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**The facade of S.Andrea in Mantua
modelled on triumphal arches or on the Pantheon?**

Certain Renaissance and Baroque architectures are usually described as having been modelled on the system of Roman triumphal arches. But a close look reveals that this very often is not the case. For instance, for the facade of S.Andrea in Mantua designed by Alberti the model was not a triumphal arch (1), but the Pantheon. In front of the apse in the Pantheon an arch rises above the entablature; the arcade is wider than the lower sections on either side of it. This is the system which Brunelleschi adapted for the Old Sacristy of S.Lorenzo in Florence (2) and Alberti for S.Andrea in Mantua, not only for the facade behind the colossal pilasters but also for the walls of the nave. Later the Serliana and the Palladio-motif follow the same system (3).

In the Pantheon the entablature is below the arch, while on all triumphal arches the only real entablatures are above the arches. The entablature above the arch on the facade of S.Andrea is part of the temple-front - consisting of the colossal pilasters and the gable - which is projected on the Pantheon-motif, following again the example of the Pantheon where behind the pronaos with its temple front the entrance front to the rotunda is of the same system as the front of the apse.

- (1) R.Wittkower, *Architectural Principles in the Age of Humanism*, London/New York, 1988, p.56;
R.Taverner, *On Alberti and the Art of Building*, 1998, p.178
- (2) Author, *Brunelleschi und das Pantheon*, in: *architectura*, 1993, pp.148-150
- (3) Author, *Das Pantheon-Motiv*, www.ub.uni-heidelberg.de/archiv/3119