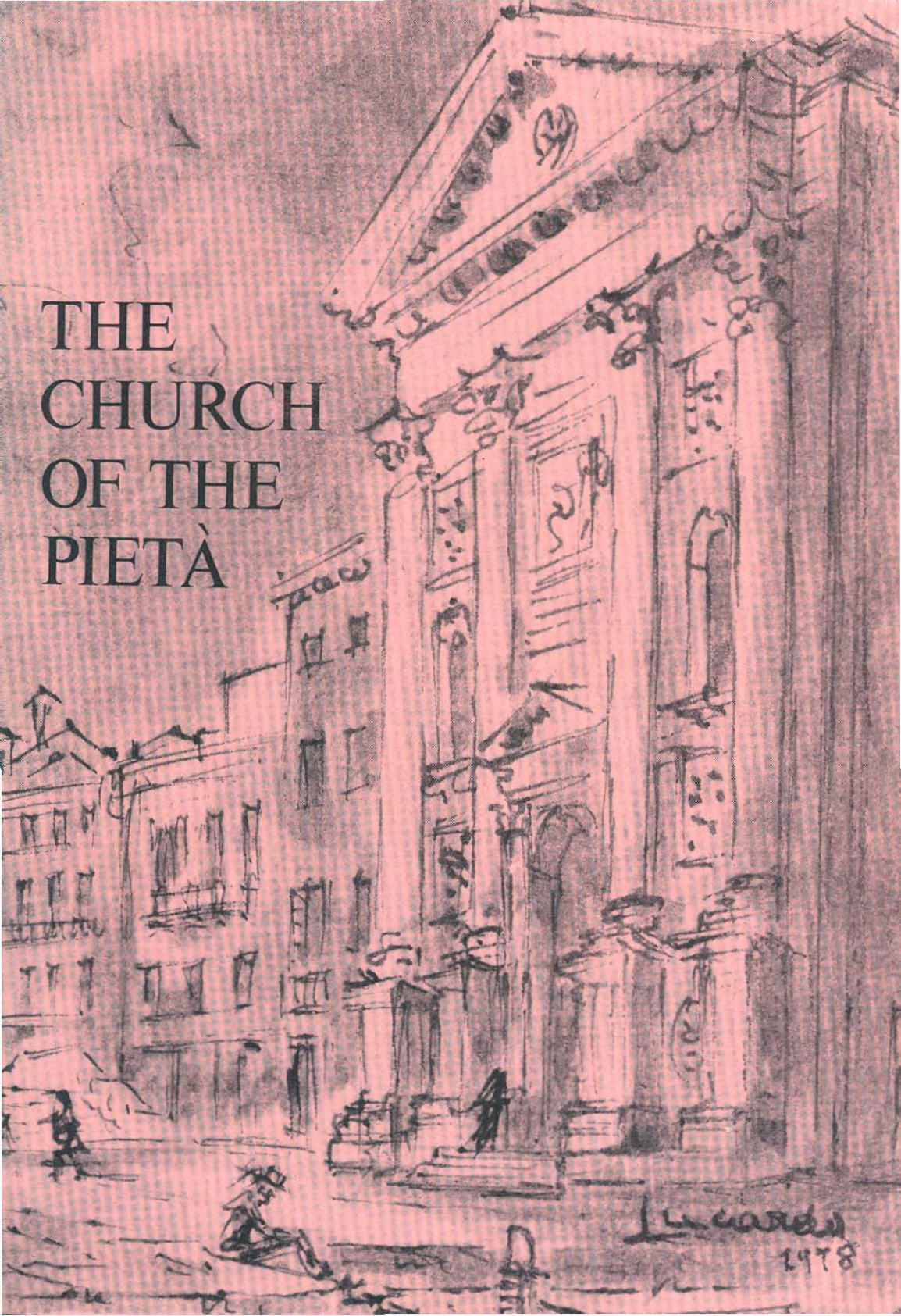


THE CHURCH OF THE PIETÀ





THE CHURCH OF THE PIETÀ

by DIANA E. KALEY



VENICE COMMITTEE

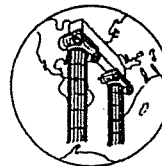


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TO MY MOTHER



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July 1, 1980

Dear Reader,

Someone once observed that, while other cities might have admirers, only Venice has lovers. The publication of this book is made possible by two such individuals: Miss Diana E. Kaley, its author, and Miss Mary M. Davis, Executive Vice President of Samuel H. Kress Foundation, which subsidized its publication.

For the past seven years, Diana Kaley has been Director of our Venice Committee office and Information Center in the Scuola di San Giovanni Evangelista and invaluable because of her able supervision of many of IFM's restorations in Venice, including that of the Pietà, which she pursued with exceptional dedication and skill.

Mary Davis has been a regular visitor to Venice since the mid-1960s. Because of her background in Art History, she was saddened at the condition of the Church of Santa Maria della Pietà in which she recognized the deterioration in the fabric of the building and in the ceiling paintings by Tiepolo. In 1969 she submitted to the Board of Trustees of the Samuel H. Kress Foundation a proposal for the repair of the roof and the restoration of the Tiepolos. Upon completion of this work, she urged the Foundation's Board to complete the restoration of the entire church and obtained additional funds for its accomplishment.

In writing this book, Diana Kaley pored over dusty manuscripts for many months, working long hours after her normal day at the Information Center. At this writing, Miss Kaley is moving from Venice and, as a going-away present to the International Fund for Monuments, she is donating the rights to her splendid book on the history of the Church of Santa Maria della Pietà.

Sincerely yours,

James A. Gray
Executive Director

Limited edition



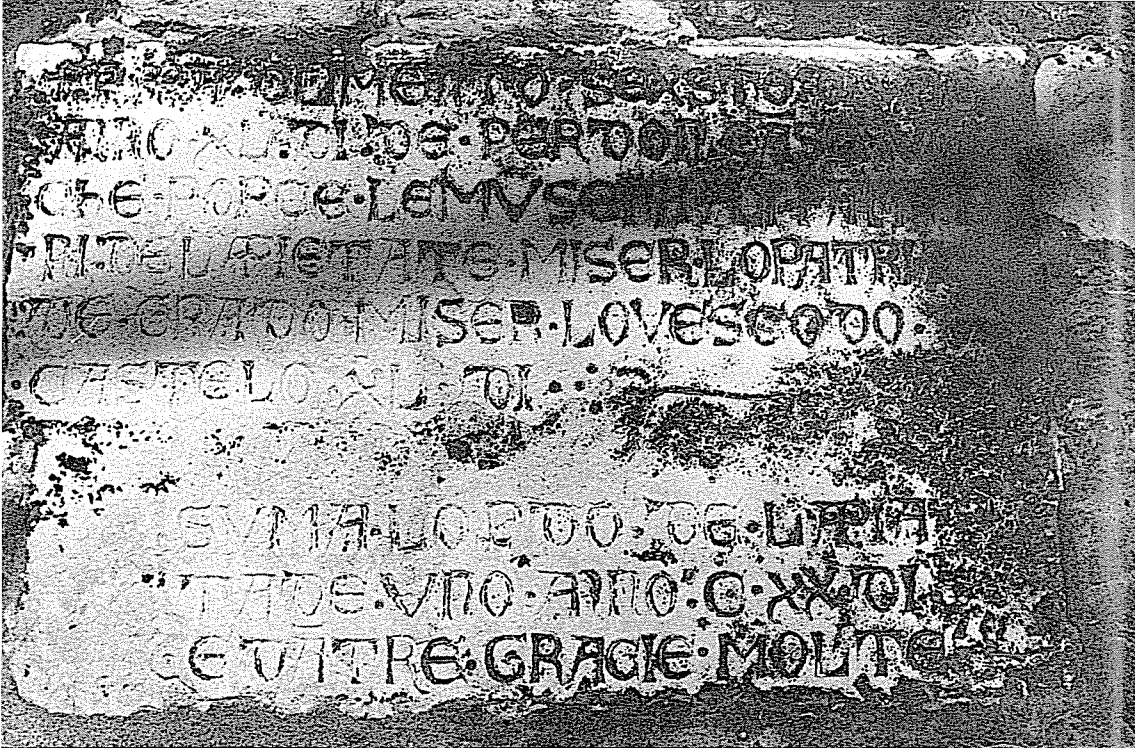
The interior of the church seen through the wrought-iron gates.



The church of Santa Maria della Visitazione or the Pietà was built in the eighteenth century by the Foundling Hospital of the Pietà to provide a spacious and dignified setting for the religious ceremonies with musical accompaniment for which the hospital was famous. Thus, the key to understanding the unusual architecture of this building, so different from the traditional Venetian church, can be found in the development of the Ospedale della Pietà from the years of its foundation in the fourteenth century.

In early fourteenth-century Venice, organized assistance for those in distress was very limited. The pilgrim “hospitals” and the leprosary were little more than quarantine centers designed to shield the citizenry from leprosy or other infectious diseases brought by pilgrims passing through Venice on their way to or from the Holy Land. The philanthropic works of the first Venetian lay confraternities did not reach far beyond their own membership. The very concept of Christian charity seemed remote from the everyday struggle to survive and even the sight of newborn infants killed or left to die on the public way met with general indifference. It was only in 1336, when a Franciscan friar named Pietro of Assisi arrived in Venice, that the people at last began to concern themselves with the fate of the ever-increasing numbers of foundlings in their city.

Although there were isolated examples elsewhere of foundling hospitals even before Fra Pietro started his crusade to save the infants, his initiative was still exceptional. Judging by the results it was also timely, for the Venetians responded generously with alms and, above all, legacies to his appeal for “pietà”—compassion. The earliest known of these legacies is in the will of one Domenico Trevisan dated August 10, 1336, the very year of Fra Pietro’s arrival: “I also desire and command that for the support of the boys and girls who are thrown out



Plaque listing indulgences granted to those who gave alms to the Pietà (from the papacy of Clement VI, 1342-1352).



and who are called the pietta there be given four pounds for God and for my soul.”¹ Fra Pietruzzo della Pietà, as he came to be called, rented seventeen houses near San Francesco della Vigna, establishing a foundling hospital for the infants he rescued from the streets. These were usually illegitimate children or the last born in a family with too many mouths to feed. In times of plague or epidemic, orphans too would be brought to the “Pietà,” greatly overburdening its resources and adding to the need for alms.

A plaque dating from the papacy of Clement VI (1342-1352) lists the indulgences granted to benefactors of the foundling hospital: “Pope Clement VI one year forty days of pardon to each person who gives alms to the infants of the Pietate—Messer the Patriarch of Grado Messer the Bishop of Castelo forty days—the sum of the above for the Pietade being one year and 120 days as well as many other graces.”² This would have represented a powerful attraction for donations, allowing Fra Pietruzzo to take in ever more children. In 1343 he received permission from the Venetian Republic to enlarge his hospital. In 1345 he was authorized to quest for gifts of wine for his wetnurses. Finally, a decree approved by the Maggior Consiglio on July 18th, 1346 gave legal

recognition to the Ospedale della Pietà as well as to the male Confraternity of San Francesco, founded by Fra Pietro to assist in caring for the foundlings and in gathering them in from the streets.

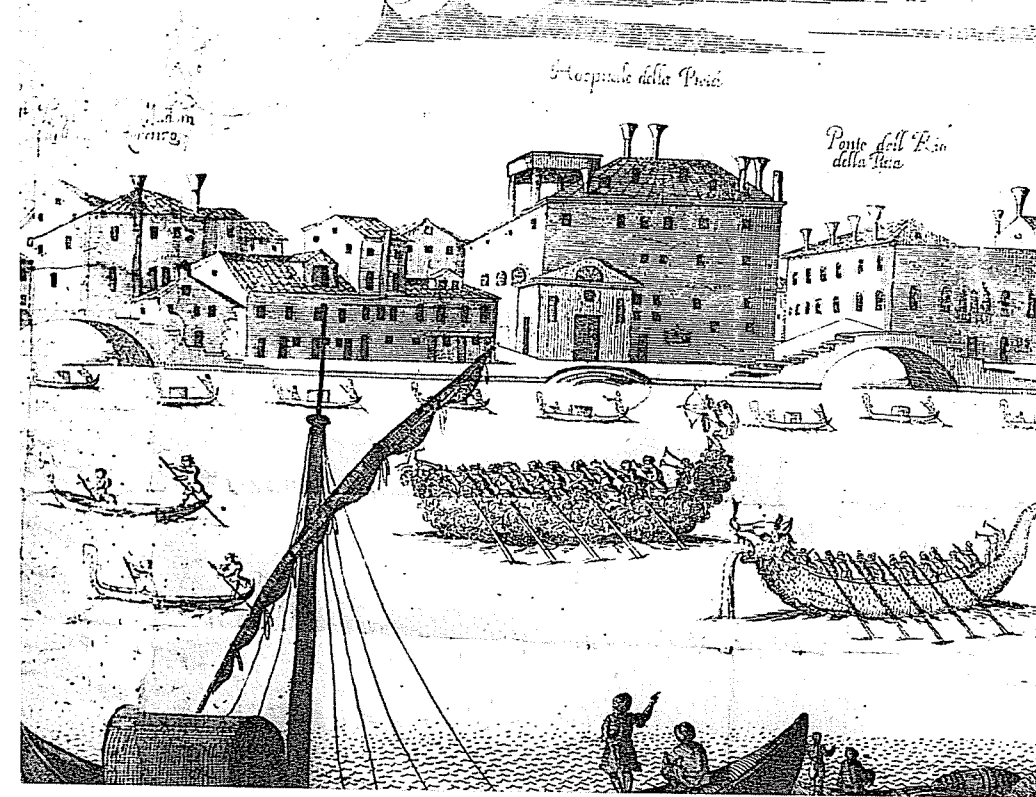
Soon the houses at San Francesco della Vigna were filled to overflowing, and Fra Pietro moved the foundling girls to a house near the Church of the Celestia, placing them under the supervision of the newly-created confraternity of matrons dedicated to S. Maria dell’Umiltà. This still did not suffice so the friar bought property in the parish of San Giovanni in Bragora some time before September 1346, the date of a will leaving five lire “to Fra Petruzo of the hospital of infants at sen Zane Bragola.”³ A papal dispensation allowed Fra Pietro to leave his properties to the Ospedale della Pietà when he died in 1349. His successor was another friar, Fra Pacino, who directed the hospital until 1353 when it was established that a matron would be elected from S. Maria dell’Umiltà and named “priora” after confirmation by the Doge. This effectively placed the Pietà under the Republic’s official jurisdiction although it continued to be supported almost entirely by private donations. The religious indulgences did much to ensure a steady flow of these donations, as did the Republic’s decree of 1436, requiring any notary drawing up a will to remind the testator of the hospital’s existence. In addition, various State rulings granted the Pietà yearly supplies of grain, wine and firewood, as well as occasional large sums of money.

The number of foundlings cared for by the Ospedale della Pietà grew steadily: there were 4,360 in 1466; by July 1488, the hospital being “so narrow and restricted,”⁴ it had proved necessary to board 329 children in the country—a solution that was to be adopted with increasing frequency in the years that followed. The hospital was continually acquiring new properties by donation or by purchase, and, as chance would have it, it was Fra Pietro’s housing in the Parish of San Giovanni in Bragora that was enlarged when space was needed. In 1515, fourteen more houses were acquired near the Bragora and the whole hospital was then united in this area, leaving the premises at San Francesco della Vigna and at the Celestia.

There followed a time when famine, war, and mass immigration from the countryside led to a dramatic increase in the number of abandoned infants in Venice. Most of these were brought to the Pietà's "scaffetta"—a type of opening or drawer which could just hold a tiny infant. With the child there would often be found some trinket or some image torn in half, which was left by the mother so that one day if she wished to reclaim her child, she could do so by presenting the matching portion. The uncertain times meant added responsibilities for the hospital while the amount of money available for donations decreased and was now often shared with the new Venetian hospitals of the Incurabili and the Derelitti. In 1525, a ruling made in the Consiglio di Pregadi spoke of the appalling situation at the Pietà where the wetnurses were obliged to feed four infants at once. Matters had not improved by 1548, when a plaque was placed outside the hospital calling on God to "strike with maledictions and excommunications" those who, having the means to support their children—"whether legitimate or natural"—nonetheless abandoned them at the Pietà.

Yet the Ospedale della Pietà had become an essential part of the social fabric that ensured Venice's stability, and it was hardly in the interest of the Most Serene Republic to allow the hospital to falter. So new privileges were granted to the Pietà—for example, the right to sell or hire out one boat in each ferry station in Venice and the right to use a band of musicians to collect alms in the streets. The foundling boys were employed when the Maggior Consiglio was in session. Venetian ambassadors to Rome were repeatedly instructed to implore the Pope for further indulgences for the hospital. Most important, various rulings made from 1525 onward allotted the Ospedale della Pietà two soldi in each lire, or 10 percent, of all judicial fines as well as of the value of confiscated or smuggled goods.

As State intervention increased, the administration of the Ospedale della Pietà was gradually taken away from the matrons of S. Maria dell'Umiltà, and eventually four nobles were selected to share their responsibilities. After 1604, when the matrons elected their last priora, governors chosen from the patriciate took charge of the hospital




although ultimate jurisdiction still lay in the hands of the Doge and, for matters pertaining to the cult, of the Primicerio or Arch-Priest of St. Mark's. The Doge's official patronage was most important, for it protected the Ospedale della Pietà from the interference both of the local magistracy and of the local Church, giving it a valuable autonomy.

During the sixteenth century charity tended to be increasingly institutionalized and directed towards creating useful citizens as a means of combatting vagrancy and prostitution. Therefore, in addition to a basic education at the Pietà, the boys were trained for various trades which enabled them to find work at the Arsenale or with some artisan, while the girls were taught to sew and spin or, as they grew older, to look after the infants and small children. A few of the girls learned to sing or to play an instrument so that they could provide musical accompaniment for the religious services held in the hospital's oratory on the Riva degli Schiavoni. By 1581 Francesco Sansovino could write of the crowds that regularly attended the services at the Pietà. A few years later, in 1598, the editor Giacomo Vincenti

dedicated a collection of Ruggero Giovanelli's motets to the "virtuous young ladies of the devout and pious place of the Pietà in Venice" with the request that the motets be added to the music the girls already performed "with so much honour to yourselves, and so much satisfaction and so much applause from the whole people."⁵ As it gradually became evident that music could be instrumental in attracting not only crowds but also donations to the hospital, the musical education of the foundling girls received ever greater emphasis.

In the early seventeenth century, the Pietà was already employing musicians from St. Mark's to teach its foundling girls. These musicians, among the finest in Europe, were poorly paid by St. Mark's and were therefore eager to supplement their income by playing, and in this case teaching, for other Venetian institutions. However, it was only with the appointment of Giacomo Spada as maestro di musica in 1682 that a true musical discipline was established in the hospital. From then on the girls could enter the choir only after auditions had proved their aptitude and willingness to learn, and once admitted, they were held to a severe regime that accounted for almost every hour of their days. For those who persevered, the rewards were great both in prestige within the hospital and in a more material sense. The collections taken in the oratory (a small charge was made for chairs) were partly, and sometimes entirely, divided among the members of the choir, providing them with an income and augmenting their allotted dowries should they later marry or enter a convent. Music was fast becoming the Pietà's main source of revenue and it was most important that the girls should be encouraged to give the best possible performances.

In the contract of 1688 between Maestro Spada and the Pietà we read: "In view of the progress made by the choir of this Pious Place to its considerable profit, . . . at the present time there is a most numerous crowd of those who attend this church for Vespers, Compline and the other divine offices, from the charity of whom we may hope that this same hospital may derive considerable advantage."⁶ Advantage came in the form of donations and legacies, of presents given when the girls performed for illustrious visitors to the hospital, and of large fees paid



for the daughters of wealthy, usually noble, families to board at the Pietà and be tutored by the most talented girls in the choir. The consistently high quality of the music was ensured by the existence of choirs of orphan and foundling girls in three other Venetian hospitals—the Derelitti, Incurabili, and Mendicanti—each of which vied with the others to attract the largest audience.

In 1701 the Pietà appointed Francesco Gasparini as the first full-time "maestro di coro," a position equivalent to that of maestro di cappella at St. Mark's. Given the rivalry between the hospitals, Gasparini had no difficulty in persuading the Pietà's governors to build up their collection of instruments and engage additional music masters. These maestri were subject to careful selection, for they were not only required by their contracts to teach the girls but also to compose most of the music that was performed. In fact, a ruling in 1708 established that only with their express permission could the girls sing or play compositions by maestri who did not belong to the Pietà. In 1703 Antonio Vivaldi, son of a violinist at St. Mark's, was appointed master of violin at the Pietà,⁷ and in August 1704 he was temporarily given a second post as master of Viola all'Inglese. The "Red Priest," as Vivaldi was called because of his flaming red hair, had a notoriously difficult character, and he also traveled too much and composed too frequently for the theater to be considered quite reliable. He thus encountered the hostility of several of the Pietà's governors and was never appointed maestro di coro even though he filled the post temporarily on more than one occasion. Vivaldi remained at the Pietà until 1738 and was still negotiating the sale of some of his music to the hospital in 1740, the year before his death in Vienna. During this time he composed oratorios, motets, concertos, and masses for the foundling girls, and his presence did much to keep the Pietà ahead in the competition between the four Venetian hospitals. His music was meant to draw a crowd and was almost theatrical in character, in turn lively or hauntingly moving, very different from the austere ceremonial music performed at St. Mark's.

In general, the music issuing from the Venetian hospitals was different, reflecting the unique circumstances for which it was



*Caricature of Antonio Vivaldi in 1723,
by P. L. Ghezzi.*



composed. The maestri could call on a large number of brilliantly accomplished musicians who dedicated most of their waking hours to singing or to practicing under teachers who specialized in a wide variety of instruments. This led to the increasing importance of the orchestra with a concentration on string and continuo instruments as a suitable foil for a choir consisting of upper voices only and performing in a relatively small space. Thus, in these four hospitals which were true conservatoires of music, Venice saw the birth of the modern orchestra.

The fame of the four Venetian hospitals spread through Europe. Their sung Masses and Vespers were recommended in guidebooks to the city and famous travelers throughout the eighteenth century—Jean-Jacques Rousseau, Goethe, Charles de Brosses, C. Burney—wrote of them in glowing terms, praising the exceptionally fine virtuoso singers and instrumentalists. The sixteenth-century Oratory of the Pietà was regularly filled to capacity, bringing alms and legacies that might have put an end to the hospital's financial difficulties had it not been for its increasingly heavy responsibilities.

The Ospedale della Pietà was chronically overcrowded despite the fact that most of the foundlings were now boarded out in the country at the hospital's expense. In 1688, for example, 600 children were supported in Venice and fully 4,000 in the country. These numbers were growing continually, and in April 1701 four governors were put in charge of acquiring additional properties adjacent to the hospital. In 1718 the foundling girls were given new quarters in a palace over the Rio di San Lorenzo, but even this only improved the situation temporarily. On September 27, 1727 the governors of the Pietà officially asked the Doge for permission to further enlarge the hospital, which now housed over 900 people, asking him to "reflect that of about 500 souls added yearly to this place, each year in a fatal proportion nearly 400 pass to another life which is to the public detriment and can only be the effect of the closed-in air and the intense and unhealthy overcrowding of beds."⁸ Sworn statements from the Magistrato alla Sanità (Health Magistrate) and other authorities testified to the insufficiencies of the hospital, and the Pietà was authorized to "buy all the buildings situated between the Bridge of the Pietà and that over the entrance to the Rio di S. Lorenzo . . . consisting of six houses and five shops with houses over them as well as ten other shops and warehouses."⁹ These houses were then to be demolished to make way for a new hospital and a new church.

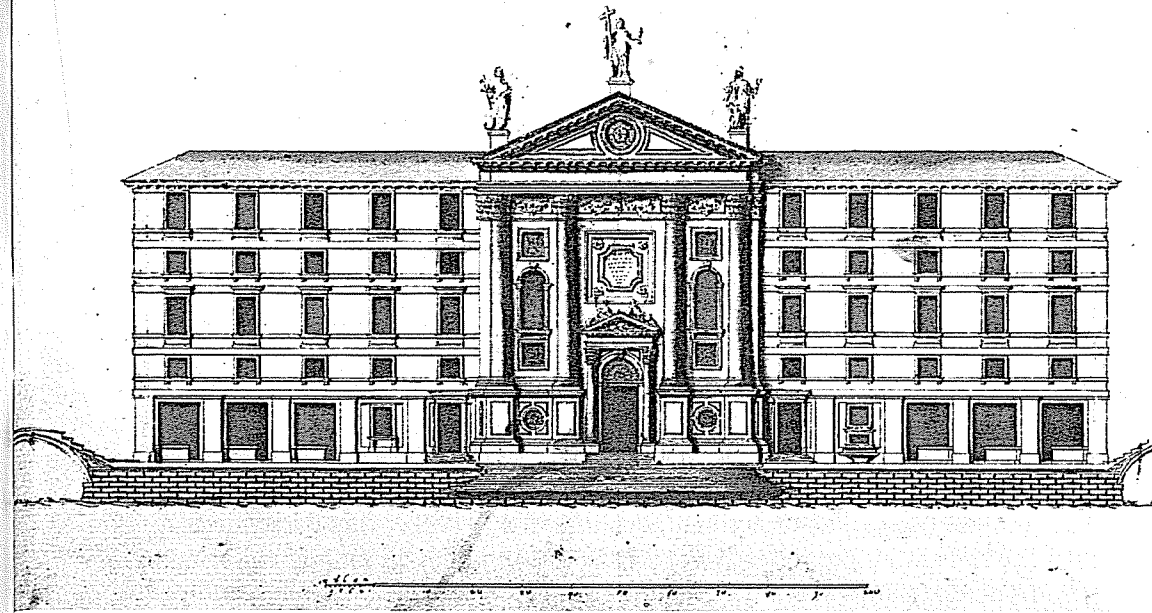
Declaring themselves confident that there would be no lack in donations for a project made in response to the demands of religion, of health, and of public decorum, the governors of the Pietà proceeded to negotiate the individual purchases. The Venetian Republic had made its contribution to the "Fund for the New Building" in August 1727 by awarding the Pietà three years' proceeds of a state lottery, starting from September 1728. In 1731 this privilege passed to the Church of San Marcuola (which was being rebuilt under the architect Giorgio Massari), although the governors of the Pietà had pleaded for its extension, explaining that they had as yet been able to buy less than half of the properties needed for the new building. Finally the lottery proceeds were again granted to the Pietà for three years, starting in

September 1734, and in 1735 a public competition was announced calling for projects for the new hospital and church.

Eventually three projects were submitted in response to the competition and on May 20, 1736 the governors of the Pietà cast their ballots, having first consulted "the zealous and prudent reflections of the Doge,"¹⁰ Alvise Pisani. The design of the architect Giorgio Massari received fifteen votes against six votes cast for the model of Padre Pietro Foresti and four for the design by Andrea Tirali, whereupon Giorgio Massari was declared winner of the competition and architect of the New Building.

Born in Venice in 1687, son of a furniture maker, Giorgio Massari must have acquired an early understanding of design and form in his father's workshop. Nothing is known of his studies, but by the age of twenty-five Massari was an accomplished architect and proceeded to work throughout the Venetian dominions from Dalmatia to Brescia. His designs revealed certain influences: of his contemporaries Antonio Gaspari and Andrea Tirali; of Baldassare Longhena—especially in the use of ornament; and above all of Andrea Palladio whose buildings and whose treatises were very evidently the young architect's true models. The innate tendency to simplify, to "seek the essence of form exclusively in the harmony of proportions" led Massari to Palladio. In him the art of Palladio lived again, not through imitation but "by achieving, though with a new character, that fundamental concept of space-light-color that had remained an impenetrable secret since the death of Palladio."¹¹ Massari used this principal source of inspiration, together with elements of baroque and rococo, to create his stately and pleasing designs, remarkable, as his descendant Antonio Massari points out, for their luminosity and their serenity. A true son of Venetian tradition, Massari proved to be "the most successful interpreter of Venetian chorality."¹²

Giorgio Massari was not universally admired. By the end of the seventeenth century, a pedantic school of academics was attempting to define architecture as a science and to subject invention to strict mathematical rules drawn from the monuments of ancient Greece. The



proponents of this philosophy, which was to lead to the coldest excesses of neoclassicism, could only find fault with Massari's simple and yet elegantly ornamented conceptions. However, these academics were the minority and, by 1736, when Massari completed the Church of the Gesuati on the Zattere and won the competition to build the new hospital of the Pietà, he was generally considered to be the greatest architect working in Venice.

When he entered the competition for the Pietà, Massari had already worked on two Venetian hospitals: the Catecumeni near San Gregorio which he partially rebuilt in 1727, and the Penitenti on the Rio di Cannaregio, reconstructed after 1730. For both of these he adopted the Palladian model of the Casa delle Zitelle on the Giudecca, placing the church between two equal wings of the hospital that stretched behind the church round one or more courtyards. The winning design for the Pietà repeated this tradition. The facade of the church was placed in the exact center of the building that was to fill the entire Riva from the Ponte della Pietà to the Ponte della Madonna over the Rio di S. Lorenzo. Only the triangular tympanum of the church was to emerge



above the roof lines of the hospital wings on either side. The wings were designed with four floors of alternating height above a ground floor intended for shops and work space. To lend dignity to the prospect there was to be a curved flight of stairs from the church to the water. The church itself was to be elliptical in plan, recalling Sansovino's oratory built in the mid-sixteenth century for the Ospedale degli Incurabili. However, the similarity was only superficial: apart from smaller details, Massari's plan was obtained by rounding the corners of a rectangle, while Sansovino's joined two semicircles by straight sides; Massari's ceiling was to be curved and vaulted, whereas Sansovino's was flat. The design for the Pietà was original and promised to achieve the better acoustics.

Once Massari's project had been selected, several years passed before the remaining properties were purchased and enough money collected to actually start work on the new complex. Funds were slow in adding up despite the increasing popularity of the Pietà's choir during the last years of Vivaldi's association with the hospital and in the years immediately after his death. In 1739 the French traveler Charles de Brosse, first president of the Dijon parliament, wrote in a letter praising the music in the four hospitals: "Of the four hospitals, the one I go to most often and where I enjoy myself the most is the hospital of the Pietà; it is also the first for the perfection of its symphonies. What strictness of execution! Only there can you hear that first stroke of the bow so falsely vaunted by the Paris Opera."¹³ And in 1743 Jean-Jacques Rousseau was so enthralled by the music in the hospitals that he later wrote in *Les Confessions*: "I can think of nothing more voluptuous, more moving than this music; the riches of art, the exquisite taste of the songs, the beauty of the voices, the perfection of the execution, all in these delightful concerts unites to produce an impression that certainly has no part in polite customs, but from which I doubt any heart of man can escape."¹⁴

Various decisions to acquire building materials and above all the extensive documentation covering a litigation between the Ospedale della Pietà and the nearby parish of San Giovanni in Bragora show that

some kind of work for the new building had started by late 1741. On September 13, 1741 the Parish Priest of San Giovanni in Bragora had addressed a complaint to the Pietà stating that he was losing parishioners and hence valuable revenues because of the enlargement of the hospital. His claim that the parish should be paid a yearly indemnity for this loss was strongly contested by the hospital, and the case was eventually brought before the Magistrature and decided in favor of the Pietà. Meanwhile, in early 1742, the Parish Priest wrote to the hospital again, praising the pious intentions of those who had started the building but repeating that compensation must be given for "the loss that is suffered by the Parish because of the incorporation of properties that either has been made or will be made for the newly started building . . . while declaring that with this claim it is not intended to stop work on the Building."¹⁵ In their replies, the governors of the Pietà said that work had begun "only in token of obedience to the repeated commands of the Magistrato della Sanità who wishes the premises to be enlarged in order to preserve them and the entire City from an evident danger of infection,"¹⁶ and that furthermore the enlargement entailed renouncing some valuable rents, although even with them the hospital's income did not suffice to meet expenses. This hesitancy to embark upon so costly a project would explain why the new building had been held up for so long and why even then the work, which was probably limited to excavations for the foundations, came to a halt after a few months.

In March 1744 the governors of the Pietà declared that the difficulties that had delayed the building were now coming to an end and that it was time to decide which of the foundlings should be moved to make way for construction work. By May new dormitories had been prepared and by July the foundlings had left their old quarters. In July 1744 the cash books for the New Building were opened, and in August the first money was withdrawn from the San Rocco fund and demolition work began, for which even some of the foundling boys were employed at a small salary.

At this point Pietro Grimani, Doge since 1741, expressed his interest in the project for the Pietà and sent it to be examined by two experts,



Bernardino Zendrini and Giovanni Poleni. In their report of early 1745, these experts endorsed Massari's project with high praise, although where the church was concerned they could not refrain from deferring to the current mathematical theories of proportion and suggesting that the height of the building be increased by about seven feet. Fortunately the Doge and the governors of the Pietà had sense enough to allow Massari to defend his church and follow his own design. And in view of the importance of music as a source of funds for the Pietà it was decided, now that work had finally started, to give priority to the church over the hospital.

On May 17, 1745 a wooden Crucifix was taken to the site prepared for the new church and placed where the High Altar was to be, while a hole was dug on its right to take the first foundation stones. On the morning of the next day, May 18, the Doge Pietro Grimani and the Primicerio, or Arch-Priest, of St. Mark's, Pietro Diedo, came in state with their suites to the Oratory of the Pietà for the blessing of the first stone of the new church. The stone was then carried in solemn procession to the building site and, while shots were fired from ships along the Riva, laid in the hole by the Crucifix. The church, like the oratory, was to be dedicated to Santa Maria della Visitazione, and a specially-coined gold medal, depicting the visit of the Virgin Mary to Elizabeth, was placed in the stone marking this dedication before the Doge and the Primicerio covered it with cement and workmen laid other stones over it. The foundations of the new church had been started. In the oratory, the girls of the Pietà sang and played until evening when the Primicerio returned to give the final Benediction. A "noble and Holy refreshment . . . coffee, hot and cold chocolate, treated and plain waters, with biscuits of all kinds"¹⁷ brought the day's ceremonies to a close.

Work on the new church proceeded rapidly. By concession of the Doge, wood for the foundations and later for the roof was salvaged from old ships at the nearby Arsenale; throughout 1746 tens of thousands of bricks were purchased for the construction of the walls and by the end of that year the first Istrian stone door frames were

being installed. By early 1747 the bricklayers were working on the facade of the church and the stonecutters were carving the capitals for the interior. The roof was started in 1749 and its completion was celebrated in June 1750. In early 1751 the governors in charge of the New Building announced that they had made use of the great scaffolding built for the roof in order to construct the ceiling of the church and face it in marmorino (a plaster made of marble dust). Although funds were low, they now wished to install the windows and select an artist to paint the ceiling frescoes before the scaffolding would be dismantled.

The windows were commissioned but had not been completed when these same governors had an apparent change of heart. In a report of September 1751 they reassured the hospital board that there would be no harm in delaying completion of the church ("until it shall please Divine Providence to supply the means for it")¹⁸ while the adjacent buildings were demolished to finally provide new quarters for the foundlings—which was, after all, the main reason for the whole project. This would require the sacrifice of income from rents but, in any case, some demolition work was necessary for the church itself, which needed a sacristy, rooms for hearing confessions, and a means of communication with the hospital. The report had undoubtedly been provoked by the dissatisfied foundling girls, who were fast becoming openly rebellious: so far the new building had betrayed all their expectations and they were actually more overcrowded than ever. Once again work on the church came to a standstill while the governors of the Pietà attempted to stretch their finances so as to allow the simultaneous construction of the new hospital. They finally realized that this would not be possible, and even so the cost of the church alone almost proved too heavy a burden.

Nearly two years passed before, in early 1754, the craftsmen returned to complete the interior of the church. As was his custom, Giorgio Massari saw to every detail not only of the construction itself, but also of the interior fittings and decorations. The Proto, or Superintendent of Works, Paulo Rossi, consulted with him regularly;

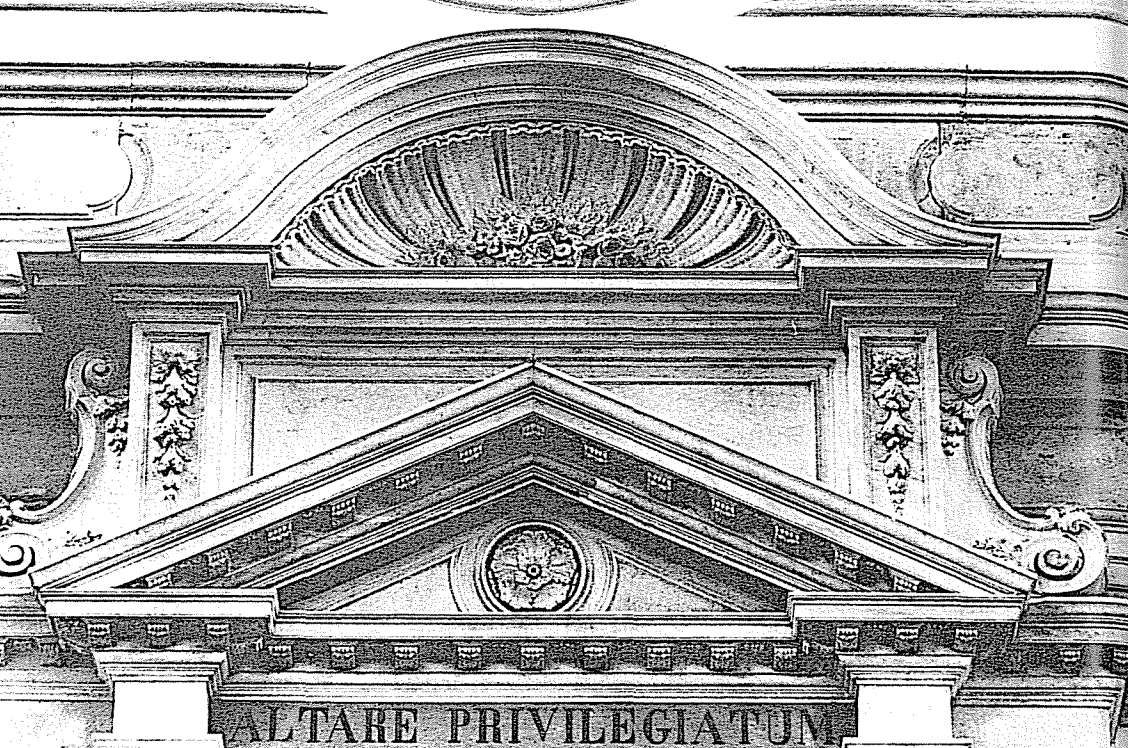


the Main Chapel as well as the medallion over the High Altar: the above-mentioned governors being certain that with his skill the work will be done with that perfection that answers to their desire and to public expectation in a matter of such moment.”¹⁹ The price agreed upon was 1800 ducats and the last installment of this was paid on October 8, 1754 upon completion of the work. Tiepolo had painted the three great frescoes in about 80 days, as is stated in the bill for food supplied to him while he worked.²⁰ Another food bill (both were paid by the Pietà) shows that Tiepolo returned to the church for ten days in the middle of 1755 in order to “retouch the painting of the ceiling of the New Church.”²¹

In 1755 the Riva in front of the new building was enlarged at considerable expense, but very little was done inside the church. Nothing at all was done in 1756, and in March 1757 the governors of the Pietà decided to make a stronger appeal to charity, “seeing that the new Building is at a standstill and not being continued, to universal remark and discontent.”²² In mid-1757 work slowly started up again with the governors attempting to cut expenses wherever possible. Even so, had it not been for donations from both Venetians and foreigners and a sizeable loan from Tiepolo himself, the church would probably never have been completed.

Two marble altars were built in the nave of the new Church of the Pietà in 1758 thanks to private benefactors. The Doge Francesco Loredan donated the altar to the left of the Presbytery with Giuseppe Angeli’s painting of “San Pietro Orseolo receiving the tunic of San Romualdo.” The will of a Greek doctor named Salvatore Guarda provided for the construction of the corresponding altar on the right, and the Pietà commissioned for it the painting of “St. Spiridion causing water to come from a flame” by Domenico Maggiotto. Eventually, in early 1760, Francesco Zanchi filled in the remaining two altar spaces in the nave by painting trompe-l’oeils imitating the marble altars.

In 1759 the blacksmith, Iseppo Maglia, made wrought-iron screens for the six windows in the Presbytery, for the sixteen small oval windows placed round the side altars, and for the two organ lofts, these

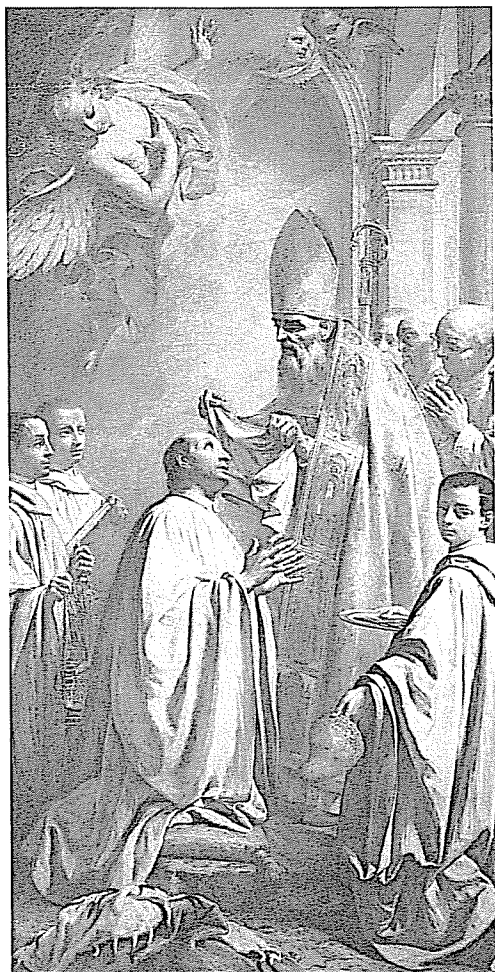


the carpenters, blacksmiths, and stonemasons worked in accordance with his designs; the painters and sculptors shared his taste and many had worked with him before, for example at the Church of the Gesuati. And so an exceptionally harmonious building gradually came into being.

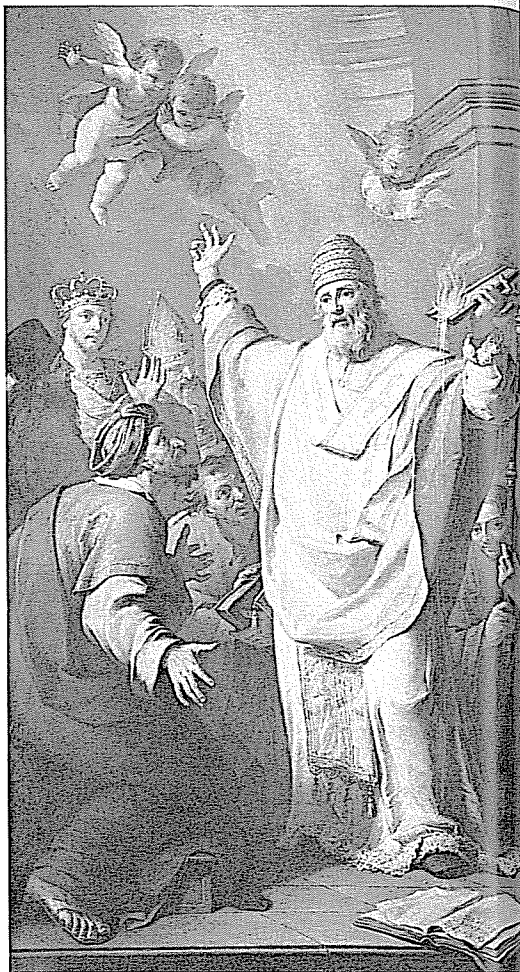
The new phase of work began with the Presbytery and High Altar: the elements in stone and marble were completed, the statues of St. Mark by Antonio Gai and St. Peter by Giovanni Marchiori that were to be placed behind the High Altar were already being carved in 1753, and the painting of the Visitation started by Giovanni Battista Piazzetta was, after his death in April 1754, finished by his pupil Giuseppe Angeli. Meanwhile, since the scaffolding in the nave of the church had not been dismantled, great importance was given to the selection of a painter for the ceiling frescoes.

On April 15, 1754 the governors in charge of the New Building signed a contract with Gian Battista Tiepolo stating that the artist was “to prepare and paint the great oval placed in the sky (cielo) in the middle of the church and also the other small oval placed in the sky of

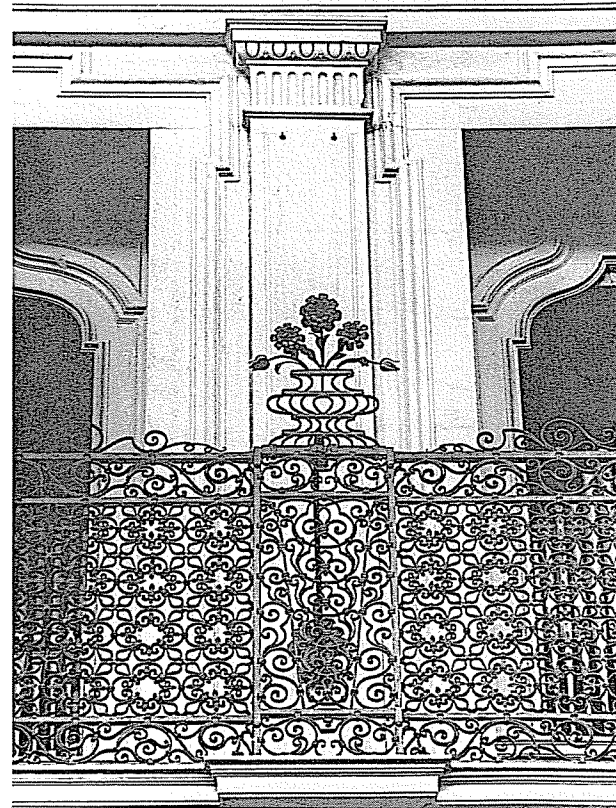
Giuseppe Angeli, "St. Pietro Orseolo receives the tunic of San Romualdo."



Domenico Maggiotto, "St. Spiridion causing water to come from a flame."



last worked "to a delicate and beautiful design, with small pillars made to a different design and vases with flowers on each one of them and with different borders for each section."²³ He also made the screens for the four semicircular rooms round the nave using, for their central sections, the wrought iron made in 1724 when two new choir lofts had been built in the old oratory to provide more space for the girls. In 1760 Maglia removed the sixteenth-century wrought-iron screen from the original organ loft in the oratory and adapted it to the choir above



Detail of the wrought-iron screen before the organ loft, showing pillar and vase with flowers.

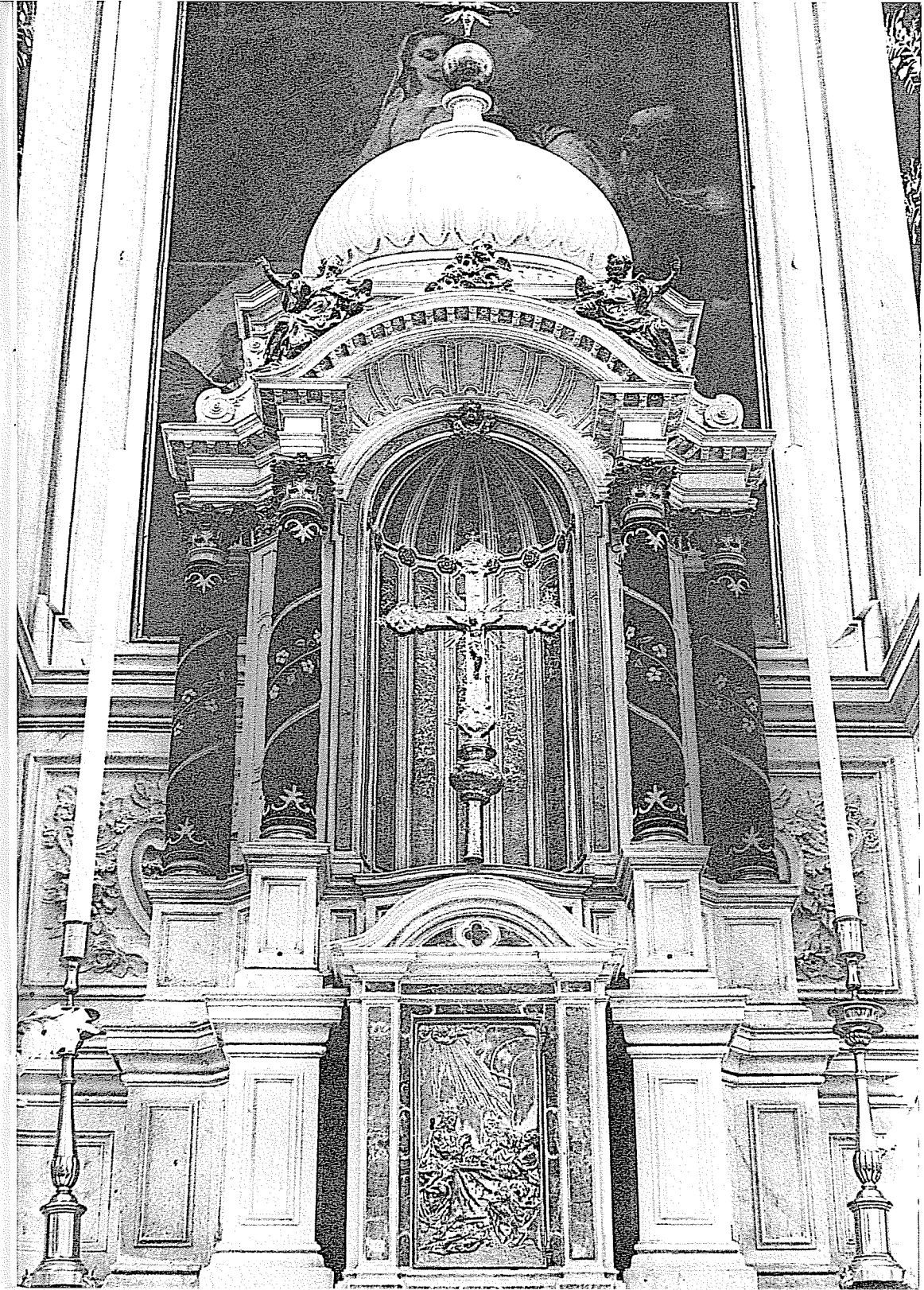
the entrance hall of the new church. A short while later he was authorized to make a new screen for this choir, and the sixteenth-century one was moved up to its final position in front of the choir at the very top of the church. All these screens were painted a light gold color—"color doretto ad'Oglio"²⁴—as there were not sufficient funds to gild them. For the same reason the floor of the church was laid in red and white squares of terracotta rather than of marble, as had originally been planned.

Massari had designed two organ cases in the new church, one on each side of the nave. In early 1759 the governors of the Pietà expressed the hope that at least one of these could be filled with one of the organs from the oratory. This proved impractical, and in June 1759 Pietro Nacchini and Francesco Dacci (or Dacij) signed the contract to build two new organs "of the most perfect materials that can be found in this most Serene Dominion, worked with all diligence and knowledge by the above-mentioned artisans, and responding to the demands made by the excellence and skill of the accomplished singers and players."²⁵ The

organs were installed by the end of the year. In early 1760 Nacchini and Dacci made the four facades of dummy pipes to be placed in the niches on either side of the two organs “as requested by the famous Architect Messer Giorgio Massari in order to complete and give a uniform Harmony to the architecture.”²⁶

The statues of the Archangels Michael and Gabriel by Giovan Maria Morlaiter and the tabernacle decorated with gilt bronze figures cast by Angelo Padoan were placed on the High Altar in 1760. (According to Pietro Gradenigo, the tabernacle was also sculpted by Morlaiter.) The free-standing pulpit, with its beautifully carved woodwork, was completed in the middle of that year. The new church was then opened, although it was still unfinished, making it possible to sell the altars and organs from the old oratory and realize additional funds—the oratory itself was ultimately turned into an infirmary. In the following years the paintings for the two trompe-l’oeil altars were delivered: “The Virgin and Child with Four Saints” by Francesco Daggiù, called *Il Cappella*, unveiled on August 4, 1761, and “Christ on the Cross with Three Saints” by Antonio Marinetti, called *Il Chiozzotto*, unveiled on August 21, 1762. The altar to the left of the entrance was eventually built in marble, while the one on the right remained a trompe-l’oeil; in the end, the hospital was unable to raise the funds either for this last altar or for the unfinished facade of the church, of which the lower part alone had been built.

The Consecration of the Church of Santa Maria della Visitazione, or of the Pietà, as it was generally called, took place on September 14, 1760, and was celebrated with three days of religious services and concerts attended by the Primicerio of St. Mark’s, the Doge, and their suites (see Appendix I). The Pietà had prepared for these ceremonies for almost two years, instructing the maestri to compose music worthy of the occasion, ordering new and costly vestments and ensuring that the choir practiced for months so that the “solemn occasion would be celebrated with that utmost propriety which corresponds to our dignity and to universal expectation.”²⁷ The enthusiasm with which the Venetians had awaited their new church was reflected in two lengthy

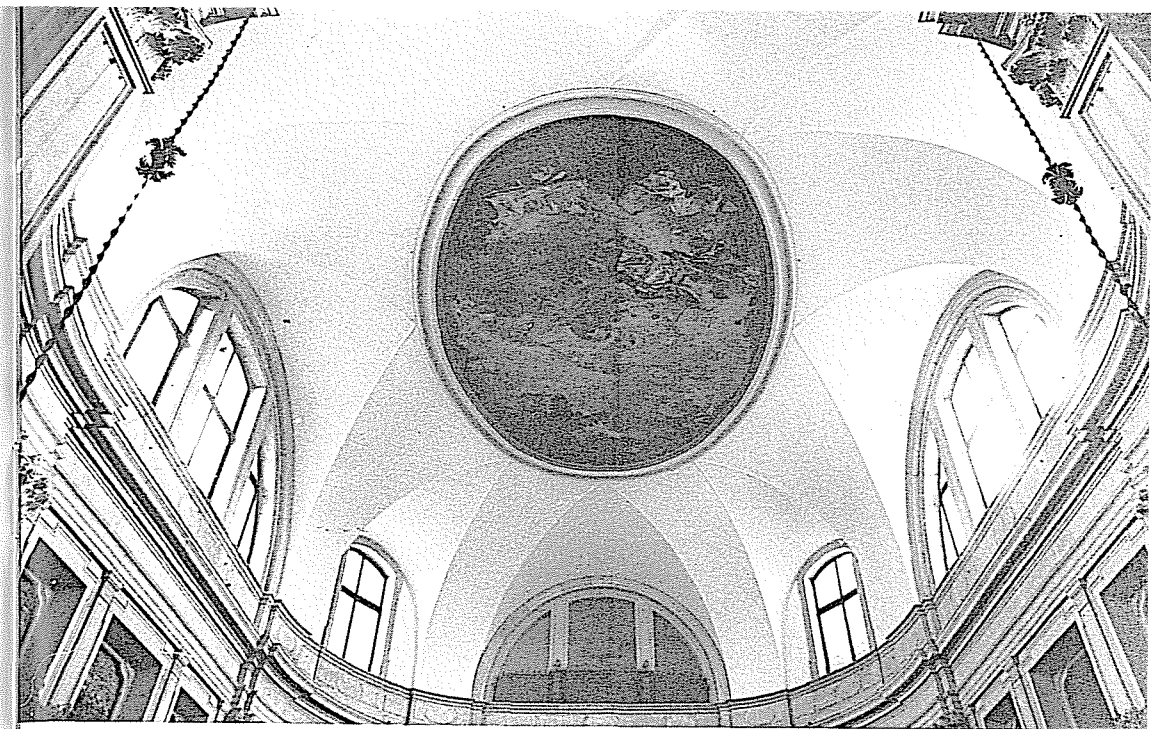


Above: Ceiling of the church.
Below: Istrian stone pilasters, detail
of capitals.

articles in the *Gazzetta Veneta* of May 1760 in which the Pietà was acclaimed for its graceful architecture as “one of the best modern churches yet built.”²⁸ Now that the church had been consecrated, the *Gazzetta Veneta* confirmed “the universal satisfaction in hearing the clear and harmonious impression produced by music in that new temple, thus increasing the high repute of the Architect Massari, who knew, with such skill and invention, how to make his art serve that necessity too.”²⁹

The Venetians might well admire their church, which shared with the Fenice Theatre, inaugurated some years later, “the destiny of concluding the history of civil and religious building in the Republic.”³⁰ What is extraordinary is that, apart from the completion of the facade and one or two alterations inside, the Pietà can be admired today exactly as it was in the year of its consecration.

Crossing the restrained and elegant entrance hall and passing into the church through wrought-iron gates that would seem austere if it were not for the flowers decorating them at the top, the visitor finds himself enfolded in an atmosphere of light and harmony. The product, in every detail, of fifteen short years of work directed by one man whose innate simplicity of taste lent its unifying imprint to the whole, the Church of the Pietà is truly music made stone. The light pouring through the great windows which are set above the lower architectural elements, as is usual with Massari’s religious edifices, is reflected by the pure white marmorino ceiling and diffused gently downwards. Below, the marmorino facings and the sixteen Istrian stone pilasters set in pairs around the elliptical nave are of a delicate pinkish-grey hue that, with the indirect lighting, creates a subdued atmosphere conducive to meditation and the true enjoyment of music. Nowhere does the eye meet a harsh line or a jarring note. The steps before the side altars, the doors in the Presbytery, the mouldings on the marble and Istrian stone, those on the wooden dossals and parapets, all are gently curved to match the curving of the walls. The organ lofts, the choirs, the rooms looking down into the nave and Presbytery, and the four small windows set around each side altar are screened by exquisite wrought-iron grilles





Above: Gian Battista Tiepolo,
"Incoronation of the Virgin," detail.
 Below: Gian Battista Tiepolo,
"Faith, Hope, and Charity."



with their pale yellow color lending a touch of gaiety to the scene. And, throughout; the presence of the foundling girls is symbolized by flowers—sprays of them on the wrought-iron grilles, garlands on the High Altar, great petals terminating the stone brackets under the organ lofts, and tiny flowers sculpted at the top of each marble pillar and stone pilaster.

To crown the whole, the great oval fresco of the "Incoronation of the Virgin" painted by Gian Battista Tiepolo in the full glory of his maturity.³¹ In this extraordinary composition with its steep perspective, Tiepolo has put aside his customary bright reds and brilliant whites and used delicate tones of coral and pale blue to encompass the Virgin in a swirl of robes and clouds and angels. Above her is the Holy Trinity, and then the sky opening to reveal infinite depths—communicating the same feeling of space and liberation as does Massari's architecture. Below, angels sing and play, conveying in the way they hold their antique instruments precious evidence of baroque musical customs. Tiepolo had evidently observed the young choir girls while he was in the hospital painting this fresco and the two in the Presbytery: the grisaille "David and the Angel" above the High Altar and "Faith, Hope and Charity" on the ceiling. In this last, the figure of Charity holds a small child, in evident reference to the Ospedale della Pietà.

The High Altar alone, with its statues and its shapely tabernacle picked out in lapis lazuli and decorated with gilt bronze figures, might seem too heavily ornate for the sober lines of the rest of the church. Yet, reflecting on Massari's unwearying attention to detail, it becomes apparent that this contrast was intentional, for it confers "on the religious ceremony the character of a sacred representation."³² This rich altar, surrounded by the only walls in the lower part of the church to be faced in white marmorino, was obviously designed as the focal point of the building, the heart of any religious service. Herein lies Giorgio Massari's genius: to have preserved intact the sacred essence of a church while creating a perfect auditorium for music.

Music is the protagonist of this church. Each element of the architecture has been designed to achieve the best possible acoustics. Hence we have the elliptical plan with rounded corners, the relatively



low vaulted ceiling, the single nave and flattened altars which allow the music to expand without interference, the rooms set round the nave to soften the sound and prevent reverberations and, finally, the entrance hall which acts as a barrier against outside noise. The accuracy and the success with which the acoustical properties of each of these have been calculated suggest that Massari consulted Antonio Vivaldi when preparing his plans in 1735 and 1736. Indeed, it would be surprising if the careful Massari had neglected such a potentially valuable adviser. He had certainly studied the concerts in the old oratory and given much time to the more practical requirements of a concert hall, such as the seating arrangements for a large and varied audience or places for the musicians that made it possible for the double choirs favored at that time to perform in full view of each other.

An anonymous poem about the Pietà published after the consecration describes the church during a concert.³³ The foundling girls (more than seventy of them belonged to the choir) sang and played in the two organ lofts projecting into the nave on either side. According to a traveler in Venice in 1765, Samuel Sharp, black gauze was cast over the wrought-iron screens so that the figures of the girls could scarcely be distinguished. Others talk of pomegranate flowers—the symbol of the girls—entwined in the screens to achieve the same effect. This would explain Rousseau's earlier disappointment when he finally visited one of the hospitals and discovered that the choir girls were by no means so angelic as their voices had led him to believe. On the other hand, the President de Brosses wrote in 1739 of the pleasant spectacle of "a young and pretty girl, dressed in white with a bouquet of pomegranate flowers behind her ear, leading the orchestra and beating time with all imaginable grace and precision."³⁴ And a satirical poem of those years described seventeen of the Pietà choir girls in great detail, commenting derisively on the exaggerated reactions of those in the audience who applauded or fainted, bit their fingers, held their hearts in rapt attention, or else gazed fixedly at each girl as she sang.³⁵

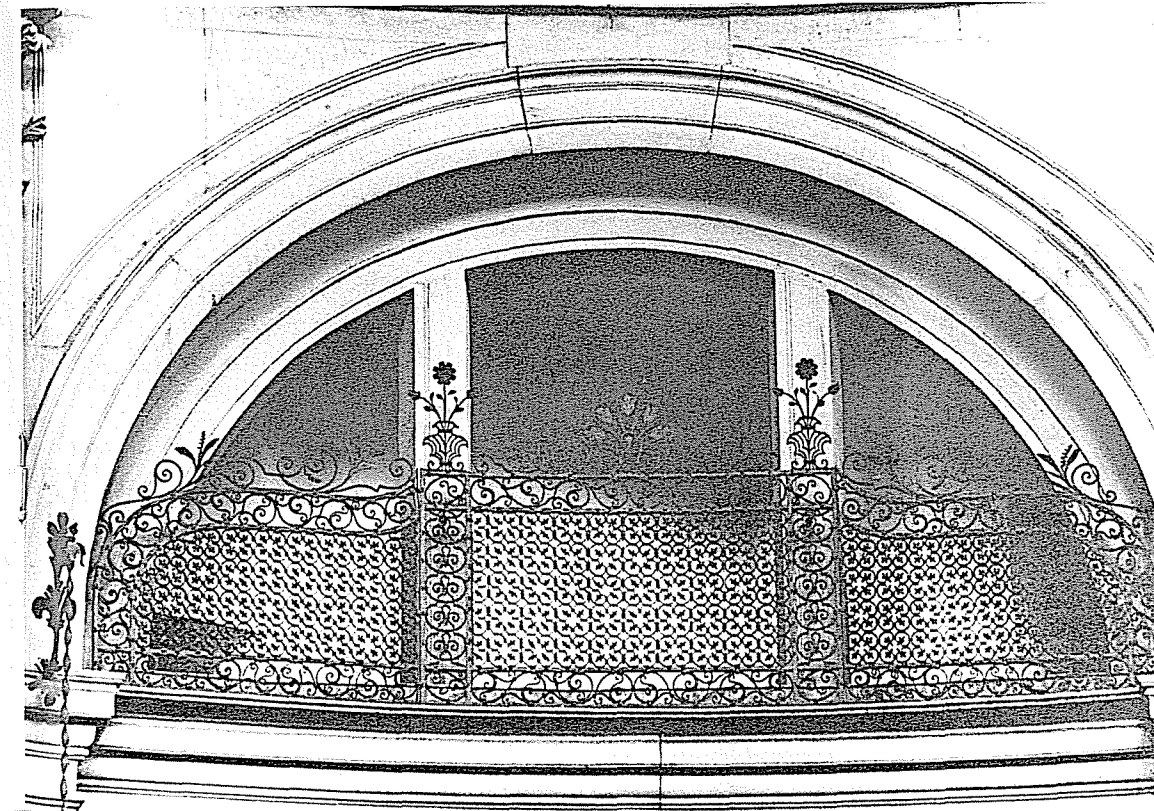
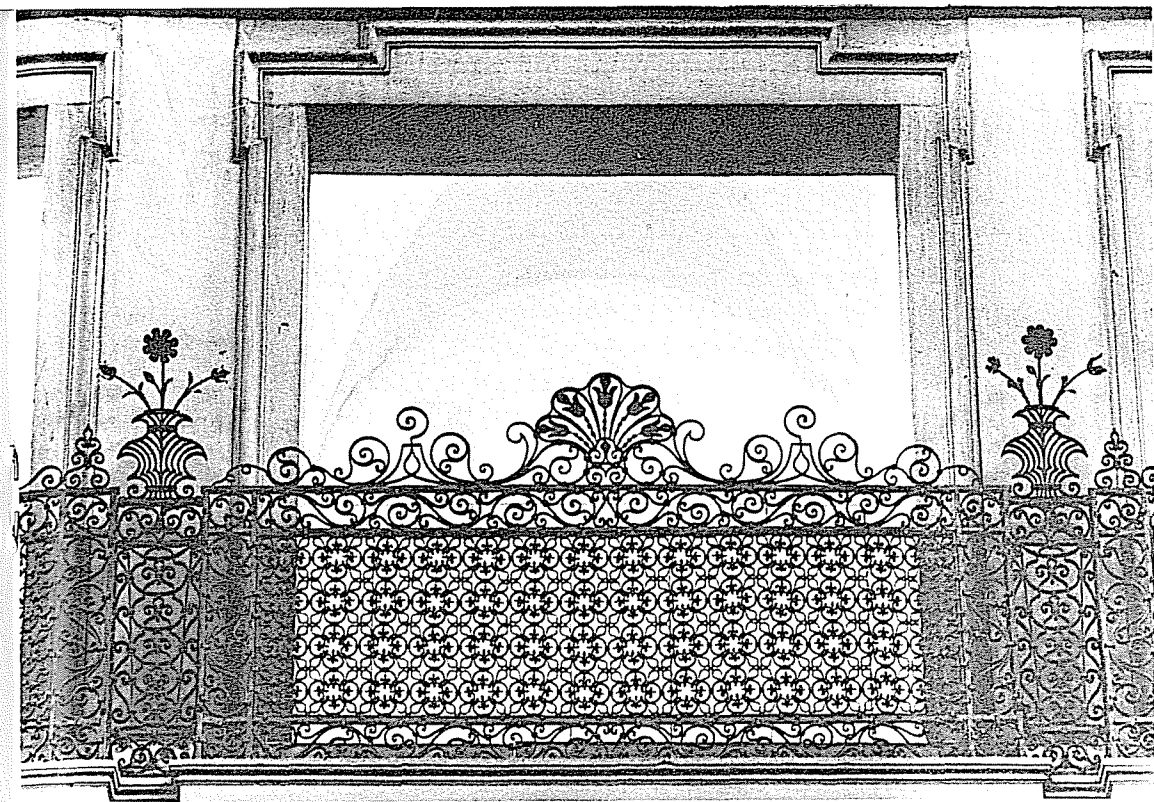
In any case, whether the girls were hidden or revealed, their music pleased and the church was filled. The large choir directly above the



Above: Choir above the entrance hall, reserved for the aristocracy.
Below: One of the semicircular lunettes at the corners of the nave, reserved for foreign ambassadors.

entrance hall was reserved for the aristocracy, Venetian and foreign. The one above that, right at the top of the church, was for the foundlings who did not belong to the choir. The four small rooms with their semicircular lunettes were for foreign ambassadors who, in accordance with the strict laws of the Republic, were carefully kept from mingling unattended with Venetian society. The nave remained for ordinary Venetians and casual visitors to the city who were charged two soldi for a chair—though Goethe claimed that two ducats (forty soldi) would still not have been too high a price.

The anonymous poem also describes the rest of the building: the Sacristy to the left of the nave stretching its full length, the beautiful semicircular Baptistry to the right of the High Altar, the rooms in the attic near the top choir (then as today housing the hospital archives), and the two small towers, one for the bells and—according to the poem—one for a clock. The only thing left unexplained is the reason for the labyrinth of rooms on various levels around the church, which were reached by four spiral staircases at the four corners of the building. A detailed inventory drawn up in 1826 can give some idea of the use of these rooms sixty years earlier.³⁶ A few were for work; for example, the Linen School and the Knitting School were in the rooms next to the attic over Tiepolo's frescoes; others were the bedrooms demanded by the girls of the Pietà in their various rebellions while the church was being built. Several of the rooms were dedicated to practicing and teaching music, such as the room by the bell tower which was still used for spinet lessons in 1786,³⁷ although there is no reference to this in the 1826 inventory. The musical establishment of the Pietà had lost its importance by 1826, but in the mid-eighteenth century it was very large and practicing rooms were urgently needed. Until the new church was consecrated, the Pietà must have been like the Neapolitan hospital described by Burney in 1770 where the musicians were obliged to practice jumbled together pell-mell in the halls and corridors, staircases, and bedrooms of their building.³⁸ Massari, with his far-seeing intelligence, had designed his church to meet the requirements of a conservatoire as well as those of an auditorium.





The new Church of the Pietà was completed just in time for the last great years of Venetian music. A large teaching staff and distinguished maestri ensured excellent performances as well as a steady supply of new music. The beauty of the new building also had its part in drawing the large and appreciative audiences described by Burney in 1770: "At the hospitals and in churches, where it is not allowed to applaud in the same manner as at the Opera, they cough, hem and blow their nose to express admiration."³⁹ Then, after 1770, the economic decline which had long since begun in Venice suddenly caught up with the hospitals. Inflation cut into the value of their endowments while the impoverished nobility could no longer afford to play the part of generous benefactor. Even St. Mark's could no longer compete for musicians with St. Petersburg and London or the German courts. By 1777 two of the four hospitals—the Incurabili and the Mendicanti—were bankrupt, and the Mendicanti had been taken over by the State. The finances of a third hospital, the Derelitti (or Ospedaletto), were in such precarious condition that from 1778 the administration of music was cut from its budget, and it was only the contributions made by individual governors of the hospital that saved its choir from being disbanded.

The Pietà remained independent and even continued to support an adequate—though no longer glorious—musical establishment under Ventura Furlanetto, who was appointed director of music in 1768. However, music no longer brought any worthwhile contributions to the hospital's income, and the governors were obliged with increasing frequency to petition the Venetian Senate for economic aid. For a time, serious consideration was given to a proposal to save the four hospitals and their musical tradition by uniting them in the Dominican monastery of SS. Giovanni e Paolo, having first moved the monks to the Pietà and having built two large choirs complete with organs in the transepts of the great Dominican church, "to create a place suitable for a great Hospital and a Metropolis that delights in music and Oratories, and for this reason is greatly distinguished from all other cities to the honor of the Country and the satisfaction of all foreigners. . . ."⁴⁰ The plan was never realized and the only reason why music was still taught

and performed at the Pietà, despite its shaky economy, was that certain bequests had been made specifically for this purpose. As one of the governors' petitions for financial assistance reveals, "the Choir would have been suspended if it had not been for the fact that its maintenance is mostly borne by others, above all by the legacy of the late Pietro Foscari, Procurator of St. Mark's, so that the slight contribution made by our resources seemed well used in recalling and spreading the memory of his name and at the same time conserving one of the city's ornaments."⁴¹

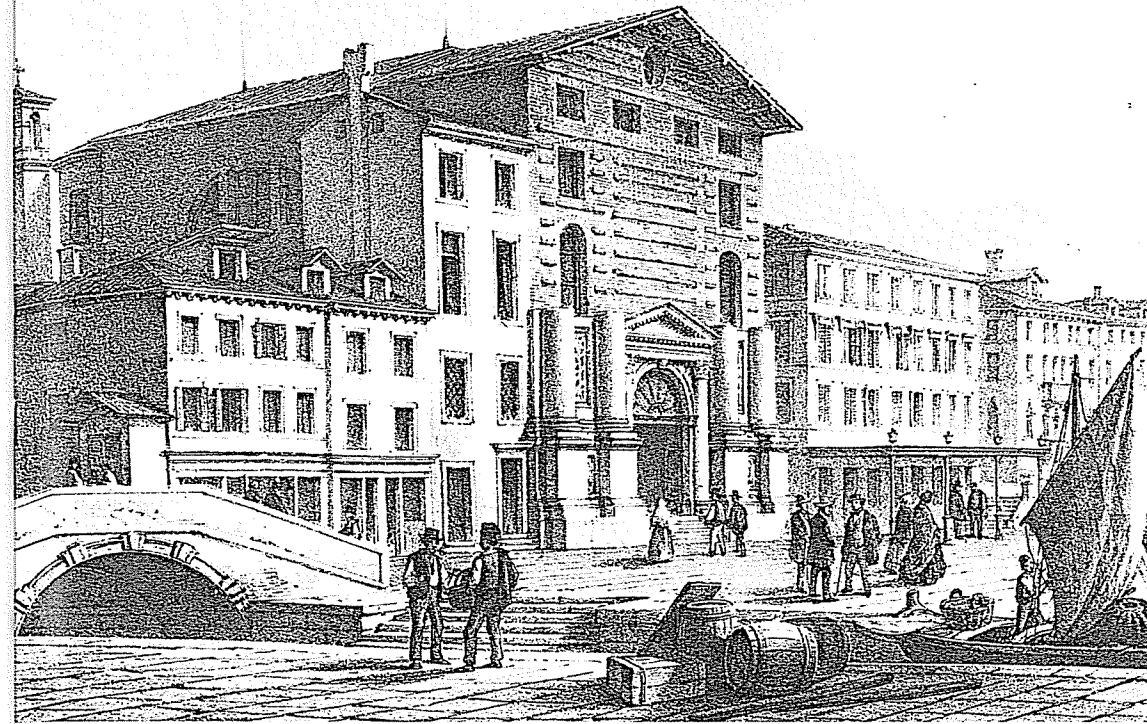
A report sent to the Austrian government in Vienna at the end of the century states that the Pietà was in fact the only one of the hospitals to still provide elaborate musical accompaniment for religious services—adding that this was to the prejudice of the foundling girls in whom it encouraged vanity, laziness, and insubordination! "Truly Music in the Churches and Hospitals of Venice was once the ornament that brought them distinction without offending the Divine Cult; but in the present time of depraved customs Music in the Churches and Hospitals becomes an instrument of profanation."⁴² An epoch had passed with the fall of Venice in 1797, and the pleasure-seeking superficial spirit of the time had transformed the meaning of music in churches. Half a century earlier the Church of the Pietà had been built for music and now, in the early nineteenth century, one of its two organs was sold to meet expenses. Although the concerts continued, they neither attracted nor possibly deserved any special attention. "Orchestral playing in Italy by the era of Rossini was hardly competent, and when Napoleon completed the ruin of the Italian states, he completed the ruin of the conservatoires. But their mission was done. The conservatoire system today is at the heart of music teaching, and without it our orchestras could scarcely exist."⁴³

With the fall of the Republic the Ospedale della Pietà lost much of its capital, which had been invested by government order with the Venetian Zecca and Banco Giro. The resulting decrease in its income was accentuated by the scarcity of private donations. The hospital would probably not have survived if the Municipality of Venice had not taken

over its administration and granted it a monthly subsidy, enabling it to continue accepting and caring for the abandoned infants of the city, although its activities were otherwise severely curtailed by the lack of funds.

Massari's Church of the Pietà, once so dazzling in its magnificence, slowly came to reflect the impoverished circumstances of the hospital. By the mid-nineteenth century, the church's condition was exciting comment. The canvases, the frescoes, the ceiling and walls were coated in dirt and candle grease, the wrought iron thick with rust, the "temporary" terracotta floor practically worn out. Fortunately, by 1851 donations and legacies were coming in again and the hospital's administration had improved so much that enough money was available to restore and clean the church and even make some alterations. The Sacristy was moved to the room on the left of the High Altar, where the foundlings used to receive Communion through a wrought-iron grille. In its place a new chapel was dedicated to the Vergine Addolorata della Pietà. It was probably at this time that the scaffetta, or drawer for the abandoned infants, was removed from the Riva degli Schiavoni and replaced by a wheel situated in the Calle della Pietà.⁴⁴ A new floor was laid by a Padoa firm that had developed a tile made of marble fragments set in a substance that hardened to the consistency of stone. This "rare invention" was praised in an enthusiastic newspaper article of the time for its beauty, durability, and moderate cost—one-third of the price of the most common marble floor.⁴⁵

One of the alterations made showed an insufficient understanding of Massari's architecture. In the middle of the seventeenth century, the Ospedale della Pietà had acquired an important painting of "Jesus in Simon's House" by Alessandro Bonvicino, il Moretto da Brescia, in exchange for some land. The painting then remained with the Padri Riformati of SS. Fermo e Rustico at Monselice, and was only brought to the hospital in Venice about a century later—some time before December 20, 1759.⁴⁶ Subsequent guidebooks to Venice had advised visitors to go and see the painting where it hung in the halls of the hospital. Perhaps a stream of tourists was inconvenient for the hospital



attendants; in any case, the decision was made to take advantage of the men working on the restoration and move the painting to the church, placing it in the choir directly above the entrance hall. Both the painting and the choir suffered from this decision. Looking up from the church, the painting could be seen with difficulty through the three openings into the choir, while it effectively destroyed the beauty of the vaulted ceiling and of the wrought-iron screens that had previously stood out so clearly against the white marmorino background.

The Church of the Pietà was reopened in late 1854, but the great musical tradition for which it had been built was quickly fading away. The last of the directors of music, Giannantonio Perotti, died in 1855 and an article of the following year stated that, of the four hospitals, "only the choir of the Pietà still exists, but as a larva: it remains more in name than in fact, a shadow pointing to a great splendor that has disappeared."⁴⁷ By 1859, in the absence of capable singers and players from the hospital, the Pietà's director decided that when music was



Photograph of March 1905, showing the unfinished facade of the Pietà.



needed he would employ “chosen artists of the city, as is the custom in the other churches.”⁴⁸ Thus ended the last of the great Venetian conservatoires.

However, the Ospedale della Pietà was prospering under the capable administration of its director, G. Domenico Nardo, who was deeply concerned in promoting the children’s welfare as well as being a passionate student of the hospital’s past. It was Nardo who prepared fifty-three of the painted inscriptions in the church’s entrance hall, which recorded various events in the Pietà’s history. The last of these marked the year 1864, when the government’s monthly subsidy was suspended as no longer necessary.⁴⁹ The hospital’s income derived mainly from its properties—in 1870 it owned 43 houses in Venice and 2,155 houses with land outside the city—and was now sufficient to cover expenses. Each year an average of four hundred infants were left in the wheel, and at any given time the hospital maintained about 2,500 children. This was a heavy burden and, although these numbers decreased slightly after the wheel was abolished in 1875, there was still no excess income available for building work.

Somehow funds had been collected in 1851 to restore the Church of the Pietà, but they had not been sufficient to complete the upper part of the facade. It seemed that Massari’s project was destined never to be fully realized, any more than his designs for the Churches of San Marcuola and the Penitenti, both of which still have unfinished facades today. The completion of the Pietà was the subject of both public and private concern throughout the century, and as Massari’s original drawing was presumed to have been destroyed, several new designs were prepared on the basis of the existing part of the facade. In 1830 a certain Mr. Talachini actually transported stone from Trieste to Venice and offered to complete the Pietà at his own expense. Meeting with the total incomprehension of the local authorities, he eventually sent his ship complete with cargo back to Trieste. Later the authorities themselves stepped in, stipulating in 1858 that the company then working on the railway should pay a handsome sum for the construction of the Pietà facade as recompense for the demolition of the Church of

Above: Giorgio Massari's design for the facade.

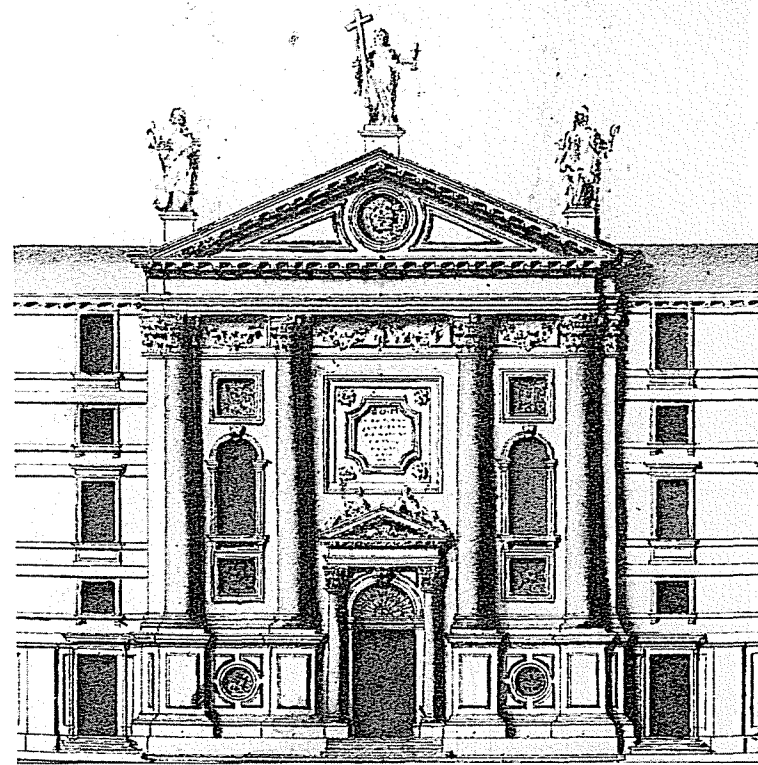
Below: The completed facade.

Santa Lucia. In 1860 the agreement was abrogated at the request of the Patriarch of Venice, and the money was spent instead at San Geremia on reconstructing the Oratory of S. Veneranda, which had burned down during the siege of 1849.

A new campaign began a few years later when Venice became part of united Italy in 1866. The Municipality decided that a monument should be put up to Daniele Manin, the hero of the city's short-lived rebellion of 1848 against Austrian domination. A certain Pietro Pastori seized this opportunity to write countless pamphlets and newspaper articles, and lengthy pleas to the Municipal authorities proposing the Pietà—which had been a scene of battle in 1848—as the ideal setting for this monument. The sarcophagus of Manin was to be placed inside the church to the right of the entrance hall, with an iron gate replacing the great doors onto the Calle della Pietà so that the sarcophagus would be visible at any time, day or night. The monument itself would be erected in front of the church, and naturally at the same time the facade would be completed so as to provide a fitting background for Venice's hero. While this proposal was being considered, the Municipality rebuilt the Riva in front of the church, and for a time it seemed that Pastori would be successful. Then another site was selected for Manin's monument, and the Pietà was left to await a new century for its facade.

In 1856 Gio. Domenico Graziussi prepared a design following Angelo Seguso's watercolor of 1833 (now lost) that supposedly reproduced Massari's original plan. This was the design that was finally adopted in 1902, after much, sometimes acrimonious, discussion had resulted in the decision to respect Massari's intentions. A bequest from Gaetano Fiorentini had at last made the construction possible and probably also accounted for the fact that in 1907 the tiled flooring was replaced with red and white marble slabs—the "rare invention" of 1854 had not, after all, proved so durable.

Now that Massari's original drawing for the facade has been found, we can see how Graziussi's project betrayed the great architect. Each detail has been slightly altered: the facade has been heightened, the trabeation cornice widened, the distance separating the windows within



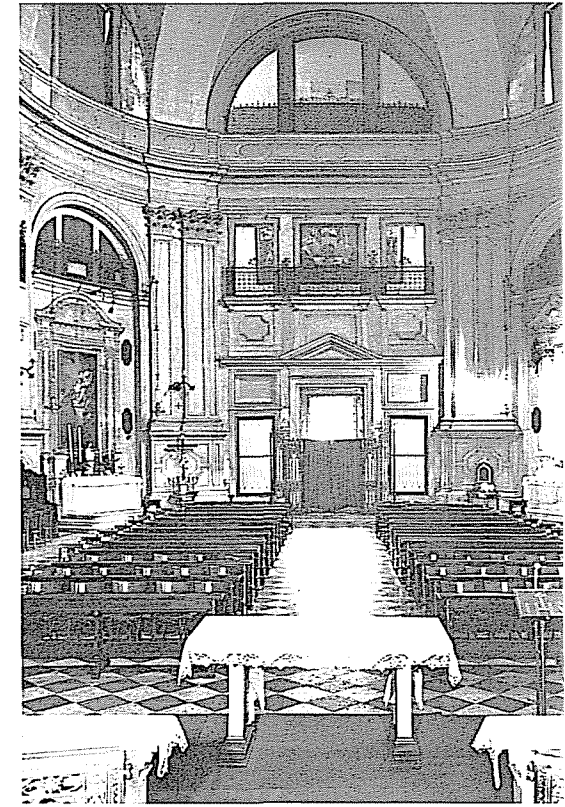
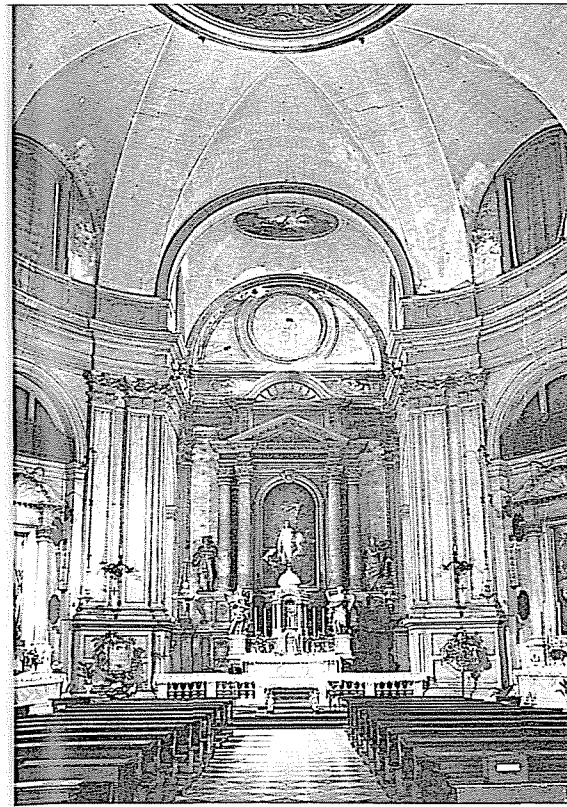
Left: Before restoration, view toward the Altar.

Right: Before restoration, view from the Altar.

each pair of columns increased. Emilio Marsili's bas-relief of Charity has been substituted for the central plaque whose graceful moldings repeated those inside the church. The statues that were to crown the tympanum and adorn the great doorway have disappeared, as have the festoons between the capitals. Instead of the original flowing design, an awkward, wheel-like carving screens the round window in the tympanum. The whole impression is one of neoclassicism at its coldest. Worse still, Graziussi's lack of sensitivity did not only affect the exterior of the church. While construction was going on, Massari had inserted four windows in the place where the festoons were to join the capitals. Light poured through these into the upper choir and from there onto the ceiling and the great fresco. Instead of screening these windows with worked stone similar to that on the others, as was certainly Massari's intention, Graziussi closed them in, thus creating the only dark spot in the church's interior.

This last was really the only important criticism that could be moved against a project whose realization in 1906 represented a century and a half of endeavor. There was no reason to leave an unfinished monument on one of the most elegant promenades of Venice. Even today Giorgio Massari is often judged on the merits of the facade, a misapprehension which could have been dispelled by its definite attribution to Graziussi. After all, the monument to Massari stands inside the great doors; the interior of the Church of the Pietà is one of those rare examples of a building in which the passing of centuries has done little to alter the architect's original intent.

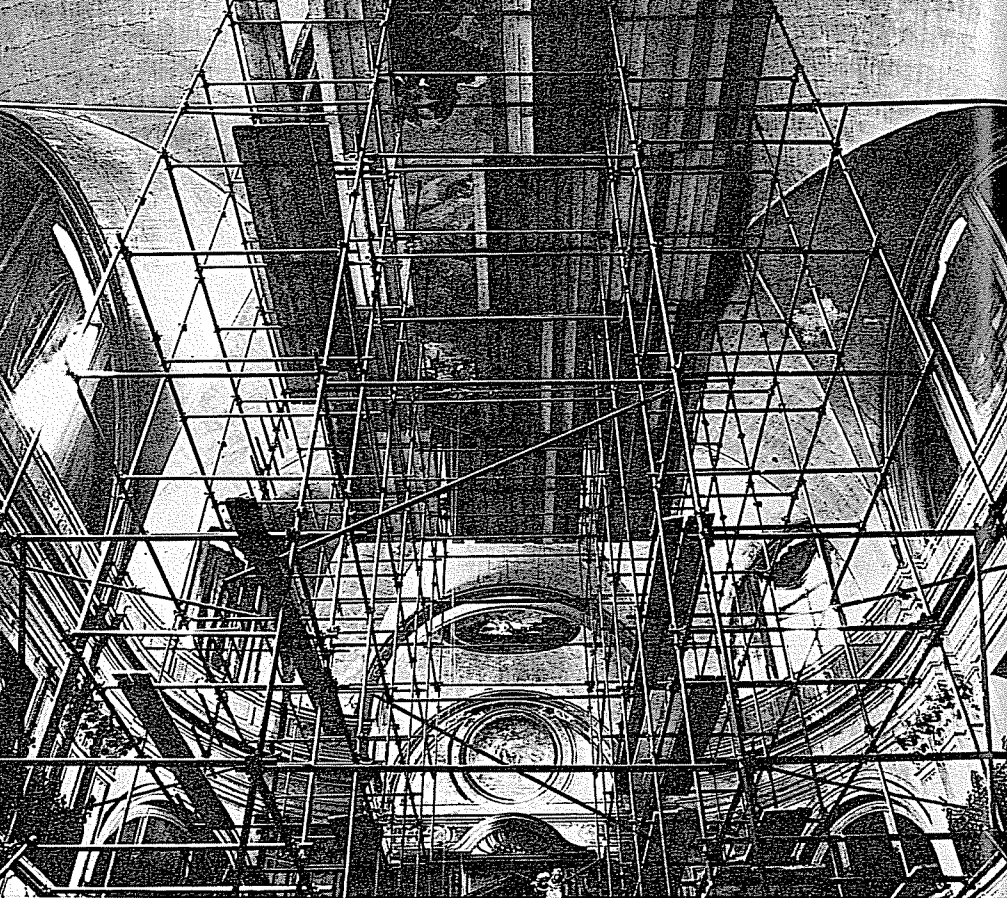
During the twentieth century, it became increasingly difficult to discern the rare beauty of the Pietà's interior. In the nineteenth-century restoration, the ceiling and walls had been covered with white paint, which did not share the dirt-resistant qualities of the original marmorino and became grimy as it absorbed dust and greasy candle smoke. The wrought-iron screens blackened as they were repeatedly coated with greasy varnishes to protect them from rust. Rising damp in the walls destroyed the plaster and corroded the bricks. The rusting iron-mesh protective screens outside the great windows contributed to



the general impression of darkness and heaviness. The Ospedale della Pietà, which had become a Provincial Institute for Infancy a few years after Venice's union with Italy, no longer had the funds to pay even for regular maintenance. By the mid-twentieth century, the church was certainly in far worse condition than it had been before its restoration a century earlier.

The flood of November 4, 1966 finally awakened Venetians and the world to the plight of the lagoon city. Help came from all over the world and, as the immediate damage of the flood was assessed, the general state of decay and neglect in Venice gradually became evident. Numerous private organizations were soon actively concerned in the international campaign to save Venice, among them the U.S.-based International Fund for Monuments, which in 1969 formed a Venice Committee to supervise its restoration projects throughout the city.

At the Church of the Pietà, Gian Battista Tiepolo's great ceiling frescoes were disfigured and rendered almost illegible by white patches of mold and salt crystals and dark patches where rainwater had leaked



Above: Scaffolding for the restoration of Tiepolo's "Incoronation of the Virgin."

Below left: Tiepolo's "David and the Angel" before restoration.

Below right: "David and the Angel" after restoration.

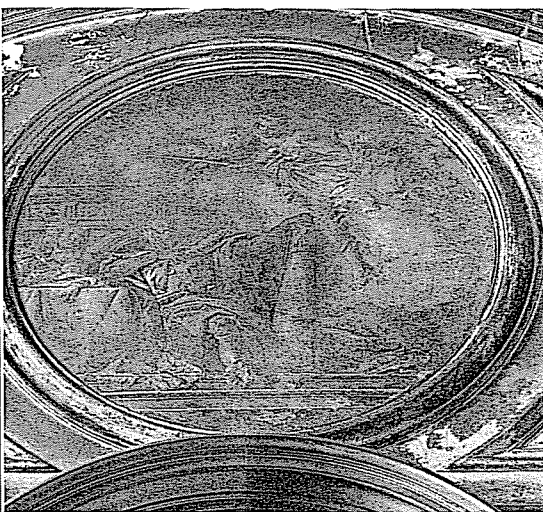


through the roof. Close inspection revealed that the frescoes were detached from their supports in many places and in danger of collapse. The situation was made more critical by the weight and corrosive action of pigeon guano that had collected in the attic above the frescoes. Tiepolo's monochrome above the High Altar had also been damaged by moisture seeping through cracks in the wall and from broken gutters above. In 1970 the Samuel H. Kress Foundation of New York made a grant to the Venice Committee, I.F.M., for the restoration of these frescoes and repair of the roof.

The great roof of the church was uncovered, the rotting supporting beams replaced and, where possible, the original tiles relaid (broken or missing tiles being replaced by new tiles of the same traditional curved form). The attic was completely cleaned of guano and rubble and all air vents netted against pigeons.

A huge scaffolding was erected to the height of the frescoes and Professor Clauco Benito Tiozzo began their restoration under the supervision of Professor Francesco Valcanover, the Venice Superintendent of Galleries. First the intonaco ceiling was carefully refixed to the supporting beams with injections of acrylic resins, while a gentle and even pressure was applied to bring bulging and detached parts back to the level of the rest of the ceiling. The frescoes were then thoroughly disinfected and cleaned, and overpainting dating from the nineteenth-century restoration was removed. Missing portions of the paint surface were reintegrated using tempera and watercolor so as to distinguish them from the original pigments. The monochrome of David and the Angel was in such bad condition that it had to be detached and placed on a cloth and wooden backing before it could be cleaned and restored.

This phase of the work was completed in 1971. The Provincial Institute of the Pietà had pledged that it would restore the interior of the church, but later found that insufficient funds were available. In 1976 a new grant made by the Samuel H. Kress Foundation to the Venice Committee, I.F.M., made it possible to complete the restoration of the church under the supervision of Architect Renato Padoan,

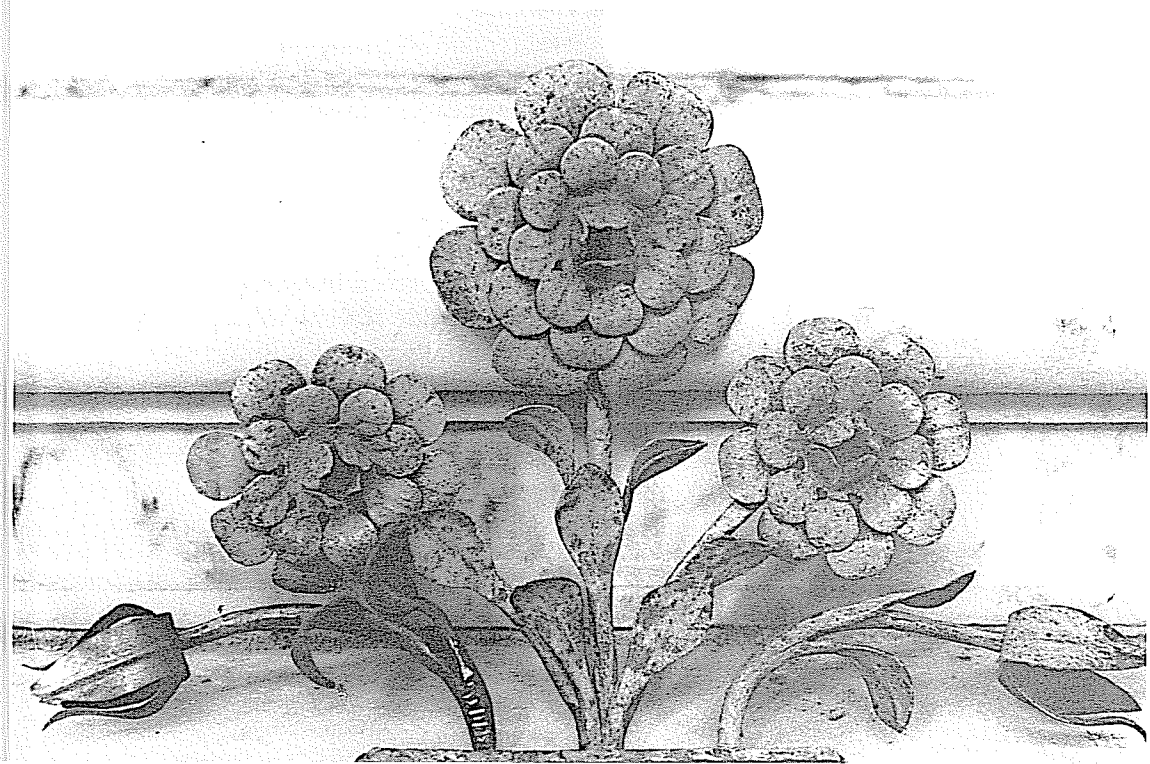
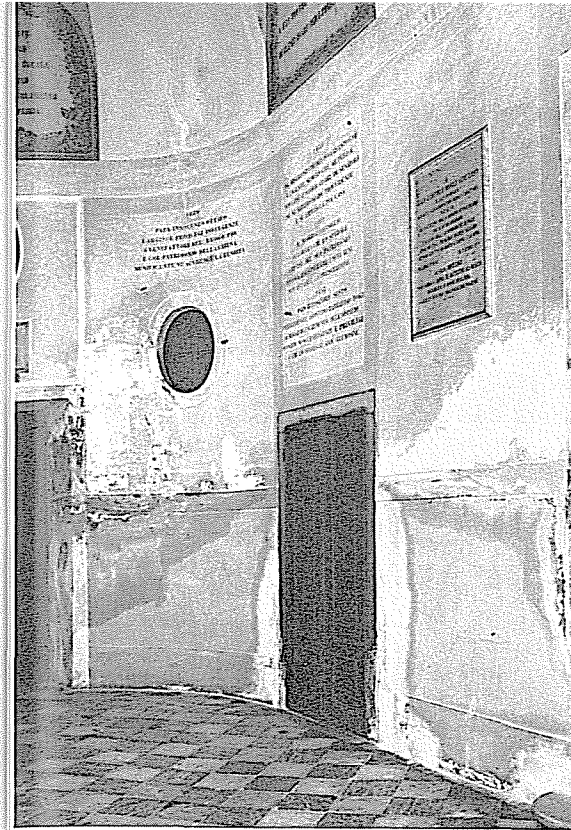


Above left: Entrance hall before restoration, showing damage from rising damp.
Above right: Detail of 16th-century wrought-iron screen in front of top choir.
Below: Flowers from the organ loft screens during restoration.

Venice's Superintendent of Monuments. Once again the church was filled with scaffolding as specialized artisans gently scraped the layers of dirty paint from the vaulted ceiling and the walls to reveal the underlying marmorino surface. The great windows were removed, the old panes releaded and new frames built to hold a second pane of stratified glass. These new outer panes replaced the traditional mesh screens as protection against hail and pigeons. In addition they shielded the old windows from rain and sudden temperature changes while allowing more light into the church. The main roof was examined and repaired where necessary; the lower roofs were restored and some completely rebuilt. New copper gutters and drainpipes were installed and portions of the outer walls were repaired and refaced.

Inside the church, the brick walls of the Baptistry and the one between the nave and the entrance hall proved to have been severely damaged by the capillary rise of salt-laden waters. The traditional Venetian system of "scuci-cuci" (unsew-sew) was used to rebuild them up to a height of six to eight feet: narrow sections of the wall about three feet apart were demolished and rebuilt, while the central portion of old brick remained as a supporting beam and was then itself rebuilt as a second step. Further rise of humidity was prevented by the insertion at the base of each of these walls of a continuous sheet of lead enclosed in tarred papers to protect the metal from electrostatic corrosion. Salt-laden dampness had also corroded the terracotta tiled floors of the Baptistry and its entrance corridor to the extent that they had to be replaced after proper damp-proofing measures had been effected.

Once the structural work was finished and the upper part of the scaffolding dismantled, the Istrian stone and marble surfaces of the walls and altars were carefully washed. The walls and ceilings of all the choirs were scraped down to the original marmorino, as were those of the lovely semicircular Baptistry. The trompe-l'oeil altar painted in fresco and the painted inscriptions in the entrance hall were cleaned and retouched where necessary by specialized restorers. All the doors of the church were repaired and repainted.

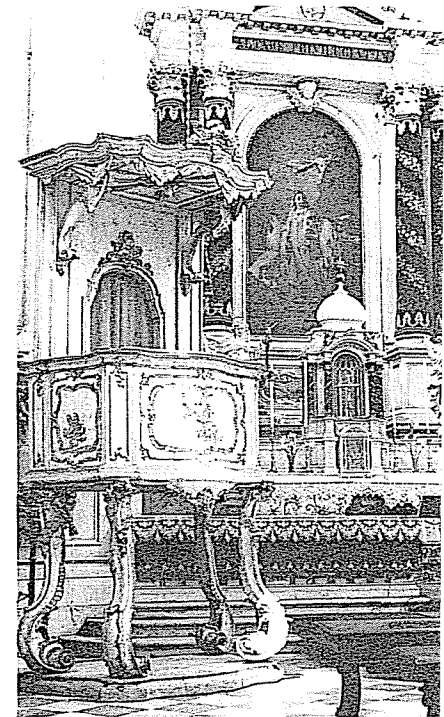


*Left: The organ.
Right: The pulpit and the High Altar,
showing the painting "The Visitation" by
Giovanni Battista Piazzetta and
Giuseppe Angeli.*

The second stage of the restoration of the Church of the Pietà lasted almost two years. During this entire period a Venetian artisan worked every weekday in the church and, even in the coldest and dampest parts of winter, dedicated himself to the restoration of the fittings and decorations. Mr. Amedeo Longega repaired and restored the wooden dossals, the curved doors round the High Altar, the bronze votive lamps, the magnificent gilt metal candelabra that were placed in the Baptistry, the wooden paneling of the organ lofts, the beautiful pulpit, the lanterns in the hall, the bronze panels in the altars and, most important of all, the exquisite wrought-iron screens and the remarkable entrance gates with their two hinged sections on either side.

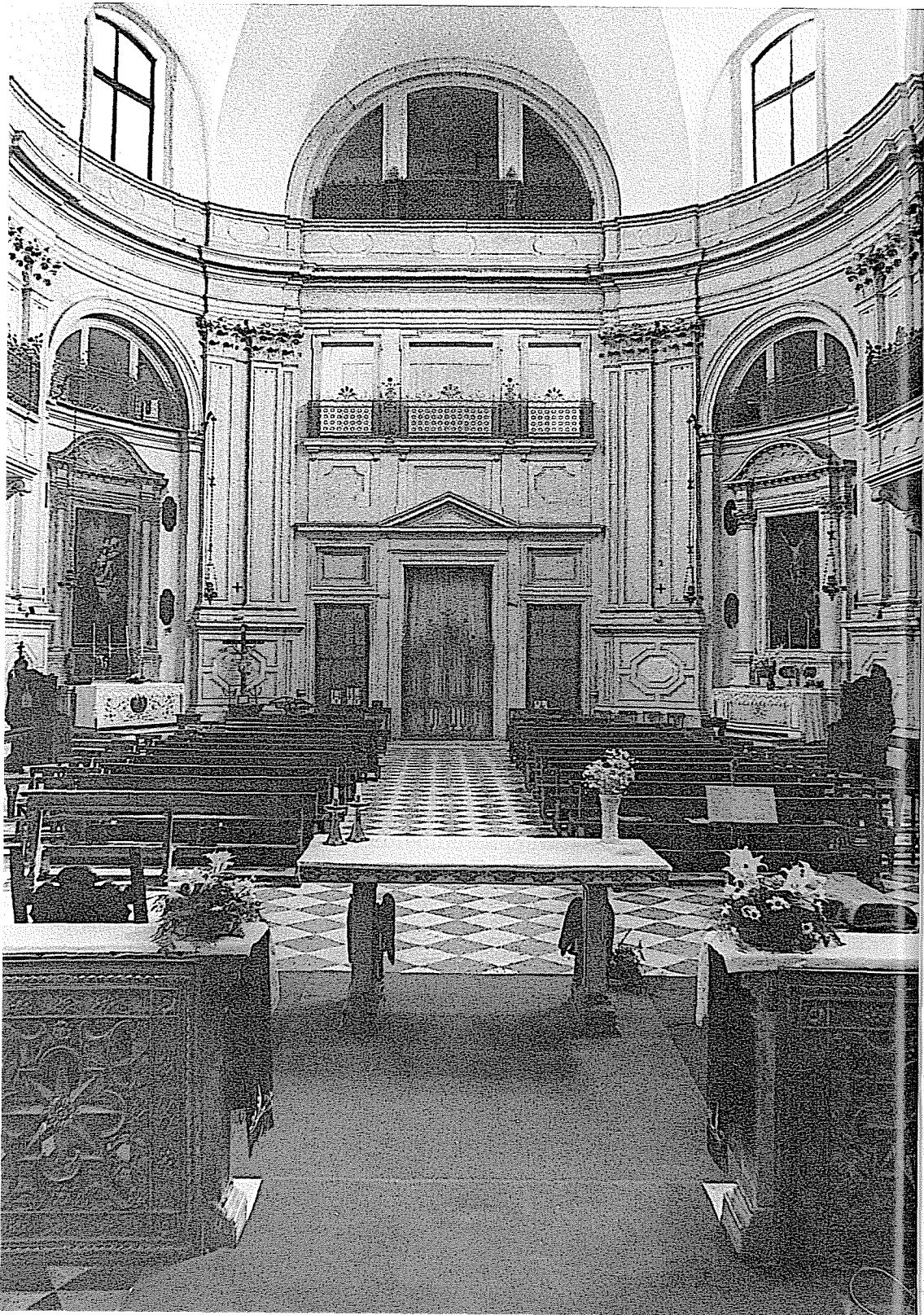
Through the years, layers of paint and varnish had been applied to the wrought iron, darkening it and concealing its delicate beauty. These layers had to be carefully removed and samples taken to the nearby Laboratory of San Gregorio for examination. An expert on wrought iron, Dr. Giovanni Morigi of Bologna, then advised on the restoration method to be adopted. Slight traces of gold leaf were discovered on the screen of the highest choir above the entrance hall. The exceptionally intricate work of this screen, so much more detailed than any of the others, had already attracted attention, and Dr. Morigi declared it to be a very unusual piece of the early sixteenth century. Subsequent research in the Venice Archivio di Stato traced a blacksmith's bill of October 1760 charging for having removed this antique screen from the old Oratory of the Pietà and adapted it first to the choir directly above the entrance hall and then, when money was found to make a new screen for this choir, to the highest choir.⁵⁰ Thus when the church was opened in 1760, this screen and the central parts of the side screens were the only elements that had not been made within the previous fifteen years, although they had been coated with the same pale yellow oil paint as all the rest of the ironwork in the church.

Once all the wrought iron had been painstakingly cleaned down to the original paint layer, any gaps in the screens having been filled in with exact copies of existing elements, the decorative and harmonious effect of this pale yellow color was revealed. Tests made to find



a protective varnish that would not alter the color showed that traditional preparations immediately darkened the ironwork. A complicated and time-consuming part of the restoration came to a successful close when the laboratory traced a newly-developed opaque silicone varnish, which provided stronger protection against rust while remaining transparent. The application of two coats of this new varnish left the refined, pale gold color of the screens unchanged.

While the work was in progress inside the church, the organ was removed to Varese for restoration by the firm of Vincenzo Mascioni. The smaller of the two organs built for the Pietà in 1759 by Pietro Nacchini and Francesco Dacci had been sold in the early nineteenth century and the remaining larger organ was modified on two occasions during the same century. Angelo Agostini was probably responsible for remaking the front pipes and possibly the Tromboncini (Little trumpet) pipes, as well as adding five sharp (acuta) notes and the Fluta Soprani stop. Later the Cornetta was transformed into an Ottavino 2' by Giacomo Bazzani. The Commission for the Preservation of Historic



After restoration, view from the altar.



Organs, which supervised each phase of this lengthy and delicate restoration, decided that the earlier alterations should be conserved, as they bore witness to one of the last representatives of the classical tradition in Venetian organ building. The Ottavino 2', instead, was transformed again into the original Cornetta. After being replaced in its restored case, the organ was tuned to mean temperament, as it was in the eighteenth century.

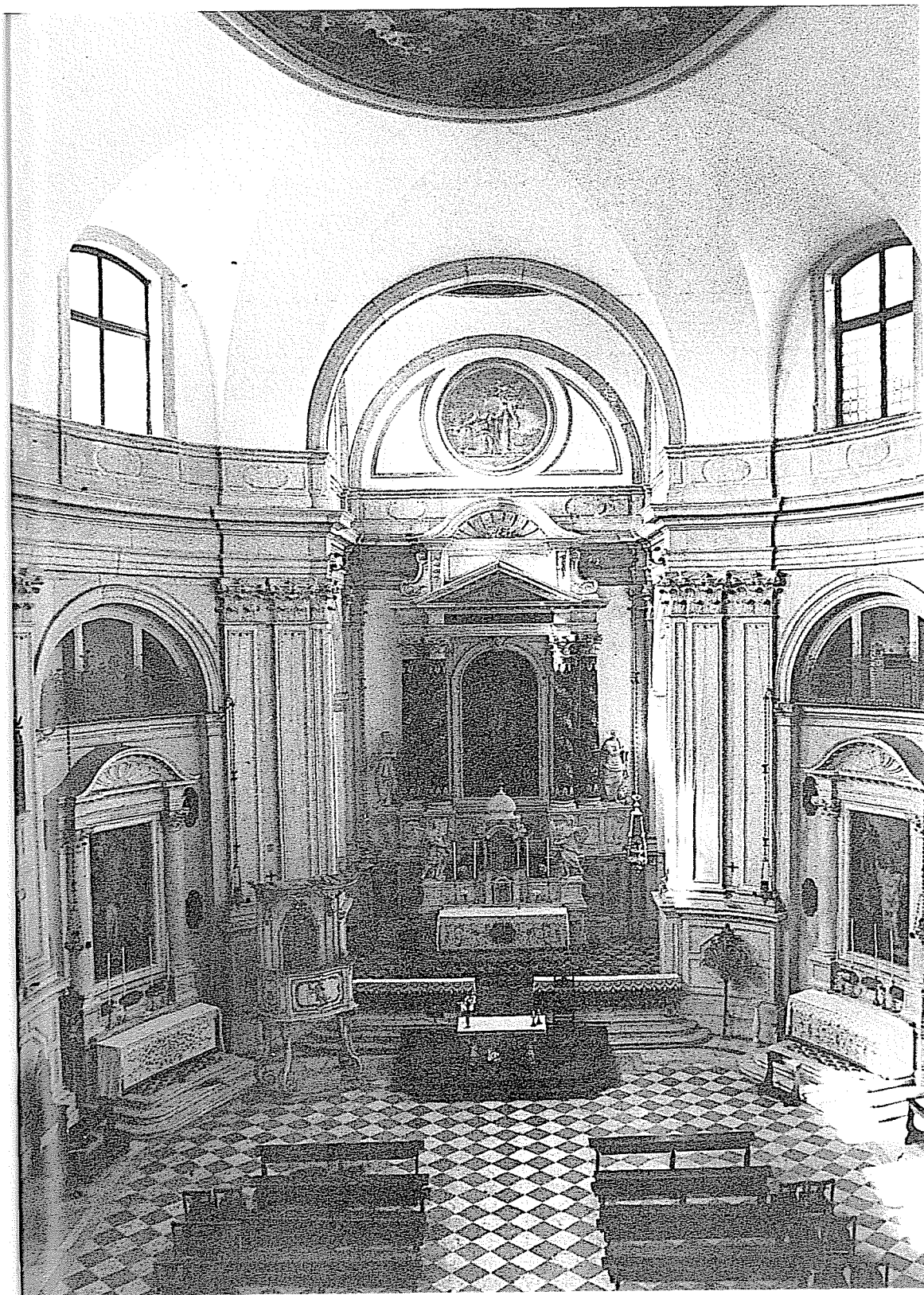
Wherever possible, the restoration endeavored to return the church to its original state and eliminate nineteenth-century alterations. The wooden screens that had blocked off the smaller choirs around the nave were removed, thus recovering both the original spatial design and the famous acoustics—for Massari had placed these rooms at the four corners of the nave expressly to absorb excess sound and prevent echoes. The inner doors that had been placed over the great doors on either side of the nave, altering the door frames and spoiling the simple design of the church, were also removed. The pulpit, which was originally free-standing so that it could be brought into prominence on special occasions, had later been attached to the wooden dossals underneath the left-hand organ loft; it was now taken from this awkward position and placed closer to the High Altar, where the charming gilded cherubs bearing the Crucifix face the tabernacle instead of a blank wall, and the beauty of its carving and decorations once again comes into evidence. The painting by Moretto da Brescia was removed from the first choir above the entrance hall, where it had hung for over a century in a position detrimental both to itself and to the architecture of the church. Finally, the ugly wooden door that had been installed between the entrance hall and the nave was taken away. Once again, the light-filled nave and Tiepolo's great frescoes are first seen through the beautiful wrought-iron gates, as Massari had always intended.

In mid-1978, as a direct result of the restoration of the Church of the Pietà, the Municipality of Venice decided to clean and restore the rooms around the church and make them into an exhibition space, inaugurating them with an exhibit celebrating the third centenary of Antonio Vivaldi's birth (1678-1978). Meanwhile, the Venice Committee

rescued the Pietà archives that had been abandoned in an appalling condition in the rooms at the top of the church. The windows and roofs of these rooms were repaired and the archives stacked and ordered so that a volunteer from the Venice Archivio di Stato, Gabriella Cecchetto, could begin cataloguing them. Many interesting documents have since come to light, some dating back to the early seventeenth century, as well as several bags containing tokens found with the abandoned infants, each bearing the number under which the infant was registered upon arrival.

The last step in the restoration of the Church of the Pietà was the renewal of the electrical installations and the entire lighting system. Some decades before, large metal candelabra had been placed between each pair of pilasters around the nave, where they marred the graceful lines of the church while giving little illumination. In preparing the new project, Engineer Silvio Bruni of the Philips Electrical Corporation consulted with the Venice Committee and Superintendent Padoan, and the decision was made to discard the candelabra and depend entirely on hidden sources of lighting. The project evolved during night after night of testing, as one problem after another arose. The most challenging of these was the illumination of the frescoes and ironwork, which had to be discreetly brought into evidence without detracting from the architecture of the church. The seemingly endless experimentation, while a network of electric wires crisscrossed the building, was at last successful, and the church is now beautifully and harmoniously illuminated by the indirect lighting system.

On September 8, 1978 the completed restoration of the Church of the Pietà was celebrated with a concert dedicated to Antonio Vivaldi in the third centenary of his birth. It had been a beautiful September day and the evening sun poured through the great windows, accentuating the sensation of whiteness and purity of line as it fell in turn on a frescoed figure or a wrought-iron screen. The music filled the church, and it seemed indeed that the Ospedale della Pietà lived on unchanged and that the founding girls were still singing and playing their hearts out to Tiepolo's angels above.



NOTES

N.B. A bibliography of all sources cited follows the notes. Translations from Italian and French texts are by the author.

1. Cecchetti, p. 142, Proc. di S. Marco, de citra, Testamenti n. 905.
2. This plaque is now in the Campo Sant'Angelo, at the foot of the Ponte dei Frati. According to G. Bianchini it was in the Church of San Michele Arcangelo in 1896.
3. Cecchetti, p. 147.
4. ASV, B. 630, fasc. 6, fol. 44v.
5. Ioannelli, Preface by Giacomo Vincenti. I am indebted to Don Gastone Vio for this information, which was supplied to him by Don Siro Cisilino.
6. ASV, B. 687, p. 54, cited by Arnold, 1970, p. 18.
7. ASV, B. 698, "Scontro 1704," c. 3, March 17, 1704, payment of 30 ducats to Don Antonio Vivaldi who at the end of February had completed six months of teaching at the Pietà. Reference kindly supplied by Don Gastone Vio.
8. ASV, B. 630, fasc. 5, fol. 3v.
9. ASV, B. 630, fasc. 5, fol. 3v. Note that the bridge called "Ponte della Pietà" today is the one over the Rio di S. Lorenzo, known as the Ponte della Madonna in 1727, although by 1742 it was occasionally referred to as the "Ponte della Madona called at the Pietà" (ASV, B. 102, fasc. 164, fol. 16r, fol. 60r). The early eighteenth-century Ponte della Pietà is now named "Ponte del Sepolcro."
10. Massari, 1971, p. 71.
11. Massari, 1971, p. xviii.
12. Bassi, p. 331.
13. de Brosses, p. 216, Lettre à M. de Blanchey, 29 août 1739.
14. J. J. Rousseau, *Les Confessions*, Paris 1875, p. 275, cited by Bassi, p. 317f.
15. ASV, B. 630, fasc. 6, fol. 23v, copy of document of February 19, 1741, m.v. (Note that the Venetian year started on March 1, therefore February 1741 *more veneto* is February 1742 by our calendar.)
16. ASV, B. 630, fasc. 5, document of 1742 annexed to the litigation.
17. ASV, B. 377, fasc. 3, report of May 18, 1745.
18. ASV, B. 630, fasc. 2, September 14, 1751.
19. ASV, B. 745, n. 307.
20. ASV, B. 746, n. 309, December 21, 1754. Tiepolo received his payment in three installments of 600 ducats each: the first on July 5, 1754 (ASV, B. 745, n. 307), the second on September 14, 1754 (ASV, B. 746, n. 43), and the last on October 8, 1754 (ASV, B. 746, n. 116).
21. ASV, B. 747, n. 407, July 24, 1755 (paid July 31, 1755).

22. ASV, B. 693, Notatorio T, fol. 194r, March 27, 1757.
23. ASV, B. 756, n. 26, August 27, 1759.
24. ASV, B. 755, n. 186; B. 756, n. 345; B. 757, fasc. 1, n. 101; B. 758, n. 65.
25. ASV, B. 756, n. 359, contract of June 3, 1759.
26. ASV, B. 757, fasc. 1, n. 22, January 25, 1759 m.v.
27. ASV, B. 693, Notatorio T, fol. 227r, January 19, 1758 m.v.
28. *Gazzetta Veneta*, n. 31, May 21, 1760.
29. *Gazzetta Veneta*, n. 66, September 20, 1760.
30. Bassi, p. 322.
31. The sketch for this fresco is in the Rosebery Collection, London.
32. Bassi, p. 321.
33. Anonymous, Versi sciolti. The poem gives the names of the principal artisans who worked on the church, as does an article in the *Gazzetta Veneta*, n. 30 of May 17, 1760, though with different spellings. Where possible, the names and spellings given below are those used by the artisans themselves in their bills and receipts (ASV, B. 731-760).
Antonio and Iseppo Mazzoni—bricklayers
Antonio and Nicolò Barbon—carpenters
Pietro and Lorenzo Bon—stonemasons
Bortolo and Batta Corbeto—stonecarvers
Antonio and Iseppo Masiol—plasterers
Iseppo Maglia—blacksmith
Gio. Battista Lanfriti—glazier
Giacomo Zuanier—painter
Antonio di Zotti—gilder
Don Michel Garzoni—Chaplain and Controller of deliveries and of hours of work.
34. de Brosses, p. 216, Lettre à M. de Blanchey, 29 août 1739.
35. "Sopra le Putte della Pietà di Coro," Biblioteca Museo Correr, Manoscritto Cicogna, Cod. 1178, cc. 206r-212v, cited by Giazotto, p. 389ff.
36. ASV, B. 897, fasc. 2.
37. ASV, B. 377, fasc. 3, n. 29, November 25, 1786.
38. C. Burney, *The Present State of Music in France and Italy*, ed. Scholes, London, 1959 (p. 269), cited by Arnold, 1965, p. 77f.
39. Burney, 1959, p. 131, cited by Arnold, 1966, p. 13.
40. ASV, Provveditori sopra Ospedali, B. 68, Progetti per Riforme Ospitali. Information kindly supplied by Don Gastone Vio.

41. Bembo, p. 17, petition made after 1767.
42. Relazione Storica sull'Ospedale della Pietà, Arch. I.R.E., Der G.I., f.F, n. 1, cited in *Arte e Musica all'Ospedaletto*, p. 208.
43. Arnold, 1965, p. 81.
44. Bembo, p. 6, talks of the wheel replacing the scaffetta during "the last reconstruction." Part of the hospital had been rebuilt between 1791 and 1796, but a carpenter's bill of July 19, 1794 charges for remaking the scaffetta (ASV, B. 852; see also bills of January 14, 17 and 30, 1791 m.v. referring to the bell placed in the scaffetta), leading to the conclusion that Bembo refers either to the work of 1851-1854 or else to that of 1841, when the building where the old oratory was situated had been transformed into private housing for rental. In 1857 the wheel was placed by the Ponte della Pietà (the former Ponte della Madonna), where it was less in public view as well as being closer to the wet nurses' department and to the landing-place on the canal for those who came by gondola to deposit infants.
45. Fontana, 1854.
46. ASV, B. 693, Notatorio T, fol. 240v, December 20, 1759. Information kindly supplied by Professor Lino Moretti. See also Gradenigo, p. 6, January 31, 1759 m.v.
47. Fontana, 1856, p. 236.
48. Bembo, p. 26.
49. Four other inscriptions were added later by Cavalier Pietro Pastori.
50. ASV, B. 758, n. 385, October 14, 1760.

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Versi sciolti in dialogo bilingue fra un forestiero nobile ed un veneziano di estrazione pur nobile sopra la celebre fabbrica della nuova Chiesa della Pietà, aperta e benedetta nel MDCCLX, XIV Settembre. Venezia: appresso Antonio Bortoli, s.a. (1760).

BIOGRAPHICAL NOTE

The author, Diana E. Kaley, was brought up in London and in Rome, where she received her education. She graduated with an honors degree in modern languages. She then spent three years in Finland, the land of her grandparents, before moving to Venice. For the past eight years, she has directed the Venice Committee Office and Information Center, administering the committee's restoration projects and dedicating much time to independent research of their history.

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APPENDIX I

Ceremonies for the Consecration of the Church of the Pietà

Gazzetta Veneta n. 63

Wednesday, September 10, 1760

The public is hereby informed of the opening of the [new Church of the Pietà] that will take place on the fourteenth day of this month of September and will be embellished with the solemnities described hereunder.

14 September in the morning

Benediction of the new Church

Procession to carry the Holy Sacrament and the Relics

Solemn Mass

After lunch

Exposition of the Sacrament

Talk given by the Reverend Father Valatelli

Cantata a due Voci

Te Deum

And the most Illustrious Reverend Monsignor Primicerio will preside at all these functions.

15 of the same, in the morning

Visit of the Most Serene Signoria

Solemn Mass

After lunch

new Vespers

16 of the same, in the morning

Solemn Mass

After lunch

Oratory

And in all three of these days, there will be given the Plenary Indulgence granted by the Reigning Pope Clement XIII.

Gazzetta Veneta n. 66

Saturday, September 20, 1760

On the 14th day of this month the new Church of the Pietà was publicly opened and was blessed with Noble Solemnity by Monsignor Primicerio. The Holy Sacrament and the Relics were transferred to it from the old Church. Mass was sung on that same morning in the presence of the Governors of the Pious Place, with music by Maestro Gaetano Latilla, after which the Governors escorted Monsignor Primicerio upstairs and gave him a noble refreshment, for which they were joined by a company of Ladies and Cavaliers.

After lunch, Father Valatelli, Clerk Regular of the Somaschi, made an eloquent sermon, and the girls of the place sang a Dialogue in Music, once again in the presence of the Governors. The Sacred Function was closed for that day by the benediction with the Holy Sacrament imparted by Monsignor Primicerio, at the end of which refreshments were served again.

Mass was sung in the morning in the presence of the Most Serene Prince, and the Dialogue in Music was repeated by the girls.

Solemn Vespers were sung after lunch.

Once again a Mass was sung, and Solemn Vespers with Music by Mr. Latilla, who, both for this work and the others, was greatly praised and, thanks to the kindness of the Governors, generously rewarded. The Symphonies and the concerts were of a rare beauty and the young girls of the place performed them excellently; no lesser skill was shown in their art by those who sang, and especially the new singers Elena and Giuseppa in the duet of the Magnificat. . . . The Girls of the Choir were abundantly provided with various eatables and refreshments by Ladies and Cavaliers, and at last all showed their satisfaction with such a beautiful and well-planned building.

APPENDIX II

Programme of the concert of September 8, 1978 celebrating the completed restoration of the Church of the Pietà.

Programme

Antonio-Vivaldi (1678-1741)

Sinfonia in Si minore

Al Santo Sepolcro, RV 169, per archi
Adagio

Concerto in Re maggiore, RV 93

per liuto, archi e clavicembalo

Allegro Largo Allegro

Andante e Largo, RV 746, per organo

Concerto in Re minore, RV 541

per violino, organo, archi e clavicembalo

Allegro Grave Allegro

Nulla in Mundo Pax Sincera, RV 630

Mottetto per soprano, archi e clavicembalo

Larghetto recitativo Allegro Allegro

Concerto in Sol minore *La Notte*, RV 439

per flauto, archi e clavicembalo

Largo Presto (fantasmi) Largo

Presto Largo (il sonno) Allegro

In Furor, RV 626

Mottetto per soprano, archi e clavicembalo

Allegro recitativo Largo Allegro

Performers and instruments

Patricia Wise soprano

Elsa Bolzonello Zoja organo Nacchini-Dacci, 1759

Herbert Hoever violino

Jacob Stainer, Absam, ca. 1617-1683

Stephen Preston flauto traverso

Schuchart, ca. 1725

Massimo Lonardi liuto

built by Carlo Raspagni after an Italian model
of the beginning of the seventeenth century.

Accademia Claudio Monteverdi

Herbert Hoever violino

Jacob Stainer, Absam, ca. 1617-1683

Ursula Joubert violino

Simon Johannes Havelka, Linz, 1774

Dorothea Jappe viola

Simon Johannes Havelka, Linz, 1774

Hannelore Mueller violoncello

Giambattista Grancino, Milano, ca. 1680-1720

Angelo Viale violone

Carlo Giuseppe Testore, Milano, 1737

Hans Ludwig Hirsch clavicembalo e Direzione

clavicembalo built by William Dowd
after a model by Blanchet, 1730.

The concert was offered by the musicians to the Venice Committee, I.F.M., and arranged in collaboration with the Municipality of Venice.

APPENDIX III

The organ in the Church of Santa Maria della Pietà in Venice was built by Pietro Nacchini* and Francesco Dacci in 1759 and restored by the firm of Vincenzo Mascioni in 1978.

DISPOSITION

Single manual of 50 notes (C 1 to F 5) with the first octave shortened.
Keyboard divided at C sharp 3 / D 3.

Pedal board of 18 notes (C 1 to A 2) with a "real" compass of only one octave.
Permanently coupled to the manual.

Wind supply by hand blowers and lately electrified.
Pressure 55 mm.

The organ is tuned to mean temperament.

STOP LIST

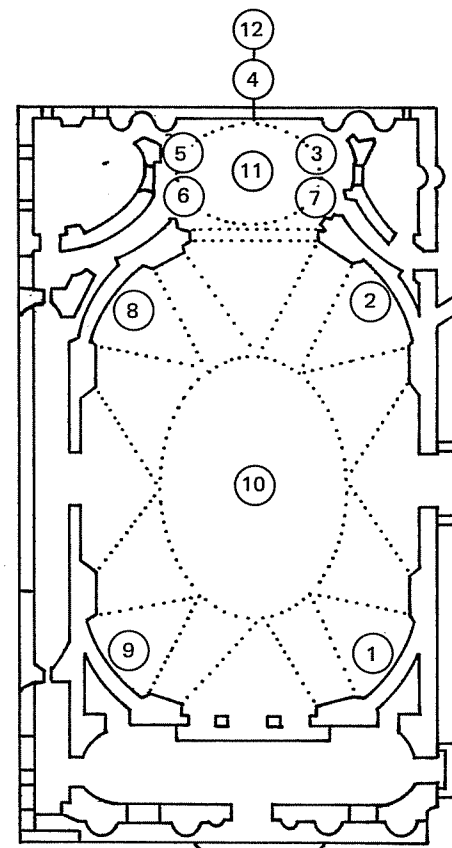
1. Principale Bassi	(8')	
2. Principale Soprani	(8')	
3. Ottava	(4')	
4. Quintadecima	(2')	
5. Decimanona		(Larigot 1-2/3 - 19th)
6. Vigesimaseconda		(Octave 15th 1')
7. Vigesimasesta		(26th)
8. Vigesimanona		(Superoctave 15th 1/2' - 29th)
9. Trigesimaterza	ending at F 2	(33rd)
10. Trigesimasesta	ending at C 2	(36th)
11. Contrabassi	(16')	
12. Voce Umana Soprani	(8')	
13. Fluta Soprani	(8')	
14. Flauto in VIII Bassi		(Octave Flute 4')
15. Flauto in VIII Soprani		(Octave Flute 4')
16. Flauto in XII		(Quint Flute 2-2/3)
17. Cornetta in XVII Soprani		
18. Tromboncini Bassi		(Little Trumpet 8')
19. Tromboncini Soprani		(Little Trumpet 8')

ACCESSORIES

Rotating handle drawing or cancelling all stops
Drumroll (operated by the last pedal)

*Nacchini: this is the spelling generally used today, although in the eighteenth-century contracts with the Pietà the name is spelled "Nachini," and Dacci is spelled "Dacij." (For references, see page 25, notes 25 and 26.)

CHURCH OF THE PIETÀ: FLOOR PLAN



1. Francesco Daggiù, called Il Cappella (1714-1784) *Virgin with Child and Saint Pietro d'Alcantara, Domenico, Vincenzo Ferrer and Teresa*
 2. Domenico Maggiotto (1713-1794) *St. Spiridion causing water to come from a flame*
 3. Antonio Gai (1686-1769) *St. Mark*
 4. Giovanni Battista Piazzetta (1683-1754) and Giuseppe Angeli (1709-1798) *The Visitation*
 5. Giovanni Marchiori (1696-1778) *St. Peter*
 6. and 7. Giovan Maria Morlaiter (c. 1699-1781) *Archangels Michael and Gabriel* (on High Altar)
 8. Giuseppe Angeli *St. Pietro Orseolo receives the Tunic of San Romualdo*
 9. Antonio Marinetti, called Il Chiozzotto (c. 1720-c. 1803) *Christ on the Cross with Saints Antonio, Francesco di Paola and Lorenzo Giustiniani*
- FRESCOES
10. Gian Battista Tiepolo (1696-1770) *The Incoronation of the Virgin*
 11. Gian Battista Tiepolo *Faith, Hope and Charity*
 12. Gian Battista Tiepolo *David and the Angel* (on wall above High Altar)



ANCHOR AND DOLPHIN SYMBOL

When the famous XVI-Century Venetian printer Aldo Manuzio received an ancient Roman coin from a friend, he so much admired its anchor and dolphin design that he appropriated it for his printer's mark which, because of the high quality of his work, became possibly the best known typographic mark of the Renaissance. In 1969, when Venice Committee was being organized, it sought as its symbol a design which was distinctive and representative. It decided upon the Manuzio anchor and dolphin and reproduced it with all of its ragged edges.

Venice Committee asks your help in reviving the fame of the attractive design, this time as a symbol of the ongoing program to save the treasure of the lovely city with which it has long been associated.

For further information on the program of Venice Committee and other programs of the parent organization, queries may be directed to:



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