to the transepts as well, and on the northern side there is, in fact, an unfinished narthex and transept façade. From this it appears that the church was intended as an elongated centralized building with three identical façades. S. Andrea thus belongs to the great tradition of Apostle churches, and the use of the form of the Roman triumphal arch for the narthex façades ought to be understood in this context. It is also important to point out that the front, which is usually described as the façade of the church, is only a part of the originally planned elevation. The façade proper is behind the narthex and it was intended to have lateral volutes and a crowning triangular pediment.¹⁹

In general, S. Andrea represents a Renaissance interpretation of ancient symbolic themes. Centre and path are again brought together, and through its deliberate use of Roman motifs the building is a major example of the rebirth of Classical culture. The idea of using proportions as a means of organization is truly Renaissance. Proportions imply that dimensions are experienced simultaneously, that is, belong to a homogeneous space. Alberti thus adopted Brunelleschi's space concept and made it a flexible instrument of meaningful expression.

San Pietro in Vaticano

Donato Bramante was born in Urbino in 1444 and was active in Northern Italy until 1500 when he moved to Rome. During his Milanese period he rebuilt the church of S. Maria presso S. Sforza (1482), a building which underlines the fundamental importance of centralization in Quattrocento architecture. On the narrow site it was impossible to fit in a central plan, but Bramante used perspective illusion to make the T-shaped interior appear as a fully developed centralized church.²⁰

In 1503 he was appointed architect to Pope Julius II and directed the planning and construction of the new church of St. Peter's until his death in 1514. This building marks the culmination of the development of the centrally planned Renaissance church.

We possess two closely related plans by Bramante for the church. In both he inter-
While the central plan as a prototype with towers added at the four corners is new, this is how the church appears on the foundation model of 1056. In both cases a large Greek cross forms the core of a complex apsidal composition. The Greek cross is modified by a considerable widening of the crossing, to make the dome function as a dominant center. In the crossing appears the arms of the cross for smaller Greek cross units are added. They appear as simpler centralized churches, at the same time as their inner axes form a square repository around the main dome. Gable shaped narthexes surrounded by tall towers were added between the outer arms of the small units. The main difference between the first and the second project is the general strengthening of the barrel-vaulted naves and the addition of semicircular narthexes above the apses of the main spaces. In general the composition may be characterized as a hierarchical ordering of separate apsidal units. The result is an organization which combines clarity and richness in a novel way something as perhaps no other project from the history of Western architecture.

It is possible that Bramante planned to add a longitudinal nave to the central plan. Such an addition was possible without disturbing the unity of the design, and consisted in extending one of the arms of the main space, as well as two arms of the small Greek cross units to form aisles. If a nave was intended, it may be considered a conversion to functional demands, or an expression of the new interest for monument in space coming to the fore during the Renaissance.

The interior of Bramante's first project should have been articulated by minor pilasters, not carried by a great semicircular drum resting on a central vault. The arcade and monumental spolia would have been a most convincing concentration of the Renaissance image of cosmic harmony. As in S. Spirito the essence would not have had any real lineage and would have been of secondary importance. The great dome, however, would have acted as a meaningful center, not only over the site of Rome, but to the Christian as a whole.

It is not necessary to return here in full the complex history of the teaching planning of Bramante's first ground plan for St. Peter's, c. 1506.