

The Church  
of  
Santa Maria  
del  
Giglio



# The Church of Santa Maria del Giglio



by  
Mary Laura Gibbs

illustrations by  
Marcia Mancheski

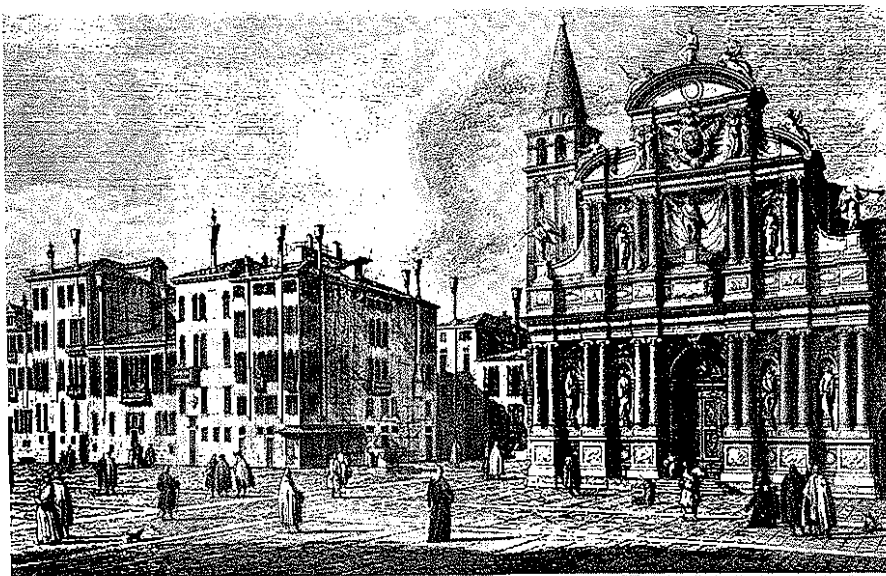
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VENICE COMMITTEE



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*Platea S. Mariae de Subanico vulgo Lobenigo.*

Above: Engraving of the Campo del Giglio (1751) by Antonio Visentini, after Canaletto. The engraving shows the campanile before it was pulled down in 1795. (Foto O. Böhm, Venezia)

Cover: Church façade, detail. Silhouette of the winged Fame on left side.

Page 1: High Altar, detail. The Archangel Gabriel presenting a lily to the Virgin.

From the time of its unveiling in 1683, the façade of Santa Maria del Giglio has provoked deeply felt reactions. From then until his death in 1694 at the age of 76, each time Francesco Morosini, doge and hero, left his palace and walked through the Campo del Giglio he shut his eyes. Two centuries later, John Ruskin lived in the Campo, and when he passed the church he too shut his eyes, but not before he looked and declared it « so grossly debased that even the Italian critics . . . exhaust their terms of reproach . . . [a reproach] as just as it is unmitigated » (1).

We need not accept either of these reactions as a guide to taste. Morosini must have flinched at an architectural slap in the face, a superbly Venetian revenge taken against him personally by Antonio Barbaro, the rival aristocrat who commissioned the façade. Ruskin often used his admirable prose as propaganda for his own aesthetic biases. How do we now see the Church of Santa Maria del Giglio?

The church is as attractive for its colorful history as for its lush and symmetrical façade and its extraordinary interior, a Venetian « period » room in the richest historical sense. Its origins are lost in history. A *templum* on this site was burned in 966, during a popular uprising against the Doge Pietro Candiano IV. Because such *templi* were not built in Venice before the 9th century, we may assume that as the earliest possible date of construction. In the 10th century a wall was built because of fear of an invasion by the Hungarians. It ran from the Canal of Castello, bent around the Doge's palace to cut it and San Marco off from the bacino and Piazzetta, and extended to Santa Maria del Giglio where a church then existed. In 1105 a disastrous fire, begun accidentally near the church of SS. Apostoli, destroyed most of the city on both sides of the Canal, including the Giglio. The old anti-Hungarian wall was never rebuilt; indeed its remnants were torn down by a citizenry enjoying political security. The Giglio was rebuilt about this time.

Until the early 12th century, baptismal functions in Venice were conducted only by bishops, and almost without exception only at the Baptistry of San Marco. With the population growing and spreading, five new baptismal (or *matrice*) churches were designated. Of the five, the two oldest were dedicated to the Virgin — Santa Maria Formosa and Santa Maria del Giglio (2). The rebuilding of Santa Maria del Giglio after the fire seems to have coincided with this new honor, and probably the church was much enlarged. Earlier it may have been not much more than a small wooden building. Now it had thirteen





other churches on both sides of the Canal under its authority as *matrice*, and served for baptisms of all these parishioners. Representatives of the thirteen filial churches came on Holy Saturday for a ceremony of blessing the baptismal waters. The *matrice* status remained until 1812, and is still commemorated, other than by paintings and inscriptions in the church, by the ringing of the great bell on Holy Saturday.

The famous woodcut map of Venice in 1500, by Jacopo De' Barbari, shows a church in the exact location of the present Santa Maria del Giglio, of typical basilical form (high center nave and lower side aisles), its main façade evidently toward the rio which is now at the back of the church. The cut also shows a truncated campanile in the campo, rising as high as the roof of the aisle. De' Barbari was not infallible, but this view of 1500 is the earliest definite visual evidence about the church.

The church gets its name, « St. Mary of the Lily », from the lily presented to the Virgin by the angel Gabriel in token of the Annunciation. It has an alternate name: Santa Maria Zobenigo. This peculiar word is a local dialect corruption of Jubanico, believed to be the name of a family associated with this section of Venice perhaps as early as the 7th century, and extinct by the early 12th. The word « Zobenigo » and its association with the church have given rise to a vulgar pun, as « Zobenigo » sounds like the dialect rendition of « sotto l'ombelico » (sub-navel). Thus the word could be taken to refer to the Virgin's womb, related anthropomorphically and symbolically to the purity of a lily.

A thorough reconstruction of the interior and fabric of the church, largely subsidized by Giulio and Giustiniano Contarini, whose monuments are to be seen in the side walls of the presbytery, took place after the middle-16th century, and structural improvements made about 1680 prepared the way for Antonio Barbaro's contribution. Most important among the pre-17th-century accretions surviving are paintings by Tintoretto and portions of the organ.

Antonio Barbaro, the man who would leave the most indelible mark on the church of the Giglio, was born in 1627. He was the third of five sons, and it is their statues which ornament the church façade and were described by Ruskin as « strutting statues in the common stage postures of the day ». The central figure is of course Antonio,

*Left: Map of Venice (1500) by Jacopo De' Barbari, detail. The church, shown at center, is marked « Santa Maria Zobenigo ». (Foto O. Böhm, Venezia)*

in his admiral's regalia including the *bastone* and distinctive hat, and indeed the man himself is on the façade twice, as the statue stands on a sarcophagus containing Barbaro's remains. One must look back to the Tempio Malatestiano in Rimini to find another example of a religious monument given over to such a pure and spectacularly mundane apotheosis as Santa Maria del Giglio (3).

Like so many other sons of noble families, Antonio Barbaro served as a naval commander during the endless wars of the Venetians against the Turks in the eastern Mediterranean. Unlike so many others, he survived. He fought bravely at Morea, Lepanto, the Dardanelles, and so on. Unfortunately, he was as opinionated as he was valiant and was more or less continually at odds with one commander or another. The Oriental wars were so long (over 20 years, culminating in the loss of many Venetian possessions), and the system of alliances was so complex that admirals were constantly being appointed and replaced, leapfrogging over each other with promotions and demotions in a climate that was ripe for personal grievances.

In June, 1656, after a brave performance under fire in a battle in which the Venetians lost three ships, the Turks 84 and the island of Tenedo, Barbaro was reprimanded by the Venetian commander for the official reason of his « haughty indolence, casual abandonment to personal resentments, and neither knowing how nor wanting to adapt himself to the commands of others » (4).

The wars dragged on. Barbaro found himself serving under Francesco Morosini, an admiral in the epic tradition and one of the most colorful figures in Venetian naval history (5). In 1661, still in the eastern Mediterranean, Barbaro was called before Morosini who issued him a judgement, made in secret tribunal, of not knowing how to lead his troops and having permitted them to proceed, against orders, in a tempestuous manner, to the confusion of the naval operation. Barbaro, in a disdainful reply to Morosini, refused to accept the judgment and requested immediate transfer to Venice where, through friends and supporters in the Senate, he got himself absolved. He never forgave Morosini, and at once began a slander campaign against him which would finally lead to Morosini, too, being called to defend himself before the Senate.

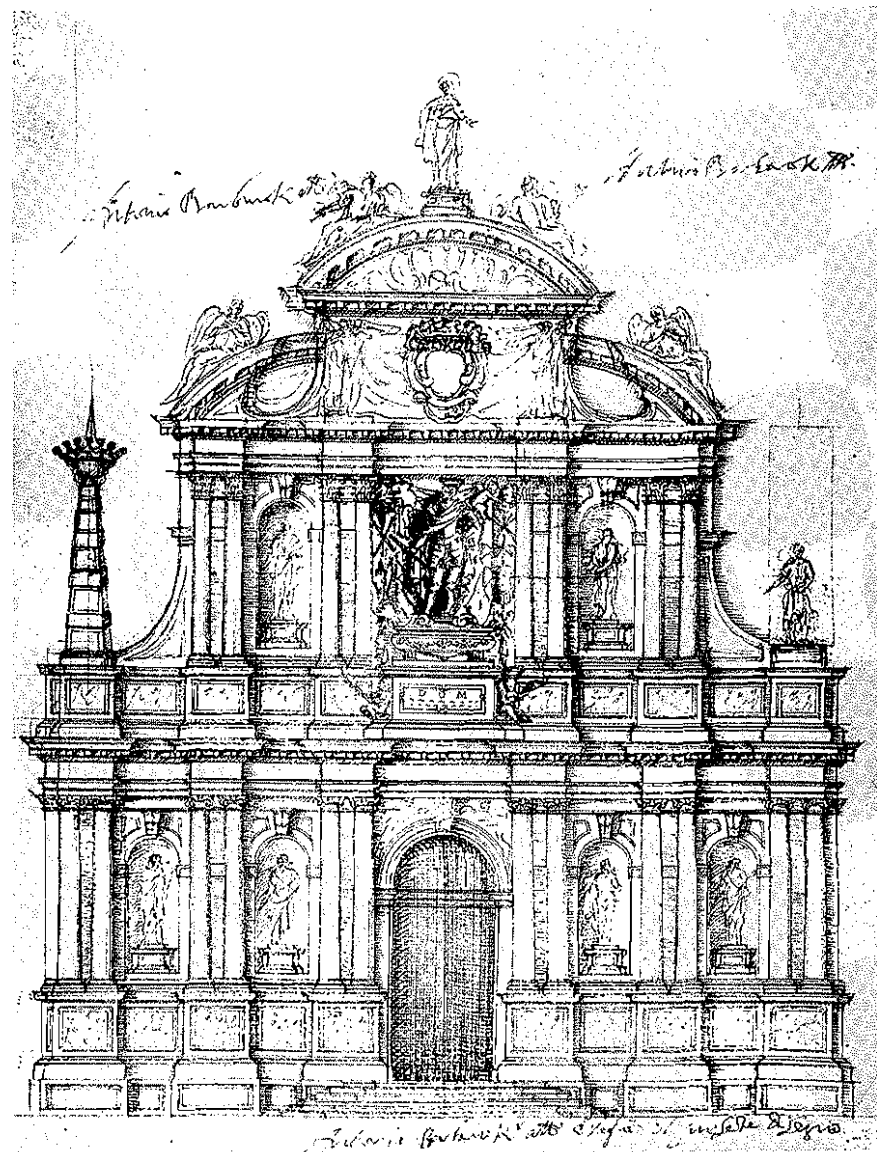
Right: Church façade, detail. The central figure of Antonio Barbaro.



Their turbulent association was to continue and fester. In 1666, Barbaro went to aid his countrymen at the siege of Candia, again serving under Morosini. He was soon named military governor (*provveditore generale dell'arme*) at Candia, where his responsibilities included billeting, military discipline, and fortifications. He fought bravely as always, pulling a measure of victory out of fairly thorough defeat. However he got along scarcely better with Venice's allies, notably the representative of the Duke of Savoy, than with the Turks, and was once again reprimanded by Morosini. In 1667, he went stumping back to Venice, where he was received with much popular acclaim, a hero in a huff. His political supporters said of his defense that he « turned to face the greatest force of the enemy with a strength surely derived from heaven, so that from his arrival at Candia the Turks had gained not a single foot of land ». It was no coincidence that this same political faction, led by Barbaro's friend Antonio Correr, after the inevitable fall of Candia, accused Francesco Morosini of having engineered there a « monstrous peace settlement ». Morosini was completely exonerated.

Barbaro cleared himself again, and at the end of 1669 was named civil and military governor (*provveditore generale* — a Venetian all-purpose title) of Dalmatia and Albania, where he distinguished himself as a diplomat in settling myriad boundary disputes. In 1671, he was recalled to Venice, and in 1672-73 served as governor (*podestà*) of Padua. In 1675, he was named ambassador to Rome, where his behavior was unfortunate. His insistence upon the broadest possible diplomatic privilege and immunity for himself and his entire suite annoyed Pope Innocent XI so much that Barbaro had to be recalled in 1679, before he ruined Venetian-Roman relations completely. The Pope gave him a rich selection of holy relics from Roman cemeteries as a going away gift, and many of these are now in Santa Maria del Giglio.

Antonio Barbaro died in 1679, leaving a will which included a bequest of 30,000 ducats to be spent on a façade for Santa Maria Zobenigo, an architect's drawing for the façade, and detailed written instructions for it (6). The details conform in almost every respect to the actual façade. In specifying that the church face the palazzo of Morosini (« a dirimpetto Ca' Morosini ») the will made very clear the spiteful intentions of Antonio Barbaro. Each time Francesco Morosini, who survived Barbaro by fifteen years, entered or left his home, he was



The church façade, drawing by Giuseppe Sardi attached to Antonio Barbaro's will of 1679. The design had originally included two obelisks, testifying to Antonio Barbaro's status as « Capitano da mar ». It was subsequently altered and the figure at far right was pasted over one of the obelisks. (Foto Archivio di Stato, Venezia)

confronted with the Barbaros in all their stony glory.

Designed by Giuseppe Sardi and bearing his signature at the feet of the trumpeting winged Fame on her pedestal on the flank of the church, the façade boasts not one bit of religious imagery of any kind. The crowned figure at the top who has on occasion passed for the Virgin,

is in fact Glory. She is flanked by reclining Cardinal Virtues, and in their midst is the Barbaro shield with its double-headed eagle and round fillets. Below is Antonio himself posing against a splendid carved drapery, and below that are his four brothers: Giovanni Maria, Marino, Francesco and Carlo, all men of at best secondary historical importance,

*The four brothers of Antonio Barbaro, details of the statues on the church façade. From left to right, Giovanni Maria, Marino, Francesco and Carlo.*





and all having predeceased Antonio. A favorite feature of the façade is the series of carved relief maps along the socle, representing sites of Antonio Barbaro's naval victories and ambassadorial career. The map of Rome contains especially charming details.

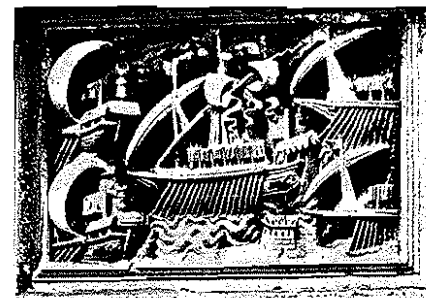
Not to be missed, and worth an investment in binoculars if not a ladder, are the beautiful scenes of naval battles on the frieze above the door (7). These are executed with a sense of movement and design — note for instance the compositional development, from the schematic scene at the left to the sophisticated scene at the right, whose components violate both the picture plane and the framing edges. These are surely vignettes of real sea battles, and would doubtless have been as recognizable as good news photographs to a contemporary Venetian. The artist has rendered them with such an eye to scale and to the details of the ships as to suggest nautical training. To cite only a few details, the central galley in the first relief is recognizable as a Venetian flagship by the lantern on her stern above the canopy. The ships at left, in full flight, have the Turkish crescent moons on their lanterns. The second scene shows a fat galleon, the winged lion of St. Mark visible on her stern, firing on one galley while another speeds away in the distance, oars steeved for flight. The last scene includes cannonade from a land fortification, one ship pouring smoke and, at left, a ship with sails angled to cause her to rotate, bringing a fresh bank of cannon into position. In all cases sails are set for very specific wind directions.

One must salute the historical, not to say downright political, aspirations of this façade, and whatever one's stance toward Venetian Baroque, it surely does not merit the anathema heaped on it through the years. In the 19th century the Baroque was seen as artistic decadence. Ruskin noted baseness of mind in post-Renaissance Venetians and « signs of dotage in the conception of their architecture ». A French guidebook of the late 18th century called the decoration of the Giglio richly bad, and said « one could not have a worse use of some very beautiful and magnificent marble » (8). An Englishman called the façade « most cruelly dissected and tortured with ornament » (9). The librarian of the King of France, in 1842, called the façade incredible, « an example of Venetian bad taste

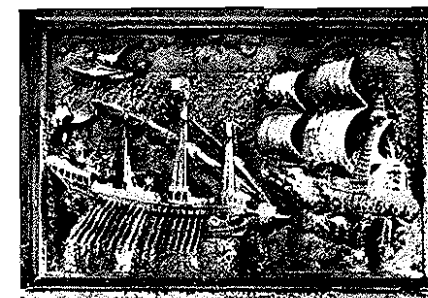
Right: Church façade, detail. Six naval battles. (Foto O. Böhm, Venezia)

## Six Naval Battles

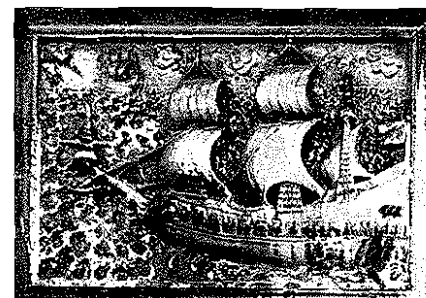
### Bas-reliefs on the Church Façade



1. Venetian flagship with two galleys chasing two Turkish galleys



2. Venetian galleon firing on Turkish galleys



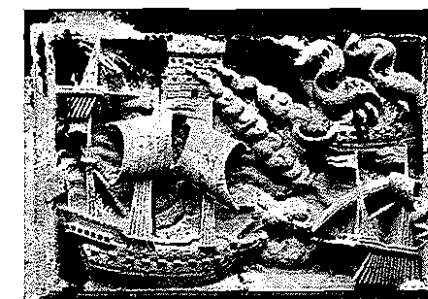
3. Venetian flagship under full sail



4. Turkish and Venetian galleys in battle



5. Galleon with lower sails furled as galley leaves harbor



6. Battle scene with cannons firing from land and sea

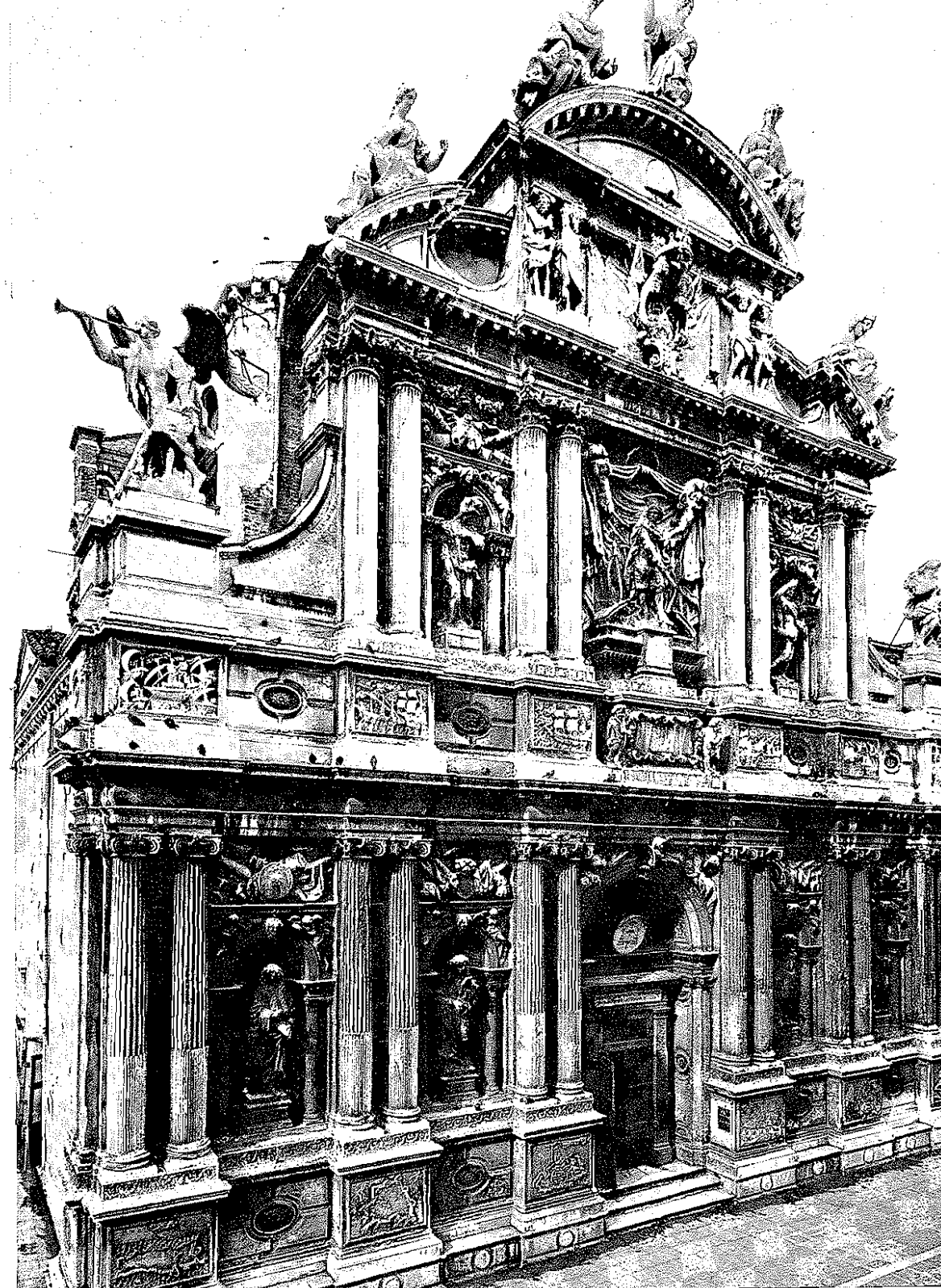


which came after the good (i.e. Renaissance) taste, and as always happens is worse than the bad taste that preceded it » (10). The very popular Baedeker's *Northern Italy* noted that it was erected by the Barbaro family and added « 'barbaro monumento del decadimento dell'arte' as it has been called » (11).

To a modern eye, the façade is perhaps the most typical example in Venice of the taste of its time. It took only three years to finish, and represented a kind of competition to Tremignon's San Moisè façade, then in process of construction. A cursory comparison of the two shows Sardi's project rich, though perhaps disappointing in its lack of real inventiveness. The architecture is subordinated to the sculpture program, providing a rather rigid and still very classicist framework, yet lacking the organic harmony one would see in the Roman Baroque. Its appeal is in the handsome effect of clarity and balance, the comprehensible playing-off of areas in relief and in recession, and the exuberance of the whole architectonic performance. The statues are by a Flemish master, Justus Le Court, who often worked with architect Sardi. All in all the façade is marvelously effective, forming a stunning showcase to emphasize the grandeur of the Barbaros. The effect on Francesco Morosini must have been all Antonio Barbaro could have hoped for.

The construction of such a façade at such a time suggests the peril of any easy equation of socio-political and artistic climates. The Venetian state was in an advancing stage of decline, nobility could be purchased, and yet both old and new noble families still held great wealth. The traditions of patronage went back to the 15th century, and Venetians were more eager than ever to demonstrate their power artistically. The interior of the Giglio, which is a treasure chest of works by minor masters of the day, attests to the flowering of Venetian painting that occurred in the 18th century. One might note the famous series of small scenes of the Via Crucis, assigned two by two to seven popular minor masters. The sense of color and decorative design, and also the attention to background scenes, show the skills of such Venetian view painters (vedutisti). An artist well represented in the Giglio (and buried there, in front of the chapel of San Gregorio Barbarigo) is Antonio Zanchi. His strongest work in the church is in the intimate wood-panelled sacristy. The unusual

Right: The church façade (see page 35 for key). (Foto O. Böhm, Venezia)



scene is Abraham and Lot dividing the world. It is amusing for such vignettes as the use of early cartographic tools, and is very strongly painted, with fine facial characterization. The brilliant chromatic effects are clear since its 1959 restoration, and suggest Zanchi's debt to Caravaggio and also Ribera.

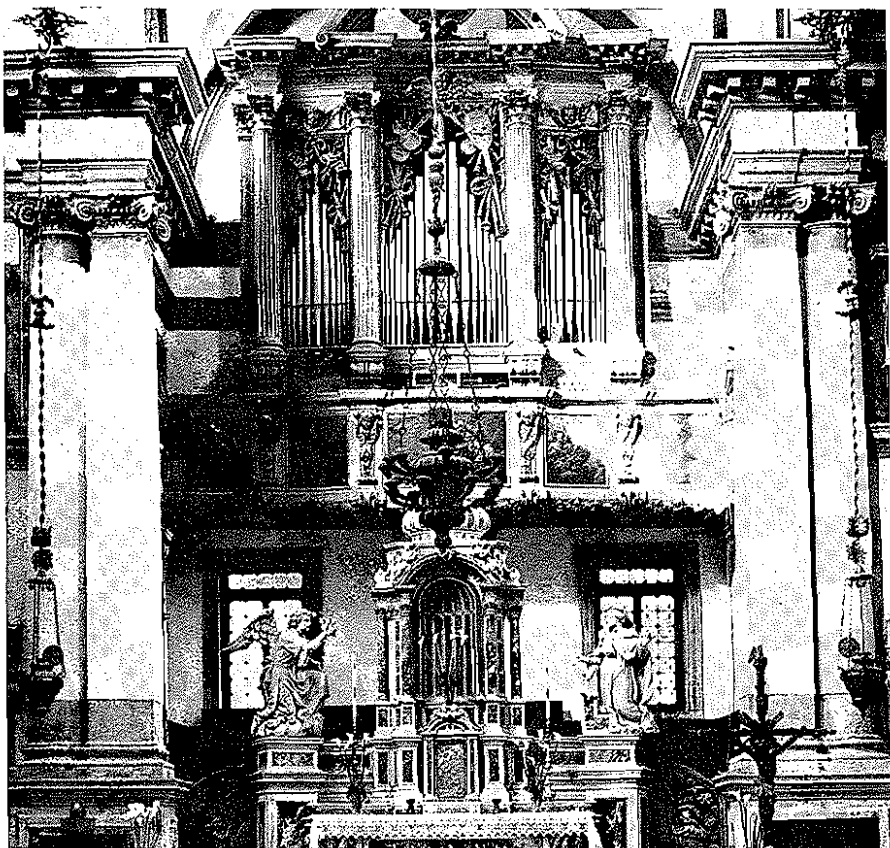
The small panels now decorating the organ case, behind the high altar, are also by Zanchi. This organ is known from documents to have been under construction in 1694 and replaced one decorated by Jacopo Tintoretto, the most famous painter associated with the Giglio (12). Tintoretto was commissioned by a Contarini to decorate the case of an organ for the church in 1552. The organ was of a typical Cinquecento form, with an overhanging cabinet of pipes supported by pilasters or large consoles. Tintoretto was to decorate in oil the whole casing, including both faces of the shutters. In 1555 he still had not done so, and was instructed on 6 March of that year to finish the work by 22 March, the Feast of the Annunciation, an important one for the church. There are no more recorded complaints, so we suppose he completed the work in two

*« Abraham and Lot dividing the world » by Antonio Zanchi. (Foto O. Böhm, Venezia)*



*The Four Evangelists by Jacopo Tintoretto; left, St. Mark and St. John, right, St. Matthew and St. Luke. (Foto Soprintendenza alle Gallerie, Venezia)*

weeks. The Annunciation feast must have reeked of oil paint, but the results are superb. The interiors of the shutters, showing the four Evangelists, are still in the church and are now placed under the organ. The Evangelists are among Tintoretto's finest works of the period — the famous Presentation of the Virgin, painted a very few years earlier for the church of the Madonna dell'Orto, was also organ shutters, now joined — painted with panache and conceived as complementary formal designs. On the left, St. Mark is seen from the front, on the right, St. Matthew from the back; the nose of the ox is just visible near the right shoulder of the balding St. Luke, and on the other panel the beak of St. John's eagle is obscure but distinguishable at the right. The heads of the saints are virile and graceful, set off dramatically against banks of clouds. We regret all the more the loss of the panels with the Conversion of St. Paul, once the outer faces of these shutters, and admired in the church by Vasari.



Above: The High Altar and organ loft. (Foto Soprintendenza ai Monumenti, Venezia)  
 Right: "Madonna and Child with St. John", attributed to Peter Paul Rubens.  
 (Foto Soprintendenza alle Gallerie, Venezia)

The Giglio also boasts the only work in Venice by Peter Paul Rubens, who made an early tour of Italy in the suite of a Duke of Mantua. This is the small Madonna and Child with the boy St. John, in the Molin Chapel, in such lamentable condition that the attribution to Rubens was eclipsed before the 1959 restoration of the painting. The original painting suffered a fire, and we now see the work of two hands: the central part with its glowing flesh tones, on heavy paper fastened to canvas, is widely given to Rubens, while the edges were painted by someone else, perhaps a local artist.

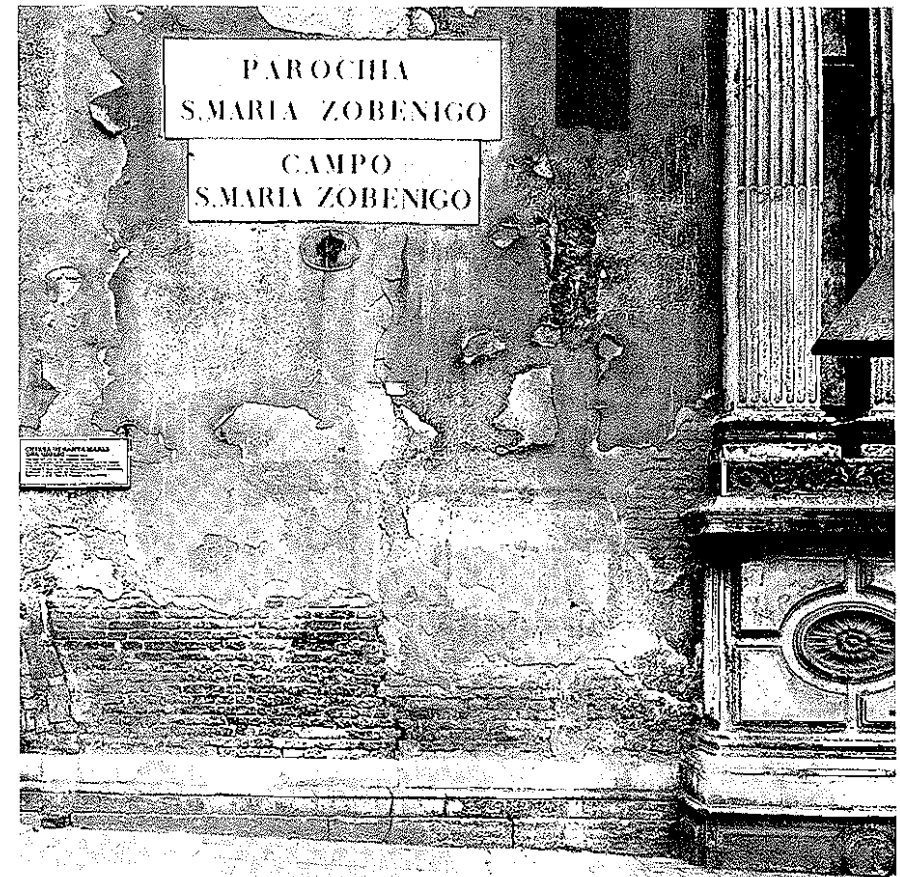
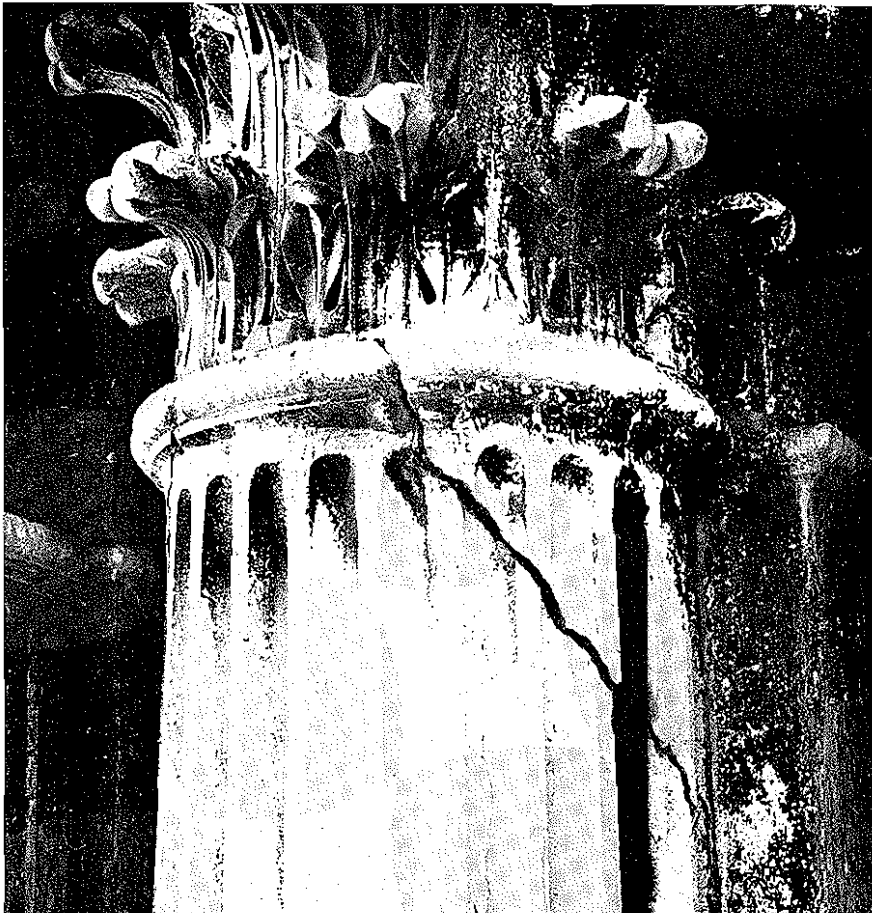
The campanile of the Giglio has never been more than a sort



of architectural footnote to the church. It was pulled down in 1795 when it threatened to collapse. Reconstruction began in 1805 but funds were soon exhausted, and the tower remained as it is now, a brick cabin rented out for various commercial uses. The actual campanile *alla romana* on the roof is visible from behind the church.

The Giglio has enjoyed many restorations, but none except those following fires responded to a more urgent need than that undertaken in 1969 by the International Fund for Monuments of New York at a cost of more than \$100,000, a large portion of which was raised

*Church exterior. Detail of a damaged column before restoration. (Foto Soprintendenza ai Monumenti, Venezia)*



*Church exterior. Detail of wall before restoration. Structural deterioration is visible in the deep cracks, the loose bricks near the foundation and the severely damaged intonaco facing. (Foto Soprintendenza ai Monumenti, Venezia)*

by the organization's Washington Chapter.

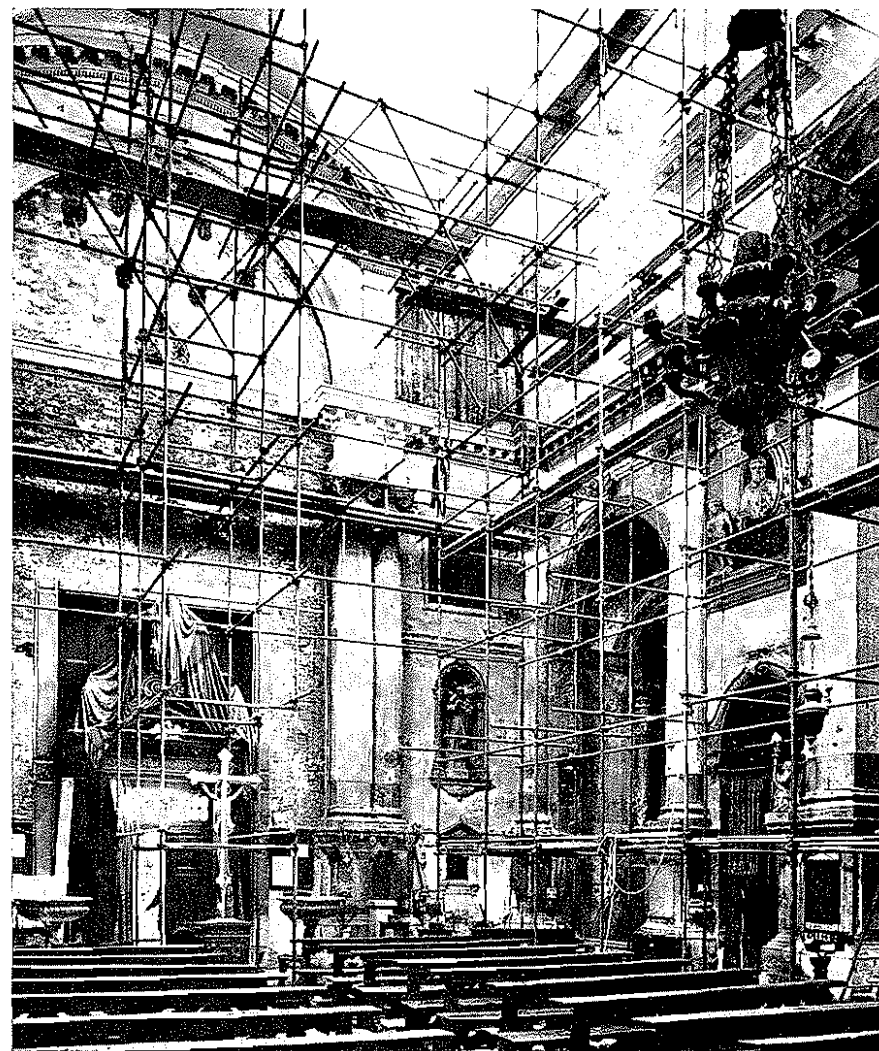
The paintings were removed for restoration in the San Gregorio Laboratory of the Superintendent of Galleries, utilizing funds from the German organization *Stiftverband für die Deutsche Wissenschaft* and from Comm. Mario Ghisalberti of Milan. IFM then replaced the badly leaking roof.

Major repairs were done to the exterior walls, the lower portions of which were seriously weakened from centuries of capillary rise of sea water, giving the mortar the consistency of damp sugar. The bricks and



mortar were replaced up to a height of about 13 feet, and a ribbon of sheet lead inserted in the wall just above ground level to halt further capillary action. The exterior was then given a new coat of intonaco and the marble cornices and door frames were scraped and washed. On the façade, loose sections of marble, including statues, cornices, and capitals, were consolidated and the entire façade thoroughly

*Church exterior during the restoration work carried out in 1972. (Foto Soprintendenza ai Monumenti, Venezia)*



*Church interior. All paintings were removed for restoration during the structural repairs of 1971-1972. (Foto Soprintendenza ai Monumenti, Venezia).*

washed. The black encrustation was not removed as the Superintendent of Monuments decided to defer this work until an approved chemical protection for exposed marble surface is available.

The interior of the church received extensive restorations, including the scraping of the ceiling and walls to remove the paint,

discolored over the centuries, and to reveal once again the underlying marmorino. The wood trim and cornices were repaired and new gold leaf applied. The marble pillars were scraped and washed, and a large portion of the badly eroded marble mosaic of the altars was carefully replaced by artisans as skilled as those of centuries ago. The Molin Chapel was completely redecorated to display the church's beautiful collection of reliquaries and sacred objects.

Much of the interior damage had been caused by repeated condensations and evaporations of humid air. To correct this, the entire floor was uncovered and the underlying earth removed to a depth of about two feet, then replaced with layers of crushed stone, gravel, and cement and insulated with layers of heavily tarred paper. The marble floor slabs were replaced and the result was immediately apparent: where

*Church interior during the damp-proofing undertaken in 1972. The work was complicated by the presence of family tombs below the church floor. (Foto Soprintendenza ai Monumenti, Venezia)*



*17th-century wooden organ case, detail.*

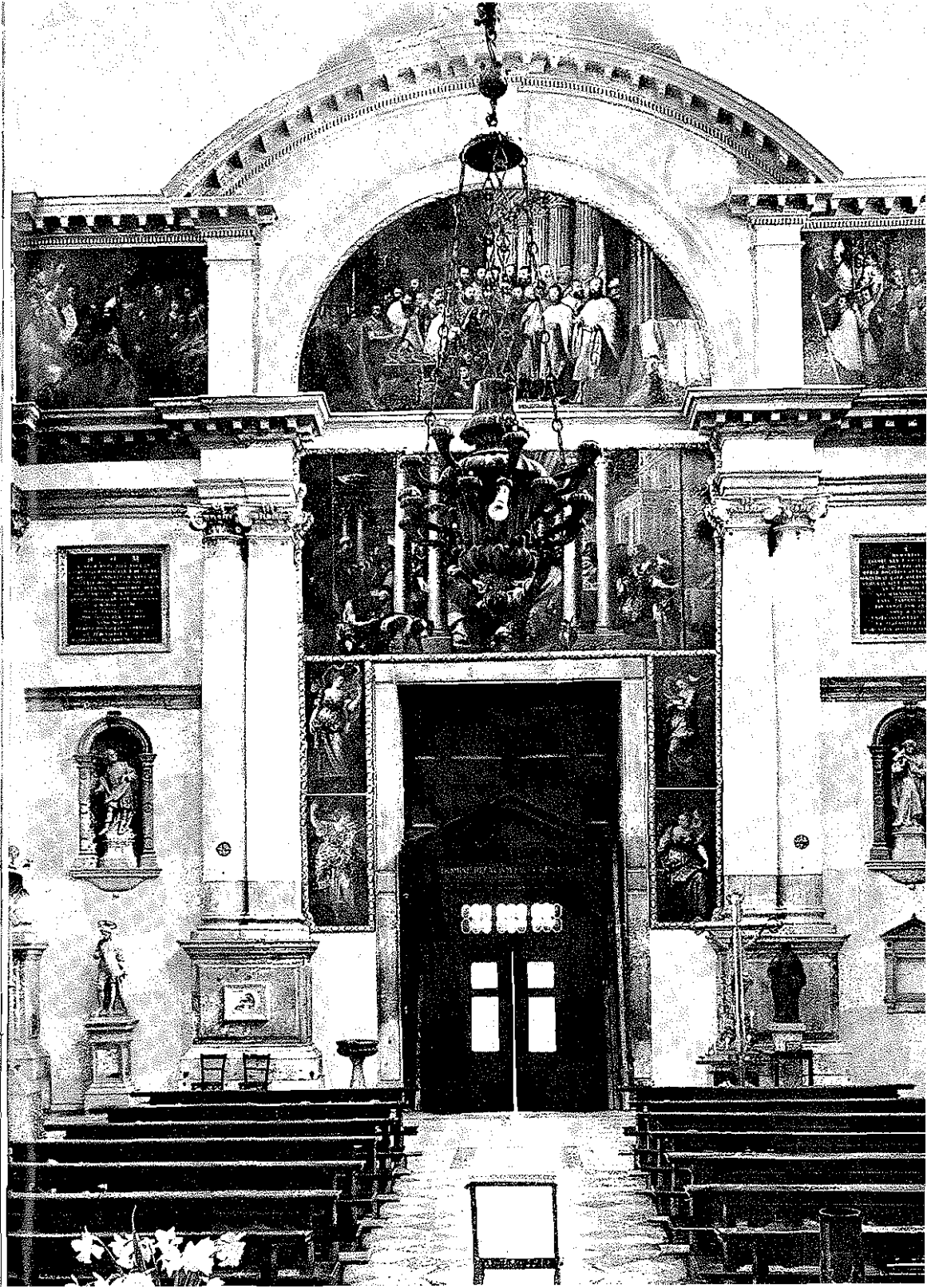
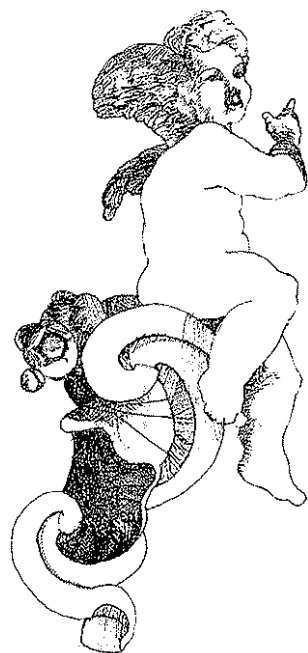
there had been a constantly damp interior, there was now a dust problem, but a readily acceptable one.

As a final embellishment, the International Fund financed the repair of the church's famous 17th-century organ. It had suffered from age, and even worse from unskilled repairs. One console

had been completely silenced, and wooden parts were heavily damaged by woodworm. Paper patches had been glued to the sound box, and the pipes, mostly of lead, had been corroded by various coatings of polish. All this necessitated a complete refurbishing of the internal parts of the instrument, thorough cleaning inside and out of both wooden and metal pipes, and scraping away of old varnishes. The organ was finally tuned, and now once again its rich tones fill the church.

The overall effect of Santa Maria del Giglio is of Baroque profusion. The spaciousness of the interior is emphasized by its white marmorino, but practically every broad, flat space has some artistic enrichment. The overwhelming result need not blind us to its many beautiful details: the graceful columns of the 18th-century marble tabernacle; the natural stone mosaics on the altar and the pavement around it; the monumental figures in the 12th scene of the Via Crucis, by Maggiotto; the profuse marble drapery enveloping San Gregorio Barbarigo; and so on. On the façade one might pick out the superb naval reliefs, or even the glorious hauteur on the face of Francesco Barbaro. This church whose animated and populous history is a tributary to that of Venice herself, provides an inexhaustible source for aesthetic discovery. *Ma*

*Right: Church interior after restoration. (Foto Soprintendenza ai Monumenti, Venezia)*



## NOTES:

- 1 This and subsequent quotes from Ruskin are from *The Stones of Venice*, vol. III, ch. III.
- 2 The suggestion that its dedication to the Virgin attests to its venerable status comes from G. Gallicolli, *Delle memorie venete antiche, profane, ed ecclesiastiche* . . . Venezia, 1795, vol. I, pp. 118ff.
- 3 In fact the absolute lack of religious meaning on Malatesta's temple so angered the Pope that, in the courtyard in front of St. Peter's, he publicly consigned Malatesta to hell.
- 4 This and subsequent selections from military and Senate documents are published by G. Benzoni, « Antonio Barbaro », *Dizionario biografico degli italiani*, vol. VI, pp. 86-9. All translations are by the author.
- 5 See Gino Damerini, *Morosini*, Milano, 1928, *passim*.
- 6 Archivio di Stato, Sez. notarile: testamenti, busta 487, num. 48.
- 7 These suggest the bas-relief naval battle on the funerary monument to Alvise Mocenigo in San Lazzaro dei Mendicanti. Mocenigo died in a battle at Candia in 1654. The monument is by Giuseppe Sardi, the sculpture by Justus Le Court. In fact the Barbaro Will says that his family altars inside the Giglio, at least, should be like those at the Mendicanti.
- 8 M. de R\*\*\*, *Voyage d'un amateur des arts* . . . , ed. Amsterdam, 1783, vol. III, p. 291.
- 9 John Forsyth, *Remarks on Antiquities, Arts, and Letters during an Excursion in Italy* . . . , London (?), n. d., p. 341.
- 10 M. Valéry, *Venise et ses environs*, Bruxelles, 1842, p. 112.
- 11 Edition of 1906, p. 306.
- 12 Documentation published in Giulio Lorenzetti, « Una nuova data sicura nella cronologia tintoretiana », *Ateneo Veneto*, 1938, pp. 128-139.

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## CREDITS:

The text, illustrations, and preparation of this publication were provided as the volunteer efforts of several dedicated young people.

The author, Mary Laura Gibbs, is a graduate of Bryn Mawr College and is now working toward her Ph. D. at Princeton University. During the year which she spent in Venice researching material for her dissertation on the subject of illustrated incunabula of the Aldine Press, she was attracted to our Venice Committee when she discovered that it has adopted the Aldine anchor and dolphin symbol. She then offered to research and write the text for this booklet about the church which has recently been restored by Venice Committee.

The drawings are by Marcia Mancheski, a student of illustration at the Rhode Island School of Design. She was selected to participate in the college's European Honors Program in Rome, and worked for two months in Venice to prepare these drawings.

The drawing of the façade and the floor plan with explanatory keys were prepared by Gavin Harris, a resident of Venice who dedicates his free time to Venice Committee. Mr. Harris was assisted by Dorothy Pratt and Philip White.

The book was designed by Stuart J. Murphy who was on loan from Xerox Corporation to Venice Committee and served for one year as the Committee's Director of Special Projects.

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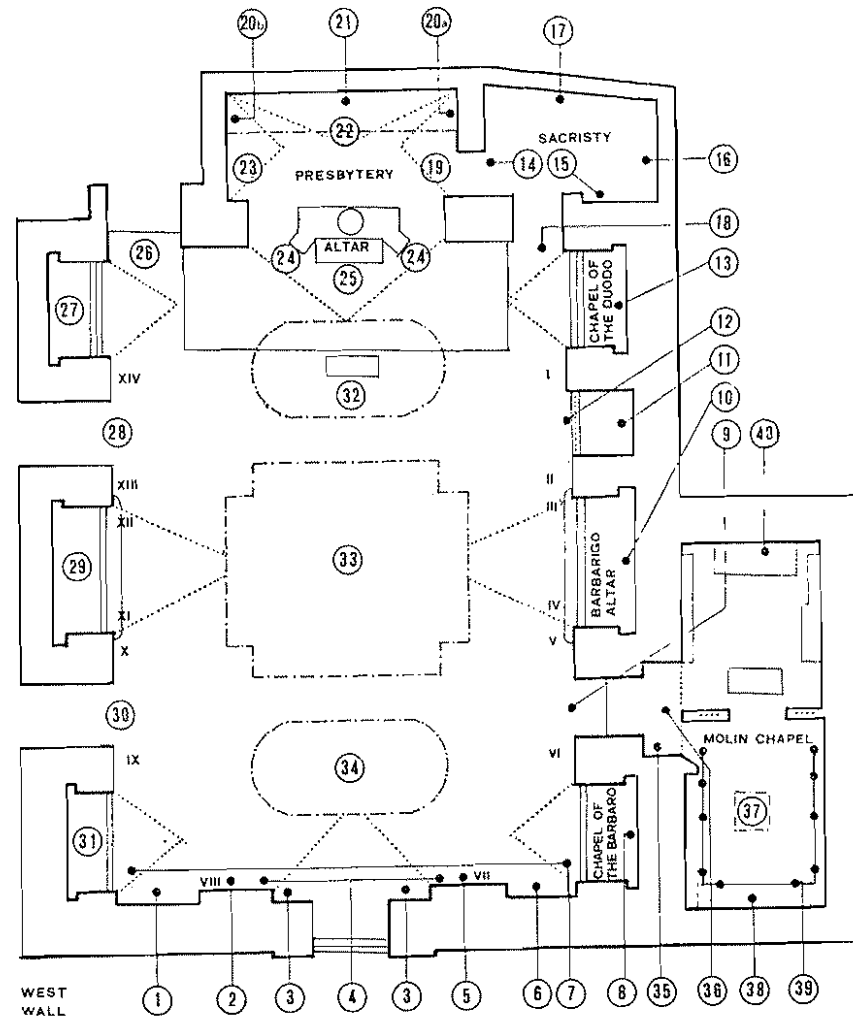
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## Santa Maria del Giglio: Floor Plan



### THE STATIONS OF THE CROSS

Francesco Zugno (1709-1787)	I & XIV
Giovanni Crosato (1685-1756)	II & XIII
Domenico Maggiotto (1713-1794)	III & XII
Francesco Fontebasso (1709-1762)	IV & XI
Giuseppe Angeli (1709-1798)	V & X
Gaspere Diziani (1689-1767)	VI & IX
Jacopo Marieschi (1711-1794)	VII & VIII

### WEST WALL

- 1 Icon, Venetian *Madonna and Child*
- 2 Otello Bertazzola (1906- ) *Pius X*
- 3 Giuseppe Porta, called Salviati (c. 1520-c.1575) *Four Sybils*
- 4 Giulio dal Moro (16th century) *The Last Supper*
- 5 Marble relief (late 15th century) *St. Jerome in the Desert*
- 6 Giulio dal Moro *The Risen Christ*
- 7 School of Tintoretto (late 16th century) *Traditional Church Services*

### RIGHT WALL

- 8 Carlo Loth (1632-1698) *Martyrdom of St. Eugene*
- 9 Giambattista Volpato (1633-1706) *The Adoration of the Shepherds*
- 10 Gianmaria Morlaiter (1699-1782) *The blessed Gregorio Barbarigo*
- 11 Domenico Paternò, attrib. (dated 1730) *Baroque stucco decoration*
- 12 Giambattista Volpato *The Descent of the Holy Spirit*
- 13 Palma il Giovane (1544-1628) *The Visitation*

### SACRISTY

- 14 Unknown Master (17th century) *The Adoration of the Magi*
- 15 Unknown Master (17th century) *Nativity*
- 16 Antonio Zanchi (1631-1722) *Abraham and Lot Dividing the World*
- 17 Giulio dal Moro *Two Adoring Angels*

### HIGH ALTAR AND PRESBYTERY

- 18 Antonio Zanchi *Suppliant Venice*
- 19 Funeral memorial (copy) *Giustiniano Contarini*
- 20 Jacopo Tintoretto (1518-1594) a) *St. Mark and St. John*  
b) *St. Matthew and St. Luke*
- 21 Giuseppe Porta called Salviati *Annunciation*
- 22 Antonio Zanchi *The Birth of Christ and The Eternal Father*
- 23 Alessandro Vittoria (1524-1608) *Memorial to Giulio Contarini*
- 24 Heinrich Meyring (17th century) *The Archangel Gabriel and the Virgin Mary*
- 25 Giovanni Comin (?-1708) *Communion of Apostles, marble inlay*
- 26 Antonio Zanchi *Annunciation*

### LEFT WALL

- 27 Jacopo Tintoretto, attrib. *The Saviour, St. Justine and St. Francis de Paul*
- 28 Antonio Zanchi *The Assumption*
- 29 Gianmaria Morlaiter *The Immaculate Conception*
- 30 Giambattista Volpato, attrib. *The Marriage of the Virgin*
- 31 Antonio Zanchi *The Martyrdom of St. Antony*

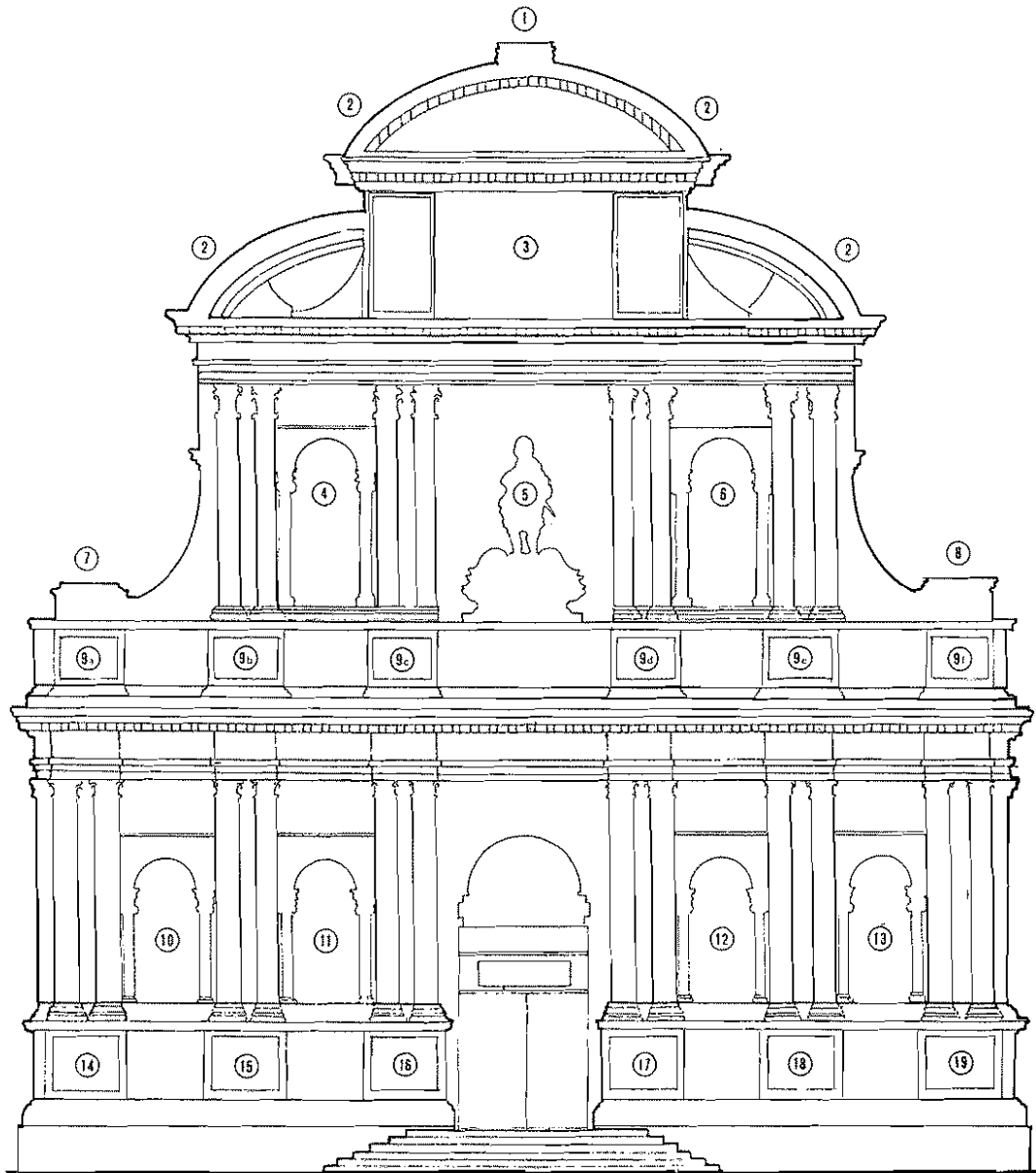
### CEILING

- 32 Antonio Zanchi *Birth of the Virgin*
- 33 Antonio Zanchi *Coronation of the Virgin*
- 34 Antonio Zanchi *Assumption of the Virgin*

### MOLIN CHAPEL AND ITS VESTIBULE

- 35 Giovanni Battista Piazzetta, attrib. (1682-1754) *St. Vincent*
- 36 Alessandro Vittoria *Bust of Gerolamo Molin*
- 37 Domenico Tintoretto, attrib. (c. 1560-1635) *Madonna and Child*
- 38 Peter Paul Rubens, attrib. (1577-1640) *Madonna, Child and St. John*
- 39 Giovanni Antonio Pellegrini (1675-1741) *Scenes from the Life of Christ*
- 40 Unknown Master (16th century) *Pietà*

## Santa Maria del Giglio: Façade



- 1 Glory
- 2 The Cardinal Virtues
- 3 The Heraldic Shield of the Barbaro Family
- 4 Honor
- 5 Antonio Barbaro
- 6 Virtue
- 7 Fame
- 8 Wisdom
- 9 Six Naval Battles
  - a) Venetian flagship with two galleys chasing two Turkish galleys
  - b) Venetian galleon firing on Turkish galleys
  - c) Venetian flagship under full sail
  - d) Turkish and Venetian galleys in battle
  - e) Galleon with lower sails furled as galley leaves harbor
  - f) Battle scene with cannons firing from land and sea
- 10 Giovanni Maria Barbaro
- 11 Marino Barbaro
- 12 Francesco Barbaro
- 13 Carlo Barbaro
- 14 Zara
- 15 Candia
- 16 Padova
- 17 Roma
- 18 Corfu
- 19 Spalato



#### 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.*

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