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LORD BURLINGTON'S ARCHITECTURAL THEORY AND PRACTICE*

In order to understand Lord Burlington's architecture and his place in the classical architectural tradition, one can turn to two primary sources: his extant buildings public and private consisting of the Westminster Dormitory, the York Assembly Rooms, the villa and buildings in the garden at Chiswick as well as a handful of other garden buildings scattered throughout the country. A small collection of Burlington's drawings exists and comprise rough sketches and first thoughts, working drawings by Samuel Savill and others, and a number of finished drawings by Henry Flitcroft, Burlington's chief draughtsman. In addition to these meager resources Burlington recorded a series of notes and comments in his copy of Andrea Palladio's treatise, I Quattro Libri Dell'Architettura while on a brief journey to the Veneto during the late summer and autumn of 1719.[1]

In preparation for the notes he would be taking Burlington had a blank sheet of paper with a red ink border inserted between each page of his 1601 copy of the Quattro Libri so that his comments would be situated directly across from the relevant text and illustrations (Plate 1, Burlington's annotations and the Palazzo Porto). In the past these annotations have either been ignored or treated in a perfunctory fashion by most architectural historians. Burlington's sparse and somewhat cryptic comments relegated to Book Two of the treatise in contrast to Inigo Jones's copious notes covering all four books of the Quattro Libri make this neglect perhaps understandable. In all Burlington confined to the blank pages of his Quattro Libri his impressions and observations about six of Palladio's most outstanding architectural achievements: three Vicentine palaces, the palazzi Chiericati, Porto, and Thiene; two suburban villas, La Rotonda, located a little more than a mile from the heart of Vicenza, and the Villa Foscari, better known as Malcontenta, situated on the banks of the Brenta Canal just before it empties into the Lagoon at Venice. This small collection of notes and comments reflects Burlington's response to Palladio's architecture as well as to classical architecture in general. Properly analyzed they provide a rich and significant insight into the development of Burlington's architectural theory and practice which neither the surviving buildings nor his architectural drawings can provide.

For the purposes of this paper the annotations can be divided into three broad categories: 1) the orders and their function; 2) the wall: fenestration and surface treatment; and 3) culmination: form and function, the Westminster Dormitory. By dividing the annotations into three categories and then tracing the influence and impact that they had on Burlington's thinking and his architecture, it will be possible to draw certain basic conclusions about the nature of his relationship to classical architecture, his method of designing, and the underlying reason for his journey to Italy during the final months of 1719.

Into the first category falls a series of annotations that center around

the orders and can be divided into general comments about the character and usage of the column and pilasters, and a more specific group of notes about the composition of various aspects of the orders. One of three annotations that Burlington recorded about the Palazzo Chiericati is typical of his interest in the orders and their composition. The annotation concerns one of the smaller elements of the entablature of the Doric loggia of the Palazzo Chiericati and reads: "Palladio in his practice of the Doric order never makes the bells in the cornice drop, but only marks them."

The subject of this observation is the guttae or "bells" as Burlington termed them, which are the wedge-shaped projections that are located in two places on a Doric entablature, under the tryglyphs of the frieze where they hang down, and a second less conspicuous place in the rectangular blocks, called mutules, which are attached to the soffit of the cornice, where they too are suppose to hang down.

In this comment Burlington is comparing Palladio's theory with his practice by checking the Doric order at the Palazzo Chiericati with the Doric order in the Quattro Libri, where in the illustration the guttae are shown projecting from the soffit of the cornice. In actual practice on the loggia of the Palazzo Chiericati Burlington discovered that Palladio was not following the practice in his treatise, but rather the guttae were reduced to mere vestiges as slightly raised circles within the mutules of the cornice.

The purpose of Burlington's comparative analysis and others that he made, was to gauge the extent to which Palladio varied from the precepts he advocated in his treatise. At the heart of these studies is the intangible area between the faithful application of the rules and an adherence to the spirit of the rules, without denying their essential nature. By looking at Palladio's architecture in this manner Burlington was doing what Palladio had done when he studied the ruins of Roman architecture. One of the rules Palladio was able to formulate from his study of the antique and one that Burlington was to discover through his comparative study of Palladio's theory and practice was the idea ". . . that the architect can sometimes depart from the common custom, provided that the variation is graceful and natural."[2]

While the comment about the guttae on the Doric loggia of the Palazzo Chiericati is representative of Burlington's interest in the composition of the orders, the first of a series of eight annotations that he made about the Benedictine church of San Giorgio Maggiore in Venice establishes his attitude toward the column and its proper function. The annotation reads: "Palladio, at the entrance of the church of San Giorgio has placed in the corners, a single pilaster, which stands angular, and fronts on each side. I never saw it any where practiced before, but it has a very good effect, and hinders that confusion which coupled pilasters frequently occasion in angles."

This observation shows an awareness on Burlington's part of the problem which occurs in the corners of a building where columns are used in combination with the wall. In an architecture where columns are the sole means of support, as they are in a Greek temple, one column stands at each corner. But the situation changes when columns as the primary means of support are replaced by the wall, but are still used in combination with the wall. As a result the corner becomes a major problem. During the Renaissance when the temple tradition in architecture was revived, there were basically three ways to deal with the problem. The solution Palladio chose in San Giorgio, the one that Burlington apparently admired, was to exchange columns for pilasters in the corner and place one pilaster in each of the two entrance corners of the nave, so that all one sees in the sharp right angle of the pilaster as it emerges from the corner (Plate 2). The second solution is to have two quarter-engaged columns, one from each adjacent wall meet and join in the corner, where they act as one means of support. The third way to handle the problem is to take a pilaster and fold it into the corner where it appears to become a single means of support. We must conclude that the significance of this annotation lies in the fact that Burlington considered the right angle pilaster to be a far better solution to the problem of the corner than either engaged columns or folded pilasters. Furthermore, this preference for a sense of visual unity of support in the corner in contrast to the other two solutions suggests that Burlington considered the function of the column to be as a load-bearing member and not a decorative adjunct to a classical building.

To avoid the contradiction of having more than one means of support in each corner, the best solution was to employ the column independently of the wall and it is this approach that Burlington followed in one of his most important architectural achievements which formed the capstone to his career, the York Assembly Rooms. In the largest of the Assembly Rooms, described by the Directors as the "large Dancing Room," Burlington designed a long, narrow ballroom measuring 100 x 40 feet with a series of forty-four free-standing Corinthian columns around the perimeter of the room which support a full Corinthian entablature. Above the entablature is a clerestory which consists of forty-four windows alternating with the same number of Composite pilasters (Plate 3).

In 1730, when Burlington accepted the Directors' offer to design the York Assembly Rooms there was no established architectural typology for assembly rooms which served as places for public entertainment and dancing. Despite the lack of a well-established building type, there was, however, Inigo Jones's Double Cube Room in the Banqueting House at Whitehall which under the Stuart monarchs served as a place for the royal masques and for the king's formal receptions. The Double Cube Room is a large space occupying both stories of the Banqueting House and is divided into two sections by a boldly projecting gallery supported by large consoles. The walls of the lower section have semi-engaged Ionic columns alternating with tall windows and a pair of quarter-engaged Ionic columns, one from each adjacent wall, meet in the corners. Above the gallery in the upper

section of the room Corinthian pilasters alternate with a series of seven windows, while in the corners there are folded pilasters (Plate 4). At this point in his career Burlington was thoroughly familiar with Jones's architecture and would have quite naturally turned to the Double Cube Room as a source of ideas for his design of the Great Assembly Room at York. But inspite of the classical character of the Double Cube Room Burlington would have found Jones's handling objectionable due to the presence of engaged columns and folded pilasters in the lower and upper sections of the room which drew undue attention to the corners and thus to the inherent contradiction in combining columns with a wall.

To eliminate the necessity of having to use quarter-engaged columns or folded pilasters in the corners of the Great Assembly Room, Burlington selected two of Palladio's reconstructions of ancient buildings which are discussed and illustrated in the Quattro Libri. For the elevation he chose Palladio's reconstruction of an Egyptian Hall and from the chapter on the classical basilica he took the idea for the length of the Great Assembly Room.[3] For Burlington the appeal of the Egyptian Hall was the free-standing colonnade which defined the perimeter of the hall and made it possible to circumvent the problem of the corner, because one column stood in each right angle of the colonnade (Plate 5). But as a result of this choice Burlington was still faced with the problem of the corner in the clerestory since it was not clear either in the text or in the woodcut elevation of the Egyptian Hall just how the clerestory corners were to be treated. To solve the dilemma Burlington returned to Palladio, but this time to the corners of the nave in the entrance to San Giorgio. Following Palladio's example, columns were exchanged for pilasters and right angle pilasters were placed in each corner of the clerestory, and as a result there was only one means of support in each of the corners (Plate 6).

The elaborate process that Burlington followed in designing the Great Assembly Room, choosing classical examples where the column is employed as free-standing and functional, and in the clerestory, replacing semi-engaged columns for right angle pilasters, underscores Burlington's fundamental attitude toward the column as a free-standing, load-bearing member of classical architecture. This attitude toward the column will explain comments he made about the podium and portico at the Villa Foscari and why they played such an important role in the formation of his villa at Chiswick.

As Horace Walpole[4] and others since the 18th century have recognized that the Villa Rotonda served as the prototype for the villa at Chiswick, it is surprising that the portico and podium of the Villa Rotonda did not form part of the villa at Chiswick. Excluding the dictates of practical necessity which required that there be a ground floor entrance into the villa, Burlington's selection of the Villa Foscari's portico was motivated by his view that columns should be free-standing and by his desire to have a portico which projected from the surface of the villa, with columns

supporting a pediment in emulation of a classical temple.

In comparison to the two very general and concise observations that Burlington made about the Villa Rotonda, which had no direct bearing on Chiswick, the two annotations concerning the Villa Foscari, a short remark about the composition of the imposts in the vaulted ceilings of the interior, and a second, much longer and more complex series of notes about the front and garden facade of the villa, do have a direct bearing upon the villa at Chiswick. One of the comments about the front facade concerns the portico: "it is easy to see how much he was crampted in the execution of this design by the Portico,..."

The focus of Burlington's attention was the portico with its six free-standing Ionic columns across the front and two free-standing columns with a third semi-engaged column on the side elevations of the portico. The portico rests upon a tall podium which has two pairs of windows flanking an entrance door that leads into the ground floor quarters of the villa. Entrance to the piano nobile is by means of staircases situated on either side of the portico (Plate 7).

The portico at the Villa Rotonda would not fulfill Burlington's requirements although there are six free-standing Ionic columns across the front of the portico. The problem was with the side elevation where there are no columns, but instead a wall pierced by a tall arched opening. In addition, the staircase situated in front of the portico that permits direct access through the columns of the portico into the piano nobile of the villa, detracts from the impression of a portico which stands directly upon a podium.

Although Burlington used the Villa Foscari's portico as the prototype for Chiswick, he was still able to maintain a critical attitude toward his Palladian model. As his comment about the portico indicates he found it to be crampted in its execution which is a reference to the wider central intercolumniation of the portico. The practice of a wider central intercolumniation is done in emulation of Roman temple architecture where the entrance to the temple was on a line with the main axis of the temple and the cult statute inside. Palladio retained this classical practice even though access to the portico of the Villa Foscari was by means of staircases on the sides of the portico and not directly up the front. From Burlington's point of view the wider central intercolumniation served no functional purpose and, it made the portico seem crampted.

By a process of selectivity and integration of ideas taken from Palladio's two primary suburban villas, Burlington was able to pattern the basic form of his villa at Chiswick on the Villa Rotonda, while borrowing smaller morphologies such as the portico from the Villa Foscari and transforming it into a workable portico for Chiswick. To complete the portico at Chiswick Burlington took the podium at the Villa Foscari with its pair of windows flanking the entrance door leading into the ground

floor apartments and staircases flanking the portico which permitted access to the main story of the villa (Plate 8).

The impression Burlington sought to create at Chiswick was a temple effect with a free-standing portico seemingly resting upon the stone foundation of a classical temple. To enhance this impression Burlington made a drastic change in the Villa Foscari model. Judging from the remark he made about the podium of the Villa Foscari: ". . . which stands upon a plain brick stucco wall, whereas he intended a beautifull pedestal to the whole,. . ." he obviously disapproved of the podium's appearance, objecting to its "plain brick stucco wall" which in his estimation should have formed a "beautifull pedestal to the whole." To rectify this situation Burlington applied a robust, highly textured bugnato rustico type of rustication to the entire surface of the podium at Chiswick which strongly reflects the influence of the Palazzo Thiene.

Along with the monks' choir at San Giorgio which he described as: ". . .one of the most beautifull buildings in the world,. . ." Burlington had nothing but unbounded admiration for the Palazzo Thiene: "If any of Palladio his designs, can claim a preference to the rest, this in my opinion has the title to it, it is certainly the most beautifull modern building in the world, there is hardly any part of Architecture that does not enter into the composition of it, and it is the best school that ever was for rusticks." As this annotation and the second one about the rustication of the Doric columns in the entrance passage shows the dominant theme of the Palazzo Thiene annotations is rustication. This rustication is not the classic type produced through roughing stone surfaces by chiseling, but rather it is the result of an application of stucco which depending upon the courseness of the aggregate can range in texture from a smooth plaster-like surface to a bold, very rough surface.

Burlington's fascination with the bugnato rustico rustication used on the Palazzo Thiene stemmed from the fact that such a highly textured, bold rustication had rarely been used in England, and when it had, it was applied to minor areas on the ground floor of country houses and urban residences, on gates and garden buildings. Inigo Jones used an Italinate bugnato rustico rustication on several of his gate designs, the gate at Beaufort House in Chelsea, the vineyard gate on the grounds of the royal palace at Oatlands, and the Arundell House gate in London, all of which were the result of Jones's study of Palladio's architecture. This situation remained unchanged throughout the remainder of the 17th century and during the first two decades of the 18th century.

In 1719, it is quite unlikely that Burlington was aware of the classical antecedents of the bugnato rustico rustication that he admired at the Palazzo Thiene which has its roots in classical Roman architecture and could be seen on numerous monuments in Rome and elsewhere in Italy. By the early 1720's after he was in possession of Palladio's drawings of

Roman architecture and his drawings of Roman imperial baths, Burlington would have realized the classical origins which lay behind the rustication on the Palazzo Thiene. Beginning with the design for the remodeling of Tottenham Park for his brother-in-law, Lord Bruce in 1720, and throughout his career the Italinate bugnato rustico rustication formed one of the hallmarks of his architecture. By far the most innovative use of this type of rustication occurred at Chiswick where the entire surface of the podium of the villa is covered with a rough, highly textured rustication which was directly inspired by the example of the Palazzo Thiene (Plate 9). The use of the Italinate bugnato rustico type of rustication in this manner constituted an original, if not unique, contribution to the English suburban villa and country house. Before Burlington the standard treatment of a free-standing podium was to clad the surface with smooth ashlar masonry, as exemplified by John Webb's Amesbury House of the 1660's, and Wilbury House, designed by William Benson during the first decade of the 18th century. Colen Campbell continued the same practice, using a smooth faced ashlar masonry to cover the podium of the villa he designed for Lord Pembroke in Whitehall, and for the podia of such country houses as Wanstead and Stourhead.

The annotations about the Palazzo Thiene and its rustication are two of a group of comments that Burlington made which can be classified under the heading of the wall, its fenestration and surface treatment. Unlike the orders which in large part determine the basic character of a building and which come with their own rationale and well-developed proportional systems, the wall and its treatment are far more dependent upon functional requirements and the particular circumstances of each building. Such types of the fenestration as doors, windows, and their treatment can best be understood by studying specific buildings rather than relying upon architectural treatises and texts. To this end Burlington studied and measured the entrance door at San Giorgio with the intention of discovering the proportional system at work there; on the front facade of the Villa Foscari he measured the width of the windows on the piano nobile and also determined the distance the windows were positioned from the corners of the villa.

In addition to the instances in which Burlington measured and studied specific examples of fenestration his attitudes and ideas about the orders and their function as well as the appropriate fenestration and surface treatment of the wall find their fullest expression in the design for the Westminster Dormitory. Unlike the remodeling of Tottenham Park which began two years before the Westminster dormitory commission, this was the first time that Burlington was not hindered by a pre-existing structure and, consequently, was free to create a design according to his own ideas. The key to understanding the factors which went into the composition of the dormitory design is to be found in one of several annotations about San Giorgio which concern fenestration. One comment concerns the window frames on the piano nobile of the second of two cloisters designed by Palladio: "in the cloisters he has dressed the windows with a flat

architrave on each side, and at the bottom, but that which crosses the top of the window had its facies" (Plate 10).

Taken at face value this remark would seem to be nothing more than another example of the way in which Burlington educated himself in the vocabulary of classical architecture. While this was probably the case when he recorded the comment, in the final analysis the entire elevation of the cloister served as the model for the Westminster Dormitory. Generally, a pedimented window has a frame which consists of several architraves or flat strips, separated from one another by fascia or molded bands. In the case of the window frames in Palladio's cloister their composition was composed of a flat architrave at the bottom and the sides, while the architrave at the top of the window had fascias.

In 1722, after a prolonged and acrimonious debate between two factions within the Chapter of Westminster Abbey over whether to remodel the old dormitory or to erect a new one on another site, Burlington was chosen as the architect to design a dormitory on a new site in the College Garden. There were two factors which Burlington had to acknowledge in his design. One was the site in the College Garden which was a long, rectangular plot of land abutting onto the garden wall on the west and facing onto the garden on the east side. The second factor reflected in the series of drawings submitted by William Dickinson, the Surveyor to the Dean and Chapter of the Abbey, was the general disposition of the old dormitory which was mid-14th century granary converted into a dormitory with an arcaded ground floor consisting of massavie masonry piers supporting a main story, where the sleeping quarters were located and a mezzanine above it.

Using the old dormitory as a point of reference Burlington first turned to Inigo Jones and his architecture for classical parallels for his dormitory design. The closest parallel was the range of houses situated on the north and east sides of the piazza at Covent Garden. These blocks of houses had several features in common with the old dormitory: an arcaded ground floor raised on piers; a tall main story with windows, and a mezzanine above (Plate 11). But despite these common characteristics there were aspects of the Covent Garden model that Burlington rejected, namely the prominent giant pilasters which alternated with the upper story windows, and the high pitched roof with dormer windows which was decidedly unclassical in character.

A comparison of the Covent Garden range of houses with the Westminster Dormitory design clearly shows that Jones's model was not the primary source which Burlington drew upon for his ideas (Plate 12). The logical alternative to Jones was Palladio and a suitable Palladian model, and one that Burlington was familiar with, having made a note about it, was the cloister at San Giorgio. A careful examination of the elevation of the cloister shows that Burlington modified the Palladian prototype to conform

to the requirements of an English dormitory, while unifying the dormitory design by dressing it in the Ionic mode which is the order that defines Palladio's cloister at San Giorgio.

In keeping with the old dormitory and the Covent Garden block of houses, Burlington designed an arcaded ground floor supported by piers as a place to stroll and converse. But instead of transposing the Tuscan order on the piers at Covent Garden to the piers of the dormitory, Burlington chose the Ionic order of the cloister at San Giorgio and applied Ionic imposts taken from Palladio's Ionic order in the Quattro Libri to the piers of the arcade. As a final touch on the ground floor, the archivolts spanning the arches of the arcade were given Ionic archivolts, which like the imposts came from the Quattro Libri. The wide podium which separates the arcaded ground floor from the piano nobile of the cloister was integrated into the dormitory facade, forming a distinctive transition between the ground floor and the two upper stories.

On the main floor of the dormitory Burlington departed from his Jonesian and Palladian models. To eliminate an over abundance of light from entering the sleeping quarters which spanned the entire length of the main floor and to maximize the retention of heat, the lights of the fifteen windows were replaced with alternating semi-circular and square-headed niches. With regard to the window frames, Burlington did not follow Palladio's example, which as he noted were composed of a flat architrave on the bottom and the side, with the top of the window having an architrave with fascia. As an alternative he took the Ionic archivolts used on the arches of the arcade and made them into window frames for the windows on the main floor as well as for the square windows on the mezzanine. To complete the windows, pulvinated friezes and alternating segmental and triangular pediments which are part of the cloister windows were used, while consoles were added as supports for the pediments, although they are not of the cloister windows. From Burlington's point of view the consoles were a necessary addition for they supported the pediments which in Palladio's cloister seemed to hang suspended in space. Furthermore, the pulvinated frieze and consoles were basic ingredients of the Ionic window whose lineage had its origins in Vitruvius's Ionic door.

Above the sleeping quarters Burlington inserted a mezzanine story which was not part of the cloister elevation, but was a part of the Covent Garden range of houses and the old dormitory. This half story was necessary because light from its square windows provided illumination for the sleeping quarters on the main floor below. Completing the dormitory was a large, very bold Ionic entablature taken from Book One of the Quattro Libri situated under the eaves of the roof.

This brief synopsis of the major themes which characterize the annotations Burlington recorded in Palladio's treatise has provided, I believe, a new insight into his thinking as an architect and a fresh perspective from

which to judge his architecture. From a specific point of view, we have seen how one of the annotations about the nave corners in the entrance of San Giorgio is much more than a passing remark about one of the many facets of Palladio's architecture, but is the first indication we have of his attitude toward the column, a dominant feature of his architecture. Further, his fascination with the bugnato rustico type of rustication used on the Palazzo Thiene suggests an interest in a particular aspect of Palladio's architecture again a characteristic of his architecture. Moreover, Burlington's deployment of the column as a load-bearing member of a building and his use of the Italinate bugnato rustico rustication were two of the distinctive features which set his architecture apart from his contemporaries and his predecessors in the classical architectural tradition.

The manifestation of the annotations in Burlington's architecture exemplifies his approach to the discipline which was theoretical and intellectual and was based upon definite, preconceived ideas about the nature of classical architecture. While Inigo Jones's architecture served as a point of reference and source of ideas in certain instances, the process Burlington followed in designing the Great Assembly Room at York, the Westminster Dormitory, and the podium and portico at Chiswick proves that he systematically looked to Palladio as the primary source for his designs and architectural ideas, and at other times, when he did return to Roman architecture it was always through Palladio's interpretation of it.

These concise, sophisticated annotations offer convincing proof that Burlington returned to Italy in the closing months of 1719, as a knowledgeable, learned student of classical architecture, conversant with his own English classical heritage and familiar with Palladio's theory and his practice through studying the Quattro Libri. Further, the persistent interest he showed in the composition of architectural units and in the practical aspects of building, such as fenestration, points to the fact that his Italian sojourn was motivated by much more than a desire to study Palladio's architecture, but was prompted by the decision to design and build a villa on his estate at Chiswick, and to take as the model for the villa, Palladio's Villa Rotonda. Viewed in this light, the annotations possess a basic coherence both in terms of Burlington's general interest in Palladio and in his basic concern for questions of classical architecture, such as the column.

This hypothesis would explain the narrow focus of the annotations and Burlington's obvious disinterest in Palladio's country villas, although we know that he visited at least one of them, the Villa Maser, about which he recorded no notes in his Quattro Libri. Burlington could obtain all the information and knowledge he required from the three Vicentine palaces he studied and from Palladio's two most important suburban villas, while San Giorgio was an open textbook on classical architecture and its adaptation and integration with modern architecture in the form of a

basilican church. With regard to the Villa Rotonda, it was not necessary for Burlington to make profuse notes and comments about the villa, since he did not intend a literal paraphrase of his Palladian model, but only wanted to follow its general configuration and outline. All the information about the form and disposition of the villa could be gained from studying the text and illustrations in the Quattro Libri. But what could not be gained from studying the treatise was the actual state of the villa, the spatial disposition of the interior and the handling of architectural membering that only a personal visit could provide.

If, in fact, there were more annotations that have not survived, which seems doubtful, it is very unlikely that they would be substantially different in content and focus from the ones we have today. Nor would they contradict the assumption that Burlington came to Italy in 1719 determined to study Palladio's two suburban villas with the intention of confirming his original impressions of them, and of abstracting from them the essential material upon which to base his design for a suburban villa at Chiswick.

FOOTNOTES

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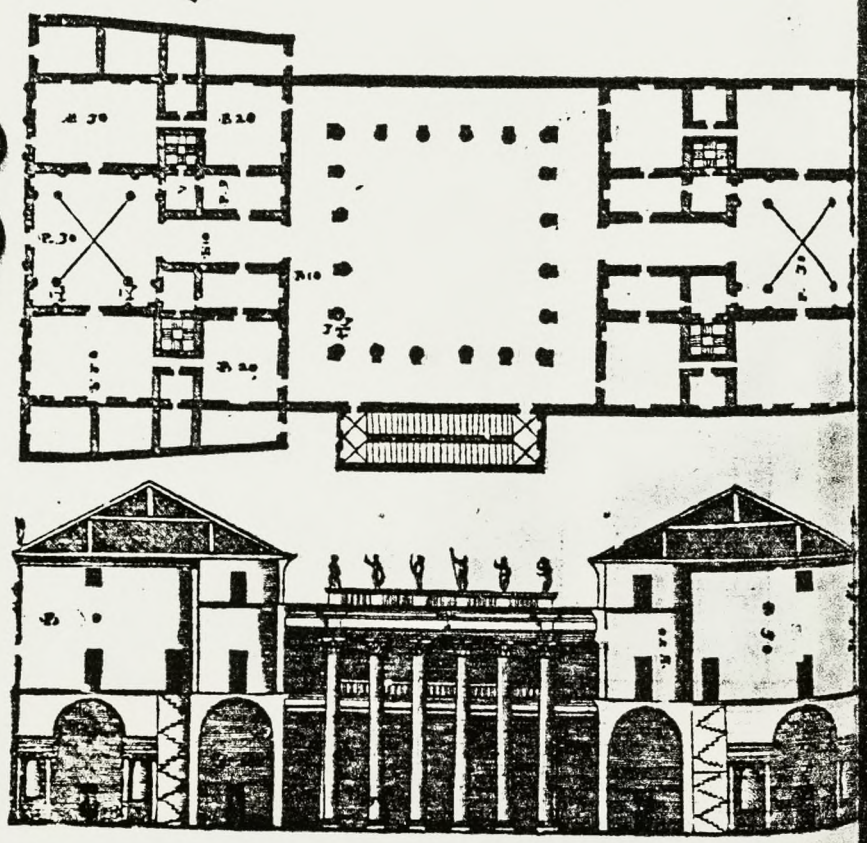
1 Burlington's annotated Quattro Libri is now part of the Devonshire Collection at Chatsworth.

2 Andrea Palladio, I Quattro Libri Dell'Architettura, (Venetia: Dominico de' Franceschi, 1570), Book Four, Chapter XXIV, p. 95.

3 Rudlof Wittkower, "Lord Burlington's Work at York," in Palladio and English Palladianism, (London: Thames and Hudson, 1974), pp. 137-38. Wittkower was responsible for discovering the classical sources which went into the formation of the Great Assembly Room.

4 Horace Walpole, Anecdotes of Painting in England, 3 vols., ed. Ralph N. Wornum (London: Chatto and Windus, 1876), 3:54.

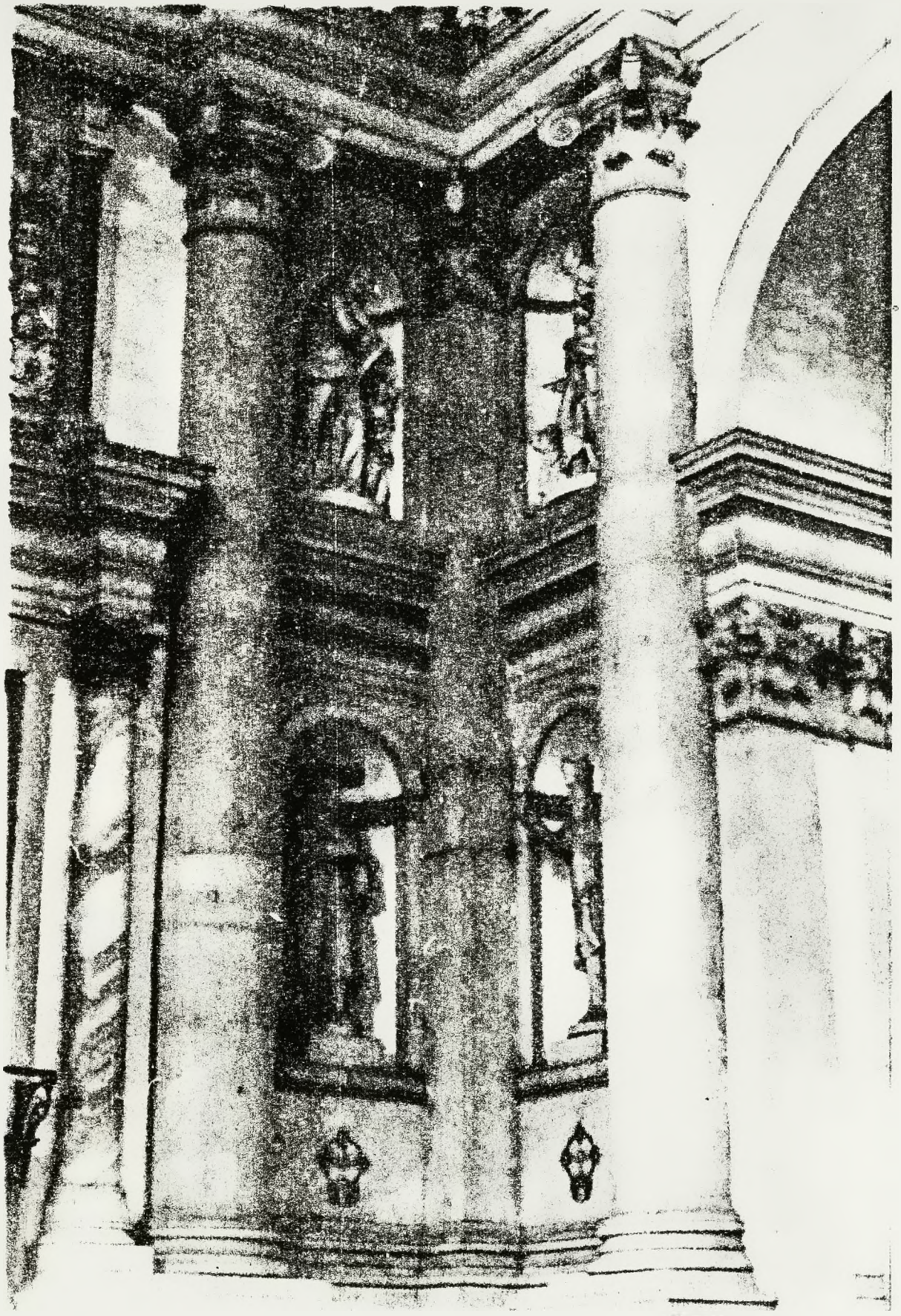
I Disegni che seguono; sono della casa del Conte Iseppo de' Porti, famiglia nobilissima della detta Città. Guarda questa casa sopra due strade publiche: e però ha due entrate, lequali hanno quattro colonne per ciascuna, che tolgono suso il volto, e rendono il luogo di sopra sicuro. Le stanze prime sono inuolto. L'altezza di quelle, che sono a canto le dette entrate; è secondo l'vltimo modo dell'altezza de' volti. Le stanze seconde, cioè del secondo ordine, sono in solaro: E così le prime, come le seconde di quella parte di fabrica, ch'è stata fatta; sono ornate di pitture, e di stucchi bellissimi di mano de' sopradetti valent'huomini; & di Messer Paolo Veronese Pittore eccellentissimo. Il cortile circondato da portici, alquale si và da dette entrate per vn'andito; hauerà le colonne alte trentasei piedi e mezo, cioè quanto è alto il primo, e secondo ordine. Dietro a queste colonne vi sono pilastri larghi vn piede, e tre quarti; e grossi vn piede, e due oncie, che sostentaranno il pauimento della loggia di sopra. Questo cortile diuide tutta la casa in due parti: quella dauanti seruirà ad vso del padrone, e delle sue donne: e quella di dietro sarà da metterui i forestieri: onde quei di casa, & i forestieri resteranno liberi da ogni rispetto: alche gli antichi, & massimamente i Greci hebbero grandissimo riguardo. Oltra di ciò seruirà anco questa partitione in caso che i discendenti del sudetto gentil'huomo volessero hauere i suoi appartamēti separati. Hò voluto poner le scale principali sotto'l portico, che rispondano a mezo del cortile: accioche quelli, che vogliono salir di sopra; siano come astretti a veder le più belle parti della fabrica; & ancho accioche essendo nel mezo possano seruire all'vna, e all'altra parte. Le cantine, e i luoghi simili sono sotterra. Le stalle sono fuori del quadro della casa: & hanno l'entrata per sotto la scala. De' disegni in forma grande; il primo è di parte della facciata, & il secondo di parte del cortile.



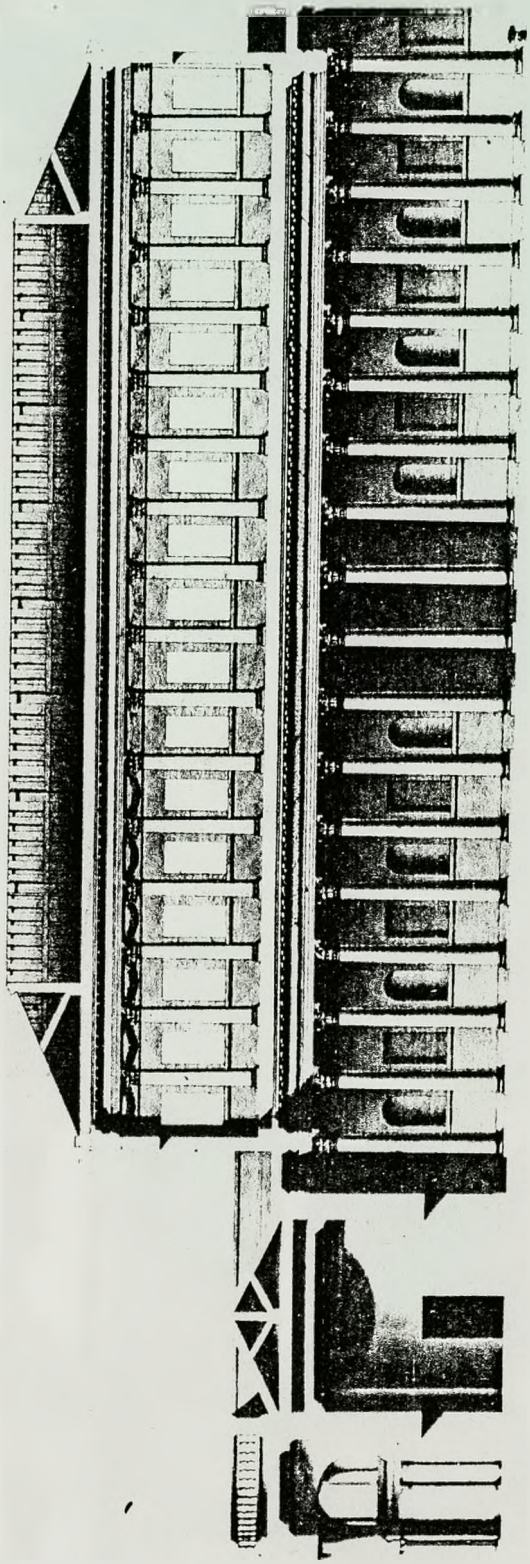
Palazzo Porti

There is but very little of this house remaine only the front and the rooms belonging to it, the mezzannos are finely finished by Palladio but all the doors and ornaments of the rooms above fallen, except the soffito of the salon, on quite above the order cornice is plain, and the columns in the veranda are Dorie without bases. they have an architrave over them which serves for an import to the volto, he has designed this veranda in his book, with Ionick columns, and an entablature over them

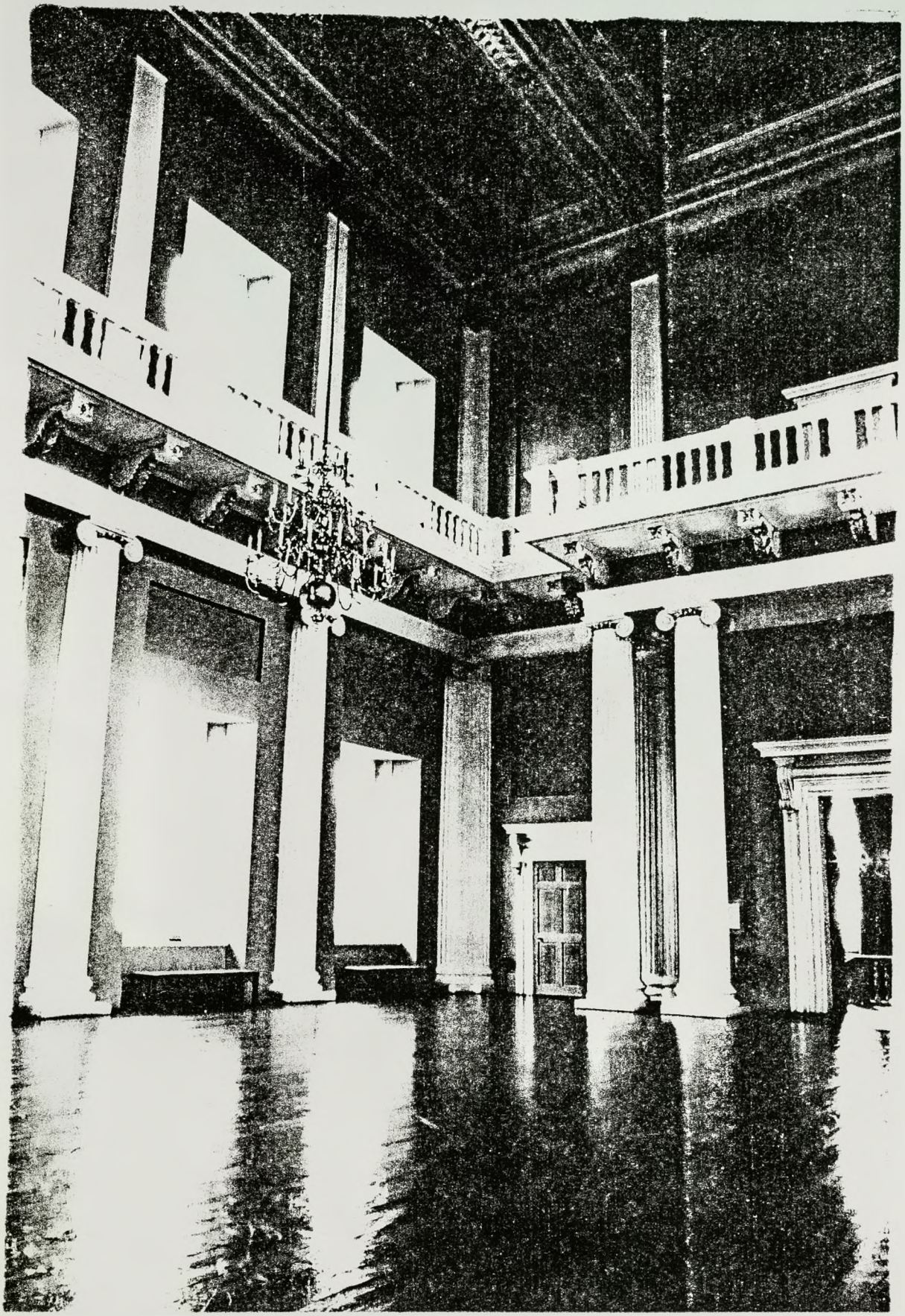
1. Burlington's annotations about the Palazzo Porto



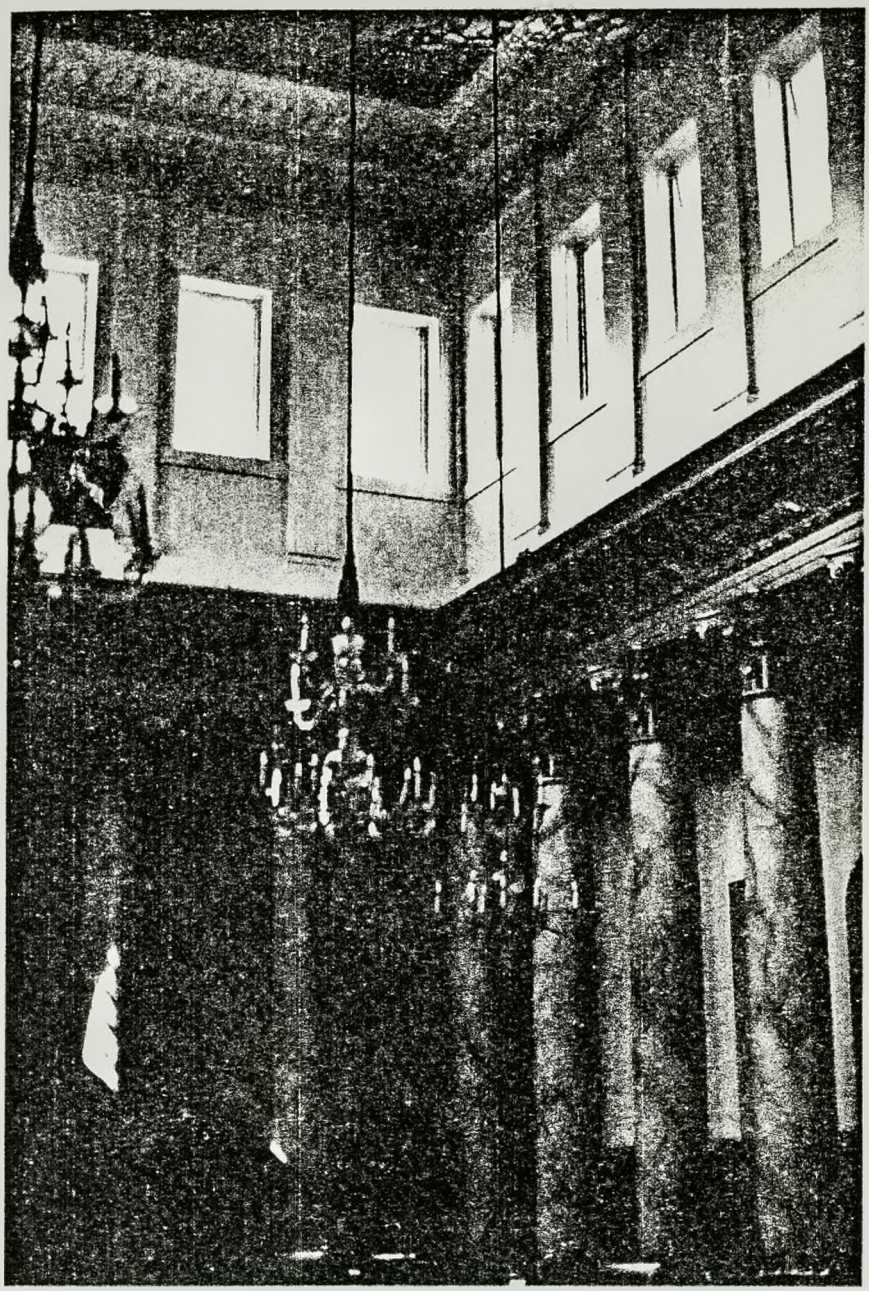
2. View of the corner of the nave entrance of San Giorgio Maggiore, Venice



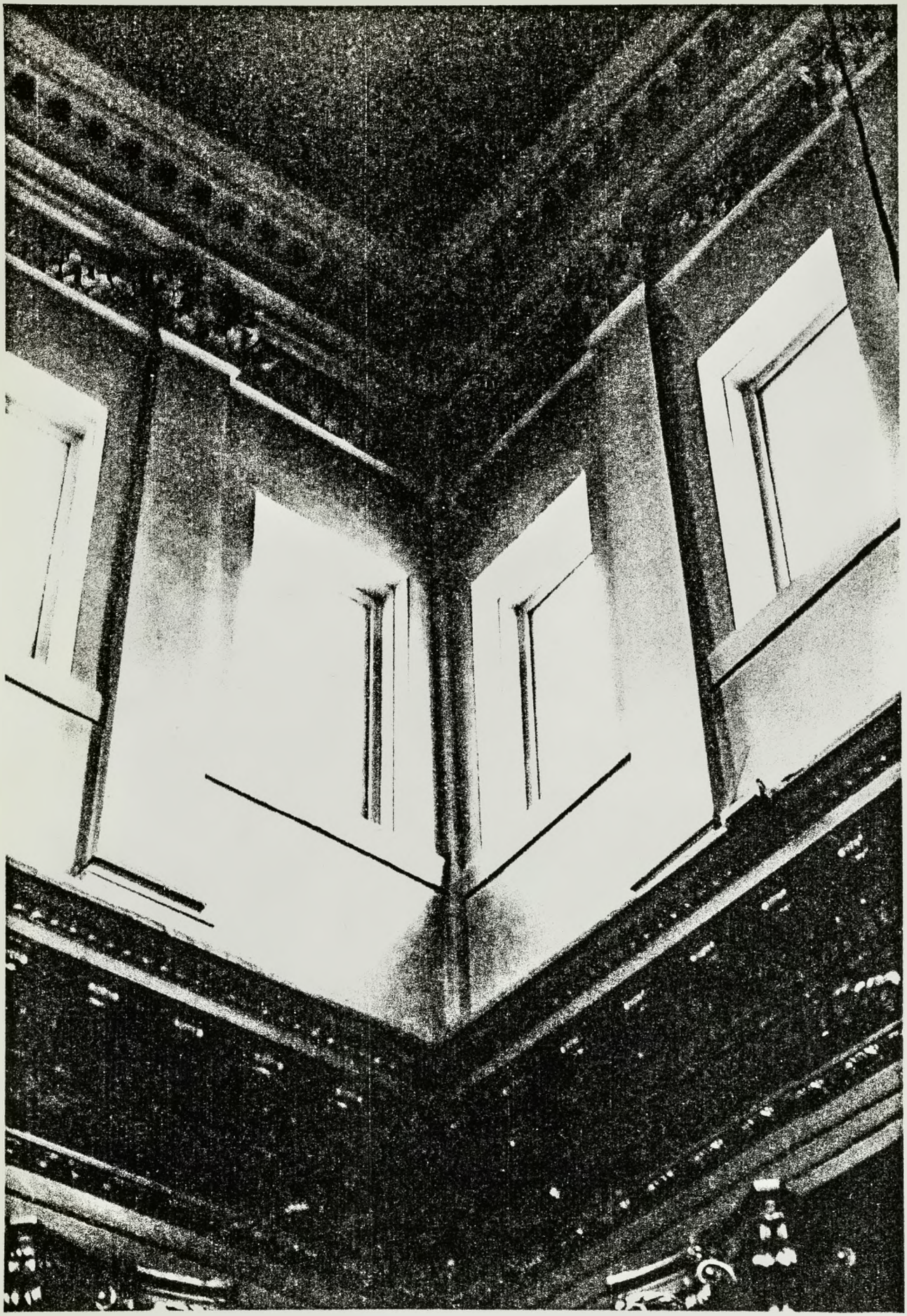
3. Drawing of the longitudinal section of the York Assembly Rooms by Henry Flitcroft



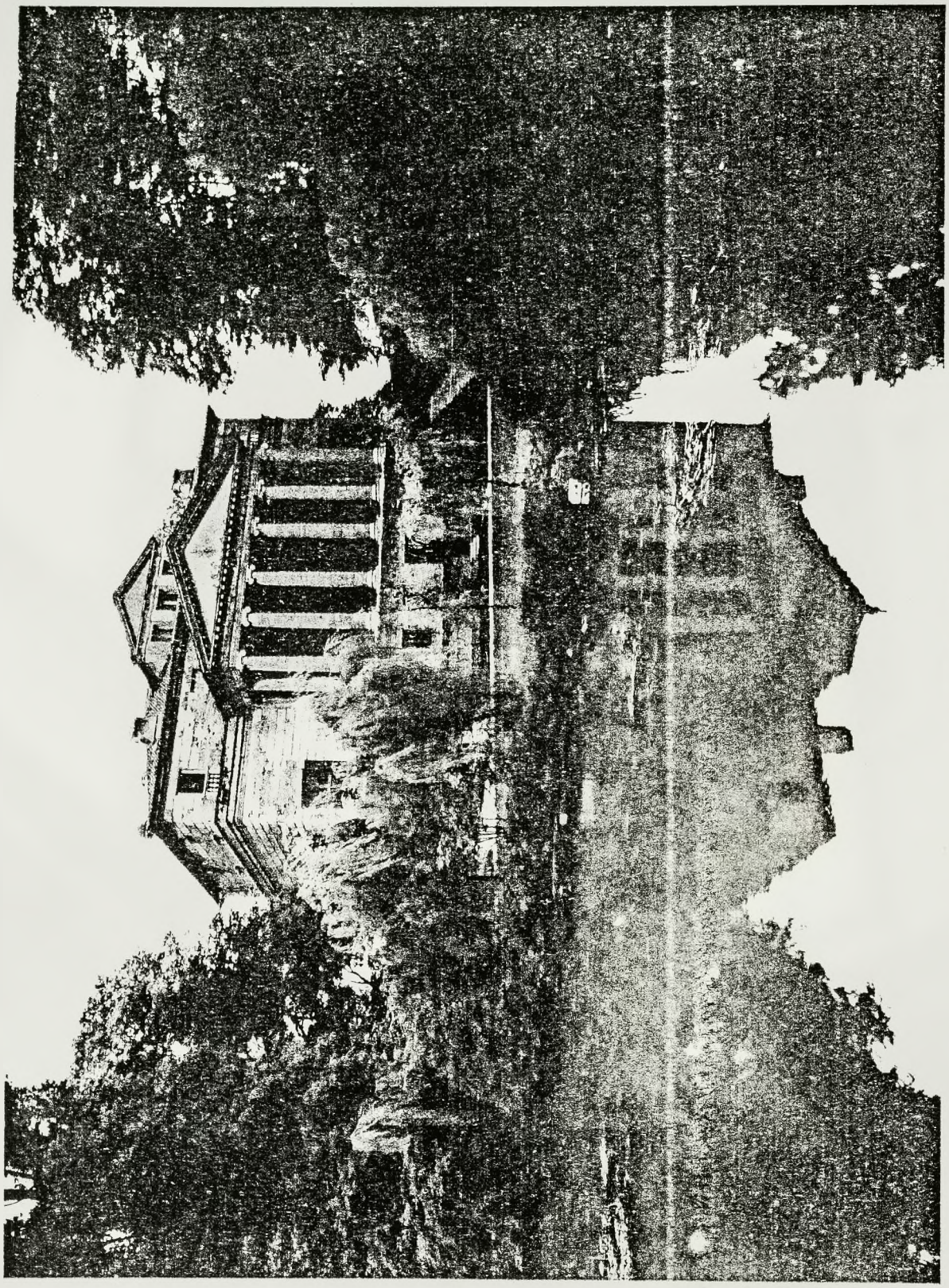
4. View of the Double Cube Room in the Banqueting House, London; Inigo Jones, architect



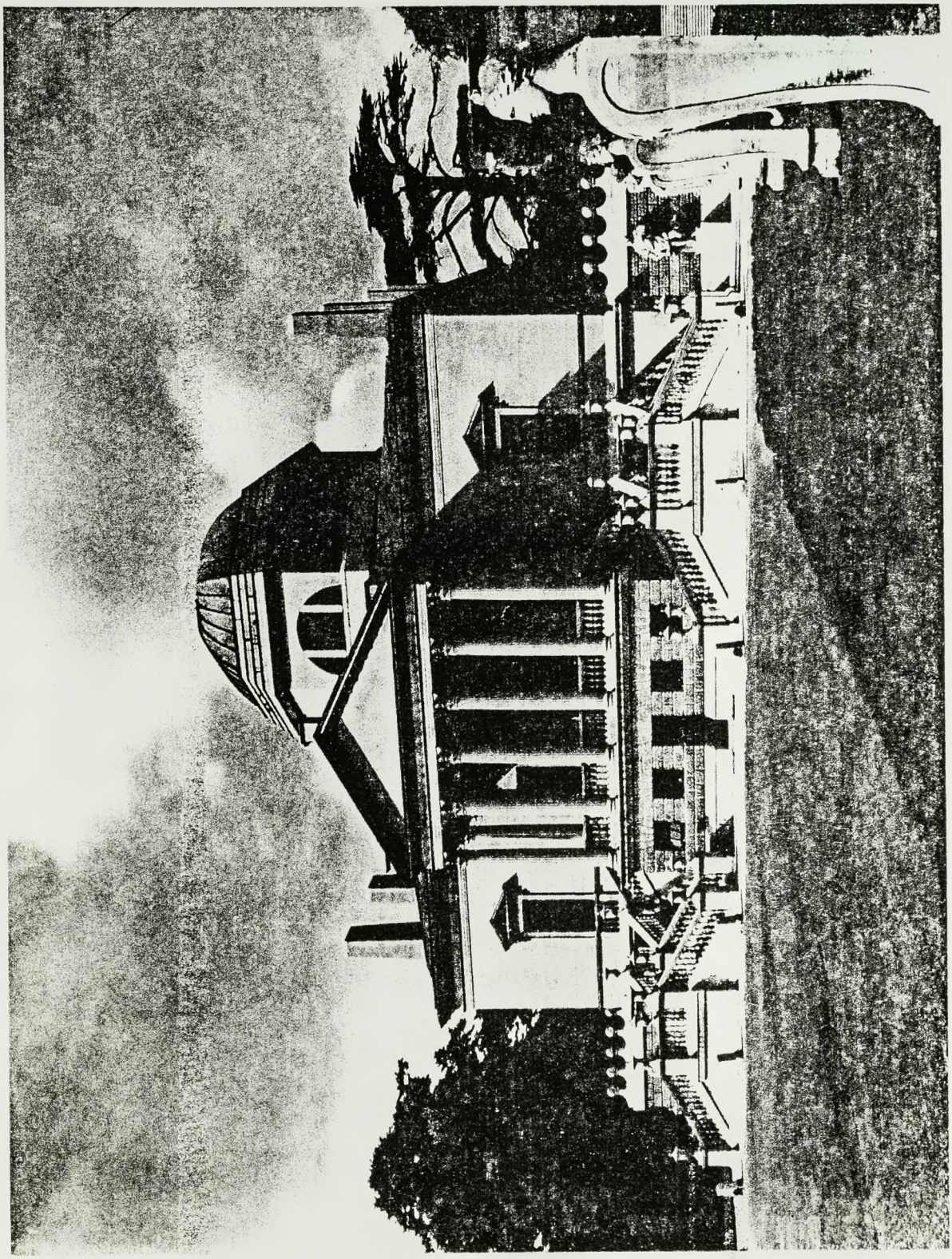
5. View of the Colonnade and Clerestorey of the Great Assembly Room at York



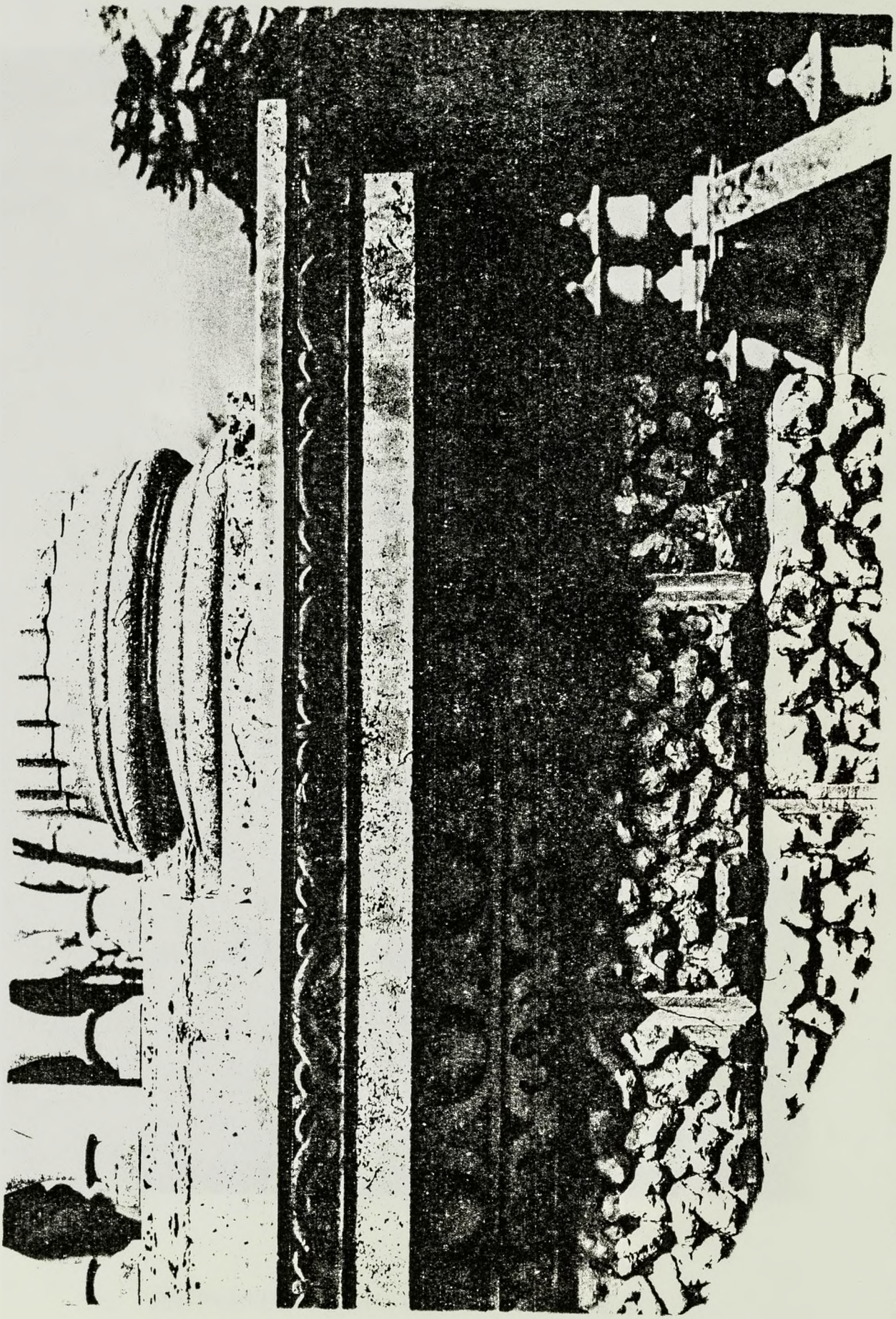
6. View of the Clerestorey of the Great Assembly Room, York



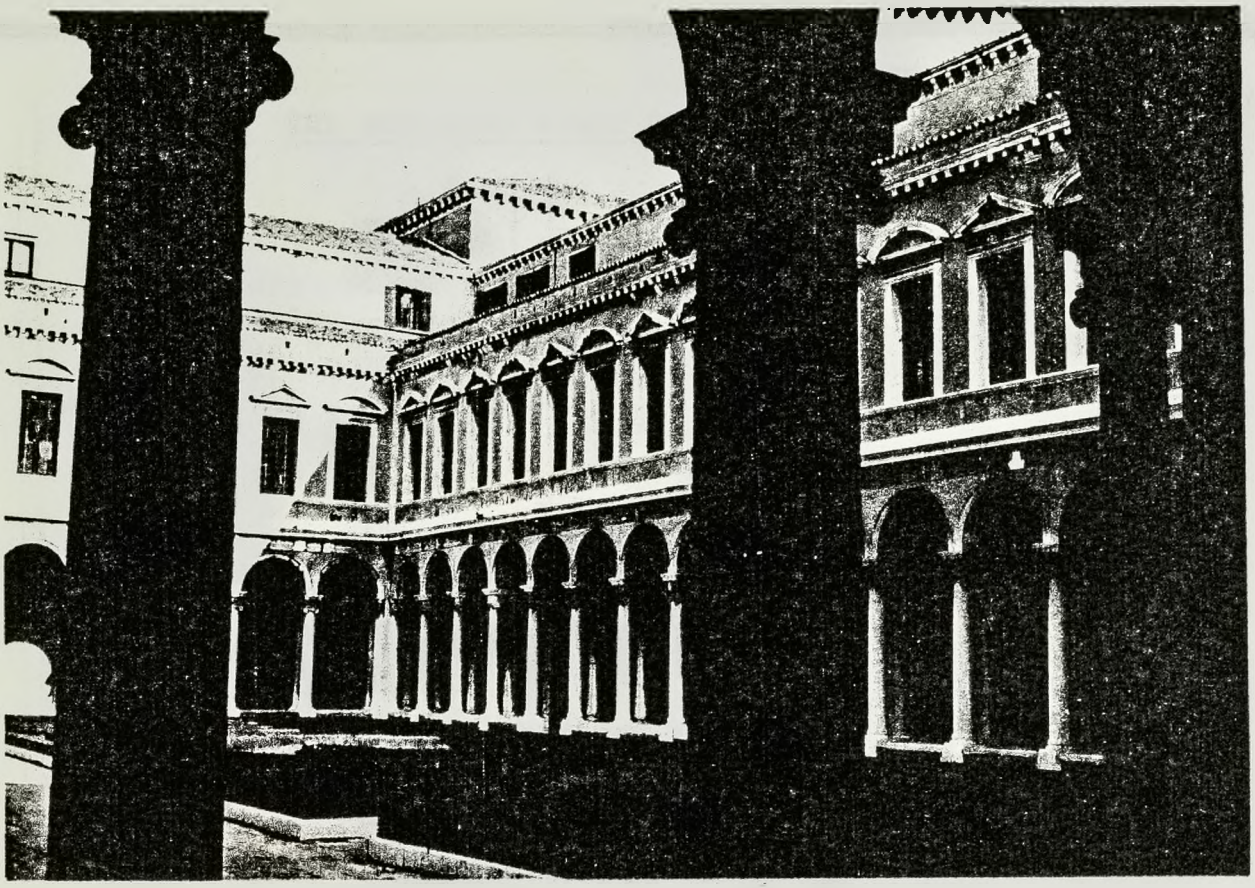
7. View of the Villa Foscari, nr Venice



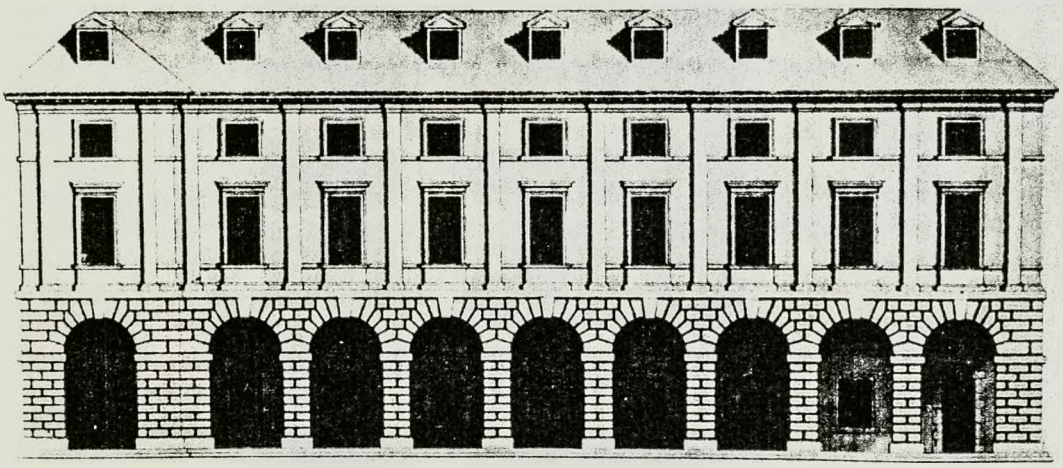
8. View of the Villa at Chiswick



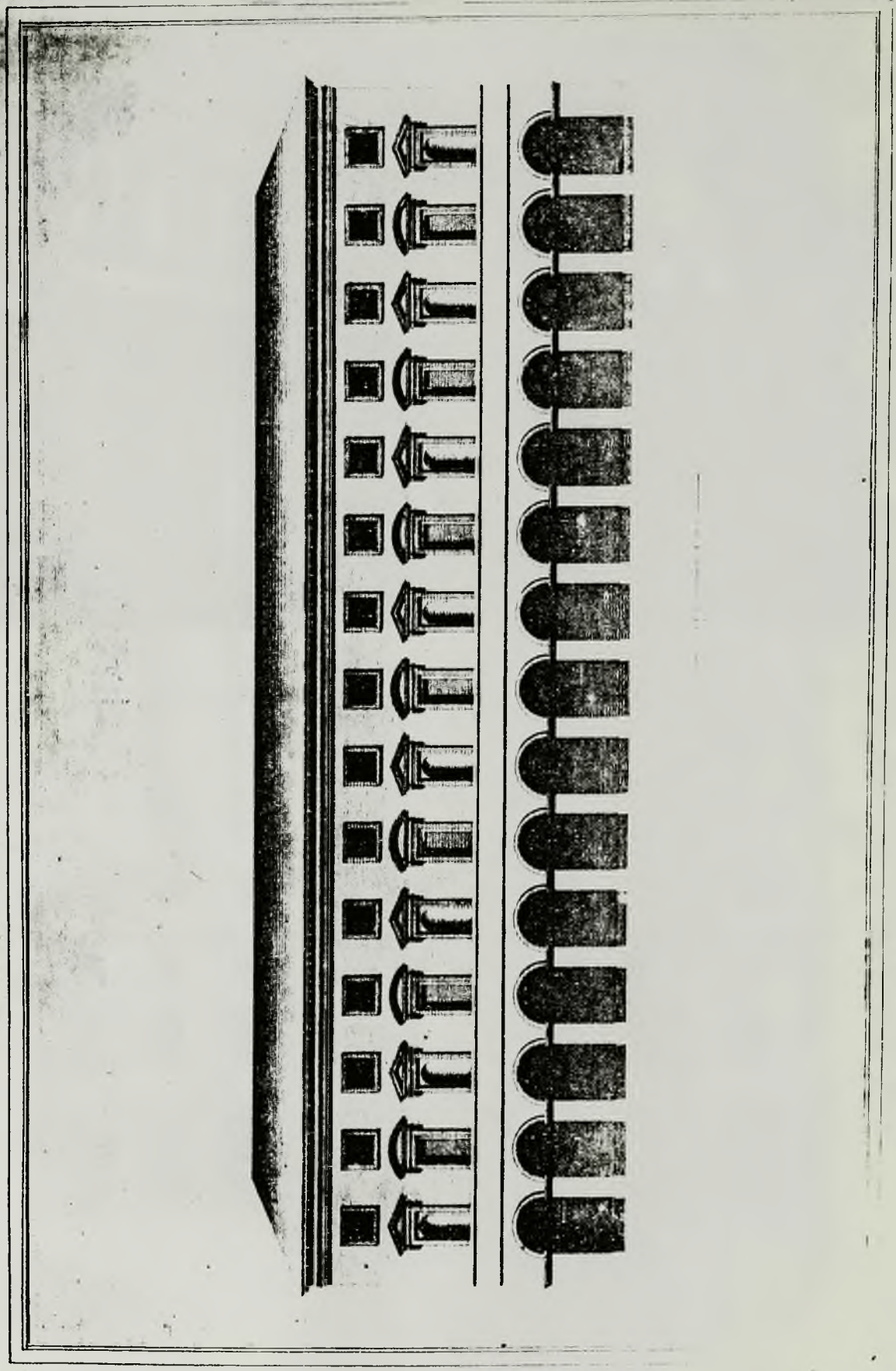
9. View of the Podium at Chiswick



10. Palladio's cloister at San Giorgio Maggiore, Venice



11. One of the range of houses at Covent Garden by Inigo Jones
From Vitruvius Britannicus II, 1717



12. Drawing of the Westminster Dormitory by Henry Flitcroft