The International
JOURNAL
of the HUMANITIES

Volume 6, Number 1

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THE INTERNATIONAL JOURNAL OF THE HUMANITIES
<http://www.Humanities-Journal.com>

First published in 2008 in Melbourne, Australia by Common Ground Publishing Pty Ltd
www.CommonGroundPublishing.com.

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ISSN: 1447-9508
Publisher Site: <http://www.Humanities-Journal.com>

THE INTERNATIONAL JOURNAL OF THE HUMANITIES is a peer refereed journal. Full papers submitted for publication are refereed by Associate Editors through anonymous referee processes.

Typeset in Common Ground Markup Language using CGCreator multichannel typesetting system
<http://www.CommonGroundSoftware.com>.

Juan Battista Villalpando: Solomon's Temple and the Architectural Metaphor

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Abstract: The second volume of In Ezechielem Explanaciones by Juan Battista Villalpando was published in 1604; it contains a re-creation of the Temple of Solomon that is illustrated by a portfolio of exceptionally detailed architectural drawings. His designs were built on the principles of Platonic musical harmonies and his interpretation of ancient measurements. The floor plan of the temple was prefigured in the layout of the tabernacle and the surrounding camps of the twelve tribes of Israel. Each of the camps raised their flags and banners that symbolized their house. The position of their camps around the tabernacle and the symbols of their banners corresponded with the symbols and positions of the zodiac as positioned by Ptolemy in the Almagest. He created a plan of the Temple that was a microcosm of the geo-concentric universe. This concept of microcosm – macrocosm became entangled in a powerful and enduring architectural metaphor. This paper examines Villalpando's plan of the Temple, and the architectural metaphor of the microcosm – macrocosm.

Keywords: Villalpando, Solomon's Temple, Solomon's Temple and the Architectural Metaphor

Introduction

IN EURIPIDES' *Iphigeneia in Tauris* (416BC), Iphigeneia had a dream that she had escaped Tauria and was safe in Argos,

And then the earth was shaken like a stormy sea, but I escaped and stood outside and watched the cornice of the house fall apart, and all the covering roof was tumbled from its high position to the ground. One single pillar, as it seemed to me, was left in my father's house, and from its capital the blond hair streamed, and it took human voice and spoke. [...] Orestes, whom I dedicated, is now dead, for the male children are the pillars of the house, but those on whom my lustral waters fall must die.¹

In her dream, Iphigeneia perceived the ruin of her ancient lineage through the destruction of a column, her brother Orestes. The strength of Greek architecture was in the columns and in turbulent political times these columns represented the properties that were desirable, the safety of the home and above all the stability of the state.

This architectural metaphor is an ancient and persistent metaphor, which continues to resonate in modern language today; a 'pillar of the society,' the 'foundation of economic theory,' the 'architects of

reform' and 'the architecture of DNA' are just a few examples of this enduring metaphor.

Early Christianity used this metaphor extensively in the New Testament. Paul said of the three disciples, James, Peter and John that they "seemed to be pillars"² the Church was a building, but not a building made of brick and mortar, but of "living stones."³

Paul, in a key Christian text, outlined an enduring master-builder metaphor, which permeated medieval thinking.

According to the Grace of God which is given unto me, as a wise master-builder, I have laid the foundation, and another buildeth thereon. For other foundation can no man lay than that is laid, which is Jesus Christ. [...] Know ye not that ye are the temple of God, and that the Spirit of God dwelleth in you? If any man defile the temple of God, him shall God destroy; for the temple of God is holy, which temple ye are.⁴

Paul turned the metaphor away from a physical temple to the congregation and to the spiritual temple within. The congregation, "as living stones, were built up as a spiritual house,"⁵ and Christ was the 'cornerstone' of the spiritual house.

The Universal Church was perceived as a building built of 'living stones' and this architectural metaphor

¹ Euripides, *Iphigeneia in Tauris* (New York and London: Oxford University Press, 1973). Lines 46-57

² Galatians, 2:9.

³ 1 Peter 2:5.

⁴ 1 Corinthians, 3:10-17.

⁵ 1 Peter 2:5

became embedded in the theology, art and literature from the beginning of Christianity. Church Fathers such as Eusebius,⁶ Augustine,⁷ Gregory the Great,⁸ the Venerable Bede⁹ and many others supported and embellished this concept.

A building or city is also at the end of the world – the New Jerusalem. In Revelation the old earth and the old heaven had passed away and the New Jerusalem descends from God.¹⁰ The New Jerusalem is described as a building rather than a city. It was as clear as crystal;¹¹ it was cubic in shape with its length, height and width all being equal – twelve thousand furlongs;¹² it had walls of a hundred and forty-four cubits with twelve gates, three on each side,¹³ and each gate was carved from a pearl.¹⁴ The foundations of the city were garnished with gems. The cubic shape and the gems all have a precedent in the Old Testament. In Ezekiel's vision and in 3 Kings the Sacred Sanctuary of the Temple of Solomon – the Holy of Holies was a cube¹⁵ and the

gems replicated that of the breastplate of Aaron the high priest.¹⁶

In the twelfth century Abelard compared the New Jerusalem, as described in the Revelation of John the Divine, with the Temple precinct of Solomon as God's regal palace, this analogy is found in Wisdom 9:8. The Temple of Solomon was built with the proportions of the Celestial harmonies as described in the Book of Kings¹⁷ so that the Temple was permeated by the divine harmony of the celestial spheres. Abelard transposes the heavenly and divine harmonies into the architecture of the Temple,¹⁸ rather than architecture being a vehicle to God and heaven. It appears that Abelard was the first medieval writer to suggest that the propositions of the Temple corresponded with the celestial harmonies¹⁹ making the connection between the Platonic Celestial harmony of the Spheres,²⁰ Solomon's Temple and the Christian concept of heaven.

Figure 1: The Divine Architect, Bible in Vienna National Library, 2554, fol. 1, late Thirteenth Century (Copied from John Block Friedman, "The Architect's Compass in Creation Miniatures of the Later Middle Ages," *Traditio* XXX (1974), John Block Friedman, "The Architect's Compass in Creation Miniatures of the Later Middle Ages," *Traditio* XXX (1974). Figure VII.)

⁶ Eusebius, *The Ecclesiastical History*, trans. J. E. L. Oulton (London: William Heinemann Ltd, 1949). X.iv.

⁷ Augustine, *The City of God* (Harmondsworth: Penguin Books, 1972). 18,48.

⁸ Theodosia Gray, ed., *The Homilies of Saint Gregory the Great* (Etna, California: Center for Traditionalist Orthodox Studies, 1990). II, I, 3; II, 7, vii; II, vi, 2; II, iv, 1,

⁹ Bede, *On the Tabernacle*, trans. Arthur G Holder (Liverpool: Liverpool University Press, 1994).; Bede, *Bede: On the Temple*, trans. Sean Connolly (Liverpool: Liverpool University Press, 1995).

¹⁰ Revelation 21:1-2

¹¹ Revelation 21: 11

¹² Revelation 21:16.

¹³ Revelation 21:13

¹⁴ Revelation 21:21.

¹⁵ 3 Kings 6:16 & Ezekiel 41:4

¹⁶ Exodus 28:15-30

¹⁷ Otto von Simson, *The Gothic Cathedral: Origins of the Gothic Architecture and the Medieval Concept of Order* (Princeton: Princeton University Press, 1984). P.37-38

¹⁸ M. T Clanchy, *Abelard: A Medieval Life* (Oxford: Blackwell Publisher, 1999). P.30; von Simson, *The Gothic Cathedral: Origins of the Gothic Architecture and the Medieval Concept of Order*.P.37

¹⁹ von Simson, *The Gothic Cathedral: Origins of the Gothic Architecture and the Medieval Concept of Order*. p.38

²⁰ Plato, *Plato's Republic*, trans. G.M.A. Grube (Indianapolis: Hackett Publishing Company, 1974).

The architect of the spiritual temple of Christianity was the Divine Architect, God. This image of the Divine Architect who created a perfectly symmetrical universe where all things in the universe depended upon him was deeply rooted in the Medieval period. The architectural metaphor of the spiritual temple and the perception of the Medieval world obeying the rules of geometry resulted in the image of God with his straight-edge and compass, which embodied the image of the whole of Creation.

Over forty images of God wielding his compass survived prior to 1400.²¹ In Dante's *Divine Paradise* he described the material and immaterial world each being a mirror of the other and both could be constructed with a straight edge and compass. The voices of the souls of Paradise sung praises of God, they sung "He who with His compass drew the limits of the world and out of chaos brought order to things hidden and revealed."²² Concepts of buildings and symmetry were embedded in Christianity.

Solomon's Temple became the image of the Universal Church built by the Jews, Gentiles and proselytes under the direction of Solomon but designed by God. The Temple had prophetic meaning which heralded the Universal Church built for a united destiny. It played a key role in Christianity by encompassing and becoming emblematic of both the image of the Universal Church as building and designed by the Divine Architect. Saint Peter's basilica had been associated with the Temple since the fourth century when Constantine built into his basilica columns brought back from the Holy Land that were said to have come from the ruins of the Temple of Solomon. There had been many commentaries written about the Temple.²³ But in 1604 Juan Bautisa Villalpando's *In Ezechielem Explanationes* was published. It was a commentary on the Book of Ezekiel and consisted of three massive volumes. It had been the result of a labour of over twenty-five years. These volumes were elaborately illustrated with numerous engraving of exceptional quality. The cost of the publication of the entire project was enormous and it was only made possible with the Royal patronage of Philip II of Spain. Volume Two consisted of a description and full reconstruction of the Temple. This volume had an amazing impact on theologians and architects for over one hundred and fifty years. It stimulated other commentaries on Villalpando's reconstruction and the Temple itself, many new and very different reconstructions were printed and it also stimulated debate on the very origins of architect.

Villalpando's *in Ezechielem Explanationes*

The commentary on the Book of Ezekiel was to be a collaboration between two Spanish Jesuits priests Jerome Prado and Juan Bautisa Villalpando. Prado was the senior partner in the collaboration and initially Villalpando's main contribution was only to be on chapters 40-42, which consists of Ezekiel's vision of the Temple of Jerusalem. However, Prado died before the publication of the first volume in 1596 and it was left to Villalpando to complete the massive task himself. The other two volumes were not completed until 1604. Volume Two consisted of five books and it is Book Five, entitled *The glory of the Temple*, that is the pinnacle of the entire three volumes.

Book Five deals with the abstracts of the reconstruction; it consists of seventy-two chapters and is divided into four debates. The first two debates 'The architecture of the Temple' and 'The wonders of the Temple', are the focus of this paper. The third debate 'The wealth of the Temple' studies the diverse elements of bronze in the Temple: the altar; the sea of bronze; the vessels; all the metals that covered the Temple and the vessels of gold. It analyzes the annual income of Solomon and counts in detail the diverse towns that submitted to their empire and it investigates the purpose of such a quantity of money. The fourth debate is entitled 'The true glory of the Temple' it attempts to show that the glory that the prophet Haggai presupposed was in the second Temple, which represents the universal glory of Christ. In the third temple, the Temple of Herod, Herod attempted to copy the grandeur of the Temple of Solomon he but could not surpass either of the first or second Temples. Although the first temple was planned and endowed by God it was in the second Temple where the true glory of the Temple lay. The resurrection of the second Temple after the first had been destroyed by the Babylonians paralleled that of the resurrection of Christ and the final glory of the Temple was in the presence of Christ.

It is in the first two debates that Villalpando expanded on the architectural metaphor. In the first debate, 'The architecture of the Temple,' Villalpando examined the Hebrew term *tachnith* תַּחְנִית, meaning the ordering of the measurements of the construction, from this term he derived a paraphrase of Wisdom 11:21: "thou hast ordered all things in measure, and number, and weight." Throughout *In Ezechielem Explanationes* Villalpando utilised the concept of the Divine Architect and that the Temple was a plan

²¹ Ibid.

²² Dante Alighieri, *Paradise* (New York: Penguin Books, 1986). XIX, 40-43

²³ Bede's *On the Temple*; Petrus Comestor, *Historia Scholastica*; Nicolaus de Lyra's *Postillae*; Maimonides' *Mishneh Torah*; Koberger's *Postillae* and many others

drawn by God hands. The Temple and all of its parts represented the Universal Church²⁴ and the order was in the stability of the columns.

It means the order of change of all things, it means the admirable placement that was arranged by the Creator, who maintains the whole assembly, under the metaphor of the building that is supported by his columns and is also magnificently embellished.²⁵

From the one divine order of Solomon's Temple Vitruvius studied the norms of these columns and derived the three classical orders of Ionic, Doric and Corinthian. From the height of the columns of the Temple were derived the foundation of all other measurements of the Temple and all of these measurements were in a harmonious relationship to each other.

TOMI II. EXPLANATIONVM PARS II.
S Y M M E T R I A E
ARCHITECTVRAE
S A C R A E.

D I A M E T R I C O L U M N A R V M.

	DOMVS DOMINI.		ATRIVM.		DOMVS REGIAE.	
	Cubi.	Digit.	Cubi.	Digit.	Cubi.	Digit.
Primi ordinis	4½	100	2½	50	1½	35
Secundi.	3½	75	1½	37½	¾	18½
Tertij.	2½	60	1¼	30	½	15

A L T I T V D O C O L U M N A R V M.

Primi ordinis	40	960	20	480	10	240
Secundi.	30	720	15	360	7½	180
Tertij.	24	576	12	288	6	144

T R A B E A T I O N V M A L T I T V D O.

Primi ordinis	10	240	5	120	2½	60
Secundi.	7½	180	3½	90	1¾	45
Tertij.	6	144	3	72	1½	36

O R D I N V M C E L S I T V D O.

Primi ordinis	50	1200	25	600	12½	300
Secundi.	37½	900	18½	450	9½	22½
Tertij.	30	720	15	360	7½	180

P O D I O L I A L T I T V D O.

Secundi ord.	2½	30	¼	15	½	7½
Tertij.	1½	30	¼	15	½	7½

V N I V E R S A A L T I T V D O.

Domus Domini		Atrium		Domus Regiae	
110	2640	60	1440	30	720

Figure 2: Symmetry of Sacred Architecture (Ibid. Vol 2, p.442)

Villalpando carefully recorded all the measurements of the Temple for the sacred texts. In figure 2 he provided all the measurements of the three main floors of the buildings of Solomon; in the first column of the table are the measurements for the house of the Lord; in the second column are the measurements for the atrium and in the third column are the measurements for the house of the king. These are grouped under the headings: the diameter

of the columns; the height of the columns; the height of the entablature; the height of the floors; the height of the balcony and the overall height of the buildings. All of the measurements of the atrium are double that of the house of the King and the measurements of the house of the Lord are double that of the atrium. In all of the columns the measurements reveal that the second floor is a quarter part smaller than the measurement of the first floor, or a third part of its

²⁴ This will be expanded upon in a later section.

²⁵ Juan Bautista Villalpando and Hieronymus Prado, *Ezechielem Explanationes Et Apparatus Urbis Hierolymitani Commentariis Et Imaginibus Illustratus* (Romae, 1604). Vol 2, p.415

own measurement smaller than the first floor; the third floor is a fifth part less than the second floor measures, or the fourth part of its own measurement smaller than the second floor; proceeding in the same way it is possible to find out the other measurements of the other floors, i.e. the fourth floor will be a fifth part smaller than the measurement of the third, or a sixth part of its own measurement smaller than the third one and so on.

In Villalpando's examination of these measurements he revealed that each floor was in a harmoni-

ous relation to each other. He next considered the heights of the entablature's elements; the architraves, the frieze and the crown, but in particular the frieze which was divided into the triglyph and the metapas. By his examination of the smaller parts of the Temple he demonstrated that each was in a harmonious ratio with the previous floor. The symmetry and the proportions of the Temple's different parts is an arithmetic progression, which Villalpando deduced from the Sacred Texts to be: 50-40-30.

Figure 3: Table of the Parts of the Entablature (Ibid. Vol 2, p.449)

Figure 3 shows the inter-relationships between the three buildings of Solomon as derived by Villalpando. Vitruvius outlined six harmonic ratios: the quarter (diatessaron), the fifth one (diapente), the eighth (diapason), the quarter of the eighth (diapason with diatessaron), the fifth of the eighth (diapason with diapente) and the double of the eighth one (disdiapason)²⁶ Throughout his commentary Villalpando followed Daniel Barbaro's commentary on Vitruvius' *De Architectura*, Barbaro was opposed

to the musical theory of Vitruvius. Barbaro believed that singers singing in tune were like the parts of architecture. "This beautiful manner in music as well as in architecture is called harmony, mother of grace and of delight."²⁷ However, according to Villalpando, Barbaro rejected the quarter of the eighth of Vitruvius.' He claimed that the quarter of the eighth was truly a dissonant chord, and thus not suitable for architecture, and consequently there are simply five chords: three simple and two composed.²⁸

²⁶ Vitruvius, *The Ten Books on Architecture* (New York, Dover, 1960), lib 5 cap 4.

²⁷ Barbaro as quoted by Rudolf Wittkower, *Architectural Principles in the Age of Humanism* (London: Academy Editions, 1988). P.139

²⁸ Villalpando and Prado, *Ezechielem Explanaciones Et Apparatus Urbis Hierolymitani Commentariis Et Imaginibus Illustratus*. Vol 2, p.465

Figure 4: The Arrangement of the Tabernacle of Moses (Ibid. Vol 2, p.467)

Harmony was abundant in the Temple of Solomon as this was truly an architectural of 'frozen music.' According to Villalpando this completely harmonious structure was most apt for a building of divine origins. In the second debate of Book Five Villalpando demonstrated that the floor plan of the Temple was a microcosm of the universe and was a fitting image for the Universal Church on earth.

In the second debate Villalpando turned to the wonders of the Temple. These are not the material wonders, but they are the mysteries that underpin the plan of the Temple. For Villalpando the Temple reflected the creation of God and thus needed to incorporate itself into the universal harmony according to the movements of the planets and the fixed stars. To this end he examined the Tabernacle of Moses since it prefigured the plan of the Temple and the camp of the tribes of Israel that surrounded the Tabernacle which was a primitive plan of the Temple precinct. Villalpando first established that the proportion of the atrium that surrounded the immediate temple and the altar was a double square; he then considered the configuration of the camp of the tribes of Israel. The configuration of the camp was highly structured with the Tabernacle placed in the centre. The Tabernacle was fortified by the four Levites' camps: Moses and Aaron; Caathi; Gerson, and Merari. Surrounding them was the twelve tribes of Israel (see Figure 4), each tribe camped under its banner that declared its ancient lineage.

Villalpando described the banners of the four angles of the square of the precinct of the Tabernacle. In the south-west corner was the tribe of Ephraim and their emblem was a bull and their colour was

gold like chrysolite; in the south-east corner was the tribe of Ruben and their standard was a human face and their colour was red like carnelian; in the north-east corner was the tribe of Judah and their emblem was a lion and their colour was green like emerald. Finally in the north-west corner was the tribe of Dan whose banner was red and white like jasper but Villalpando does not clearly state what their emblem is. He eventually claimed that Dan is like a horned viper, but instead of being represented by a horned viper many Doctors of the Church and commentators including Saint Jerome represent Dan with an eagle. Villalpando demonstrated that the horned viper had the same characteristics as the eagle. The emblem of the flag of Dan is not satisfactorily resolved until the next chapter, where it is made clear that the emblem of Dan is a scorpion.

The gems of these four tribes: chrysolite; emerald; carnelian and jasper, are four of the twelve gems of the breastplate of the high priest's ceremonial vestment; each one of these twelve stones represented one of the twelve tribes of Israel. They are also four of the gems that are the foundations of the New Jerusalem as described in the Book of Revelation. The symbols of a calf, a man, a lion and an eagle are the symbols of the Evangelists and by Villalpando's placement, which has no Biblical precedence, and with his eagle like scorpion Villalpando made the Evangelist's emblems the corners of the Tabernacle precinct. Although the eagle as an emblem of Dan was not mentioned by Villalpando after this chapter,

later writers acknowledge the role of the Evangelists in the plan of Villalpando's reconstruction.²⁹

The distribution and placement of the tribes in the camp, was determined by a perfect plan, since it reproduced the plan of the Temple but with its dimensions being doubled. It represented the microcosm of the universe – the macrocosm. The four Levites tents that surrounded and fortified the Tabernacle in the plan of the Temple corresponded with the four simple elements of the sub-lunar world, and represented the world of man. These were encircled by the celestial orbits made up of the seven atriums. The orbits are positioned on the plan as Ptolemy assigned to them in the *Almagest*:³⁰ "Thus Saturn is situated between Capricorn and Aquarius; Jupiter in Pisces; Mars in Aries; Venus in Libra; Mercury in Virgo; the Sun in Leo and the Moon in Cancer."³¹ Surrounding the seven courts or celestial orbits were the

twelve fortification or bastions of the Temple precinct perimeter. These fortification corresponded to the twelve tents of the tribes of Israel that were laid out under their banners or standards that declared their ancient lineage: Judah was represented under the symbol of a lion: Ruben under the symbol of Water-bearer: Ephraim under the symbol of the Bull and Dan under the symbol of the Scorpion (no longer associated with an eagle); and so on so that the tribe's banners equated to the twelve signs of the zodiac (see Figure 5). In the centre was the Temple, 'dedicated to the profit of man,' that represented the 'true Sun' of super-celestial world of the Church. This true Sun is Christ, the 'Sun of Justice' whose light is salvation. This light illuminated the seven planets and the twelve constellations, and the centralized Earth is illuminated by the planet sun that is located in Leo.

E O R V N D E M
C A S T R O R V M
DISPOSITIO MVNDVM
referens, & Templum.

Figure 5: The Arrangement of Heavenly Fortress (Ibid. Vol 2, p.470)

The circumference of the heavens is divided into three hundred and sixty degrees due to the movement of the sun that returns in a circuit twenty-four hours around the centralized earth. The diameter of the heavens is a third of its circumference. The height of the Temple is one hundred and twenty cubits,

which coincides with the width of the celestial orbit. The atrium, destined to be a residence of the men, is sixty cubits in height, half the circumference of the heavens – i.e. man dwells under the heaven of heavens. This perfect plan represented the three worlds of the microcosm and macrocosm. In the

²⁹ This can be seen particularly in Isaac Newton's commentary on Villalpando in *Miscellaneous notes and extracts on the Temple, the Fathers, prophecy, Church history, doctrinal issues, etc.*, Yahuda MS 14, Jewish National and University Library, Jerusalem, 32r-33v.

³⁰ Ptolemy, *The Almagest*, trans. R. Catesby Taliaferro (Chicago: Encyclopaedia Britannica, 1955).

³¹ Villalpando and Prado, *Ezechielem Explanaciones Et Apparatus Urbis Hierolymitani Commentariis Et Imaginibus Illustratus*. Vol 2, p.469.

centre was the super-celestial world of God, this is surrounded by the world of man, and then the celestial world of the seven planets and the fixed stars

encircling the Earth – a perfect geo-concentric universe.

Figure 6: A Single Colonnade and the Resemblances to the Division of the Human Stature (Ibid. Vol 2, p.471)

Villalpando perceived the humanity assumed by God which was reflected in the measurements and geometry of the Temple that prefigured the perfection of the mystical body of the Church. The measurements and the proportions of the Temple are reflected in the ages and the proportions of man. The measurements of the Tabernacle equate to the ages of man's active military service emphasizing the Tabernacle precinct as the camp of the twelve tribe of Israel, whilst the proportions of the temple equate to the proportions of man. Man has a height of six feet, this measurement agrees with his arms extended; but if the arms are doubled in front of the chest, so that the end of the longest finger of the right hand touches the end of the middle finger of the left hand, then the width of man will be or three Roman feet. The

colonnades of the Temple had eight inter-columns, which coincide with the height of the head of man from the chin to the upper part and are divided into three promenades or galleries that correspond to the barrel of the chest and with the arms (see figure 6). These colonnades correspond to the proportion of 1:2, not only a double square but also the harmonic ratio of an eighth – an octave. Here Villalpando portrayed Christ taking the appearance of man as the cosmological man, which emphasizes the microcosm-macrocosm analogy.

Figure 7 is the floor plan of the Villalpando's reconstruction of the Temple and was unlike any other previous reconstruction, even ones that followed the Book of Ezekiel.³²

³² Compare Jacob Judah Leon's reconstruction with Villalpando's both are based on the description and measurements of the Book of Ezekiel and both are remarkable different.

Figure 7: Villalpando's Floor Plan of Solomon's Temple (Villalpando and Prado, *Ezechielem Explanationes Et Apparatus Urbis Hierolymitani Commentariis Et Imaginibus Illustratus*. Vol 2, unpaginated)

The model of the Universal Church was implicit in the Tabernacle and the model was made explicit in the Temple of Solomon. In Villalpando's reconstruction of the Temple he built on pre-existing Medieval ideals of the Universal Church as architectural metaphor and used the architectural metaphor to strengthen the microcosm – macrocosm analogy.

Conclusion

None of the ideas in Villalpando's *In Ezechielem Explanationes* were new but what made it a significant text of the sixteenth and seventeenth century is that it articulated these ideas in one manuscript with a highly detailed and elaborately illustrated reconstruction of the Temple of Solomon. This manuscript seized the public's imagination and within six years of publication the first commentary on Villalpando's reconstruction was followed by many more commentaries for over one hundred and fifty years and these commentaries continued to have an impact for many more years.

Villalpando's *In Ezechielem Explanationes* is a book of the Counter-Reformation and in it he used the Temple as the image of the building that foretold the "all the happiness of the Catholic Church of its symbolic and enigmatic form, indicating subsequently its origin, its cause and its foundation."³³

Rows of pomegranates decorated some of the large columns for Villalpando this was a way of

expressing itself is so various and rich, this form of counting the pomegranates in its rows is indicating to us the fertile and sweetness of the fruits of glory, that will see the chosen children of the brilliant Catholic Church in the cornices, in the same crown of the glory, in the innumerable and eternal mansions that there are in the house of the Celestial Father.³⁴

Further on he claimed that

It is already an ancient custom of the architects, when they are going to commence the structures of a great building, that they express first their project and then their sketch by means of some lines in a drawing, to a small scale and of an incomplete form. Subsequently they go completing more and more of these drawings and finish by doing a model copy of solid material. The Lord followed this same order in the construction of the extraordinary building that is the Catholic Church as we can observe.³⁵

Villalpando recreated the architectural metaphor using the Temple of Solomon to fit the new spirit of the Counter-Reformation. Philip II had been a

³³ Ibid. Vol 2, p.416

³⁴ Ibid. Vol 2, p.453

³⁵ Ibid. Vol 2 p.466

powerhouse of the Counter-Reformation³⁶ and in his dedication to Philip II in Volume One, Villalpando called him “the most Catholic of Kings.”³⁷ Philip had instigated a massive building program including the monastery-palace the Escorial, which had been associated with the Temple of Solomon.³⁸ These building were to the earthly glory of Spain and the Catholic Church. But in Villalpando’s reconstruction the Universal Church was the Catholic Church and it was the microcosm that copied the macrocosm.

In the commentaries, criticism and support of Villalpando the new spirit of the Counter-Reformation did not last; however the architecture metaphor did. Each commentator developed their own variation of the metaphor. Villalpando revitalised the architecture metaphor for the Renaissance and into the Enlightenment and his revitalisation turned it in to a debate that lasted for over one hundred and fifty years.

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Dr. Morrison has a background in art, mathematics and philosophy. She is currently working as a research fellow in the School of Architecture and Built Environment at The University of Newcastle and has published extensively on geometric, spatial symbolism and architectural history.

³⁶ G.W Searle, *The Counter Reformation* (London: University of London Press, 1974). P.13; A. G Dickens, *Counter Reformation* (New York: W.W.Norton & Company, 1968). P.148

³⁷ Villalpando and Prado, *Ezechielem Explanationes Et Apparatus Urbis Hierolymitani Commentariis Et Imaginibus Illustratus*, Vol 1, The prologue, unpaginate

³⁸ Rene Taylor, “Architecture and Magic: Consideration on the Idea of the Escorial,” in *Essay Presented to Rudolf Wittkower*, ed. Douglas Fraser, Howard Hibbard, and Milton J Lewine (London & New York: Phaidon, 1969).

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