

CONTENTS

| | <i>Page</i> |
|--|-------------|
| PART I. THE CENTRALLY PLANNED CHURCH AND THE RENAISSANCE | |
| 1. Alberti's Programme of the Ideal Church | 3 |
| 2. Centralized Churches in Later Architectural Theory | 13 |
| 3. Building Practice: S. Maria delle Carceri | 19 |
| 4. Bramante and Palladio | 21 |
| 5. The Religious Symbolism of Centrally Planned Churches | 27 |
| PART II. ALBERTI'S APPROACH TO ANTIQUITY IN ARCHITECTURE | |
| 1. The Column in Alberti's Theory and Practice | 33 |
| 2. S. Francesco at Rimini | 37 |
| 3. S. Maria Novella | 41 |
| 4. S. Sebastiano and S. Andrea at Mantua | 47 |
| 5. The Changes in Alberti's Interpretation of Classical Architecture | 55 |
| PART III. PRINCIPLES OF PALLADIO'S ARCHITECTURE | |
| 1. The Architect as 'uomo universale': Palladio, Trissino and Barbaro | 57 |
| 2. Palladio's Geometry: The Villas | 70 |
| 3. Palladio and Classical Architecture: Palaces and Public Buildings | 76 |
| 4. The Genesis of an Idea: Palladio's Church Façades | 89 |
| 5. Palladio's Optical and Psychological Concepts: Il Redentore | 97 |
| PART IV. THE PROBLEM OF HARMONIC PROPORTION IN ARCHITECTURE | |
| 1. Francesco Giorgi's Platonic Programme for S. Francesco della Vigna | 101 |
| 2. The Mean Proportionals and Architecture | 107 |
| 3. Alberti's 'Generation' of Ratios | 113 |
| 4. Musical Consonances and the Visual Arts | 117 |
| 5. Palladio's 'fugal' System of Proportion | 126 |
| 6. Palladio's Ratios and the Development of Sixteenth Century Musical Theory | 132 |
| 7. The Break-away from the Laws of Harmonic Proportion in Architecture | 142 |
| APPENDIX I. Francesco Giorgi's Memorandum for S. Francesco della Vigna | 155 |
| APPENDIX II. The Problem of the Commensurability of Ratios in the Renaissance | 158 |
| APPENDIX III. Bibliographical Notes on the Theory of Proportion | 162 |
| INDEX | 167 |