THE CHURCH OF THE GESUATI IN VENICE

by

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ABSTRACT

The purpose of this thesis is to examine in detail one eighteenth-century Venetian church, Sta. Maria del Rosario, or, as it is commonly known, the Gesuati. The church provides an ideal example in the study of Venetian art, not only because its architecture and decorations are entirely eighteenth century, but also because it represents the work of the finest artists of the time. The entire church was designed by Giorgio Massari and every figure and bas-relief scene in the interior was made by Gian Maria Morlaiter. The painted decorations, too, are examples of the work by the leading artists in Venice. Altarpieces here are the work of Giambattista Tiepolo, Giambattista Piazzetta, and Sebastiano Ricci. Four magnificent frescoes, the work of Tiepolo as well, adorn the ceiling.

An examination of the Gesuati offers an insight into the nature of religious art in Venice. The traditional preconception of eighteenth-century Venice is that it was a completely decadent, vain world of gay carnivals, and that it was a tourist's paradise, where masks hid the identity of the people, and impressions of the city were to be captured in views painted by Canaletto.

To a certain extent, the mood of this colourful world is found in religious art. The light, Palladian church of the Gesuati houses elegant bas-relief scenes depicting the life of Christ and sculptures of Old and New Testament figures. Many of the paintings "breathe" with space and light. Bright
colours and playful putti create the light mood of the Rococo.

However, there is, in one altarpiece by Piazzetta, a completely different mood. In his painting, Piazzetta depicts his figures in a religious mystical experience. This mood is, to a certain extent, also conveyed in Tiepolo's altarpiece.

In iconographical terms, the Gesuati decorations are serious. Religion does play an important role in eighteenth-century Venice. The Gesuati is a Dominican church, and the Dominicans in Venice had already, by the eighteenth century, been commissioning religious paintings and sculptures for many hundreds of years. The paintings in the Gesuati represent the glory of the Dominican Order and the figures that played an important part in its long history; the sculptures symbolize the victory of faith.
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INTRODUCTION

The church of Santa Maria del Rosario, commonly known as the Gesuati, can be used as an example for an analysis of religious art in eighteenth-century Venice. The church displays work by the leading artists of the time - Giorgio Massari, the architect, Gian Maria Morlaiter, who was responsible for all the sculpture in the interior of the church, and three painters, Sebastiano Ricci and Giambattista Piazzetta, who painted altarpieces, and Giambattista Tiepolo, who, in addition to painting one altarpiece, received the commission to decorate the ceiling. Ruskin, in his first edition of The Stones of Venice, lists the church in his "Venetian Index", but quickly dismisses it as being "of no importance". The church, regardless of Ruskin's judgment, is very important because it is a complete example of eighteenth-century Venetian art, that is, the architecture, sculptures, and paintings were all executed in one century by the leading Venetian artists.

The examination of this particular church offers an insight into the nature, not only of religious art in general, but also of Dominican art and the importance of the religious Orders in Venice. The Dominican Order had had a well-established history in Venetian art in the church of SS. Giovanni e Paolo, which represents art in Venice from the thirteenth century up until the eighteenth. The Gesuati offers completely eighteenth-century example of Dominican iconography and shows
The continuing importance of the Dominicans in Venice at this time.

In addition to understanding something about Dominican iconography, we can, from a study of the Gesuati, observe the nature of late Palladianism in Venice and Massari's place in relation to other eighteenth-century architects. An examination of the painted decorations allows us to make some evaluation of the nature of Venetian Rococo and Ricci's, Tiepolo's, and Piazzetta's reaction, acceptance, modification, or rejection of it. Finally, the Gesuati offers an insight into the varied Rococo styles of Morlaiter. In comparing the works of art in the Gesuati to each other and to related works of the period, we can arrive at a conclusion concerning the nature of art in Venice in the eighteenth-century.
CHAPTER I

THE SAINTS REPRESENTED IN THE GESUATI.

The Church of the Gesuati contains three altarpieces and three ceiling frescoes which depict Dominican saints. In this church are an altarpiece by Giambattista Tiepolo of Saints Catherine of Siena, Rose of Lima, and Agnes, an altarpiece by Sebastiano Ricci of Saints Pius V, Thomas, and Peter Martyr, an altarpiece by Giambattista Piazzetta of Saints Vincent Ferrer, Hyacinth, and Louis Bertrand, and ceiling frescoes by Giambattista Tiepolo of St. Dominic. There, painted decorations make the Gesuati into a monument commemorating the glory of the Dominican Order and the fame of the figures who played a leading role in its history. Therefore, it is worthwhile to briefly outline the lives of the saints represented in the paintings.

St. Dominic (c. 1170-1221) was born in the kingdom of Castile, at Calaroga in the diocese of Osma. Legend tells that when the young Dominic was being baptized his godmother saw a star come down from heaven and rest upon his forehead. This star was to become the traditional symbol for St. Dominic in paintings. For seven years he studied under the archpriest, and, in 1184, Dominic, already a serious and devoted student, entered the University of Palencia, where he studied for ten years.

Dominic was still a student at the University when the Bishop of Osma, Don Martin de Bazan, called him to the cathedral
chapter. He soon became sub-prior and, in 1201, when Don Diego d'Azvedo became Bishop of Osmèa, Dominic became prior of the chapter. In 1203, the King of Castile, Alfonso IX, asked Diego to go to France to negotiate a marriage between Prince Ferdinand, the king's son, and the daughter of the Count de la Marche.  

Diego asked Dominic to accompany him on this journey.

When they passed through Toulouse, they saw how the preachings of the Albigenses, a heretical group of that period, had spread throughout the area. Albigenses was the term used in southern France to categorize the Cathari, a group which believed in two deities — God and Satan. They professed that God was the Creator and Ruler of the spiritual world, while Satan was the creator and ruler of the material world. There were two classes of Cathari — the Perfecti, who were obliged to lead an extremely ascetic life, and the Credentes, who could, unlike the Perfecti, marry, eat meat, and hold property, but who were obliged to renounce any loyalty to the Catholic Church and to become Perfecti before they died.

When Pope Innocent III became Pope, he set about dealing with the spreading heresy, first by sending preachers into the region under the leadership of the Abbot of Cîteaux, several prelates, and a legate, Peter de Castelnau. The preachers were ineffective and the legate was unable to persuade the lords of the region to become concerned with the issue. The major ruler of the area, the count of Toulouse, Raymond VI, refused to deal with the heretics.
Innocent, by the year 1204, was beginning to consider the use of force against the heretics. While he was trying to obtain soldiers, a crisis had arisen. In 1207, the legate Peter de Castelnau excommunicated Raymond and, in the year 1208, the legate was assassinated by one of the count's squires. Innocent III confirmed the excommunication and released Raymond's subjects from their oaths of fealty. A terrible "crusade" followed, and on July 21, 1209, the town of Béziers was taken and the entire population, Catholic as well as Catharans, was massacred. Then, under the leadership of Simon de Montfort, the conquering of all the county of Toulouse, with the exception of only two towns, was effected by the year 1212.

Eight years before, Diego d'Azevedo and St. Dominic had set out for Rome where Diego had planned to resign as Bishop in order to devote his time travelling freely, converting the heretics. At this time, Innocent thought that Diego and Dominic should instead work with the Cistercians in Languedoc.

In 1206, Dominic had already established at Prouille a convent for women who had been converted. According to Butler, Dominic played no part in the military force used in suppressing the heretics. Instead, he is reported to have said: "The enemies of the faith cannot be overcome like that. Arm yourself with prayer, rather than a sword; wear humility rather than fine clothes".

In 1214, Dominic went to Toulouse and began to organize his followers; and in the following year, Bishop Foulques of
Toulouse "established the community as a religious congregation of his diocese, whose mission was propagation of true doctrine and good morals, and the extirpation of heresy".

It was also during his stay in Languedoc that it is said that Dominic instituted the rosary. The reciting of prayers by using beads had already been in practise, but it was Dominic who devised an arrangement of fifteen Pater-nosters and one hundred and fifty Ave-Marias as a devotion to the Blessed Virgin. The rosary was enthusiastically accepted by the people, and it is said that Dominic, by popularizing the use of the rosary, made a great number of converts.

Dominic travelled to Rome in 1216 and asked the Pope to confirm his Order, which was known as the Order of Preachers, and, on December 22 of the same year, the Bull of confirmation was issued.

In 1218, Dominic set out for Spain, where he established a monastery of the Order of Preachers. He then began to travel extensively, establishing foundations at Barcelona, Toulouse, Paris, Metz, Reims, Limoges, Orleans, Poitiers, Viterbo, and Bologna. By request of the Pope, Dominic and a number of followers then went to Lombardy to begin a preaching crusade where many thousands were converted. Dominic died in Bologna in 1221 and, thirteen years later, was canonized by Pope Gregory IX.

The Dominican Order became, even within Dominic's lifetime, an international organization. The saints depicted in
the three altarpieces illustrate the worldwide scope of the Order. By 1225, the Dominicans' influence extended into Africa and Russia. By 1510, they were already active in the New World and by the end of the century, they were already established in the Far East. Membership in the Order of Preachers had reached a peak in the seventeenth century when there were roughly 30,000 to 40,000 friars and nuns. In 1720, when the Order was already 500 years old, there were 1,200 priories and houses and 200 monasteries.

St. Hyacinth represents the international scope of the Dominican Order. St. Hyacinth (before 1200 – 1257), a Polish Dominican, became a member of the Order when he and Ceslaus (either his cousin or his brother) accompanied their uncle to Rome to be appointed Bishop of Cracow. In Rome, they are said to have seen St. Dominic perform a miracle, reviving a man who had been killed by a fall from his horse. Both Hyacinth and Ceslaus entered the Order of Preachers in 1217 or 1218. St. Hyacinth is credited with founding many convents, including convents in Cracow and Danzig. It is said of him that his preaching missions took him to Lithuania, Bohemia, Russia, Denmark and Greece. However, Butler tells us that although Hyacinth was a great missionary, "the particulars of achievements commonly attributed to him unfortunately depend on biographies that are of very little historical value", although the fact remains that during Hyacinth's lifetime, the Dominicans did travel down to Danzig and towards Russia and the Balkans.
Peter of Verona (1206 - 1252) is also an important figure of the Dominican Order in the thirteenth century, because he is its martyr. He attended the University of Bologna where he met St. Dominic and became a member of the Order of Preachers. Because of his abilities as a preacher and his enthusiasm for his faith, Gregory IX appointed him General Inquisitor. He set out to combat heresy by preaching in Rome, Bologna, Genoa, Florence, and Como, where he was successful in making many conversions. The story goes that as he was returning from Como, he met a group of assassins, hired by two noblemen whom Peter had given to the secular authorities to be sentenced to imprisonment and confiscation of property. One of the assassins killed him by striking him on the head with an axe and stabbing him with a sword.

St. Thomas Aquinas (c. 1225-1274) is an extremely important figure, not only in the history of the Dominican Order, but also in the history of the whole Catholic Church, as he is one of, if not "the most important and influential scholastic theologian and philosopher". He was taken in 1231, at the age of about six, to the Benedictine Abbey of Monte Cassino. His parents had wished that eventually he would become abbot of the monastery, but, because of a feud between the Pope and the Emperor, troops were sent to occupy Monte Cassino in 1239. Later in the same year the abbot sent Thomas to a Benedictine house in Naples to finish his studies at the University of Naples. By about 1243, Thomas had become interested in the
Dominican way of life. He entered the priory of San Domenico in Naples and received the habit in 1244.

In 1248, Thomas went to Cologne where he studied under St. Albert the Great. In 1252, Albert recommended Thomas to go to Paris to take his doctorate. At Paris, there had been a feud between mendicant and secular masters at the university. Jealous of the popularity of the mendicants, secular master, William of Saint-Amour, wrote an attack on the mendicant order, "De periculis novissimorum temporum". Against this book, Thomas wrote a defense of the religious orders, "Contra impugnantes religionem".

However, Thomas's most famous writings are his two summae - the "Summa contra gentiles", which was a synthesis to be used for Dominican missionaries in Spain to defend the faith, and the "Summa theologiae", which was a theological synthesis which was to replace conventional synthesizes for theology students. His Summa was remarkable for its scientific approach.

Thomas was canonized in 1323 and, in 1344, Pope Clement VI praised the Dominican Order for producing St. Thomas, and, in 1346, told a Dominican general chapter that they should always conform to Aquinas's doctrine. St. Thomas was declared a Doctor of the Church by Pope Pius V. Pope Paul V praised him as "the defender of the Catholic Church and conqueror of heretics", and, in 1724, Pope Benedict XIII declared that the doctrine of Thomas was the "surest rule of Christian doctrine".

St. Agnes (c. 1268-1317), though born less than fifty
years after Thomas Aquinas, is an interesting figure in the series of saints represented in the Gesuati paintings, because she was canonized in the eighteenth century. Agnes, the patroness of Montepulciano, at the age of nine joined the religious community of Montepulciano known as the "Sisters of the Sack". When only fifteen, she accompanied a nun to Proceno where a new convent was to be founded. Agnes soon was elected abbess of the new convent, but the people of Montepulciano, wanting her to come back, offered to build a convent. In 1306, she was appointed prioress of this new convent and placed it under Dominican patronage. It is said of her that she was famous for her good administrative abilities and for her miracles, which she often performed to provide for the sisters. She was canonized by Pope Benedict XIII on 10 December 1726, so when the Tiepolo painting was mentioned in the Forestiere Illuminato of 1740, Agnes had been a canonized saint for only fourteen years.

The next three saints, Catherine, Vincent, and Pius V, are important figures in the history of the Dominican Order because of their role in some of the most significant events in the Church - the Schism, the "Babylonian Captivity" and the Turkish threat to the Mediterranean.

Catherine of Siena (1347-1380) became one of the Dominican Tertiaries in 1363, but a few years later, left her cell and entered public life in order to do something about the political situation of the time. War had broken out between
Florence and the Holy See. The Florentines, wanting to make a reconciliation, chose Catherine as an ambassador and mediator. She left for Avignon, at that time the residence of the Pope, Gregory XI. The Pope gave her the task of dictating the terms of peace with Florence. Unfortunately, the Florentine ambassadors disclaimed her and, because the Pope's peace terms were too stern, peace was not established. However, her journey to Avignon was not unsuccessful. She had believed that it would be in the best interests if the Pope left Avignon and resided in Rome, and she had already sent Gregory letters urging his departure from the French city. Gregory decided to go to Rome, and in September 1376, left Avignon. It was not until January, 1377 that the Pope finally reached Rome and he died in the following year. Finally, in August 1378, during the reign of Gregory's successor, Urban VI, peace was established between the Papacy and Florence. It was also in the same year that the Great Schism had broken out, a time when there were two Popes, each with his supporters. It was Catherine who chose to live in Rome and devote her energy to supporting the cause of Urban VI, writing letters to win him supporters.

St. Vincent Ferrer (1350-1419) entered the Dominican Order in 1368. In 1379 he was appointed prior of the convent of Valencia, where he remained until 1384. Vincent Ferrer became involved with the issues of the Great Schism. He supported the cause of Clement VII, the Avignonese claimant to the Papacy, and rival of Urban VI. Although Catherine of Siena
had supported Urban VI, Vincent Ferrer, during the years 1390-1394, tried to persuade the clergy, nobility, and citizens of the Iberian peninsula to support Clement because he believed, because of the pressures involved, the election of Urban VI should be considered invalid.

When Clement died in 1394, his successor Benedict XIII called Vincent to Avignon. Vincent had hoped to bring the Schism to an end and had wished that Benedict would arrange with his Roman rival for a double resignation in order to permit the election of an undisputed Pope.

However, at this time, it is said that Vincent saw a vision in which Christ, accompanied by St. Dominic and St. Francis, told him to travel around the world preaching. Vincent obeyed, and for the next twenty years, he preached in Lombardy, northern and southern France, the Low Countries, Switzerland, and in Spain, where he is credited with having converted 8,000 moors.

Although he spent his life preaching, he still remembered the troubles of the Schism. In 1408, and again in 1415, he tried to convince Benedict that, in the interests of unity, he should resign. Vincent tried unsuccessfully for a third time and then decided to withdraw his support for the Avignonese Pope. King Ferdinand of Castile and Aragon asked Vincent to give him his opinion on the papacy question. The saint replied that because Benedict was impeding the union which was necessary for the Church, the people should withdraw their allegiance to him.
Pope Pius V (1504-1572) was educated by the Dominicans of Voghera and in 1528, became a member of the Order. In 1556 Pope Paul IV appointed him Bishop of Sutri. He became famous as a fervent attacker of heresy and was selected as Inquisitor of the Faith in Milan and Lombardy, and in 1557, he was appointed Inquisitor General for all Christendom as well as being appointed a cardinal. When Pius IV died, Pius V succeeded him as Pope. A major task he undertook was the uniting of the Christian princes against the Turks. In 1570, Solyman II attacked Cyprus. The Mediterranean was in great danger of becoming a Turkish sea. Pius formed an alliance between the Holy See and Venice and Spain. A fleet under the command of Don John of Austria met the Turkish fleet at Lepanto on 7 October 1571. A tremendous victory was won in favour of Don John's fleet. On the day of the battle he was busy working with the cardinals when suddenly he cried out: "a truce to business; our great task at present is to thank God for the victory which He has just given the Christian army". He became overcome with emotion when he was told that in fact a great victory had been won. The Pope attributed the Christian triumph to the intercession of the Blessed Virgin, and to commemorate the victory, he designated the first Sunday in October as the Feast of the Rosary. He was canonized by Pope Clement XI in 1712, so when Ricci represented him in the altarpiece in the Gesuati in about 1732, he had been a canonized saint for only twenty years.

St. Louis Bertrand (1526-1581) a contemporary of Pius V,
was born in Valencia, and was baptized at the same font as St. Vincent Ferrer. He was, in fact, related to Vincent on his father's side. Louis entered the Dominican convent in Valencia in 1544. He spent much of his life as master of novices, his first position being in Valencia from 1553 to 1555. When the plague hit Valencia in 1557, he devoted his time to caring for the sick. His preaching was famous at the time, and people used to crowd into the cathedral, and later, when the numbers increased, into public squares, to hear him speak. From 1562 to 1569, he served as a missionary in America, working in New Granada (which is a section of Northwestern South America). He also preached in Panama, the Leeward Islands, St. Thome in the Virgin Islands, and St. Vincente in the Windwards, and because of his preaching ability, many thousands are said to have been baptized. In 1569, he was appointed prior of the convent of San Onofre in his native Spain, and later, he became prior and master of novices in the convent of Valencia. He was canonized in 1671 and, in 1690, was named patron of the New Kingdom of Granada.

St. Rose of Lima (1586-1617), as a child had always wanted to enter a cloister, but this wish was denied, so she remained at home. At the age of 20, Rose joined the Dominican Tertiaries, which would allow her to live at home. There, she converted one room into a small infirmary, where she took care of destitute children and infirm elderly. She became well-known and admired among the rich and poor alike in Lima, who believed that she had saved them from pirates. It is said that
she predicted exactly the date of her death, and had requested that her body be buried in the cloister of St. Dominic's Church. When she died, the crowds were so numerous that the funeral had to be delayed for several days. In 1668, Clement IX declared her beatification, and three years later she was canonized by Clement X, who named her patron of Peru, America, the Indies, and the Philippines. Therefore, Rose, like Louis Bertrand, are important figures from the New World.

The saints represented in the Gesuati represent the history of the Dominican Order from its establishment until the present. Two are the leading Dominican figures from the New World, and one is from the relatively distant European country, Poland, three are the Dominican figures who were involved in extremely significant events in the history of the church, one is a martyr, another is a famous theologian, and two are the Dominicans recently canonized.

Thus, in the words of Francis Haskell, "every painting in the church of the Gesuati 'celebrates the triumph and glory of the Order; its great saints painted in threes by the finest contemporary artists, all lead up to the climax of the ceiling where St. Dominic himself is shown instituting the Rosary".
CHAPTER II

THE ARCHITECTURE OF THE GESUATI AND RELATED CHURCHES.

The Church of the Gesuati is representative of the Neo-Palladian movement in Venice in the late seventeenth and early eighteenth centuries. Giorgio Massari, the architect, has created a unique combination of Palladian elements to produce his interpretation of an ecclesiastical structure in a classical style.

A late seventeenth century prototype for the architectural style of the Gesuati is a work by Giuseppe Sardi. With the façade of the church of S. Lazzaro dei Mendicanti (fig. 1), a work dating from 1673, we see Sardi experimenting with a type of Palladian style. His inspiration for this facade comes from Palladio's Church of the Zitelle.

The Church of the Zitelle strikes us immediately with the feeling of austerity. It is simply a plain temple front divided horizontally by a wide, heavy entablature, the whole façade being crowned by a pediment. The rectangular shape of the temple front is framed by pairs of Corinthian pilasters. There are two sets of these pairs of pilasters, one framing the lower part of the facade and the second framing the upper part, which is defined by the wide entablature below and the pediment above. Between the pilasters of the upper zone is a very large thermal window, which completely dominates the area. Below, we see an arched doorway framed by small pilasters and surmounted by a
triangular pediment. On each side of the doorway are windows.

The façade of S. Lazzaro is a temple front divided horizontally by a very wide entablature, the whole facade being topped by a simple pediment. In the upper zone we find a large thermal window dominating the centre. However, there are a number of dissimilarities between the two façades. Sardi substitutes the Zitelle pilasters for four half columns which rise from pedestals and break right through the cornice, unlike the divisional property of the Zitelle's superimposed sets of pilasters. This breaking of the cornice by a single order of columns can also be found in Palladio's Church of S. Giorgio Maggiore. Sardi has also used his initiative in the treatment of the windows. With the Zitelle, the windows were placed on one side of the pilasters, but in S. Lazzaro, the windows are placed between the columns thereby causing the eye to move from solid column to void window to solid column again. In this respect Sardi has demonstrated his preference for the more rhythmic movements of form of S. Giorgio rather than the more planar qualities of the Zitelle. In S. Giorgio sculptures are placed between the columns and pilasters, but Sardi, with his placement of windows, has arrived at an original approach.

Although there is movement of forms in the façades of S. Giorgio and S. Lazzaro, Palladian movement is certainly distinct from Longhenesian, or Baroque motion; the difference can be noticed by comparing S. Lazzaro with Sardi's façade for the Church of the Scalzi (Fig. 2), which dates from 1672 to 1680.
The façade of the Scalzi gives the eye no rest. It is divided into two zones which are separated horizontally by an entablature which separates twin superimposed columns. Each set of these twin columns shares a single pedestal. Between the columns are niches with sculptures. The pedestals and entablature protrude in order to set up a complex rhythm with the niches. To make the play of rhythms even more complex, at the extremeties of the lower part of the façade, a pilaster is placed beside a column, and these are surmounted by pedestals supporting sculpted figures, the effect being a rhythm created at the ends of the façade which then changes at the main section. Here, a large arched doorway is imitated above by a large arched niche, containing a sculpture, and this, in turn, is crowned by the 'unclassical' motif of a large semicircular pediment contained within the main triangular pediment which surmounts the church.

S. Lazzaro and the Scalzi offer an excellent example of the conflicting styles of architecture of this period. Wittkower tells us that during this time architects, like Sardi, vacillated between the "ebullient plasticity and chiaroscuro" of Longhena's style and the "linear classicism" of Scamozzi (to which we should add the name of Palladio himself).

The façade of S. Stae (Fig. 3), built in 1710 by Domenico Rossi, also follows Palladio to a certain extent. In this case, Rossi's church is modelled on S. Giorgio Maggiore. Like its predecessor, S. Lazzaro dei Mendicanti, a basic temple front
is used, but, in this particular case, additions are placed at the sides. Like S. Giorgio and S. Lazzaro, S. Stae has four great composite columns, each rising from high pedestals, which define the central portion, with the doorway, and the extremities of the main part of the façade itself. Like its two prototypes, S. Stae has a cornice, which divides the façade, which is broken by the four great columns. Domenico Rossi also places three sculptures on pedestals at the three corners of the pediment of his façade, a device reminiscent both of S. Giorgio and S. Lazzaro. Another similarity to S. Giorgio is the subtle play of rhythm between the columns on their pedestals and the niches containing the sculptures. Rossi makes the facade richer by the use of bas-relief sculptural scenes above the cornice separating the niches below. Although Rossi derives much inspiration from the vocabulary of Palladio, he, like Sardi, has allowed himself to indulge in a Baroque expression of freedom from 'classicism', this being clearly evident in the treatment of the doorway. Like Sardi, Rossi frames his arched doorway with a pair of columns which are smaller than the four main columns of the facade, which support a broken pediment in the Baroque style. This Baroque expression of freedom has been taken to the extreme, because, unlike the pediment of S. Lazzaro, Rossi's completely dominates the central part of the façade. The base of the pediments run at the same level as the cornice between the main columns. An impression of great richness of form is given by the addition of three very large
sculpted figures. Rossi, in his attempt at a Palladian type of facade, has taken his Baroque tastes even further than Sardi by the addition of small "wings" at either side of the main part of the façade. These "wings" have not the function of the side pediments which frame the central portion of the façade of S. Giorgio. They are, instead, simply two decorative devices, each consisting of an attached column of the same height as the small doorway columns. This "wing" column supports an entablature which is the same level as the entablature broken by the large columns on the main part of the façade. Above the entablature of these "wings" are free-standing sculpted figures, imitating those on the main pediment of the facade.

Andrea Tirali's facade for the Church of S. Nicolò da Tolentino (Fig. 4), which was constructed from 1706 to 1714, is a remarkable departure from the works of Sardi and Rossi. Wittkower states that the facade of S. Nicolò da Tolentino "resuscitates a Vitruvian portico". Golzio compares the façade to the Pantheon, but the comparison seems a little superficial. The characteristics of Tirali's facade are grace and simplicity. He uses a temple portico, introduced by six steps, with six elegant, fluted Corinthian columns, with a wider intercolumniation at the centre, supporting a simple entablature. Therefore, the austere Pantheon seems a weak comparison. The six column entrance had been proposed by Palladio in his unexecuted plan for S. Nicolò, but the gracefulness of some of the Classical temples illustrated in the Four Books of
Architecture may possibly have provided some inspiration. Notable examples are the temple of Castor and Pollux in Naples, the temple of Scisi, and the Maison Carrée. However, none of these are exactly imitated by Tirali in his design. Although it has been described as Vitruvian by Wittkower, there is an element that is un-Classical. This is the dominating, ornamental oval oculus in the tympanum, which was criticized by Selvatico:

La critica neoclassica trovava da osservare, per bocca del Selvatico, che pur in tanta purezza vitruviana, l'architetto barocco doveva uscirne fuori con qualcheduna delle sue, ed ecco infatti che t'apre un barbaro occhio ellittico a ricci proprio nel timpano del frontespizio.

Tirali's facade of S. Vidal (Fig. 5), which was executed from about 1734 to 1737, shows an inspiration from Palladio's facades of S. Francesco della Vigna and S. Giorgio. As early as 1700, Antonio Gaspari proposed one of his designs for the facade, but his projects were extremely rich and elaborate, and it is significant that it was Tirali's Palladian style that was executed.

Both S. Francesco della Vigna and S. Nicolò da Tolentino have a main section articulated by four large Corinthian columns, rising from pedestals, crowned by a main pediment, and to this main section two lesser, side half pediments. Gone are the Baroque decorative "wings" of S. Staæ. Both S. Francesco della Vigna and S. Vidal have pedestals for sculptures at the tops of the corners of the pediments and niches for
sculptures between the main columns. The doorway of S. Vidal differs from its prototype in that it is framed by pilasters supporting a triangular pediment, not a straight entablature, like S. Francesco. This motif of the triangular pediment over the doorway can be found also in the church of the Redentore. Gone is the fanciful broken pediment of S. Lazzaro or S. Stae. Like Sardi and Rossi, Tirali has not slavishly imitated, in its entirety, one particular Palladian church, but has derived much inspiration from one and has borrowed other Palladian motifs elsewhere. In S. Francesco della Vigna there is a restrained movement of forms created by the flat pilaster supporting the end of each side pediment, then moving to a small attached column, then a void, then moving to a small attached column, then to the large dominant column of the main part of the façade, then to niche, column again, then to small column framing the doorway. S. Vidal, on the other hand, creates a Palladian rhythm by beginning at the extremities of the side pediments with the pilaster then moving to a half pilaster immediately adjacent to it, then void, then pilaster again, a type of rhythmic device used in the Redentore. The long windows, though, are derived from the Church of the Zitelle. The two large, flat pilasters and Composite columns of the main part of the Redentore are substituted in S. Vidal for the large Corinthian columns of S. Francesco della Vigna. The spaces between the capitals of the pilasters and columns of S. Vidal are elegantly linked by swags, a device reminiscent of
the swags joining the main columns of the facade of S. Giorgio.

The Church of S. Simeone Piccolo (Fig. 6), built between 1718 and 1738 by Giovanni Scalfarotto, was modelled on the ancient Pantheon. Palladio, too, had built an ecclesiastical structure based on the Pantheon; his chapel at Maser. Although Palladio had carefully examined the ancient structure, making a plan and several drawings and details in his Four Books, at Maser he designed his own personal variation. Like the Pantheon, Palladio's chapel is a rotunda with temple portico, but it substitutes eight columns of the ancient building to two pilasters and four columns, and has introduced his entrance portico by a flight of steps. Palladio has introduced also two prominent bell towers which rise up as boldly as the long lantern at the top of the dome.

Scalfarotto, too, has created his own unique variation of the Pantheon. S. Simeone Piccolo, like the chapel at Maser, is introduced by a flight of steps which lead up to four columns flanked by two pilasters, but then spacing is, like S. Nicolò da Tolentino, unequal, like Maser, the intercolumnation becoming markedly narrower between the pilaster and end column. Wittkower has remarked that: "This church which greets every visitor to Venice on his arrival, is clearly based on the Pantheon. But above the classical portico, to which one ascends over a staircase modelled on ancient temples, uses a stilted Byzantine-Venetian dome". This dome rises to almost an egg shape, thereby drastically changing the rugged, shallow
appearance of Pantheon's dome. Like Palladio, Scalfarotto gives his dome an added feeling of ascension by the addition of a large lantern, and he even increases this feeling by the use of rising, straight long ribs, unlike the curving ribs of the lantern of the chapel at Maser.

In this period of Palladian and Classical revival, is the Church of the Gesuati (Figs. 7-9-11-12). It is located in the Zattere on the Guidecca Canal. Therefore, it has the same type of prominence as Palladio's churches on the opposite side of the Canal, namely, the Redentore, the Zitelle, and on the Island, S. Giorgio Maggiore, that is, the façade is seen from the Canal, as can be illustrated by a painting attributed to Gian Antonio Guardi (Fig. 7.) "Ed ecco la bella chiesa, quasi a specchio dell'acque, ripetere in tono minore il canto delle più ricche sorelle affacciate sull'altra sponda del canale". An engraving of the Gesuati in the Forestiere Illuminato shows that, in the eighteenth century, a canal ran parallel to the east side of the church (Fig. 8).

At the end of the fourteenth century, the Company of the poor Gesuati was formed in Venice. They were first located at Sant Agnese, but then moved to the Zattere, where they built an oratorio dedicated to S. Gerolamo, and also built a church. This church, S. Gerolamo dei Gesuati, or Sta. Maria della Visitazione, was begun on 13 July 1494 when the Patriarch Tommaso Donato blessed the first stone, and was consecrated 21 December 1524. On 7 December 1668, however, a bull was issued
by Pope Clemente IX ordering the suppression of the Gesuati as a war measure. The Dominicans took possession of the Order's church and monastery in the following year, but decided that a new church was needed.

The Dominican's new church, S. Maria del Rosario, which is more commonly called simply the Gesuati, was begun in 1726; when, as Corner says, the Patriarch Marco Grodenigo blessed the first stone on May 17. Corner states that masses were not said in the church until 1743, and to these facts, Bianchini adds that the church was consecrated by the Patriarch Alvise Foscari on September 29 of that year. However, the architecture had been completed since 1736, when, as an inscription above the doorway says, the church was blessed "in honorem Virginis Deiparae tituli Rosarii".

Bassi tells us what was done with the pre-existing structure of the poor Gesuati:

Quando il complesso degli edifici era stato concesso ai padri Domenicani, questi provvidero prima alla costruzione della grande chiesa e poi pensarono ad un adeguato convento. Il Massari adibì la vecchia chiesetta, orami inutilizzata, ad accogliere la pregevole biblioteca (che, nel 1750, era stata accresciuta dalla cospicua raccolta di Apostolo Zeno), e disegno per custodire i libri i mobili armadi che nell'Ottocento, furono affidati all'Accademia di belle arti. Il vecchio chiostro era stato dimezzato per la costruzione della nuova chiesa, ma il Massari pensò di dotare il convento di altri due chiostri, collocandoli uno dietro l'abside e l'altro sul fianco della chiesa ...  

Moschini gives us the dating of various stages of the construction of the church of the Gesuati through documents in
The Archivio di Stato in Venice:

... nel 1725 si scaricava già la pietra per la nouva fabbrica: il 6 aprile 1726 i padri chiedevano speciali concessioni economiche dovendo por mano alla nuova fabbrica e ciò ((prima di cominciare una tal opera)), il 3 aprile 1729 si dava incarico a Bortolo Corbetto di fornire i capitelli, per la nuova chiesa. 1'8 settembre 1732 lo stesso Corbetto s'impegnava a fornire i capitelli, le alette e i pilastri della facciata ((conforme insegnano li buoni autori d'architettura a piacer del Sr. Giorgio Massari)) il 10 gennaio 1734 lo scultore Giovan Francesco Bonazza si obbligava a fornire la grande mensola della facciata (collocata in alto al centro) ((quista il disegno e modello approvato (dal Sr. Giorgio Massari)); 16 novembre 1735 è datata la fattura di Francesco Chiupani ((per coprir di piombo la cupola granda della chiesa nuova))

Haskell gives us an early description of the new church from an impression given by a visitor who was given a tour of the Gesuati in 1742. He says he spent his time:

looking at the fine interior of the new church, decorated with beautiful paintings and chiaroscuro on its brilliantly lit vault, with sumptuous altars of marble in its seven chapels, with new seats in the choir and the floor entirely in marble; of the best architecture and proportions in the interior and an equally fine façade.

Much of the inspiration for Massari's new church is derived from S. Giorgio Maggiore. The Gesuati (Fig. 9) imitates the basic main section of S. Giorgio, with its four great Composite columns rising from pedestals. However, there is here a Palladian eclecticism which we have noticed in other Palladian revival designs. This is evident in the treatment of the doorway, which is, like the Redentore, framed by small columns supporting an entablature and pediment, triangular
in the Redentore and semicircular in the Gesuati. S. Giorgio has an arch over its doorway, but the pilasters on either side rise past it and up to the entablature which is carried by pilasters on the side pediments. The Redentore, on the other hand, does have its doorway "properly" framed by columns and pediment. Like S. Giorgio, the Gesuati has stairs that conceal the inner corners of the pedestals of the two great central columns. Like S. Giorgio, the Gesuati contains niches for sculpted figures between the main columns, but, unlike S. Giorgio, it has two, not one, pairs of niches; the second pair being directly above the lower pair, but separated by a string course decorated with a type of antique meander pattern. Although there is a basic similarity between these two churches, one major difference is apparent - the side pediments are missing in the Gesuati, an absence also found in the Zitelle. The great departure from both the Zitelle and S. Giorgio is Massari's chyrhythmic movement, created at the ends of the façade by the use of a "turning" entablature which runs above the four great columns then juts back over the half pilaster immediately adjacent to the end main columns. The entablature then runs at a diagonal and then over a pilaster at the side of the façade. A curious device is formed by the space between the pilaster at the side of the façade and the half pilaster next to the end main column. In this space a new pilaster is created by the addition of a base and leaves to form a capital, but it shares two volutes of the pilasters next to it. A precedent for a
stepped entablature might be S. Francesco della Vigna, but cer-
tainly Massari has taken this device considerably further. The
result of this device is that the church, although without side
pediments, does not appear thin when viewed from the side. S.
Giorgio and the Redentore are both set back a good distance,
but the Gesuati is considerably closer to the water's edge.
Lorenzo Boschetti was later to imitate this Massari motif of
the turning entablature in the church of S. Barnaba (Fig. 10).
In the pediment of the Gesuati, we see a large elliptical oc-
culus, decorated with a shell ornament, reminiscent of S.
Nicolò da Tolentino, though not as dominating.

Division of the space in the interior (Figs. 11-12) is
at least somewhat similar to the Redentore, but perhaps the
similarity should not be stressed too much. The Redentore has
a nave flanked by three chapels on either side, semi-circular
transepts with a high dome over the crossing, and a sanctuary
and choir. The Gesuati, too, has a long nave flanked on either
side by three side chapels, but at the chancel Massari abandons
Palladio. The semi-circular transepts of the crossing of the
Redentore are replaced by a square chancel defined by the piers
from which spring the pendentives of the dome. Behind this
square area is the choir, of long, elliptical shape.

Some similarities may be noticed between the interiors of
the Gesuati and Sta. Maria della Fava, which was started by
Antonio Gaspari in 1705 and was completed by Massari in the
first half of the 1750's. Both churches have a nave flanked
by deep side chapels and a narrower altar area which is intro-
duced by a chancel arch. However, while the Fava articulates its chapels by giant pilasters, the Gesuati, like the Redentore, employs columns, and thereby creates a more plastic experience of surface.

Looking at the exterior, we see that Massari has placed his two bell towers at either side of the chancel. The plan of the church shows that Massari has narrowed this area, thereby allowing the bell towers outside to be "built in", the effect being a straight continuation of the line of the side chapel walls outside. Also, we see the dome with its lantern and a double buttressing system reminiscent of the Redentore.

Inside, the vaulting system is similar to that of S. Georgio, and so there is, in Massari's church, that marvellous Palladian play of light and shadow, play between the voids and solids of the vaulting, and of the dissolving of form of the area surrounding the thermal window. Massari has even adopted the subtle Palladian device of blinding the side lights of some of his thermal windows. In the Gesuati, the side lights of the windows of the nave are blind, opening only at the chancel, thereby adding more light and consequently more emphasis to the altar area of the church. However, Massari has varied the Palladian style of dome with its small opening in the centre and its windows around the base. Instead, the dome of the Gesuati is much shallower than those by Palladio. It lacks the white colour and substitutes this for brown, and has no other windows other than a small hole at the top. Light from the lantern is
funnelled into a single ray which descends from the single hole down across the dark interior of dome. Massari also reverts back to S. Giorgio rather than the Redentore for inspiration for the entablature carried by the columns framing the arches defining the side chapels. The Redentores's straight entablature is substituted for a rhythmic motion as the entablature projects over the columns and recedes across the top of the arches, a rhythm which is more in keeping with the rhythm created by the pilasters and columns of the façade outside. The enclosure of space of the nave shows, on the other hand, a departure from Palladio because of its bevelled pieces of wall entablature and vault, which provide a more delicate, almost rounded, transition from end-wall to side, demonstrating a Baroque element in this Palladian interior.

Massari's church demonstrates the taste of the eighteenth century Venetian in ecclesiastical structure. With predecessors such as S. Lazzaro dei Mendicanti, S. Stae, S. Nicolò da Tolentino, S. Vidal, and S. Simeone Piccolo, a Neo-Palladian movement in Venice had been established. But this Neo-Palladianism was not a slavish imitation of a single Palladian church, but rather an exercise in a kind of "Palladian eclecticism", whereby various elements of the Palladian vocabulary were chosen from Palladio's ecclesiastical buildings and combined by the late seventeenth–early-eighteenth century architect, to create an individual expression. The façade of a Venetian church becomes a very personal creation, which, by the use of various Palladian elements, generates a unique rhythm and subtle play of forms.
However, Classic and Palladian rules are broken in this Neo-Palladian movement, as demonstrated by the broken pediments of S. Lazzaro and S. Stae. These broken pediments, a carry-over from the Baroque of the seventeenth century, disappear in later structures. Now the anti-classicism is not in broken pediments, but it persists nevertheless. The wide, oval oculus of S. Nicolò da Tolentino, the use of a Byzantine-Venetian dome in S. Simeone Piccolo, the wide, oval oculus and unique rhythmic motion of the pilasters at the ends of the façade of the Gesuati demonstrate the architects' freedom of personal expression even within a Palladian mode.
CHAPTER III

THE PAINTED DECORATIONS.

The church of the Gesuati has five altarpieces by eighteenth century masters. In the first chapel on the left is an altarpiece painted by Sebastiano Ricci, in the first chapel on the right is a work by Giambattista Tiepolo, and in the second and third chapels on the right are paintings by Giambattista Piazzetta. The ceiling panels are the masterpieces of Tiepolo as well. Thus, these paintings of the Gesuati represent the work of three of the finest Venetian painters of the eighteenth century.

The altarpieces by Ricci, Tiepolo, and the third chapel altarpiece by Piazzetta each depict three Dominican saints. Ricci's work depicts Thomas Aquinas, Pius V, and Peter Martyr (Fig. 13). It can be dated 1732-1734, and was the first altarpiece to be set up in the church. Ricci was seventy-three years old in 1732, and this picture in the Gesuati was one of his final works: he died only two years later.

When Sebastiano Ricci departed from London in 1716, having failed to win the tempting commission for the decoration of the dome of St. Paul's Cathedral, he could look back on four years of otherwise successful activity. He left behind him a quantity of elegant decorations and one undoubted masterpiece - the fresco of The Resurrection in the apse of the chapel of the Royal Hospital, Chelsea.

He returned to Italy via Paris in 1717 and established himself in Venice for the rest of his life, during which time he never ceased to paint and indeed produced some of the most impressive and significant works.
Ricci's altarpiece in the church of the Gesuati is one of his major commissions of his last years in Venice. The three Dominican saints are grouped in a pyramidal composition. Standing on the left is the figure of St. Thomas, who looks at the figure of St. Pius V, who is seated upon a raised throne, which is elevated above the other two saints. Kneeling on the right and looking up at St. Thomas, is St. Peter Martyr. The saints are linked visually by their being pressed up close to the picture plane, then being grouped in a pyramidal fashion, and by their looking at one another, and also by Thomas's gesture of extending his hand toward Peter, who in turn presses his hand to his chest, suggesting a kind of conversation between them. It has been suggested that the triangular grouping of the saints could have been inspired by the Papal tombs in St. Peter's in Rome. It would then follow that the painting would adopt an iconographical significance as well as a method of composition. It would, like Bernini's tombs of Urban VIII and Alexander VII in St. Peter's, symbolize the ideals of the Pope "living on" even after death.

Another source of inspiration for Ricci may have been Veronese's painting in the Pinacoteca di Brera in Milan, I Santi Cornelio, Cipriano e Antonio, where the Pope, Cornelius, with his tiara and St. Cyprian, with the palm of martyrdom near his feet, are placed on either side of the enthroned Antonio, who wears a mitre and holds a crosier. Thus, we have, like Ricci's Gesuati altarpiece, one figure raised upon a throne, a Pope,
and a martyr, who stands to the right of the central figure. In the background is an arcade, a decorative device reminiscent of Veronese, for example, his arcade in the background of *The Family of Darius before Alexander*. Hovering above the saints are putti. The heads of two putti look down from the clouds, while two playful whole-figure putti joyfully fly about, one holding a pen, the symbol of St. Thomas Aquinas, the Doctor of the Church, and one holding two keys, the symbol of the Papacy. Beside these putti is a large angel who hovers above St. Peter Martyr, and who holds the palm of martyrdom. This angel "provides a visual link between the two zones [the zone with the saints below and the upper zone with the putti set against the blue sky], as well as imparting a feeling of movement to an otherwise static composition". Hovering beside Pope Pius V is a putti who holds the papal tiara. Ricci has also added another device to add dynamism to his painting which is so tremendously stabilized by the triangular grouping of the saints. Ricci has placed the saints upon a platform which abruptly stops, leaving a shadowy gap at the left, lower section of the painting, and has allowed the blade of the knife, the symbol of St. Peter Martyr, to protrude over the edge of the platform. Ricci is successful in holding his composition together, uniting two zones, with saints below and putti above, though adding a feeling of movement as well. However, one point may be criticized - the figure of St. Thomas, "whose mannered elongation borders on deformity". But all things con-
A study of Ricci's later works in Venice is both heartening and rewarding. The pictures give the lie to the glib detractors who would dismiss him as nothing more than a Veronesian pasticheur, and the painter himself comes over to us as a man of resilience and resource. Originality was admittedly not his strongest point, which even his contemporaries admitted, but he man aged to create a Venetian Rococo that was elegant without being frivolous and competent without being academic.

A much earlier picture, the Madonna and Child with Nine Saints, also demonstrates how Ricci can effectively create a coherent composition, borrowing elements, but still remaining an individual. The Madonna and Child with Nine Saints was painted in 1708 for the church of S. Giorgio Maggiore, and it is a work which:

nella scelta dei colori tavolta complementari, nella morfologia e nella composizione rappresenta il momento più veronesiano del suo stile. Alle intonazioni scure e rossastre accentuate dal chiaroscuro, che caratterizzavano la prima attività riccesca, si va ora sostituendo una orchestrazione cromatica limpidissima, tulla luce, realizzata con una pennellata tremula, nervosa ed estrosa. Gli angeli in alto rivelano una leggerezza di tocco, ottenuta con una pennellata piumosa, che fa pensare al Boucher.

In regard to composition, Ricci's painting is influenced by Veronese's Mystical Marriage of St. Catherine in the Accademia in Venice, a debt which must not be overlooked, but which must not be overstressed either. Certainly Ricci has reworked Veronese's composition to suit his own artistic temperament. Comparing the two paintings, a basic pyramidal form is used to
hold most of the figures together and to accentuate the figures of the Virgin and the Child, who form the apex of the triangle. Veronese places at the lower left two angels who read from a book. Above and to their left is the dominating figure of the Virgin, seated upon a throne which is visually hidden, but whose steps are exposed in order to lead up to the figure of the Virgin. On the right are four figures, including the figure of St. Catherine. The right side of the triangle is formed by a visual linkage of heads, our eyes being carried from the high-placed figure of the Virgin down to the head of the last figure who is located at the extreme right of the painting. Behind the Virgin are two heavy columns which are partly covered by drapery. To the right is the sky, filled with some dark clouds, contrasting with other brightly-lit clouds from which emerge several putti. A basic similarity can be noticed in Ricci's painting in which the triangle is formed by placing the Virgin and Child upon a throne, thereby forming the apex. At the left, is the crouching figure of St. Peter, who converses with another saint who looks down at him, gesticulating with his hand, a device which links them both visually and in a conversant manner, which was the case with the altarpiece in the Gesuati. According to Levey this painting in S. Giorgio: "announces the use to be made in the eighteenth century of the casual sacra conversazione, where a group of saints are assembled alone or with a presiding figure, usually of the Madonna". Reaching the top of the triangle with the figure
of the Virgin, the right side of the triangle is completed by the visual linkage of the figure of St. Catherine, whose body is leaning forward, and the saint who leans on the base of the Virgin's throne, whereby our eyes are led downward, though not without some straying to a group of four saints behind the saint whose long, leaning back provides part of the triangular composition. This addition of saints is not found in Veronese. It is a Ricci variation which does not destroy the triangle, but only widens it. Behind the Virgin is a column partially concealed by drapery, reminiscent of Veronese, but here, in Ricci's painting the effect of the heavy, dominating columns of Veronese's work is subdued greatly, Ricci's column being hidden to a greater extent. In the sky, a great difference from Veronese can be immediately noticed. Here hover two playful putti, one of whom swings upon the long stalk of a flower, like a little child swinging upon a branch. Above them are the heads of three more putti who look out from their delicate cloud. Gone are the heavy, dark clouds and serious angels of Veronese's work. In Ricci's work, an elegance and lightness is apparent. The Virgin is set up on a much higher throne than Veronese painted, and she reaches more than three-quarters of the height of the painting, thereby elongating the triangle of which she forms the apex. Steer is correct in his observations of the painting: To a certain extent there is some "note of 'Rococo frivolity' in the "gambolling putti" and a rather sentimental expression on the saints. In the Gesuati altarpiece, too, Ricci created an air of lightness and grace, an
elegant slender figure of St. Thomas and a pair of elegant putti flying against a light backdrop of sky, though Ricci's Rococo could never be considered completely frivolous in overall effect.

Another religious picture, this one involving a limited number of figures, is the Holy Family and St. Anne, which is in the Molinari Pradelli Collection in Bologna. This work, dating about 1709, also has touches of a Veronese style. Once again a triangular composition is employed and two columns set in the background. However, Ricci, here too, proves himself capable of originality. In this painting, unlike his painting in S. Giorgio, all the figures are pressed up close to the picture plane, and it therefore becomes a personal and immediate relationship between the Holy Family and us, the spectators. Ricci has effectively tightly grouped the four figures, the Virgin and Child, Joseph, and St. Anne, into a pyramidal composition whose base is formed by a platform running horizontally right across the picture plane of the painting. The left side of the triangle runs along the arm of the seated figure of the Virgin, to her head and up to the figure of the standing St. Joseph and completes the right side by continuing down the head and shoulder of the kneeling figure of St. Anne. Ricci has perhaps been influenced by a leaning figure at the extreme right of Veronese's Mystical Marriage of St. Catherine for his figure of St. Joseph. Ricci's St. Joseph, like Veronese's figure, leans forward to become an integral part of the pyramidal structure. However, Ricci has made his figure of St. Joseph
unique in that the saint extends his right arm diagonally and rests it on a staff. His gesture, like the addition of the four saints in the S. Giorgio painting, adds an element of dynamism to his basic pyramidal structure without disrupting a continuity of diagonal line, in this case running from Joseph's hand down to St. Anne's head and shoulder. To the right of St. Joseph is a wide patch of sky with wisps of pink and white clouds, adding a Rococo elegance to the scene. There is also, like the Gesuati altarpiece, an interaction of figures, the child looking back at the figures of the Virgin who gazes at Him while holding Him on her knee. Joseph, too, looks down at the two figures, but it must be criticized that St. Anne's gaze lacks direction. This is a criticism which could not be applicable to the Gesuati painting, because there each saint looks directly towards another.

Two altarpieces of Ricci's last years that should be compared to the Gesuati painting are the works commissioned for the Church of S. Rocco in Venice. These two paintings, dating, like the Gesuati altarpiece from 1732-1734, devote half of their composition to light-filled clouds and pale blue sky, the St. Helena Finding the True Cross being described by Daniels as "glowing with colour and light". Surely the Gesuati altarpiece with its wispy blue sky could be described in the same words.

Gian Battista Piazzetta is represented in the church of the Gesuati by two paintings, one of which is Sts. Vincent Ferrer, Hyacinth, and Louis Bertrand (Figs. 14, 18), a work which
is given the approximate date 1738. Comparing this painting by Piazzetta with Sts. Thomas, Pius V, and Peter Martyr by Ricci the differences in style are overwhelming.

In the context of Venetian eighteenth century art as a whole Piazzetta is an outsider ... his melancholic temperament ... shows itself in the passion of his religious paintings ...

Piazzetta's historical importance lies in his fusion of a Venetian feeling for paint with the dramatic chiaroscuro and tactile realism of the tradition of Caravaggio.

... The spiritual intensity of Piazzetta's painting comes from the combination of this physical realism of detail with the visionary effect of the whole.

Whereas Ricci's saints communicate with one another in a casual manner, each of Piazzetta's saints are involved in his own personal mystical experience. Piazzetta, nevertheless, has arranged his composition in a very controlled manner, just as Ricci had done. Piazzetta, instead of arranging his figures in a triangular grouping like Ricci, has set out his canvas in a series of verticals. Sitting near the bottom of the picture is the figure of St. Louis Bertrand, above and behind him is the slightly inclined figure of St. Vincent Ferrer, and beside him is the kneeling figure of St. Hyacinth. At the top of the picture is an angel whose large, horizontal wing facing us adds a horizontal axis to complete the picture as a type of capping. Gone is the Palladian architecture of Ricci's painting and in its place, Piazzetta has created a celestial realm. Piazzetta has taken his saints out of the spacetime order of Ricci's mundane environment wherein the saints, in front of a piece of architecture, converse. Piazzetta, instead, depicts
St. Louis Bertrand seated upon what appears to be a rock, resting his bare foot upon what seems to be a section of ground, but which is painted in strange, supernatural tones of grey. Above him, St. Vincent reclines on a throne of clouds. This throne of clouds envelops most of his body. The extended arms of the saint are supported by cloud, while his bare left foot rests upon a square section of cloud below which is a suggestion of dark blue sky extending beyond. The figure of St. Hyacinth also is supported by clouds and his body is silhouetted against another cloud, this one extending in a column up to the top of the painting where the angel emerges from around the back of this cloud. Unlike Ricci, Piazzetta shows his saints in meditation. St. Louis Bertrand gazes down, a humble and contemplative expression on his face, at his chalice with the snake. St. Vincent lifts his eyes high, gazing intently at something beyond the limits of the painting, as if experiencing a vision. St. Hyacinth also gazes beyond the picture's limits, as if praying while his experience is being transformed into a mystical, supernatural one. The playful putti of Ricci's altarpiece are absent in Piazzetta's painting, although the single angel at the top of the composition hints at a tendency toward sweetness, which was a quality applicable to the large angel of Ricci's painting. Piazzetta's angel here points a finger above and beyond the painting, giving the direction in which the two saints below are looking. Here, the overall characteristics of Piazzetta's depiction of three saints is one of meditation and vision, even though the title of the work suggests nothing of
a supernatural experience or appearance.

Even when Ricci does depict a supernatural appearance, such as The Madonna Appearing to St. Hugo and St. Bruno, (Vedana, Certosa), often mysticism is kept to a minimum. In the painting, Sebastiano Ricci focuses attention within the painting, not, as with Piazzetta, beyond, as indicated by the gazes of Sts. Vincent Ferrer and Louis Bertrand. Ricci's painting shows the Virgin, holding the Christ Child, standing upon the ground with an indication of landscape behind her. The vision takes place on earth, with a naturalistic setting, and the figures of the Virgin and the saint who kneels before her meet eyes. The communication is real – the communication in Piazzetta's work belongs to the realm of the imaginary – it is our imaginations which must picture the vision which Sts. Vincent and Louis experience. At the top of Ricci's Madonna Appearing to St. Hugo and St. Bruno, are the heads of putti which look down toward the earth, thereby focusing attention downward. Unlike Sebastiano Ricci, Piazzetta is interested in creating a chiaroscuro effect. The dark robes of St. Louis Bertrand in the Gesuati altarpiece form a marked contrast with the white robes of St. Vincent Ferrer. Light streams from above and from the left, creating a marvellous play of light and shadow on the fingers, wrist and sleeve of the raised arm of St. Vincent. A shadowy cloud to the left of the saint is matched on right by a white one. The dark grey robes of St. Hyacinth complement the white robes of St. Vincent and also contrast with the tall
column of cloud which emphasizes the outline of St. Hyacinth. Therefore, the rhythm is created, starting at the bottom of the picture - dark against light contrasted with dark set against light. Even the white wings of the angel above contrast with a deep blue sky.

Although Piazzetta is preoccupied with chiaroscuro effects his colourism as typified in the Gesuati altarpiece at this stage, a time "while colour was brightening ... the rococo painter's canvasses, Piazzetta was restricting his palette to chestnut red, black, white, and grey ... from their [the saints of the Gesuati painting] juxtaposed habits of black, white, and grey, he makes more effective contrast than would another painter with a whole rainbow of colours". 27

However, the Gesuati altarpiece marks a turning point in Piazzetta's career:

Une franche et joyeuse lumière divine éclate et se répond, exaltant les valeurs locales: c'est la lumière ((ensoleillée)) dont parle Alessandro Longhi (1760) et qui caractérise maintenant le goût pictural de Piazzetta. Ce dernier développe dans le tableau des Jésuites le motif de composition déjà expérimenté dans la peinture de l'église San-Vitale. Le premier saint à gauche, dans son froc obscur, donne une relief puissant au vêtement clair de Saint Vincenzo Ferreri qui est petri de lumière. Les personnages sont plus petits, de proportions différentes par rapport à l'ensemble de la composition dont l'atmosphère est d'une luminosité éclatante. 28

According to Zampetti:

Rispetto alla pala di S. Vidal-nella quale le figure incombevano in primo piano senza una vibrazione atmosferica - in quest'opera (the Gesuati) il Piazzetta tenda a dilatare la composizione ad approfondire lo spazio, ad alleggerire
In the painting in the church of S. Vidal of the Guardian Angel and St. Anthony of Padua and St. Louis, a work dating from the second half of the 1720's, we see the weight of the composition resting at the bottom of the painting. The two saints are placed at the bottom of the left side of the composition, and they are balanced by a small child at the bottom of the left side. Between these three figures stands the large dominating figure of the Guardian Angel. The composition is built up primarily on a system of verticals, with the two saints, being placed one above the other, the large standing angel to the right, and finally, constituting a third vertical is the child standing on the right. Any rigidity is offset by the diagonal lines formed by the leg of the saint sitting at the lower left of the picture and by the slightly inclined, outstretched arm of the angel. Like the Gesuati altarpiece, this picture in S. Vidal stresses the mystical experience of a saint. In the S. Vidal painting, St. Louis, like St. Vincent of the Gesuati altarpiece, gazes up and beyond the limits of the picture frame, while light streams down upon his face, highlighting parts and creating shadows in others. Reminiscent of the Gesuati painting also, is the use of a play between light and dark, the dark garment of St. Anthony contrasting with the white garment of St. Louis behind him. Nearly half of the space of the picture is occupied by very dark brown clouds.
which, by their tonality, tend to add visual weight to the picture, pushing the figures close to the picture plane. But, there is a touch of lightness in the painting in the pink, white, blue, and brownish-yellow robes of the angel. Light, descending from a source above and to the left of the painting, picks out details of the faces of the heads of two putti in the clouds at the top, streams down upon the arm and face of the angel, illuminates most of the coloured garments of the angel and the white garment of St. Louis, and selects highlights of the face of St. Anthony and the arm, leg, and face of the child at the right. The light source of the Gesuati is the same, coming from the left, but less areas are in shadow. The large angel at the top has his face, arms, and right wing in bright illumination. The blue, rather than brown background of the Gesuati work, tends to recede and the placement of the figures allows greater space and distribution covering the whole surface of the canvas.

Another painting preceding the Gesuati altarpiece which distributes the figures along the total visual vertical axis, which highlights as many areas by its single light source as the S. Vidal altarpiece, is the Ecstasy of St. Francis in the Museo Civico in Vicenza. However, a background much darker in tonality than the Gesuati work is used.

In the middle chapel on the right side of the church of the Gesuati, we find a later painting by Piazzetta, representing St. Dominic (Fig. 15). This painting shows the saint in three-quarter length, holding his symbolic book and the lily. Above his head shines an eight-pointed star. A document states that
payment for this portrait was made in September, 1743. Unfortunately, this portrait is conventional and uninspiring:

... il est évidemment modèle avec vigueur, avec maîtrise même, mais aussi avec une sorte de rétenue.
Le Saint Dominique des Jésuïtes marque bien le début d'une nouvelle période de l'activité artistique de Piazzetta, la plus pauvre et la plus conventionnelle de ces périodes. La belle et riche inspiration qui avait caractérisé les phases précédentes de sa vie d'artiste s'étient peu à peu. Il revient brusquement, à un clair-obscur plus chargé, plus théâtral, plus baroque. Son style est encore bien équilibré et d'une grande précision formelle, mais l'on sent que l'artiste fatigué s'abandonne aux plus pauvres conventions.

Tiepolo's great masterpiece of his three frescoes on the ceiling of the Gesuati (Figs. 16, 18, 19) date 1739, and this date is supported by archival documents which have been published by Morassi. He records that in May, 1737, the contract was drawn up for the ceiling of the church, but that the execution of the paintings was delayed. In October, 1739, the whole fresco programme of the Gesuati ceiling was complete. Tiepolo had submitted his projects in the Spring of 1737, in February of the following year he received 8370,10 Venetian lire as his first payment for the commission, and when the work was completed, in October, 1739, he received an additional 4030 lire, making the total payment amounting to 12.400,10 lire.

Tiepolo's Gesuati ceiling depicts three separate scenes in three panels. The main centre panel, in the shape of a rectangle with circular additions at two ends, represents St. Dominic Instituting the Rosary. Two smaller panels opposite the rounded ends of the central panel, are in the shape of rec-
tangles with the corners cut and rounded and with one long side being straight, the other curving. The panel closest to the entrance represents St. Dominic in Glory, while the panel closest to the altar depicts The Virgin Hearing the Prayers of the Saint.

The unique shape and arrangement of the three Tiepolo panels in the Gesuati distinguishes them as being something of a new innovation in church ceiling decoration, although elaborate, but delicate framing was used in the Archiespiscopal Palace in Udine, while the three-panel format has a precedent in Venetian ceiling decoration in Titian's paintings in the sacristy of Sta. Maria della Salute. Comparing Tiepolo's solution for the ceiling with some of the ecclesiastical ceiling programmes of the seventeenth century, we are immediately confronted with a radical difference in styles. One Baroque style ceiling in Venice is a work in the church of S. Pantalon, painted by Giovanni Antonio Fumiani between 1684 and 1704. Fumiani, who died in 1710, was inspired by the Roman Baroque artists, Andrea Pozzo, and this similarity is evident in the illusionistic architectural settings, columns soaring into space, arches silhouetted against the sky and many foreshortened figures and putti floating in space, which can be seen in both the ceiling of S. Pantalon and the Roman Church of S. Ignazio.

Also preoccupied by architectural illusionism are Antonio Torri and Pietro Ricchi, two artists who painted the ceiling of the Venetian church of Sant'Alvise in the third quarter of the seventeenth century. In this ceiling fantastic twisted
columns rise up from foreshortened pedestals, soaring into the sky. The eye is led up these columns into pendentives of some "domes" whose tops have neem removed, in the case of most of them, to lead the eye even further into the illusionistic sky, and, in the case of the middle one, to reveal a representation of the Trinity.

Unlike the ceiling decoration of Sant'Advise, Sebastiano Ricci's paintings on the ceiling of S. Marziale abandon the total illusionistic perspective in favour of three separate panels, like the ceiling of the Gesuati, being three separate events in three separately framed panels. Two round and one oval gilt frames are used to distinguish the paintings and these contrast with the white, plain ceiling which is completely framed by a continuous gilded plaster frame.


The three canvasses, in their elaborate setting of gilded plaster, are filled with light and movement... as ceiling decoration they are the antithesis of the elaborate and grim fantasy by Fumiani, the Venetian Pozzo, in S. Pantalon, which was being completed at just about this time.

Seen only as paintings, the ceiling of S. Marziale may seem little more than a brilliant recapitulation of the principles of ceiling decoration of Titian, Veronese and Correggio. The quality which distinguishes it as a work of the Eighteenth Century is the carefully considered organization of the scheme as a decorative whole. The solid figure painting of the canvasses matches the heavy convolutions of the plasterwork, and both are enlivened by the same
dramatic sense of pattern and chiaroscuro. In this way the ceiling establishes in the first years of the new century a very important principle of the history painting of the period - a new concept of the value of the proper relationship between the work of art and its setting, between art and life, between pictorial space and real space.

Although both Tiepolo and Ricci divide their ceiling decorations into divided framed pictures, the Gesuati ceiling compared to the S. Marziale ceiling seems much lighter and delicate. The creamy coloured stucco decorations of Michel Antonio Pelle blend perfectly with both Tiepolo's paintings and the grey and white colours of Massari's Palladian style architecture; the stuccos of the Gesuati abandon the heavy, elaborate gilt frames of the ceiling of S. Marziale.

The central fresco panel (Fig. 16) of the Gesuati ceiling shows St. Dominic, the founder of the Dominicans, distributing his Order's emblem, the Rosary. St. Dominic, a star above his head, holds a book in his left hand, while offering a rosary to a group of the faithful who eagerly stretch out their hands. Dominic is depicted standing at the top of a flight of steps. Behind and above the saint flies an angel who carries rosaries from the Virgin and Child who are seen high in the blue sky, supported by clouds, down to another angel standing behind the saint, helping him distribute the rosaries. Among the recipients of the rosary is the Doge himself, who appears just behind a man who is kissing the ground. At the extreme left, at the bottom of a flight of steps which leads to the group of faithful receiving the rosary, is a white hound, the symbol of
the Dominicans (Domini canis). At the right, below St. Dominic is a second group of people, one of whom is the white-bearded Pope Pius V, "The Dominican Pope of the Rosary" who is wearing a gold cope. At the bottom of the composition is a personification of the Albigensian heresy falling out of the scene. The inclusion of the Doge in the fresco probably refers to Venice's alliance against the Turks, an alliance formed by Pope Pius V. The defeat of the Turks at Lepanto on the first Sunday in October, 1571, a date which was to be commemorated by the "Festa of the Rosary", was a joyous occasion for Christian countries, especially Venice.

In the small panel depicting The Virgin Hearing the Prayers of St. Dominic, (Fig. 18), we see St. Dominic, a star above his head, kneeling upon a flight of steps. Below are various symbols, the lily, the book, and the torch, symbols of St. Dominic and the hound (Domini canis), the symbol of the Dominican Order, which also appeared in the central fresco. The hound, an addition frequently seen in Veronese's scenes, now in this fresco in the Gesuati, takes on an iconological significance. Also kneeling upon the steps is a Dominican named Fra Paolo of whom it is said "avant grandement contribue à la reconstruction de l'église". In the clouds above St. Dominic, stands the Virgin holding her mantle over a group of saints. These saints number nine, the number represented in the three eighteenth-century altarpieces in the Gesuati. One of the saints represented in The Virgin Hearing the Prayers of St. Dominic wears a richly decorated cope. Beside him lies a
crosier while a putto below carries a mitre. This saint perhaps is St. Thomas Aquinas in his role as Doctor of the Church. Beside him is a female saint, perhaps Catherine of Siena. The other saints, although without attributes, except a figure immediately below the Virgin's left hand who wears the tiara and who carries the three-barred papal cross who is probably Pope Pius V, are most likely Sts. Rose, Agnes of Montepulciano, Louis Bertrando, Vincent Ferrer, Peter Martyr and Hyacinth.

Another possibility, since St. Thomas does not have the crosier as in the Ricci painting, is that this figure is St. Antonino, Archbishop of Florence, who was also a Dominican. The gesture of the Virgin holding her mantle over the group of saints symbolizes her offering special protection to the Dominican Order. An alternate interpretation of the fresco is that the entire group of figures are saints born before the time of Dominic, that is, those already in Heaven. The foreground figure with the crosier would then be St. Augustine. However, this interpretation does not explain the presence of Fra Paolo, nor does it explain why the Virgin would be depicted shielding saints of another religious Order. It must, though, be admitted that the figure with the crosier does present a problem. If we identify him as St. Antonino, why does he not appear in one of the side altar paintings?

The third Tiepolo fresco section (Fig. 19) shows St. Dominic, a star above his head, rising into Heaven, being borne by a number of angels. Below is his symbol, the lily and beside it
is a globe with a torch, projecting from it. This symbol refers to a dream Dominic's mother is said to have had just before her son was born. It is interpreted as being a symbol for St. Dominic's journeying about the world illuminating men's minds.

Stylistically, the central ceiling fresco of the Gesuati recalls the work of Veronese; we see a "perspective strongly foreshortened from below" with various architectural elements on which are disposed figures which convey a feeling of depth. In this fresco, Tiepolo creates an illusion of space by "a play of successively receding planes". At the bottom of the composition the personification of the Albigensian heresy tumbles out of the picture space. Above is a cornice upon which rest two men, one of whom turns his bare, muscular back to us, a figure-type found also in Veronese's Apotheosis of Venice; the other dressed as a soldier, leisurely rests his right knee over the cornice. Above them is a flight of steps which leads our eyes up to the faithful, then to St. Dominic himself who stands at the top of a platform which is at the top of yet another flight of steps. To the left is an indication of a building whose massive Ionic columns, seen in foreshortening, lead the eye even further up into space. Finally, high in the composition is the Virgin and Child who appear in the heavens. Tiepolo's composition emphasizes freedom and spaciousness. The eye is allowed to wander up the steps leading to St. Dominic, then beyond to the light and airy sky above. The sky occupies half of the total composition, extending above
the architecture on the left, behind the figure of St. Dominic right up to the top of the circular end of the fresco. A division is made by the white, greyed-brown, and grey clouds where the Virgin and angels are placed and the expanse of light blue sky beyond. This emphasis on lightness and space found in Tiepolo's ceiling may be compared to Sebastiano Ricci's altar-piece in the same church, where half of the area of the painting is given to the white architecture and light blue sky filled with putti. No attempt is made by Tiepolo to imitate the deep blue sky creating the supernatural realm in Piazzetta's Sts. Vincent Ferrer, Hyacinth and Louis Bertrand. In The Glory of St. Dominic, Tiepolo once again composes a picture that "breathes" with space and light. St. Dominic and the angels are given a background of white clouds and golden expanse of sky. Like the central panel, the Glory of St. Dominic uses a diagonal division between sky and clouds.

An earlier "glory" of a saint painted by Tiepolo is his Glory of Sta. Teresa, dated about 1720-1725, which was a commission for a fresco for the vault of the side chapel in the church of the Scalzi. This picture:

provides the key to the understanding of Tiepolo's secrets in the representation of his "heavens", the mechanics as it were, of his perspective. Still working within the great Baroque tradition, the artist here establishes some new principles which were to become the rule in the further development of his perspective decorations. The way in which the artist gives prominence to the principal group drawing it clear of the tangible plane of the wall, and tying it, by means of the clusters of musicians in the second plane, to the throng of angels above the painted allegorical statues at the sides, is certainly his own invention. In a whirlpool of
clouds rising in ever narrowing circles towards the zenith, Tiepolo places on high, upside down and seen in the most daring foreshortening from below, the angel who, offering the martyr's crown to the Saint, makes the depth of the vortex fully apparent.

The Glory of St. Dominic in the Gesuati perhaps is not an improvement of the Scalzi fresco, but rather a slightly different solution to the problem of projection into space. In both paintings Tiepolo places great emphasis on the saint, surrounding his key figure by several angels. In the Gesuati fresco the numerous figures of the second plane in the Scalzi painting are omitted, but a large single angel, seen from the rear, located at the extreme right corner, suggests a secondary plane which is closer to our space. Above Dominic is a playful putto swinging on a lily, and in a circular break in the clouds at the top of the picture, a device found both in the Scalzi picture and also in the Virgin Hearing the Prayers of St. Dominic, are the heads of three putti peering through. Perhaps a greater sense of drama is felt in Tiepolo's Glory of St. Dominic than in the Scalzi painting because the former shows the saints head thrust far back, his gaze directed toward the heavens, while St. Theresa looks directly down at the spectator in the church below the painting.

The final fresco of the Gesuati is a roundel in the ceiling of the choir, a painting depicting The Angel Appearing to David (Fig. 20). The inclusion of this scene in a Dominican church probably is intended as a parallel between the appearance of an angel to David and the appearance of the Virgin to Dominic, as
the Virgin is traditionally believed to have appeared to Dominic telling him to spread the practice of saying the rosary.

Turning to the side chapels, we see another Tiepolo painting, the Madonna with Sts. Rose, Catherine of Siena, and Agnes of Montepulciano (Fig. 22). Although the 1740 edition of the Forestiere Illuminato by Albrizzi lists this painting as in the church already, there is, nevertheless, a document which dates the painting much later:

Ottobre 1746: Posti in deposito per esser contadi al S. r. Gio: Battia Tiepolo Pittor, quando consegnera la Palo delle Sante L. 660:
Gennaio 1747: Posti in deposito da contarsi al S. r. Gio: Battia Tiepoletto a conto della Palo delle Sante L, 1240:
Aprile 1748: Fu accordata la Pala delle Sante col. S. r Gio: Battia Tiepoletto cecchini cento sono L. 2200 - Ottobre 1746 sono in esito L. 660 - Gennaio 1746 M.V. sono in esito L. 1240, summano L. 1900 -
Del presente mese in esito L. 300 (Dico L. 300) Summa e saldo contato L. 2200:
al S. r Gio: Battia Tiepoletto come da ricevuta in filza - Manzie date a quelli del S. r Gio: Battia Tiepoletto L. 31 Rosari con medaglie d'argento L. 22-
Pranzo per il sopraditto effetto L. 27: 3-Barche per lo stesso fine L.3.

It is interesting to note that after the victory at Lepanto in 1571 and the subsequent institution of the "Festa del Rosario" the subject of the Madonna "del Rosario" became popular in Dominican churches.

Perhaps one of the earliest representations of the subject is a painting by Giovanni Antonio Fasolo, an artist who died in 1572, only a year after the Battle of Lepanto. This picture which is in the Museo Civico in Vicenza, is recorded as La Vergine del Rosario con II Bambino, I SS. Domenico e Rosa, il
Pontefice Pio V, Vescovi e Devoti. Here we have a painting executed soon after Lepanto with the, as yet, uncanonized Pope Pius V. However, the saint to the right of the Virgin cannot be Rose since she was born only in 1586; it must then, be Catherine of Siena. A late Seventeenth Century or early Eighteenth Century representation of the Madonna del Rosario is a painting in the Parrocchiale in Foresto Sparso, a work by Agostino Letterini. The painting shows the Virgin, on a high platform, holding the child who offers a rosary to St. Rose of Lima who stands at the top of a flight of steps leading up to the platform. At the bottom of the stairs stands St. Dominic and sitting at the right is Catherine of Siena.

Tiepolo's altarpiece in the Gesuati shows three Dominican saints; at the left St. Catherine of Siena holding a large crucifix, next is St. Rose of Lima holding the Christ Child who holds a rose, and, sitting at the right is St. Agnes of Montepulciano with her attribute, the lily, lying in front of her. Above, sitting on a cloud is the Virgin who appears to be protecting the saints below.

The composition, however, does not include any rosaries, although, like Letterini's painting, Sts. Rose and Catherine and the Virgin are present. In Tiepolo's fresco the Christ Child holds a rosary and He stands in front of the Virgin in the clouds. A painting of the same subject of 1740 by Jacopo Amigoni in the Chiesa Parrocchiale in Prata di Pordenone is the Madonna del Rosario con I Santi Domenico e Rosa.
Both paintings employ a pyramidal composition, with the Virgin at the top and architectural elements behind. Tiepolo places a canopy while Amigoni places two slender columns behind the Virgin and both artists use arch motifs at the left of their pictures. Amigoni shows St. Dominic standing at the left being offered a rosary by the Virgin and kneeling at the right. A pose which is accentuated with Tiepolo's St. Agnes, is St. Rose wearing a crown of thorns and holding a crucifix. Also, it should be noted that the rosary missing in Tiepolo's work is present in Amigoni's.

There is a contemplative mood to Tiepolo's altarpiece - the Virgin, majestically seated upon her throne of clouds, is set above the three saints below: St. Catherine, a crown of thorns on her head, appears to have her eyes closed, as if meditating, St. Rose looks upward, not at the Virgin who is behind her, but beyond the limits of the picture frame as if engaged in some type of supernatural experience, and St. Agnes, kneeling, her head bowed, holds a cross attached with a chain and seems to be completely absorbed in her thoughts. A mood such as this makes us immediately think of Piazzetta's altarpiece which is in the same church. Gone are the putti of Ricci's altarpiece or even of Tiepolo's own ceiling. However, the heavenly setting of Piazzetta's work is abandoned for a platform, running right across the lowermost part of the composition, forming a kind of stage on which the saints are placed. Like Ricci, an architectural setting and sky form the background. Tiepolo employs a strict horizontal-vertical axis to
his composition, placing the saints and the Virgin vertically, a gesture reinforced by a fluted column and the back of the Virgin's canopy, and placing the only horizontal element, the edge of the platform, at the very bottom, giving a stability to the work. The dark blue sky of Piazzetta is substituted by Tiepolo for a light blue sky touched with the golden brown clouds seen in his ceiling frescoes. Although sky is included, we do not experience the lightness of Ricci, although the mood is lightened with the inclusion of a chaffinch perched on a bar between an arch to the side of the Virgin. Tiepolo, by placing the sky to the left of his vertically-structured figures has achieved a somewhat less spacious and airy quality that is evident in Ricci's altarpiece.

Surrounding the fresco panels by Tiepolo are monochrome paintings depicting scenes of the mysteries of the Rosary. Painted on the vault, these grisaille scenes are represented in alternating oval and quatrefoil frames. Although Massari's architecture is ultimately derived from Palladio, the addition of these Gothic quatrefoil and oval grisaille scenes and the colourful Tiepolo ceiling fresco are something alien to a pure Palladian aesthetic. Surface in the Gesuati becomes not only a pure, abstract experience of play of light and shadow, but also an experience in design, and, in the ceiling, colour.

The rosary consists of both vocal and mental prayer, involving the recitation of Ave Marias and Pater-Nosters and also meditation known as mysteries. There are, in the rosary, fifteen
mysteries, which "focus attention on the Incarnation, sufferings and glorification of Christ, which are a compendium of the life of Jesus and Mary". The fifteen mysteries are grouped into fives, the first set being the Joyful Mysteries - the Annunciation, the Virgin's visit to Elizabeth, the birth of Christ, the presentation of Christ in the Temple, and the finding of Christ in the Temple; the second set being the Sorrowful Mysteries - the agony in the Garden, the scourging of Christ, the crowning with thorns, Christ carrying the cross, and Christ's crucifixion and death, and the last set being the Glorious Mysteries - the Resurrection of Christ, the Ascension into heaven, the descent of the Holy Spirit, the assumption of the Virgin and the Virgin's coronation as Queen of Heaven. The scenes in the vault of the Gesuati begin at the left, near the entrance of the church, and continue along the left side with the Joyful Mysteries, then continue with the Sorrowful Mysteries, the scene of the crowning with thorns being directly above the arch leading to the chancel, following with the Carrying of the Cross and the Crucifixion, and on the right, then the Glorious Mysteries, finishing with the Coronation of the Virgin on the right, near the entrance. Besides the mysteries of the Rosary, there are other grisailles - a Glorification of the Rosary above the entrance of the church, the four Evangelists in the pendentives of the dome, and Prophets surrounding Tiepolo's ceiling roundel. There have been two major publications concerning grisaille scenes of the Gesuati. The first is by Alessandro Vardanega, who wrote an article in Arte Christiana. According
Tiepolo e la sua scuola hanno cantato negli spazi vari ed impensati, creati dalle pure sagone architettoniche tutto il Rosario, dividendo i "misteri" curitmicamente, nelle vele e negli spazi intermedi compresi tra finestra e finestra, in un tutto armonico che s'accorda con il ((Trionfo del Rosario)) portato in gloria sopra la porta d'ingresso dagli angioletti.

Of the scene of the Scourging of Christ, Vardanega says:

... è un ritmocaratteristico tiepolesco e la sicurezza compositiva, come la correttezza di disegno, lo indicano tra i migliori di questa stupenda serie.

In 1959, Giuseppe Maria Pilo published an article in which he stated that the monochrome decorations of the Gesuati should partly be assigned to Francesco Zugno. According to Pilo:

Mentre non sembrano dello Zugno il tondo con la 'Crocifissione' nella parete di fondo del core e i quattro ovali con 'Profeti' nelle vele della finta cupola questi ultimi attribuiti dal Molmenti, poco probabilmente a G.B. Tiepolo, i caratteri esecutivi dei medaglioni della navata riportano al linguaggio dello Zugno con tale evidenza da sembrar quasi inutile spendere parole per sotto-linearne gli elementi. Si riguardi alla struttura disossata delle forme composte per piani slargati in movimenti quasi danzanti; personaggi esili ed eleganti, dalla psicologia scoperta; un po storditi i vecchioni, graziosamente pudibonde le donne; tutti un po svagati, come sorpresi da qualcosa più grande di loro in atteggiamenti raccolti e sommessi, in 'figure' a ritmo chiuso.

Although stylistically the probability of Zugno painting the grisailles is great, the problem still exists - can we be absolutely certain that he is the Tiepolo follower involved? Other Tiepolo followers, namely Giovanni Ruggi and Francesco
Lorenzi should be considered. Palucchini insists Raggi had collaborated with Tiepolo in the painting of the Gesuati ceiling and the Sant'Alvise paintings. It is interesting to note that the grisaille of the Gesuati of The Scourging of Christ (Fig. 24) bears a great similarity to the Sant'Alvise Flagellation. Lorenzi too was involved, although indirectly, with the Gesuati ceiling in his drawing of the central panel. Unfortunately the problem of deciding, on stylistic grounds, which artist to choose as painter of the mysteries of the rosary, because of their relation to Tiepolo, becomes very complicated indeed and the question can only be answered definitely when archival material is discovered.

In the third altar of the left side of the Gesuati is a painting by Tintoretto, The Crucifixion, an altarpiece taken from the old church of S. Gerolamo dei Gesuati. This work, dating from the period 1556-1564, places the crucified Christ silhouetted against the sky on the central axis, dramatically dominating the picture, extending two-thirds of the space.

No fewer than seven figures gather round and support the swooning Virgin, each in a separately designed attitude of tenderness and solicitude, yet with a single rhythm running through the whole closely-knit group.

For a kind of subtle suggestion, and in the reticence and consummate mastery of the art asserted this figure [Christ] is ... a wonderful piece of work as mere fainting ... It is of interest to note that this Tintoretto painting was restored by Piazzetta and that there exists a document recording payment for the work in August, 1743.
Another work in the Gesuati that does not belong to the eighteenth century is a sculpture by Antonio Rosa, the *Madonna and Child*. This work, which is in the second altar on the left facing Piazzetta's *St. Dominic*, in place in its niche in the church 1838. In the choir, there is a seventh altarpiece, the *Virgin and St. Anne in Glory with St. Dominic and Other Saints*, a painting by Mattia Ingothi, dated 1630, which was taken from S. Marco and S. Andrea di Murano.

By examining the art of the Gesuati, some indication is given of the directions of painting in Venice of the 1730's and 1740's. On the one hand, there is Sebastino Ricci, "the key figure in the revival of Venetian art", now, by the time of the Gesuati commission seventy-three years old, painting in a Rococo vein, but not without some indebtedness to Veronese, which is apparent in his architectural background in his altarpiece in the Gesuati. On the other hand, is Piazzetta, whose chiaroscuro work even at this time, recalls Baroque drama, and who is the outsider in this Rococo period. Finally there is Tiepolo, in 1748, fifty-two years old, who unites the two streams of Ricci and Piazzetta. There is in Tiepolo's ceiling a certain element of gaiety and definite lightness of the Rococo though not without indebtedness to the perspective principles of Veronese, but in his altarpiece there is evidence of the introverted qualities of Piazzetta's art.

Besides demonstrating the styles of three major eighteenth century artists, the Gesuati demonstrates the importance of Dominican commissions in Venetian art. I have already mentioned
one other, namely Amigonis Madonna del Rosario, but there is also the important work of the Guardis. This is a processional banner (Museum of Fine Arts, Budapest) an elegant work depicting the Virgin seated amidst clouds offering a rosary to St. Rose of Lima who is placed at the right of the composition. To the left is St. Dominic and his symbol, the dog with the burning torch. This banner is painted on both sides, the front attributed to Gian Antonio and the reverse, a copy of the front, to Francesco Guardi. According to Fenyo "it may be assumed that the banner was commissioned by a brotherhood of the Dominican Order in Venice." It is interesting to note that this work can be linked to a drawing by Giambattista Tiepolo in the Orloff Album. A painting by Tiepolo himself is the Madonna with Sts. Dominic and Hyacinth (Chicago, Art Institute) dating about 1730-1735, commissioned for an unknown church or private chapel. It shows the Virgin seated upon a high throne in front of which hangs a tapestry with medallions with the fifteen mysteries of the rosary, grouped in sets of five.

A work commissioned for the Dominican church in Murano, the church of St. Peter Martyr, or S. Pietro Martire, which was closed in 1808 and deprived of its art treasures when the Order was suppressed, is a painting by Francesco Guardi. This work the Miracolo di un Santo Domenicano (Vienna, Kunsthistorisches Museum, Gemäldegalerie), dated about 1763, depicts the miracle of a Dominican saint, probably St. Hyacinth, walking on the water to save a number of victims who have fallen from a bridge which has just collapsed.
In the city of Venice itself, in the Dominican Church of SS. Giovanni e Paolo is the *Glory of St. Dominic* (Fig. 26) dated about 1725. Like Tiepolo's *Dominic in Glory* in the Gesuati, Piazzetta's saint, arms outstretched, is supported by angels as he ascends to heaven. Piazzetta has created his illusion by placing some Dominican figures on the Cornice and by adding angels, seen from below, who appear to fly upward.

Certainly with the wealth of Dominican commissions in eighteenth century Venetian art, the Gesuati stands out all the more plainly as an impressive collection of eighteenth century paintings.
CHAPTER IV
THE SCULPTURAL PROGRAMME

Just as an examination of the paintings of the Gesuati provides an insight into the styles of the finest eighteenth-century Venetian painters, so too an examination of the sculptural decorations of the church, which began with the façade, offers a knowledge of the nature of Venetian sculpture.

The façade of the Gesuati contains four niches for sculptured figures, thereby restraining the role sculpture plays in relation to the architecture. Contrasting the church of the Scalzi (Fig. 2) with its total of sixteen reclining figures resting on the arches of the seven niches for large sculptures and the arch for the doorway, and the Gesuati, with its four unadorned niches for sculpted figures, we see the difference in what may be termed "Baroque splendour" and "Palladian simplicity". The four figures on the façade of the Gesuati, and their arrangement, above and below the meander pattern string course and between the main columns (so providing four rectangular zones for the niches), gives the church a degree of restraint. It is interesting to note that the façade of S. Barnaba (Fig. 10), which follows the Gesuati closely, contains only two niches for sculpted figures.

The sculptures of the façade of the Gesuati represent the four Cardinal Virtues. These were executed by four different sculptors. Gaetano Fusali was responsible for the figure of
Prudence (Fig. 27), Francesco Bonazza for the figure of Justice (Fig. 28), Giuseppe Toretti for the figure of Fortitude (Fig. 29) and Alvise Tagliapietra for the figure of Temperance (Fig. 30). There is a document recording payments made in September 1736 for the first three of these figures and payments made in 1737 for the figure of Temperance. All four sculptures can be seen in their niches on the façade of the church in the engraving of the Gesuati in the 1740 edition of Albrizzi's Forestiere Iluminato (Fig. 8).

Francesco Bonazza (active 1729-1770) was one of three sculptor sons of Giovanni Bonazza (1654-1736), who was responsible for making the statues of Elisabetta Querini Valier and Virtue Crowning Merit on the Valier monument in SS. Giovanni e Paolo, a monument designed by the architect Tirali. Together with his sons Tommaso (c. 1696-1775) and Antonio (1698-1763) he worked on the series of bas-reliefs, begun in 1730, in the Cappella del Rosario in SS. Giovanni e Paolo. The three sculptors are responsible for the Adoration of the Magi in this relief series, while Giovanni and Antonio are credited with the Adoration of the Shepherds. Francesco, in addition to being a sculptor, was also a painter and cutter of cameos. His works include the Angel Appearing in the Dream of St. Joseph in the Cappella del Rosario in SS. Giovanni e Paolo and four Virtues on the façade of the church of Sta. Margherita in Padua.

Alvise Tagliapietra was also commissioned to work in the Cappella del Rosario, and his works are the Visitazione and the
Circumcision in S. Francesco di Paolo and a bas-relief on the pulpit of S. Moisè. His birth date is unknown, but he had completed the work in the Duomo di Chioggia by 1708. He probably died shortly before 1760.

It is interesting to note that the sculptors, Bonazza and Tagliapietra were both commissioned to work for the Dominicans in the church of SS. Giovanni e Paolo, as well as the Gesuati. This demonstrates the continuing artistic patronage of the Order in a church which had been giving artists commissions for several centuries. However, it is significant that their work on the Gesuati is confined only to the façade. For the interior, another sculptor was commissioned. This was Gian Maria Morlaiter, who was probably the finest sculptor of the time. He alone was responsible for all the sculptures in the interior of the Gesuati (with, of course, the exception of the nineteenth century work by Rosa). Therefore, the interior of the church contains a wealth of material for the study of this sculptor. Morlaiter was born about 1699 and died in 1781. He, too, like the Bonazzas and Tagliapietra, worked for the Dominicans in the Cappella del Rosario in SS. Giovanni e Paolo, where he is responsible for the Rest on the Flight into Egypt and the Dispute Among the Doctors. The number of commissions in Venice are extremely impressive, as he designed works for the churches of S. Pietro in Castello, S. Rocco, the Zitelle, Sta. Maria della Fava, Sta. Maria del Giglio, the Scalzi, Sta. Maria della Salute, S. Nicolò da Tolentino, the Pietà, Sant'Eufemia, S. Geremia, and S. Marcuola. Morlaiter was also involved with
the Venetian Academy. The Academy was founded on 20 September 1750, but appointed its first President, who was G.B. Tiepolo, only on 15 February 1756. Assisting the President, were Morlaiter and G.B. Pittoni, who were at this time appointed Councillors. Morlaiter's foreign commissions took him to the Saxon court and to the court of Catherine of Russia, where he worked in collaboration with his sons, Gregorio and Michelangelo.

At the Gesuati, Morlaiter was commissioned to work on the high altar and to make the Glory of Angels (Fig. 15) around the painting of St. Dominic by Piazzetta. He is also responsible for six whole sculpted figures and eight bas-relief scenes. Documents state that Morlaiter began receiving payments for the Glory of Angels in June, 1738, and that these payments ended October 1739. His sculpture shows two large angels at two corners of the frame of Piazzetta's picture. These angels hold drapery which completely surrounds the painting. Around this drapery are many small putti.

After this sculpture, Morlaiter began work on the high altar, in collaboration with the architect, Massari. Documents state that the work lasted from 1740 to 1742, which explains the time gap between the date of completion of the church itself and the date of consecration. Morlaiter received payment in February 1740 "a conto di fatture d'intaglio in marmo nella cima dell'altar maggior". He then received payment in July "per saldo di tutte le fatture fate nella cima dell'altar maggior" and received additional payment in October of the follow-
lowing year "a conto de fattura della cupola del Tabernacolo". Another payment was made in January, 1742. "A conto de sculture della cupola del Tabernacolo" - he received payments in March and in July.

A year later, payments started for his work on the figures and bas-reliefs. The figures occupy niches between the side chapels. Above these are six bas-reliefs. Two other bas-reliefs are located above the two pulpits. The bas-reliefs are scenes from the life of Christ. The figures are Peter, Paul, Moses, Aaron, Abraham and Melchisedech. The bas-reliefs and the figures are arranged as follows:

**High Altar**

<table>
<thead>
<tr>
<th>Baptism of Christ</th>
<th>Incredulity of St. Thomas</th>
</tr>
</thead>
<tbody>
<tr>
<td>(above pulpit)</td>
<td>(above pulpit)</td>
</tr>
<tr>
<td>Christ and the Samaritan</td>
<td>Christ and the Magdalene</td>
</tr>
<tr>
<td>(above St. Peter)</td>
<td>(above St. Paul)</td>
</tr>
<tr>
<td>Miracle of the Paralytic</td>
<td>Miracle of the Healing of the Blind Man</td>
</tr>
<tr>
<td>(above Moses)</td>
<td>(above Aaron)</td>
</tr>
<tr>
<td>St. Peter Walking on the Water</td>
<td>The Centurion Pleading for the Health of His Servant</td>
</tr>
<tr>
<td>(above Melchisedech)</td>
<td>(above Abraham)</td>
</tr>
</tbody>
</table>

**Entrance**

Documents state that payments were made from 1743 to 1755. There were payments every year from 1743 until 1751. At this time there was a lapse of two years. Payments resumed in 1753 and ended two years later. Therefore, Morlaiter's work on the
bas-reliefs and figures represents a span of twelve years. From the documents, a chronology of the work of the sculptor can be found. He started with the figure of St. Paul and its bas-relief and finished with the figure of Melchisedech and its corresponding bas-relief. For the figure of St. Paul, Morlaiter received payments in September and December, 1743. He also received four more payments in January, March, June, and July of 1744. Similarly, for the bas-relief of Christ and the Magdalene he was paid in September and December, 1743, and in January, March, June and July of 1744. For the figure of St. Peter and its bas-relief, Christ and the Samaritan, he received payments in August and in December, 1744, and in February, July and September, 1745. The next to be executed were the bas-reliefs over the pulpits. For these, payments were made in February, March May, August and September, 1746, and in February, 1747, and also in April and July of the same year. Then came the figures and bas-reliefs between the first and second side chapels, starting with Moses and the Miracle of the Paralytic, for which payments were made in February, March, August and September, 1748, and in July and December, 1749, and also in January, 1750. Morlaiter received payments for Aaron and the Miracle of the Healing of the Blind Man in March, August, September and October, 1750, and in March and April, 1751, he received other payments for Aaron. Two years later payments resumed. These payments, made for the figure of Abraham and the bas-relief of the Centurion Pleading for the Health of His Servant, were made in August and December, 1754, and in March, 1754. The last works, then, are the figure
of Melchisedech and the bas-relief of St. Peter Walking on the Water, which are to the left of the first side chapel on the left. Payments for these two works were made in August and 17 September, 1754, and in February and March, 1755.

Iconographically, the sculptural programme is of two parts - the bas-reliefs and the whole figures. The first bas-relief scene, Peter Walking on the Water, has its literary source in Matthew XIV:22-33, which tells us that Christ walked on the sea to a number of disciples, who upon seeing the miracle, became frightened. Christ told the people who He was, when St. Peter asked Him to allow him to walk on the water too, in order to prove that the person he was seeing was really his Lord. Peter began to walk on the sea, but he became afraid and began to sink, when immediately Christ took hold of him and led him to His boat. The second scene, from Luke V:18-25, describes an event where a man afflicted with palsy came to Christ. Seeing the faith of the sick man, Christ said that He forgave him his sins, whereupon the scribes and Pharisees began to think Christ was blaspheming. Christ, to prove His power to these unbelievers, told the sick man to stand up and walk.

Thus, the theme implied by these two relief scenes in the Gesuati is evident - an allusion, through episodes in the life of Christ, to faith, and imperfect faith which finally becomes strengthened.

The next bas-relief is the scene of Christ and the Samaritan. Christ visits a Samaritan woman at a well, and begins
to explain to her that anyone who drinks the water from a well would experience thirst again, whereas anyone who "drinks" His water would not, and that His water would become a fountain of everlasting life in that person. The scene of the Incredulity of St. Thomas is from John XX:24-29:

But Thomas, one of the twelve, called Didymus, was not with them when Jesus came.

The other disciples therefore said unto Him, We have seen the Lord. But he said unto them, Except I shall see in His hands the print of the nails, and put my finger into the print of the nails and thrust my hand into His side, I will not believe.

And after eight days again His disciples were within, and Thomas with them: then came Jesus, the doors being shut, and stood in their midst, and said, Peace be unto you.

Then saith He to Thomas, Reach hither thy finger and behold my hands; and reach hither thy hand and thrust it into my side; and be not fruitless but believing.

And Thomas answered and said unto Him, My Lord and my God.

Jesus saith unto him, Thomas, because thou hast seen me thou hast believed; blessed are they that have not seen and yet have believed.

The scene of Christ and the Magdalene (John XX:17) refers to the Magdalene's visit to Christ's tomb and her trying to touch Him to prove His existence. The scene of the Healing of the Blind Man from Luke XVIII:35-43 demonstrates the strong faith of a man who, despite the condemnation of the crowd around him who tried to silence him, shouted out to Jesus in order that he might be healed. The scene of the centurion is
taken from Luke VII:1-10:

Now, when He had ended all His sayings in the audience of the people, He entered into Capernaum.

And a certain centurion's servant, who was dear unto him, was sick, and ready to die.

And when he heard of Jesus, he sent unto Him the elders of the Jews, beseeching Him that He would come and heal his servant.

And when they came to Jesus, they besought Him instantly, saying, That He was worthy for whom he should do this: For he loveth our nation, and he hath built us a synagogue.

Then Jesus went with them. And when He was now not far from the house, the centurion sent friends to him, saying unto Him, Lord, trouble not thyself; for I am not worthy that thou shouldest enter under my roof.

Wherefore, neither thought I myself worthy to come unto thee; but say in a word, and my servant shall be healed.

For I also am a man set under authority, having under me soldiers, and I say unto one, Go, and he goeth; and to another, Come, and he cometh, and to my servant, Do this, and he doeth it.

When Jesus heard these things, He marvelled at him and turned Him about and said unto the people that followed Him, I say unto you, I have not found so great faith, no, not in Israel.

And they that were sent, returning to the house, found the servant whole that had been sick.

From the Scriptural references, we can deduce a second level of meaning in these episodes from the life of Christ. This is particularly true if we bear in mind that the sculptures were commissioned for a Dominican church, that is, a church of the Order of Preachers. The relief panels are arranged iconographically in pairs, St. Peter Walking on the
Water and the Healing of the Paralytic opposite Christ and the Centurion and the Healing of the Blind Man, and the pairs of Christ and the Samaritan and the Baptism of Christ opposite Christ and the Magdalene and the Incredulity of St. Thomas. The theme is that of faith and its power, the strong faith of the blind man and the centurion and the doubting faith of St. Peter and the Scribes and Pharisees in the scene of the Healing of the Paralytic, which becomes a firm belief and acceptance only after "tangible proof" is offered. Again in the Incredulity of St. Thomas and Christ and the Magdalene, Thomas and the Magdalene show their doubt by wanting to touch Christ before they will believe. However, faith is finally triumphant when Christ's existence is "proved". A second, but related, theme of the programme is that of baptism, which is referred to by Christ's mention of water to the Samaritan woman by water which would become a "fountain" of "life everlasting" (John IV:14), and by the scene of the Baptism of Christ. Here Baptism symbolizes faith, that is, acceptance, in Christ and His teachings, and it is the winning back of true faith which was the great concern of the Dominicans and that is the reason why there are sculptural references to a doubting faith which finally becomes firm.

The main set of sculptures, the whole, single figures, form a series which have another symbolic reference. The four figures, Moses, Aaron, Melchisedech, and Abraham, are the Old Testament precursors of Christ, and the two other figures, Peter and Paul, are the immediate successors of Christ.
Melchisedech and Abraham represent the Last Supper and the Holy Eucharist. This is because Melchisedech, who was a priest and a king, brought bread and wine to Abraham. Moses and Aaron are traditional representations of the priesthood. Peter and Paul, the two New Testament figures, represent the church. Therefore, the six figures represent the Church and the priesthood. Because Melchisedech and Abraham symbolize the Eucharist, the six figures represent the regular re-enactment in the Mass of Christ's sacrifice and the Church and the priesthood. To be sure the six whole figures, like the eight bas-reliefs are symbolic, but their symbolism does not seem to allude to the Dominican Order as well as the reliefs. However, perhaps if we consider the words "priesthood" and "Church" we can arrive at another level of meaning. Perhaps the six figures also allude to the teaching and spreading of doctrine as is the responsibility of the Church and the priest. If this is the intention of the symbolism, the six figures would link with the Domicans, who spread true teaching and doctrine. The figures, in this case, would thematically link also with the representations of the Evangelists in the pendentives of the dome and the Major Prophets, symbolizing the Evangelists, on the choir ceiling. It is interesting to note that the painted representations of the Evangelists and Prophets are, like the six sculpted figures by Morlaiter from both the Old and the New Testament.

The iconographical programme of the Gesuati has some, but certainly not all, precedents in the Dominican Church of
SS. Giovanni e Paolo. In the Cappella dell'Addolarata in this church there is a painting of the **Baptism of Christ** by Pietro Mera, who was a late follower of Tintoretto. Facing this painting is the **Circumcision**, also by Mera. Another reference to baptism can be found on the Monument to Doge Giovanni Mocenigo, which was constructed in the early sixteenth century. Here there are two relief panels, the **Baptism of Ananias** and the **Baptism of Christ**. A direct reference to St. Dominic himself is found in the reliefs of Giuseppe Mazza in the Cappella di S. Domenico. These reliefs are two sets of three scenes depicting miracles by St. Dominic. One of these is **St. Dominic Baptizing the Heretics**. It is significant that these reliefs date from the first quarter of the eighteenth century. A precedent for the depiction of the **Incredulity of Thomas** may be found in a painting by Leandro Bassano, who was a late Renaissance artist. He also painted in this church the **Trinity and St. Hyacinth** and a Companion Walk Through the **Dnieper Dryshod**.

Scenes from the life of Christ have a parallel in the relief scenes of the **Life of the Virgin**, of which Morlaiter himself took a part in the making. These sculptures are significant because they were made before those of the Gesuati. Their arrangement also is important. These works are in the Cappella del Rosario, which suffered much damage in a fire in the nineteenth century. In the chancel of this chapel are six statues, in niches, of **Prophets and Sybils**, by Alessandro Vittoria. On the cornice are the eighteenth century reliefs.
Thus, we have a precedent for the placement of reliefs above whole figures set in niches. The ceiling had paintings of Incidents from the Life of Christ and the Virgin by artists of the late sixteenth century. Most notable was Tintoretto's Crucifixion. There is also in the chapel scenes of the Life of the Virgin in the carving of the seat backs. These were executed by Giacomo Piazzetta, but are not, strictly speaking, part of the programme of S.S. Giovanni e Paolo, but were taken from the Scuola della Carità. Although the church of SS. Giovanni e Paolo contains many interesting examples of painting and sculpture which may be compared to the Gesuati sculptures, other examples should be mentioned. Shortly before Morlaiter executed his Moses and Aaron and Abraham and Melchisedech, G.B. Tiepolo painted two huge canvasses (each 10x5 m) of the Gathering of the Manna and the Sacrifice of Melchisedech in the Parish Church of Verolanuova. A significant precedent for the arrangement of reliefs and whole figures is found in the Church of the Fava. Whereas the Cappella del Rosario has figures and reliefs set in a chancel, the figures and reliefs of the Fava are arranged exactly like those of the Gesuati, that is, the figures, set in niches, are placed along the long nave, between the side chapels, and the reliefs are set above. The sculptures of the Fava, by Guiseppe Bernardi, are relief scenes of the Life of S. Fillippo Neri and whole figures of the four Doctors of the Church, and the four Evangelists. However, these were completed only in 1766. The architecture, nevertheless, precedes the Gesuati, so
we may conclude that the niches were constructed at the time of the construction of the nave. It would follow then that, although the sculptures were made after those of the Gesuati, the idea of the arrangement of sculptures in the Fava precedes the Gesuati. Nevertheless, it was the Gesuati which first executed this arrangement, and it is significant that the idea of having sculptures in niches and bas-reliefs along the nave is a new innovation in Venetian art.

The six figures (Figs. 31-36) and eight bas-reliefs (Figs. 37-44) of the Gesuati form an integral part of the architecture. The neutral colour of these sculptures set in their niches and reliefs below the entablature, together with the monochrome grisailles painted in the vault create a decorative effect. They elaborate the Palladian style of Massari's architecture, forming, like the grey cornice, a contrast with the white interior. They do not clash with the painted decorations, but rather, by their neutrality of colour, allow the side altar, paintings and the colourful ceiling frescoes to be highlighted.

There are a number of bozzetti for the sculpted figures in the Gesuati. These are in the Ca'Rezzonico from the Dona della Rose Collection, which also includes bozzetti for the reliefs for SS. Giovanni e Paolo. The collection contains bozzetti for St. Paul in clay, St. Peter in clay, and Moses in terracotta. It is curious to compare the bozzetto of Moses with the executed work, because the terracotta figure
is described by Lorenzetti as "di così grandiosa e vigoroso concezione da farla quasi apparire di carattere cinquescentesco in diretta discendenza da Alessandro Vittorio." The executed figure (Fig. 31) however, has abandoned the contraposto pose of the bozzetto although an elaborate pose has been retained. The powerful, bearded Moses looks down and twists his head to the right. His left knee is bent sharply as he rests his large tablets of the Law across the upper part of his leg. In his right hand he grasps his staff, which, held diagonally, protrudes sharply out of the niche. The figure is given great drama because in addition to his posture, voluminous swirling drapery adds to the motion. Although his pose is dramatic, it could not be classified as Manneistic. Although there is a current of Mannerism in Venetian eighteenth century sculpture, which is typified in Antonio Corradini's allegory of *Virginitiy* in S. Maria del Carmine dated 1721 and perhaps exemplified in the Gesuati's figure of *Temperance* by Tagliapietra, which seems somewhat similar to its mannered pose to *Clori* in Leningrad.

The figure of Aaron (Fig. 32) by Morlaiter shows much more restraint in handling. Once again, like Moses, Aaron's head is turned down and toward us, the spectators, below. He extends his arm with palm turned upward, reaching out of the niche. One knee is bent, but the handling of drapery is much different from Moses. The drapery is tight, stretching across the high points of the bent leg, while the lower right side of his body is covered with a metallic, smooth and
straight fall of drapery. Perhaps this "rococo classicism" is comparable to his figures of St. Benedetto and S. Scolastica (Fratta Polesine, Arcipretale). However classical it appears, the turned head and extended arm of Moses separates Morlaiter's classicism with the "true classicism" of Marchiori's figures of David and S. Cecilia in S. Rocco in Venice where the sculptures turn their heads to the side but not down and keep their arms close to their sides as if we could draw a vertical-horizontal axis down their bodies. St. Paul (Fig. 33) in the Gesuati points his finger toward heaven by extending his arm out of the niche and bending his arm to 90 degrees. The figure of Paul is bent, but the draperies are smooth and clinging, but still display enough creases to form ridges of light as the light falls upon the high spots. St. Peter (Fig. 34), too, raises his hand upward. His body is considerably straighter than Paul's but his drapery is creased and billowed much more. Melchisedech (Fig. 35) seems to be experiencing a vision as he looks up and out of his niche while he extends his arm upward. It is interesting to compare the elegant pose and the light colour of the statue and its surroundings with Francesco Guardi paintings, which often depict figures, elegantly posed, in bright surroundings, in mystical ecstasy. Morlaiter, in his figure of Melchisedech, has combined a religious feeling with the elegance of the Rococo. The drapery of Morlaiter's figure falls across his right leg, clinging smoothly, but a light and shade play is created at the folding
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drapery covering his raised arm and, on the other side, falling to the ground to his left. The body of **Abraham** (Fig. 36) is twisted slightly as he turns his head downward to the side and crosses his body with his left hand, holding his knife at his right side. The drapery here is clinging at the left knee and a wide ridge of drapery parallel to his left leg catches a diagonal line of light. Here Morlaiter captures a sensitive rendering of light and smooth texture, once again demonstrating his love of elegance. An examination of these Gesuati figures brings to mind the statement by Wittkower made about Morlaiter's large number of various *bozzetti* - his style: "highly sensitive, ranges from a light imaginative touch like German Rococo and from what might be called a sculptural interpretation of Tiepolo to an elegant classicism comparable to early Canova". Wittkower's statement is applicable to the Gesuati sculptures, because there is no progression, regarding both the reliefs and whole figures, from Rococo to Classicism. Wittkower's comparison of Morlaiter and Tiepolo is true if we compare the *bozzetto* of the *Adoration of the Magi* (Ca. Rezzonico), made for a panel in SS. Giovanni e Paolo which was never executed to the Wurzburg ceiling by Tiepolo. Tiepolo's *Africa* is similar to the exotic mood to Morlaiter's relief. Both artists use many figures in a variety of poses, many wearing turbans, animals, and figures who carry large parasols. However, Morlaiter, in his Gesuati sculptures, can also be compared with *Guardi*, as both use rhetorical gestures, including the upward-turned gaze, and draperies which catch the light in
ridges, which gives a rococo delicacy to their figures.

The relief scenes represent a more restrained approach than used in the SS. Giovanni e Paolo reliefs, because of the Gesuati reliefs' depiction of two figures only, although they convey a sense of drama. Beginning with the scene of Christ and the Magdalene (Fig. 37), a classical tendency is found. Christ is shown with His body erect, pressed against the straight edge of the frame of the bas-relief. He extends His arm at a rigid ninety degrees, to his body, while the Magdalene kneeling, looks up and stretches up her hand toward Him. With the scene of Christ and the Samaritan (Fig. 38), Morlaiter has employed perhaps a more classical type of composition. Here the Samaritan woman stands, like Christ in the bas-relief opposite, with her back firmly positioned against the frame, her arm hanging straight down her side, and her tall jug sitting on the edge of the well, thus imitating the verticality of her pose. Christ sits conversing with her, extending His arm horizontally, imitating the deliberate, straight line of the ground on which they are placed.

In the Incredulity of St. Thomas (Fig. 39), which is set over the pulpit, we see a Rococo style of composition. To the left is Christ, who has raised both of His hands upward. Thomas, on the right, is putting his finger into Christ's side. In a rhetorical gesture, Thomas extends his other hand outward, so much that it appears in the round. The scene may be compared to the Rest on the Flight into Egypt in SS. Giovanni e
Paolo, where Joseph is seen gesticulating with his hand, which he extends into the scene. His head, like Thomas's arm, is rendered in the round. This Gesuati relief, perhaps more than any of the others, best brings to mind the mood and style of Francesco Guardi. The gestures, the elegant postures, the saints looking upward, and the fragmentation of the surface of the drapery all may be compared to Guardi's Rococo paintings. Morlaiter has shown Thomas's body bent backward. He kneels, one knee bending sharply. His cloak falls in many creases across his shoulder and down to the ground. The *Baptism of Christ* (Fig. 40), over the other pulpit in the Gesuati, once again employs a dramatic, Rococo style of composition. To the left is Christ, His knees bent, His head bowed, and His arms extended and hands clasped. Putti swirl down from the upper left corner of the scene as John lifts his head upward. Remarkable is the skillful rendering of the water, which seems to pour down in a long, graceful curve. In the *Healing of the Blind Man* (Fig. 41), once again there appears a sense of drama. Christ touches the man's right eye, and holds His hand high above the man's head. The blind man, facing us, bends his knees, holds one hand outward, breaking out of the picture space, and holds his staff at a sharp angle underneath Christ's elbow. The scene of *St. Peter Walking on the Water* (Fig. 42), again shows a sense of drama. Christ, standing erect, though His drapery is billowing about Him, faces Peter who is sinking into the water. Peter, his drapery,
like Christ's, swirling, looks up at his Master while holding both his hands in front of himself. We see him sinking as the water is seen up to the level of the top of his calf. Therefore, from the examination of the Gesuati sculptures, Morlaiter has emerged as a versatile artist who is characterized by his range of style. His works throughout the years working for the Dominicans in the Gesuati show no progression from one style to another, but demonstrate a love of variety. However, although he gives his figures elegance, the fact remains that iconographically the message they convey is serious and religious.
CONCLUSION

From an examination of one particular church in Venice, the church of the Gesuati, we may draw some conclusions concerning the nature of religious art in eighteenth-century Venice. The leading artists are represented in one building - Massari as architect, Morlaiter as the sculptor of all the figures and scenes in the interior, and the painters; Tiepolo, who painted one altarpiece and the four ceiling frescoes, The Angel Appearing to David, The Virgin Hearing the Prayers of St. Dominic, The Institution of the Rosary, and The Glory of St. Dominic; Piazzetta, who is responsible for two altar-pieces, and Ricci, who painted one.

The architecture represents part of the interest in Palladian design in Venice in the eighteenth century, but, far from being a mere imitator of a Cinquecento architect, Massari has proved himself to be an inventive artist, borrowing Classical motifs, inventing and adapting devices, and blending his own style into a Palladian mode. In this light and restrained Palladian style are housed the light Rococo works of Sebastiani Ricci's Sts. Thomas, Pius V, and Peter Martyr, and the brilliant frescoes by Giambattista Tiepolo, as well as the many elegant sculptures by Morlaiter.

According to Pignatti, the Gesuati "which owes its fascination partly to the frescoed decoration ... the paintings... and statues ...", constitutes "the richest and most unified Rococo interior in the city". Although the interior of the
Gesuati is Palladian-inspired, un-Classical elements, such as the bevelled parts of the wall, supporting bevelled parts of the vault, near the ends of the nave, and the frescoed ceiling, so alien to a Palladian ecclesiastical interior, tell us that this building belongs to the eighteenth-century. The characteristics of Rococo art, lightness and elegance, are distinctive of the Gesuati. Although the light and airy qualities of the interior can be attributed partly to the nature of the Palladian inspiration, the bevelled parts of the vault near the ends of the nave, together with the outlining of the entire vault with stucco and its decoration of monochrome frescoes, lead our eyes upward to the three colourful ceiling frescoes, as well as adding a refined elegance to the architecture. The white vault, delicately decorated with the grey frescoes and stucco outlines, provides a fitting prelude to the major focal point of the decorative scheme - the Tiepolo ceiling. "All the decorative details conspire to give us a typical eighteenth-century interior, luminous with its ivories and greys ..."

However, in this light and delicate world of Rococo art, one extremely important element must not be overlooked - the nature of religion in religious art. The Church played an important role in Venice and it goes without saying that the number of religious art commissions were overwhelming. In Venice there were, in the eighteenth century, more than seventy parishes and nearly twice as many churches, and of course the number of people in the religious professions ran
in thousands. The religious Orders were well represented in Venice, with the Carmelites at the Scalzi and the Scuola dei Carmini, the Oratorians at the Fava, S. Stae, the Angelo Raffaele, the Pietà, and the Dominicans at the Gesuati and SS. Giovanni e Paolo. According to Haskell "most of the religious Orders had very rich backers and they were consequently by far the most important patrons of modern painting and architecture in early eighteenth century Venice."

In terms of iconology, "the Dominicans and Carmelites," according to Haskell, "concentrate more on the exaltation of their Orders, the Oratorians seem to have encouraged a mystical ecstasy and, in Tiepolo's Education of the Virgin, an unusual tenderness". However, "in all there is a dominant note of triumph". In the church of the Gesuati "every painting celebrates the triumph and glory of the Order". Nine of its great saints (including two recently canonized), are represented in its altarpieces and its founder, St. Dominic, is shown four times - in Piazzetta's portrait of the saint and in the three great ceiling frescoes of which one shows the Institution of the Rosary. The symbol of the Order, which is also represented in the fifteen mysteries which surround Tiepolo's work.

I would tend to disagree with Haskell when he implies that there is more concentration in Dominican and Carmelite art on exaltation of their Orders, than in Oratorian art. Indeed, as he says, there is "triumph" in all, and the fact remains that the sculptural programme of the Fava, represents
scenes from the life of the Oratorians' founder, St. Philip Neri, and the Doctors of the Church and the Evangelists, who spread Christ's teachings. However, the Gesuati sculptural programme stands apart because of its delving into a deeper meaning concerning a religious Order by means of allusion to the life of Christ. The sculptural bas-reliefs convey the message of the virtue of faith and the triumph of faith which eventually conquers doubt. And what could be more triumphant than St. Dominic's spreading the rosary to the people and expelling heresy, which Tiepolo shows falling out of the scene in a mood reminiscent of Baciccia's seventeenth century Adoration of the Name of Jesus in the Roman church of the Gesù? 

Stylistically, Haskell's comment about mysticism in Oratorian art is misleading because we can find mysticism in the Gesuati as well. In this Dominican church is an altarpiece by Piazzetta which can be described as a "mystic ecstasy". In the Dominican church of SS. Giovanni e Paolo, the Glory of St. Dominic "may well serve as a specimen of post-Baroque triumphalism"; it preserves, however, a marked sense of religion, asceticism and devotional commitment which is in the finest seventeenth-century pietistic vein" and these qualities can be observed in many of Piazzetta's works. 

Tiepolo's altarpiece in the Gesuati shares some of Piazzetta's mysticism, but there are notes of a lighter vein as well; for example, the little chaffinch which is perched
on a bar to the side of the Virgin. Of course, it is impossible to deny the gay, light qualities of Rococo art in the Gesuati. One glance at Ricci's altarpiece shows the love Ricci has in his playful putti and light and airy atmosphere surrounding the saints who converse with one another.

Morlaiter, too, is elegant, both in his posing of figures and his rendering of drapery, but, mysticism may be found in some of his figures as well; for example, Melchisedech who seems to be experiencing a vision.

"Tradition has equated eighteenth-century Venice with the frivolous life of the ridotti, with the coquetry of masks, the excesses of the gaming-rooms and the rage for Paris fashions". However, the fact remains that religious commissions are intended for religious buildings, and the Gesuati represents a church in a 500-year-old religious Order. This Order had been well-established in Venice with the church of SS. Giovanni e Paolo, which was begun in the thirteenth century. Outside Venice proper, too, on the nearby island of Murano, was the Dominican church of S. Pietro Martire, begun in the fourteenth century. The Gesuati, however, made its decorative programme up-to-date with its inclusion of the two Dominicans canonized in the eighteenth century, Pius V and Agnes of Montepulciano.

Nevertheless, there is truth to the statement that:
There is no doubt that when Ricci sent his angels flying across the vault of San Marziale in Venice, the result was a flutter of silvery wings, a joyous golden-yellow spray against a
turquoise sky, a feast of pure translucent flesh; and a quarter-century later his triumph was to be repeated in the panels at San Rocco, where an elegantly-dressed St. Helena 'discovers' the Cross with an angelic corps de ballet prancing and singing round her'. Stylistically, Ricci's altarpiece and Tiepolo's ceiling are Rococo, but iconographically, the strength of religion and faith has triumphed.
NOTES

INTRODUCTION


CHAPTER I

1 Lorenzetti, *Venice and its Lagoon*, pp. 531-535. The name of the last saint in Piazzetta's altarpiece is Ludovico Bertrando or Louis Bertrand, not, as Lorenzetti says, San Ludovico and San Bertrando. (Ibid., p. 535). The correct name can be found in Giannantonio Moschini: *Guida per la Città di Venezie* (2 vols., Venezia: 1815) p. II, 320.


6 O'Connor, "Dominic", p. 106.

7 Ibid.

8 Ibid.


10 Ibid., pp. 310-312.


12 Ibid., p. 107.


15 Jameson, Legends of the Monastic Orders, p. 402.
22 Jameson, Legends of the Monastic Orders, p. 411
24 Ibid.
25 Ibid., p. 104.
26 Ibid., p. 105.
27 Ibid., p. 111.
28 Ibid., p. 109.
29 Ibid.
31 Berthier, Ibid., p. 147, cited by Wallace and Weisheipl, Ibid.
34 Finnegan, "Agnes of Montepulciano, St." p. 205.
Pastor, History of the Popes, XXXIV, p. 165. This same Pope also promoted a further devotion to St. Catherine of Siena and St. Vincent Ferrer (Ibid., p. 167, p. 167 n. 41).


Ibid., p. 197.


Ibid., p. 681.

Ibid.


Walker, Vincent Ferrer, St", p. 681.


Ibid., p. 131.

John, The Popes, p. 350. The Battle of Lepanto was commemorated by a painting by Jacopó Tintorelto in the Doges Palace. This was destroyed by fire, and was replaced by the work of Andrea Vicentino. There are also two paintings by Paolo Veronese (One in the Accademia and the other in the Doges Palace), which show Sebastiano Venier, the commander of the Venetian fleet. A special commemorative chapel at SS. Giovanni e Paolo had a painting of
the battle of Domenico and Jacopo Tintoretto, but it was destroyed in 1867. (Pastor, History of the Popes, XVIII, p. 444 and p. 447). Thus, we may conclude that the victory was significant not only to the Dominican Order, but also to the city of Venice as well.

John, The Popes, pp. 350-351.
Lorenzetti, Venice and its Lagoon, p. 535.
Butler, Lives of the Saints, IV, p. 72.
Butler, Lives of the Saints, IV, p. 73.
Posada, "Bertrand, Louis, St"., p. 361.
Haskell, Patrons and Painters, p. 272.
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6. Ibid., p. 274.


15. Ibid., p. 284. Bassi reproduces three of Gaspari's drawings for the church (Ibid., pl. 185-187).

17 Ibid.
18 Golzio, Seicento e Settecento, IT, p. 982.
19 Palladio, Four Books, pp. 99-100. Ackerman (Palladio, p. 137) says, "this irreverent child of the Pantheon is more Rococo than Roman".
21 "The dome rises to a spectacular, almost rocket-like height, and indeed the whole structure, within as well as without, has a vertical soaring feeling ..." (Carroll L.V. Meeks, Italian Architecture, 1750 - 1914 [New Haven: Yale University Press, 1966], p. 171).
22 Achille Bosisio, La Chiesa di Santa Maria del Rosario o dei Gesuati (Venezia: 1943), p. 17
23 Ibid., pp. 9-14.
25 G. Bianchini, La Chiesa di Santa Maria del Rosario, (Vulgo i Gesuati) [Venezia: 1889], p. 5.
26 Bosisio, Santa Maria del Rosario, p. 16.
27 Bassi, Architettura, pp. 302-304.
28 Moschini, "Giorgio Massari", pp. 228-229, n. 2.
29 Haskell, Patrons and Painters, pp. 270-271; p. 271, n. 1.
30 Moschini, "Giorgio Massari", p. 204.
31 Ibid.
32 Ibid.
33 George Knox in conversation with the Author.
34 Bassi, Architettura, p. 338.
35 Ibid., p. 300.
36 Ibid., pp. 300-302.
37 Ibid., pp. 267 and 333.
38 Wittkower, "L'Influenza del Palladio", pp. 69-70.
39 Moschini, "Giorgio Massari", pp. 204-206.
40 Golzio, Seicento e Settecento, II, p. 978.
42 Moschini, "Giorgio Massari", p. 204.
NOTES:

CHAPTER III

1 Lorrenzetti, *Venice and its Lagoon*, pp. 533-535.
5 Ibid., p. 9.
6 George Knox in conversation with the Author.
7 Giuseppe Fiocco, *Paolo Veronese, 1528-1588*, (Bologna: Casa Editrice Apollo [c. 1938], pl. 34.
9 Ibid.
10 Ibid.
11 Ibid.
14 Ibid.
19 Daniels, "Sebastiano Ricci", pp. 10-11, pl. 5 and 6.
20 Ibid., p. 9.


24 This last saint was copied by Francesco Guardi in a work in the Museo Nazionale in Trento (Zampetti, *Dal Ricci al Tiepolo*, p. 260, pl. 116.


27 Levey, *Painting in XVIII Century Venice*, p. 36.

28 Pallucchini, *Piazzetta*, p. 32.


38 George Knox, "Venetian History Painters of the Settecento" *The Connoisseur* CXXXV (March, 1955), pp. 29-30, pl. 1 (a), (b), and (c).

There are two sketches for this central panel. One is in the M. Crespi Collection in Milan. Canvas, 108x51.5 cm. (Morassi, A Complete Catalogue of the Paintings of G.B. Tiepolo, p. 27, Fig. 89). The other canvas is in the Gemäldegalerie in Berlin, but was lost during the last war. It was 98x49 cm. (Morassi, p. 4, fig. 90). There is also an oil sketch which has been attributed by Ulrich Middeldorf to Tiepolo, Mr. & Mrs. A. Ryerson Collection, Art Institute of Chicago, 96.5x4'8 cm. (Ulrich A. Middeldorf, "An Unusual Drawing by Giovanni Battista Tiepolo", Bulletin of the Art Institute of Chicago, XXXIV, (April-May, 1940), pp. 54 - 57, fig. 1. Also in the Art Institute of Chicago is a drawing (Fig. 17) also attributed to Tiepolo by Middeldorf, which is from the Charles Deering Collection. Pen and wash over black chalk on white paper. Composed of seven pieces of paper pasted together. 94.2x44.5 cm. (Middeldorf, fig. 2). However, according to George Knox, both the sketch and drawing should be attributed to Francesco Lorenzi since "the attribution to Francesco Lorenzi is fully supported by a comparison with his large pen and wash drawings after other contemporary works by Giambattista in the Museo dè Castelvecchio in Verona" (George Knox, Tiepolo: a Bicentenary Exhibition 1770-1970. Drawings Mainly from American Collections by Giambattista Tiepolo and the Members of his Circle. Fogg Art Museum, Harvard University, March 14-May 3, 1970. [Cambridge, Mass., Fogg Art Museum] 1970, p. 29. Finally, there is a drawing of a small boy leaning on an urn which appears in the Milan sketch. This drawing in the Berlin Sketchbook (fol. 22 recto) has been attributed to Lorenzi. (George Knox in conversation with the Author).
"An Unusual Drawing", p. 56). There is a drawing of St. Dominic with Arms Outstretched in the Pierpont Morgan Library, No. IV, p. 116d. Pen and brown ink, brown wash, over black chalk, 20.5x18.5 cm. Upper corners diagonally cropped. (Jacob Bean and Felice Stampfle, Drawings from New York Collections III, The Eighteenth Century in Italy, The Metropolitan Museum of Art, January 30-March 21, 1971 [New York Graphic Society: Greenwich, Conn., 1971], p. 43, pl. 66. The Lorenzi drawing is similar to the Milan sketch, although the figure at the bottom of the Berlin sketch has been roughly followed. (Knox, A Bicentenary Exhibition, p. 29).

Molmenti, Tiepolo, p. 54.

Daley, "Representations of St. Dominic", p. 141


Lorenzetti, Venice and its Lagoon, p. 54.

Morassi, (A Complete Catalogue of the Paintings of G.B. Tiepolo, p. 8, fig. 94), says that there was a modello or a contemporary copy of an unknown original sketch for this fresco. (Canvas, 38x52 cm). The picture was in the Fogg Art Museum but the present whereabouts is unknown.

Molmenti, Tiepolo, p. 55.

Ibid., pp. 54-55.

See Jameson, Legends of the Monastic Orders, p. 435.

George Knox in conversation with the Author.

Daley, "Representations of St. Dominic, p. 125. For this fresco there is a sketch (38x52 cm), which was in the Johnson Collection in the Philadelphia Museum of Art. Present whereabouts unknown. (Morassi, A Complete Catalogue of the Paintings of G.B. Tiepolo, p. 44. Also there are two drawings associated with the fresco, St. Dominic Borne Upward by Three Angels - pen and brown ink, brown wash, over black chalk, 24.8x22.5 cm. Upper corners diagonally cut. Pierpont Morgan Library, No. IV, p. 100. (Bean and Stampfle, Drawings from New York Collections, III,
p. 43, pl. 55), and St. Dominic, His Hand in Prayer, cont'd: Borne Upward - pen and brown ink, brown wash, over black chalk, 33.4x27.2 cm. Pierpont Morgan Library, No. IV, p. 99. According to George Knox, this latter drawing should, on stylistic grounds, be dated later than 1737-1739. (Bean and Stampfle, pp. 43-44, pl. 67).

54 Morassi, G.B. Tiepolo, His Life and Work, pp. 17-18.
55 Ibid., pp. 9-10.
56 There is a drawing by Francesco Lorenzi (Fig. 21), which may well be a variation after Tiepolo's fresco. Lorenzi's drawing is in the Museo di Castelvecchio in Verona. (George Knox in conversation with the Author).
58 Morassi, G.B. Tiepolo, His Life and Work, p. 56. There are three pen and wash drawings associated with this altarpiece that should be mentioned. One is in the Paris in the former Orloff Collection (260 mm x 150 mm). It is identified as Madonna (?) with Two Female Saints, (Detlev Baron von Hadeln, The Drawings of G.B. Tiepolo [2 vols., Paris: The Pegasus Press, 1929], I, fig. 38), though von Hadeln concedes that the figures could be St. Rose with the Christ Child, St. Catherine and St. Agnes (Ibid., p. 26) In the Museo Civico di Storia e Arte in Trieste, there are two drawings on both sides of one piece of paper. (white paper 455 mm x 302 mm), (Aldo Rizzi, ed., Disegni del Tiepolo, Udine, Loggia del Lionello, 10 Ottobre - 14 Novembre, 1965 [Udine: 1965], figs. 86, p. 101.
60 Jameson, Legends of the Monastic Orders, p. 405.
62 J.M. Vargas, "Rose of Lima, St", p. 674.
63 Donzelli and Pilo, I Pittori del Seicento Veneto, pl. 244.
64 Lorenzetti, Venice and its Lagoon, p. 533.
Zampetti, Dal Ricci al Tiepolo, p. 94, pl. 41.


Lorenzetti, Venice and its Lagoon, p. 532.


Ibid.


Ibid., p. 186.


Ibid., p. 35.

Pallucchini, La Pittura Veneziana del Settecento, p. 166.

Knox, Tiepolo: A Bicentenary Exhibition, p. 29.


Ibid.


Bosio, S. Maria del Rosario, p. 33.

Steer, History of Venetian Painting, p. 176.

Ibid.

Ibid., p. 184.
Ibid.

Morassi, G.B. Tiepolo, His Life and Work, p. 17.

Zampetti, Dal Ricci al Tiepolo, pl. 41.


George Knox, "Tiepolo-Guardi: A New Point of Contact", The Burlington Magazine, CX (May, 1968), 278, pl. 73.


Lorenzetti, Venice and its Lagoon, p. 816.

Zampetti, Dal Ricci al Tiepolo, p. 265, pl. 119. Rodolfo "(Note d'Archivio su Francesco Guardi", Arte Veneta, VII [1953], 156), has published the inventory of 1807 of paintings found in the Cappella di S. Domenico in the church of S. Pietro Martire:

31 - "Miracolo di S. Domenico quando si rompe il ponte," dell'autore Guardi.
32 - Una "S.ta Domenica". Ovato di chiaroscuro Autore incerto.
33 - Palla de S. Domenico di Bartolemeo Settarini [sic].
34 - Una "Santa" di chiaroscuro, Ovato, autore incerto.
35 - "Miracolo di S. Domenico" dell'autore Guardi.

Pallucchini, Piazzetta, p. 21
NOTES

CHAPTER IV

1 Bassi, Architettura, p. 338.


3 The dates of the sculptors, Francesco Giovanni, Tomasso, and Antonio, are published by Camillo Semenzato (La Scultura Veneta del Seicento e del Settecento, Final ed. [Venezia: Alfieri, 1966], pp. 123, 118-119, 122 and 123-124.

4 Golzio, Seicento e Settecento, II, pp. 1056-1057.

5 Semenzato, La Scultura Veneta, p. 53.

6 Ibid., p. 123.

7 Ibid., p. 135. The work of the Gesuati façade by the other two sculptors, Torretti and Fusali, is not mentioned by Semenzato.

8 See Lorenzetti, Venice and its Lagoon, pp. 345-356.

9 Semenzato, La Scultura Veneta, p. 137.


12 Lorenzetti, Venice and its Lagoon, p. 532.


14 Ibid., pp. 21-22.

15 Ibid., p. 22.

16 Semenzato, La Scultura Veneta, p. 137. The arrangement Semenzato gives is correct except for the bas-reliefs over the pulpits, which are reversed.

17 Ibid. Semenzato gives some discrepancies to Arslan. Arslan says that payments were made in April and in
July, 1747 ("Gian Battista Tiepolo e G.M. Morlaiter ai Gesuati", p. 22), while Semenzato omits this. Also omitted by Semenzato are the payments in March and April, 1751 for Aaron (Arslan, "Gian Battista Tiepolo e G.M. Morlaiter ai Gesuati", p. 22). Semenzato also says that payments were made in August and in December 1753 for Abraham and its bas-relief, while Arslan says 1754.

Frederick Roth Webber, Church Symbolism; An Explanation of the More Important Symbols of the Old and New Testament, the Primitive, the Mediaeval and the Modern Church. 2d ed. rev. (Cleveland: J.H. Jansen, 1938), pp. 248 and 254.

Graham Smith in conversation with the Author.

Webber (Church Symbolism, p. 236) says that a ship is used to symbolize the ship of the Church and that sometimes Peter and Paul are depicted at the helm.

Graham Smith in conversation with the Author.

Webber, Church Symbolism, p. 37.


Ibid., p. 139, pl. 74, 76 and 77.


Ibid., pl. 187, 186 and 185.

Lorenzetti, Venice and its Lagoon, p. 354.

Ibid., p. 353.


See Boccazzi, Santi Giovanni e Paolo, pl. 115.

Moschini, Guida per la Citta di Venezia, I, p. 218.

Semenzato, La Scultura Veneta, p. 139.

Bassi, Architettura, p. 267. For an illustration of the church and the sculptures, (the interior), see pl. 193.


36 Wittkower, Art and Architecture in Italy, p. 300, pl. 171a.

37 See Semenzato, La Scultura Veneta, pl. 199.

38 Ibid., pl. 206 and 207.

39 Wittkower, Art and Architecture in Italy, p. 300, pl. 171b.

40 Ibid.

41 Ibid.

42 Semenzato, La Scultura Veneta, p. 138. For an illustration see Lorenzetti, "D'Un Guippo di Bozzetti", pp. 996 and 997.

43 Semenzato (La Scultura Veneta, p. 63), compares him with both Francesco Guardi and Pittoni. He has also been compared to Piazzetta and Bernini (See Bosisio, S. Maria del Rosario, p. 33) but it would seem better to compare him with only one figure, the best being Guardi, since certain Baroque tendencies are carried on in the latter's work. This chapter will point out similarities between the two artists that are most relevant.

44 Semenzato, La Scultura Veneta, p. 63.
CONCLUSION

1 Lorenzetti, *Venice and its Lagoon*, pp. 533-535.
2 Moschini, "Giorgio Massari", p. 204.
5 Moschini, "Giorgio Massari", p. 204.
6 George Knox in conversation with the Author.
7 Pignatti, *Venice*, p. 224.
10 Ibid., p. 273.
11 Ibid., p. 272.
19 Lorenzetti, *Venice and its Lagoon*, pp. 343 and 815.
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________. "D'Un Gruppo di Bozzetti di Gian Maria Morlaiter". Dedalo, XI (July, 1931) pp. 988-1012.


_________. "L'Influenza del Palladio sullo Sviluppo dell' Architettura Religiosa Veneziana nel Sei e Settecento". Bollettino del Centro Internazionale di Studi di Architettura Andrea Palladio, V, (1963), pp. 61-72.


Fig. 1. Giuseppe Sardi (c. 1621-1699) S. Lazzaro dei Mendicanti.
Fig. 2. Giuseppe Sardi, Church of the Scalzi.
Fig. 3. Domenico Rossi (1657-1737). S. Stae.
Fig. 4. Andrea Tirali (1657-1737).
S. Nicolò di Tolentino.
Fig. 5. Andrea Tirali.
S. Vidal.
Fig. 6. Giovanni Scalfarotto (c. 1690-1764) S. Simeone Piccolo.
Fig. 7. Attrib. Gian Antonio Guardi (1699-1760)  
View of the Zattere: Berlin-Dahlem, Museen.
Fig. 8. View of the Church of the Dominican Fathers at the Zattere. Engraving from the 1740 edition of the Forestiere Illuminato (showing also, at the left, S. Gerolamo).
Fig. 9. Giorgio Massari (1687-1766).
Church of the Gesuati - Facade.
Fig. 10. Lorenzo Boschetti (active 1749-1776). S. Barnaba.
Fig. 11. Plan of the Church and Monastery of the Gesuati.
Fig. 12. Giorgio Massari.
Church of the Gesuati - Interior.
Fig. 13. Sebastiano Ricci (1659-1734). Saints Thomas Aquinas, Pius V, and Peter Martyr. Gesuati.
Fig. 15. Giambattista Piazzetta and Gian Maria Morlaiter (c. 1699-1781). St. Dominic and The Glory of Angels. Gesuati.
Fig. 16. Giambattista Tiepolo (1696-1770). St. Dominic Instituting the Rosary. Gesuati.
Fig. 17. Francesco Lorenzi (1723-1787). Drawing of St. Dominic Instituting the Rosary. The Art Institute of Chicago, Charles Deering Coll.
Fig. 18. Giambattista Tiepolo. The Virgin Hearing the Prayers of St. Dominic. Gesuati.
Fig. 19. Giambattista Tiepolo. The Glory of St. Dominic. Gesuati.
Fig. 20. Giambattista Tiepolo. The Angel Appearing to David. Gesuati.
Fig. 21. Francesco Lorenzi. Drawing of The Angel Appearing to David. Verona, Museo di Castelvecchio.
Fig. 22. Giambattista Tiepolo. Madonna with Saints Rose, Catherine of Siena, and Agnes of Montepulciano. Gesuati.
Fig. 23. Attrib. Francesco Zugno (1708 or 1709-1787). The Birth of Christ (centre). The Visitation (left), The Presentation of Christ in the Temple (right). Gesuati.
Fig. 25. Attrib. Francesco Zugno. Christ Carrying the Cross. Gesuati.
Fig. 26. Giambattista Piazzetta. The Glory of St. Dominic. SS. Giovanni e Paolo.
Fig. 27  Gaetano Fusali
Prudence. Gesuati.
Fig. 28. Francesco Bonazza (active 1729-1770)
Justice. Gesuati.
Fig. 29. Giuseppe Torretti. Fortitude. Gesuati.
Fig. 30. Alvise Tagliapietra (active 1708 – before 1760). Temperance. Gesuati.
Fig. 31.  Gian Maria Morlaiter.
Moses.  Gesuati.
Fig. 32. Gian Maria Morlaiter. Aaron, Gesuati.
Fig. 34. Gian Maria Morlaiter. St. Peter, Gesuati.
Fig. 35. Gian Maria Morlaiter. Melchisedech. Gesuati.
Fig. 36. Gian Maria Morlaiter. Abraham. Gesuati.
Fig. 37. Gian Maria Morlaiter. Christ and the Magdalene. Gesuati.
Fig. 38. Gian Maria Morlaiter.
Christ and the Samaritan. Gesuati.
Fig. 39. Gian Maria Morlaiter.
Incredulity of St. Thomas. Gesuati.
Fig. 40. Gian Maria Morlaiter. *Baptism of Christ.* Gesuati.
Fig. 41. Gian Maria Morlaiter. Miracle of the Healing of the Blind Man. Gesuati.
Fig. 42. Gian Maria Morlaiter. St. Peter Walking on the Water. Gesuati.
Fig. 43. Gian Maria Morlaiter. 
Miracle of the Paralytic. Gesuati.
Fig. 44. Gian Maria Morlaiter. The Centurion Pleading for the Health of his Servant. Gesuati.