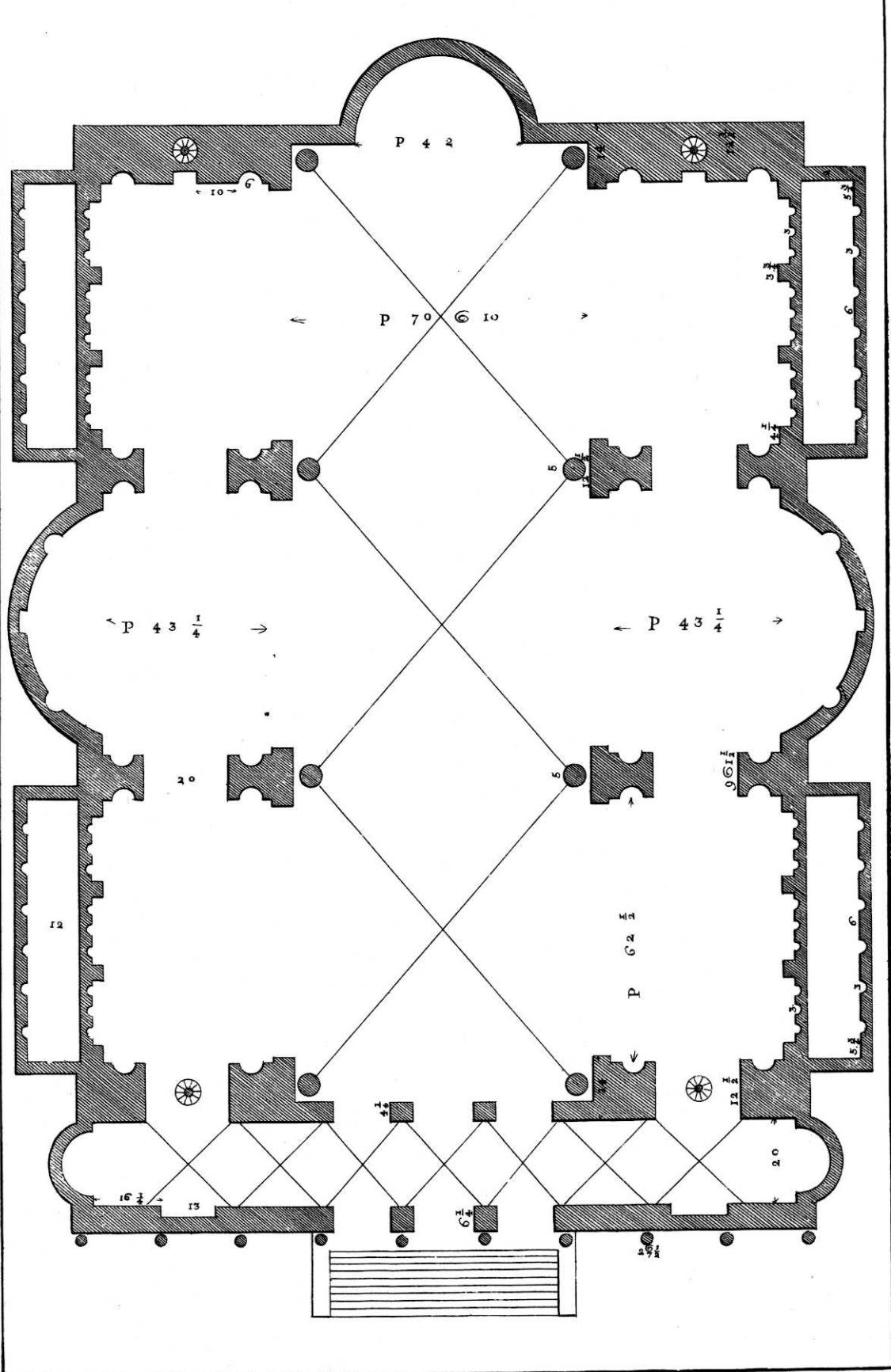
OF all the colours, none is more proper for churches than white; since the purity of colour, as of the life, is particularly grateful to God. But if they are painted, those pictures will not be proper, which by their signification alienate the mind from the contemplation of divine things, because we ought not in temples to depart from gravity, or those things, that being looked on render our minds more enflamed for divine service, and for good works.

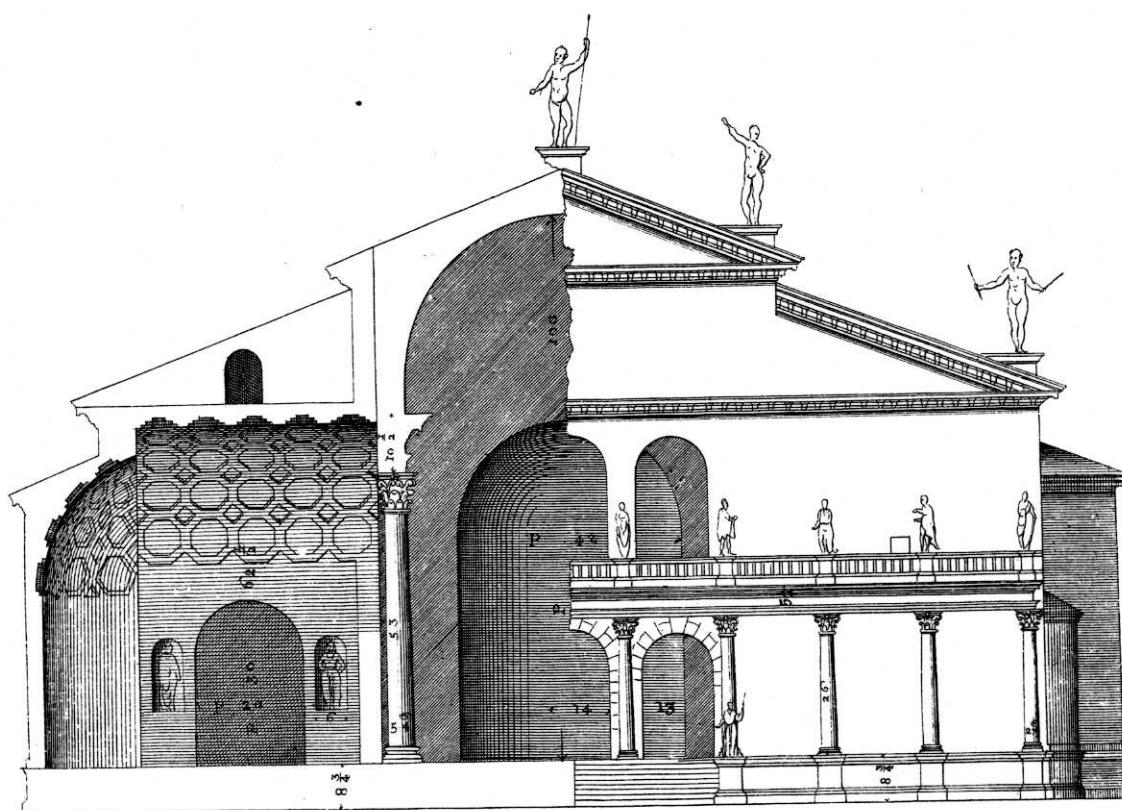
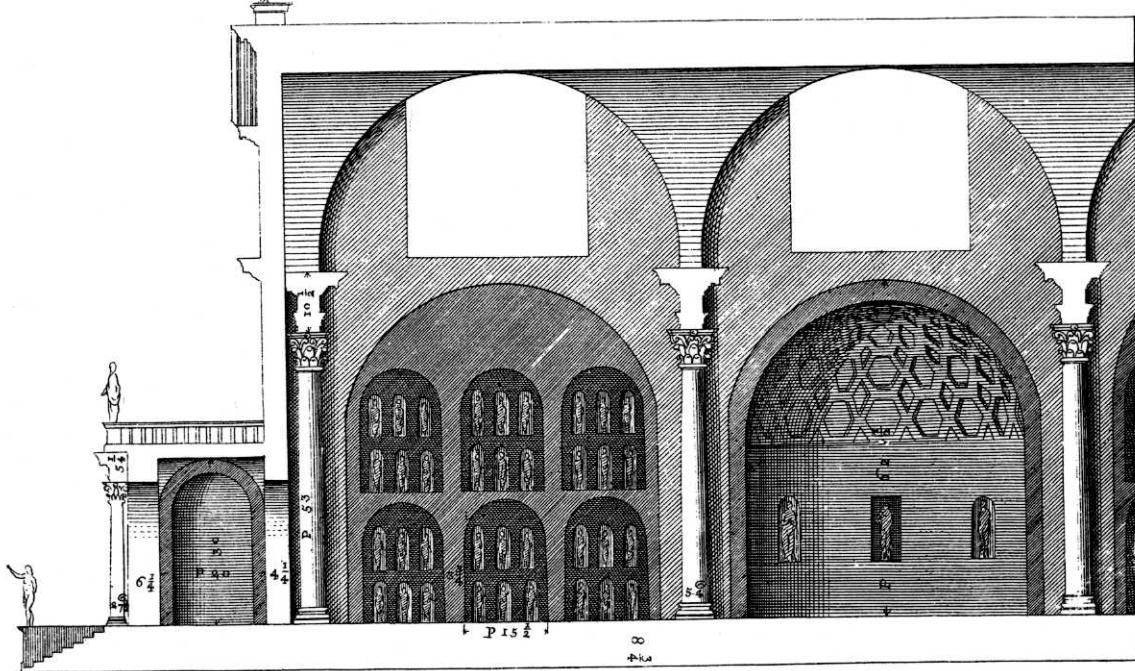
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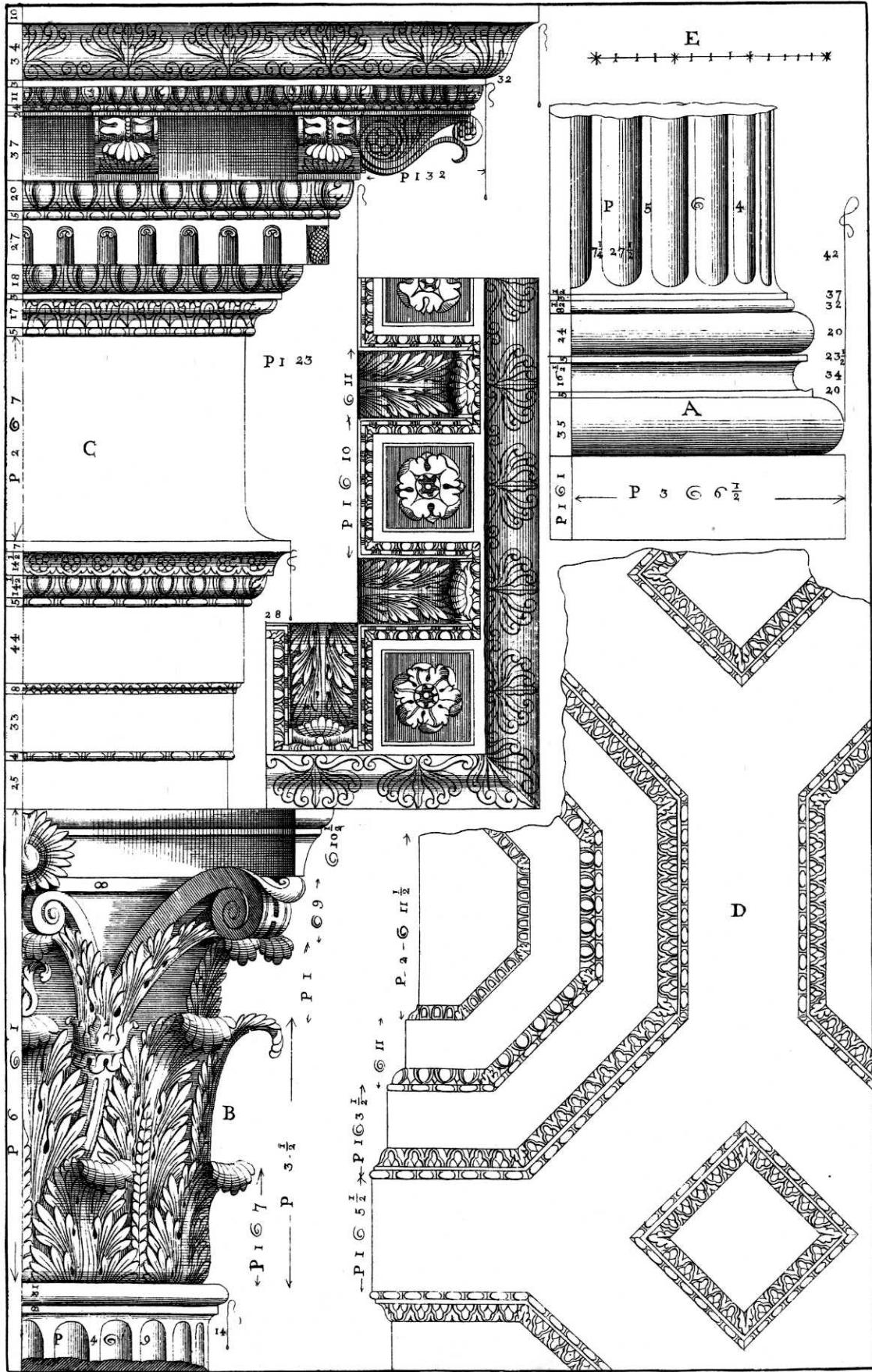
Of the aspects of TEMPLES.

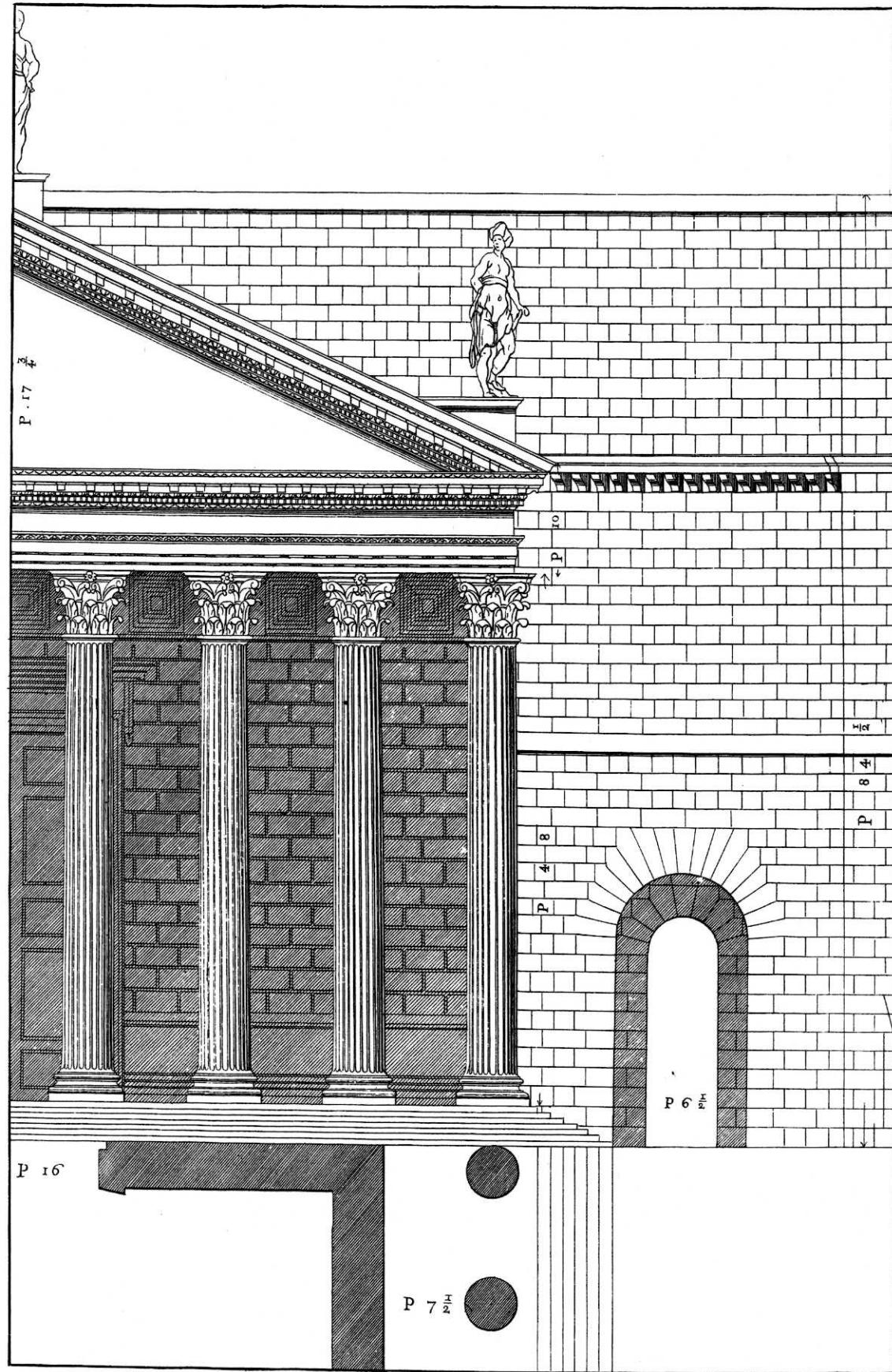
BY aspect is understood the first view which a temple exhibits to such as approach it. The most regular and the best understood aspects of temples are seven, concerning which it seemed to me necessary to insert here, what VITRUVIUS says, in the first chapter of the first book, that this part, which, by reason of the little attention paid to antiquity, has been by many reputed difficult, and by few hitherto well understood, may be made easy and clear by what I shall mention of it, and by the designs that are to follow, which may serve as an example of what he teaches us. And I thought it proper to make use also of the names which he does, that they who shall apply themselves to the reading of VITRUVIUS, to which I exhort every one, may therein observe the same names, to the end that they may not seem to read of different things.

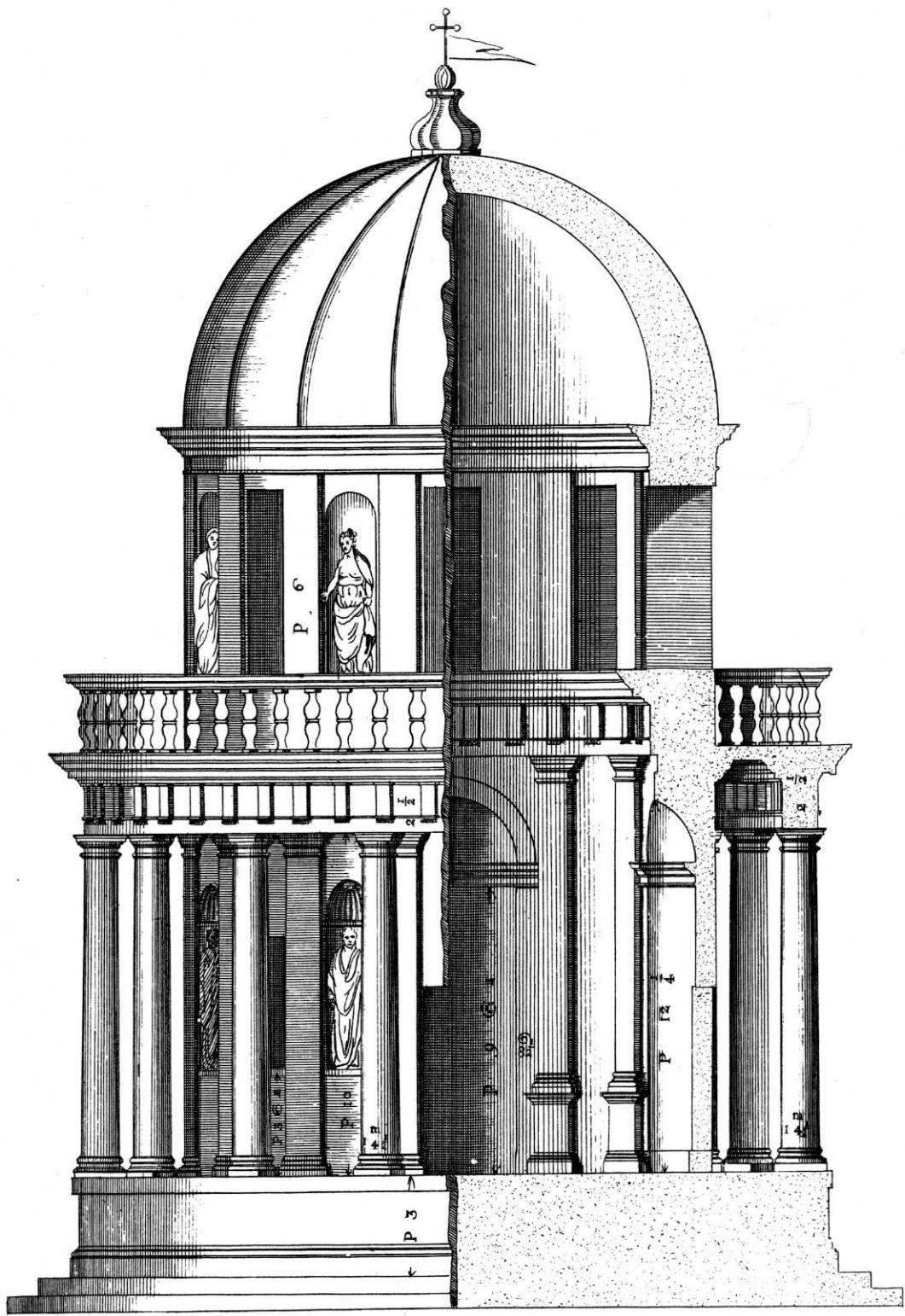
To come therefore to our purpose, temples are either made with portico's or without: those that are made without portico's may have three aspects; the one is named *Antis*, that is, fronted with pilasters, because the pilasters are called *Ante*, which are made in the angles or corners of the fabricks. Of the other two, the one is called *Profilos*, that is, fronted with columns; and the other *Amphiprofilos*. That which is called in *Antis*, must have two pilasters in the corners, that turn also on the fides of the temples, and in the middle of the front, between the said pilasters, two columns, must project forward, and support











the other, without any other member between except the listello or gradetto. Over these gola's there is a dentello, and then the gocciolatoio with the intavolato; and last of all, the gola diritta: so that in this cornice the architect observed not to make modillions, by making dentels in it.

OF this temple I have made two plates.

IN the first is designed the plan and the elevation, as well of the part without, as that Plate 42. within.

IN the second are the particular members.

Plate 43.

A, the base.

B, the capital.

C, the architrave, friize, and the cornice.

D, the soffit of the architrave between one column and the other.

E, the foot divided into twelve inches.

CHAP. XVII.

Of the temple of BRAMANTE.

ATTER the grandeur of the Roman empire began to decline, through the continual inundations of the Barbarians, architecture, as well as all the other arts and sciences, left its first beauty and elequence, and grew gradually worse, till there scarce remained any memory of beautiful proportions, and of the ornamented manner of building, and it was reduced to the lowest pitch that could be.

BUT, because (all human things being in a perpetual motion) it happens that they at one time rise to the summit of their perfection, and at another fall to the extremity of imperfection; architecture in the times of our fathers and grandfathers, breaking out of the darkness in which it had been for a long time as it were buried, began to shew itself once more to the world.

THEREFORE under the pontificate of pope JULIUS, BRAMANTE, a most excellent man, and an observer of antient edifices, made most beautiful fabricks in *Rome*; and after him followed MICHEL' ANGELO BUONAROTI, JACOBI SANSOVINO, BALDASSAR DA SIENA, ANTONIO DA SAN GALLO, MICHEL DA SAN MICHELE, SEBASTIAN SERLIO, GEORGIO VASARI, IACOBO BAROZZIO DA VIGNOLA, and the Cavalier LIONE; of whom wonderful fabricks are to be seen in *Rome*, in *Florence*, in *Venice*, in *Milan*, and in other cities of *Italy*.

BESIDES which, most of them have been at the same time excellent painters and sculptors, as well as writers; and some of these are still living, together with some others whom I do not name, to avoid being tedious. But to return to our subject.

SINCE BRAMANTE was the first who brought good, and beautiful architecture to light, which from the time of the antients had been hid; for several reasons it seemed to me fit, that his works should have a place among the antients: I have therefore placed the following temple, directed by him, upon the *Monte Janiculo*, in this book. And because it was made in commemoration of St. PETER the Apostle, who they say was crucified there, it is called *St. Pietro Montorio*.

THIS temple is of Dorick work, both within and without. The columns are of granate, the bases and the capitals of marble, the remainder is all of pietra tiburtina.

I HAVE made two plates of it.

IN the first is the plan.

Plate 44.

