CHURCH DESIGN IN COUNTER REFORMATION VENICE

BY

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VOLUME TWO

ILLUSTRATIONS

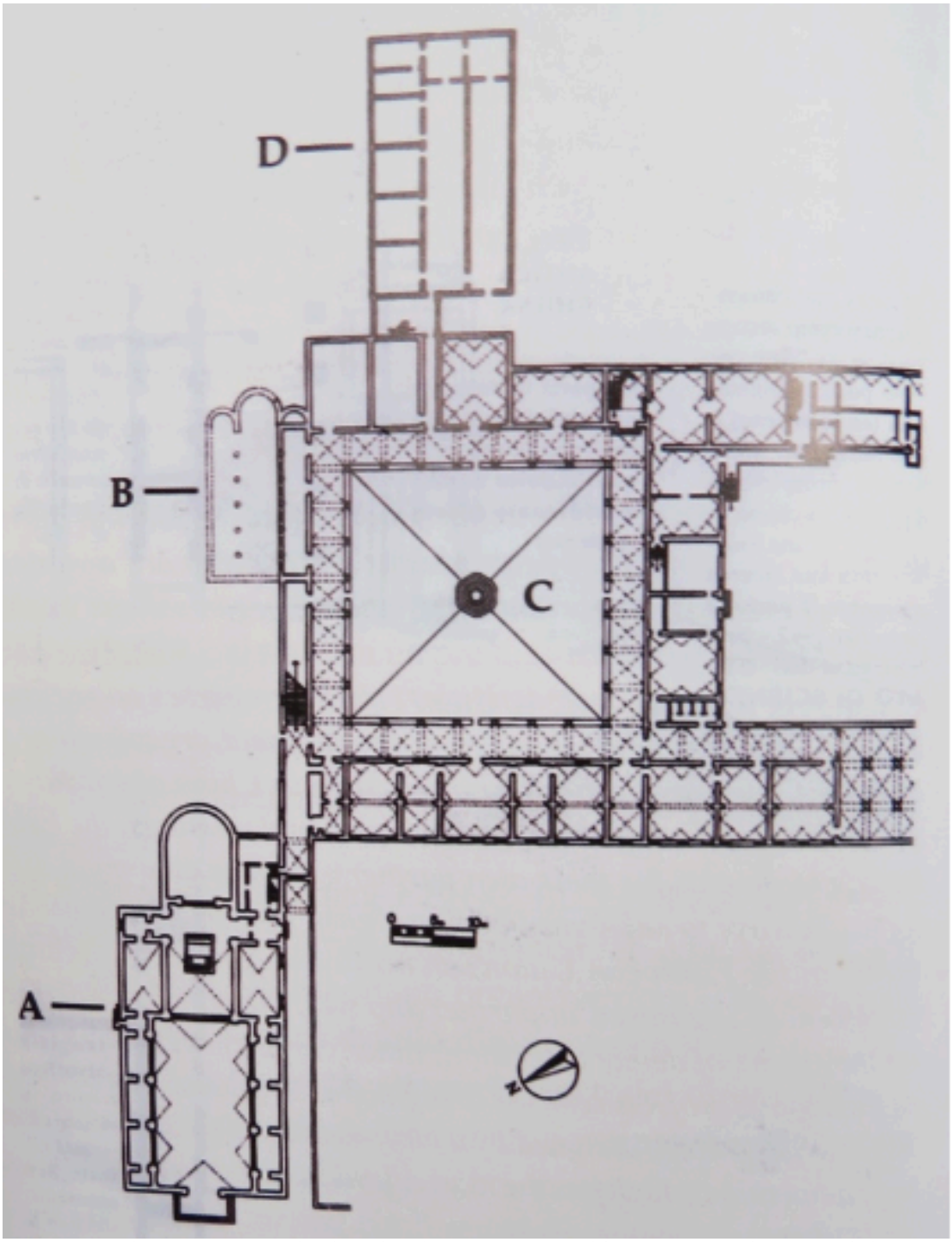


FIGURE 1. Plan of San Nicolò di Lido, the monastic buildings surrounding it and the position of the previous church. A = Current church. B = Eleventh century church. C = Monastic cloisters. D = gothic house (fourteenth century). From Fabbiani, *La fondazione monastica di San Nicolò di Lido (1053-1628),* 1989.

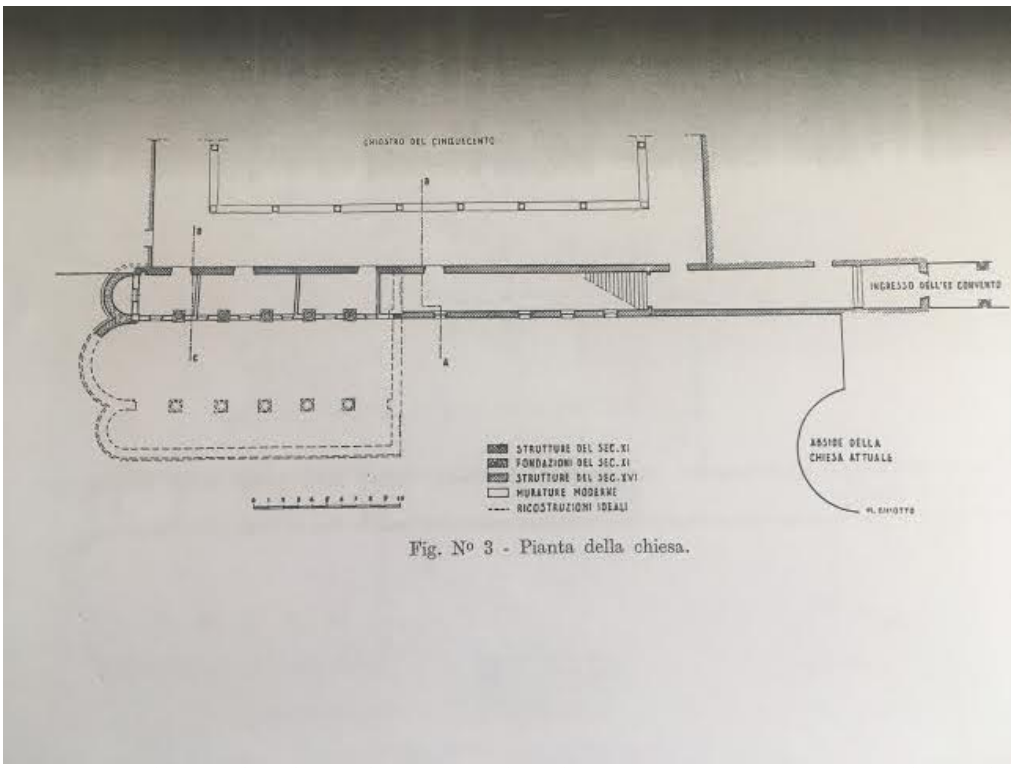


Fig. Nº 3 - Pianta della chiesa.

FIGURE 2. Plan of the eleventh century church. From Guiotto, 'L'antica chiesa di S. Nicolò di Lido di Venezia', 1948.

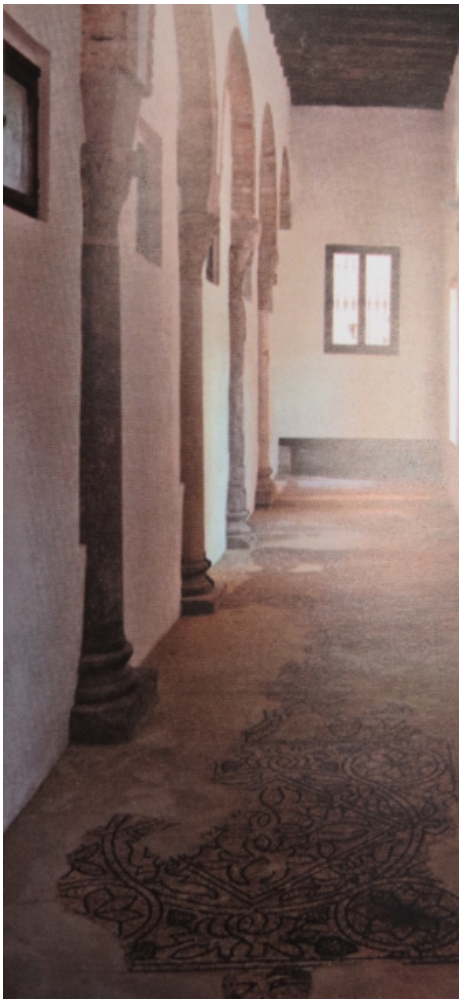


FIGURE 3. Photograph of the mosaics discovered in the section of the old church that overlapped with the corridors of the later cloisters.

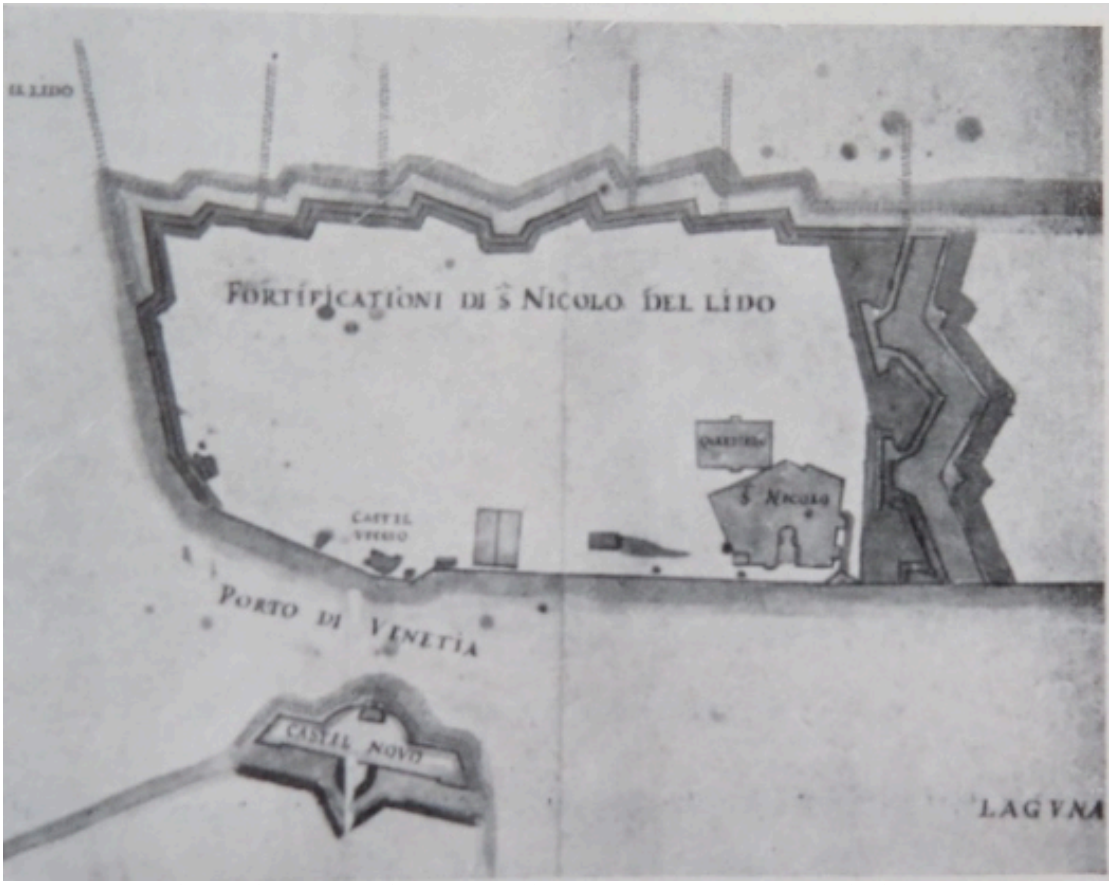


FIGURE 4. Eighteenth century drawing of the fortifications of St Nicholas.

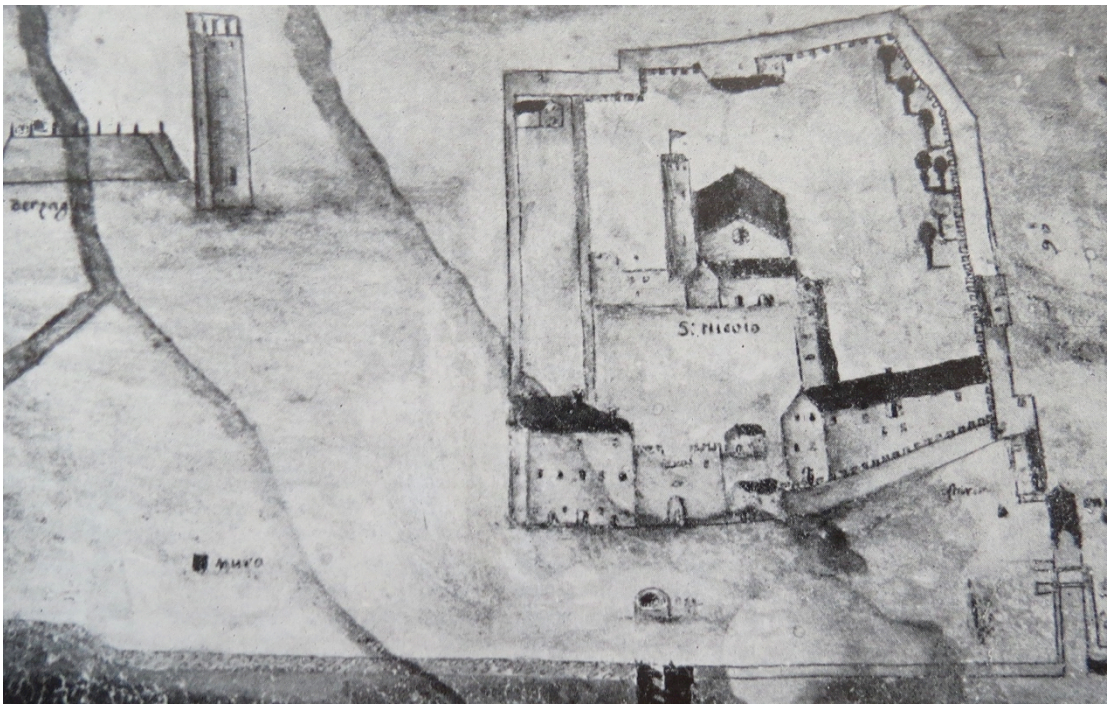


FIGURE 5. Plan of San Nicolò di Lido from 1554.

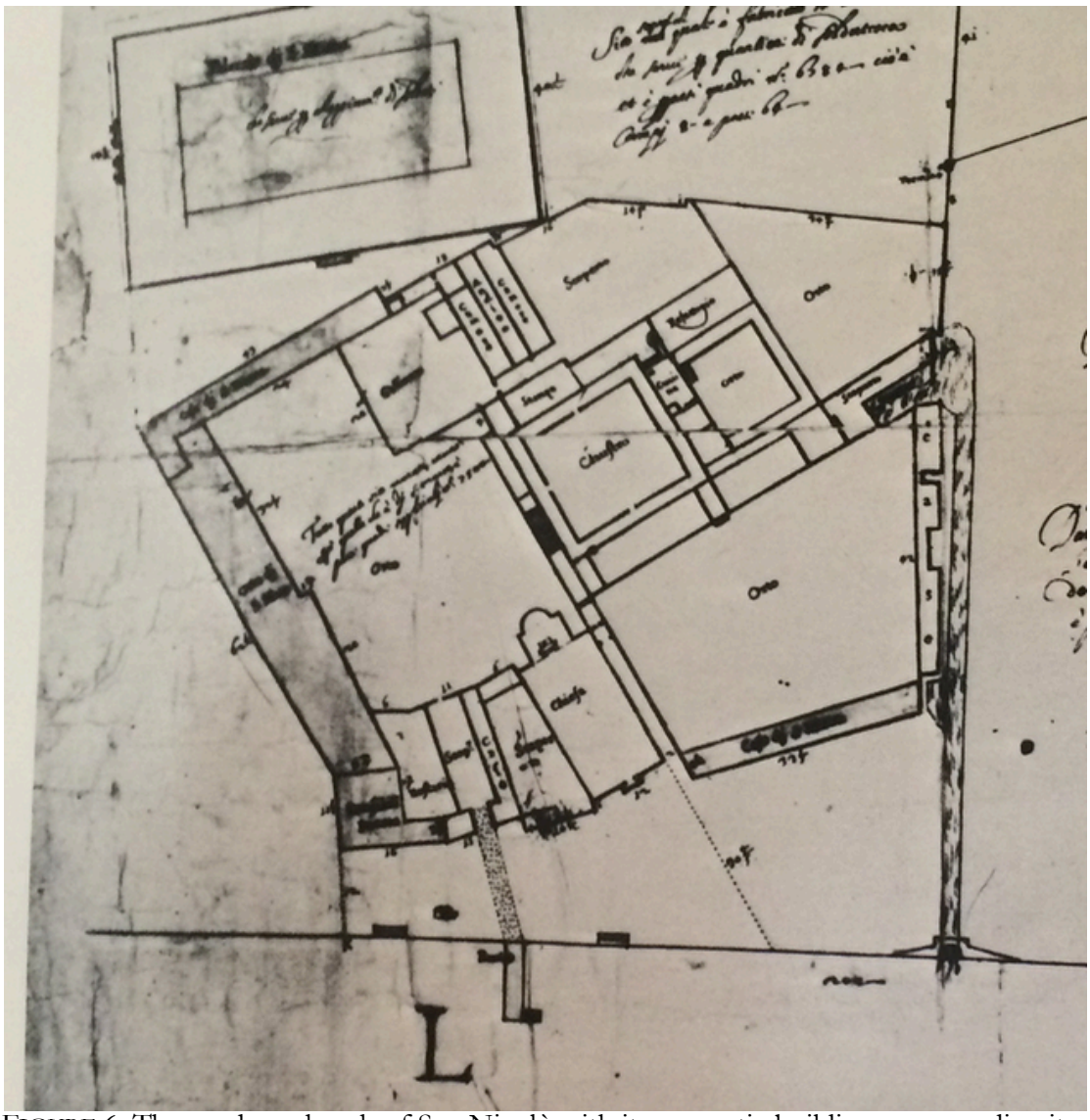


FIGURE 6. The modern church of San Nicolò with its monastic buildings surrounding it. From a design by Vincenzo Paoli di Lucca, 1646.

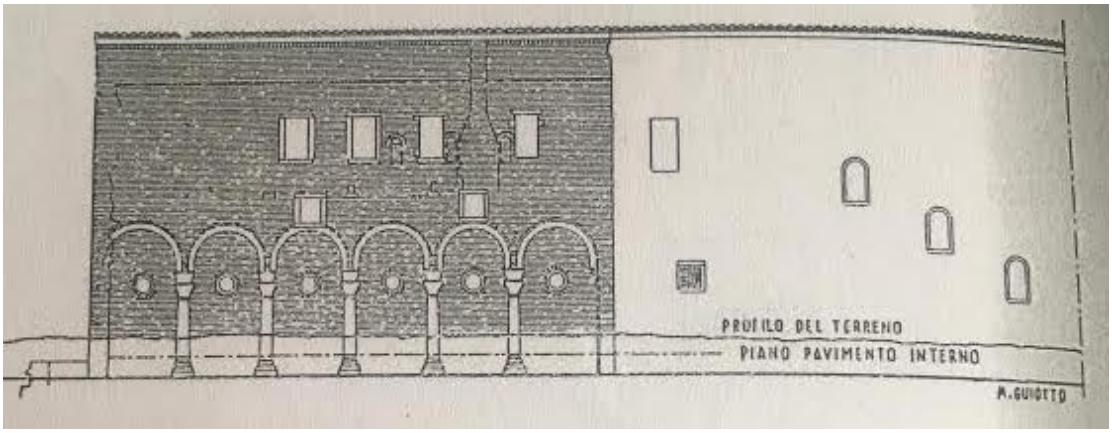


FIGURE 7. Profile drawing of the arches from the eleventh century church of San Nicolò. From Guiotto, 'L'antica chiesa di S. Nicolò di Lido di Venezia', 1948.

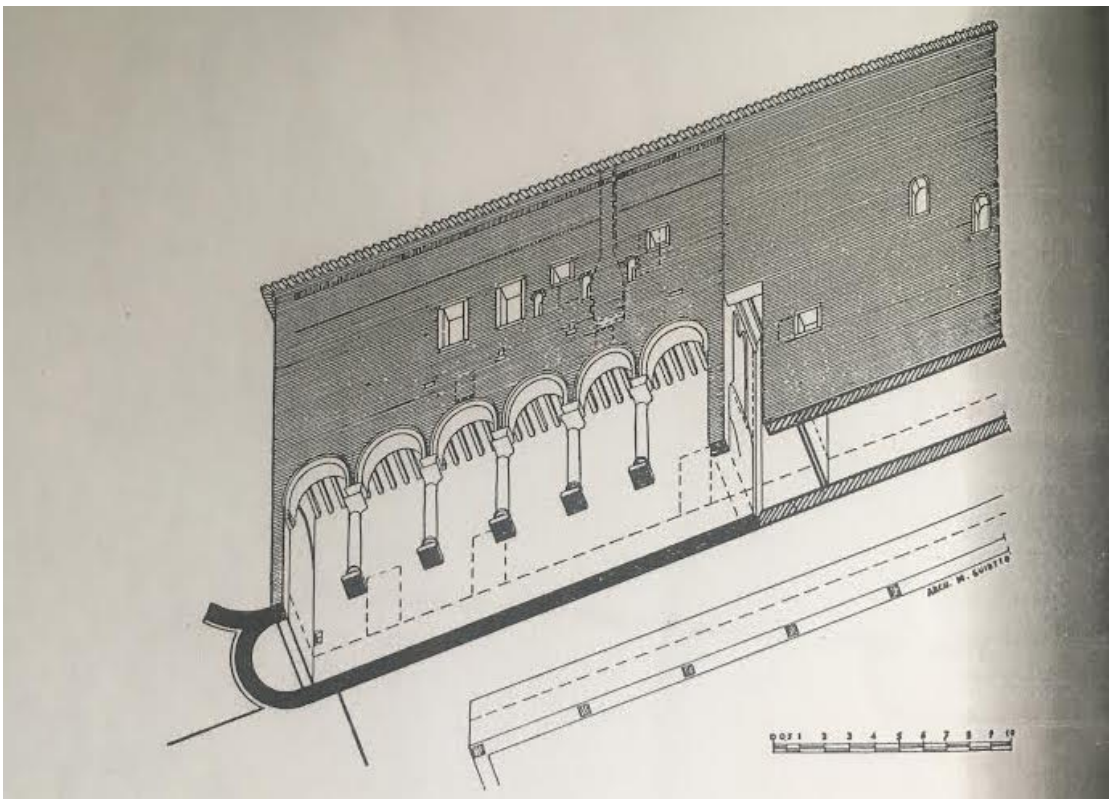


FIGURE 8. Three-dimensional drawing reconstructing the early church of San Nicolò. From Guiotto, 'L'antica chiesa di S. Nicolò di Lido di Venezia', 1948.



FIGURE 9. The interior of Santa Maria Assunta, Torcello.



FIGURE 10. The façade of San Nicolò di Lido. Author's photograph 2015.



FIGURE 11. Interior of San Nicolò di Lido. Author's photograph 2015.



FIGURE 12. The belltower of San Nicolò di Lido, 1908. Fondazione Cini, Fototeca, n. 35983.



FIGURE 13. The three chapels on the right side of the church. Author's photograph 2015.



FIGURE 14. The three chapels on the left side of the church. Author's photograph 2015.



FIGURE 15. An example of the marble and wrought iron gating closing off the chapels. Author's photograph 2015.



FIGURE 16. The view towards the presbytery of San Nicolò di Lido. Author's photograph 2015.



FIGURE 17. The high altar at San Nicolò di Lido. Author's photograph 2015.



FIGURE 18. Detail of the high altar designed by Cosimo Fanzago, 1629-30.



FIGURE 19. The retrochoir with choir stalls designed by Giovvanni Carlo and Giovanni Cremasco, 1634.



FIGURE 20. View showing the *controfacciata* with some of the sculptural niches. Author's photograph 2015.



FIGURE 21. Detail showing the allegorical fresco of St Nicholas by Girolamo Pellegrini, c. 1673. Author's photograph 2015.



FIGURE 22. The two rows of thermal windows. The upper set in the clerestory and the lower set in the chapels. Author's photograph 2015.

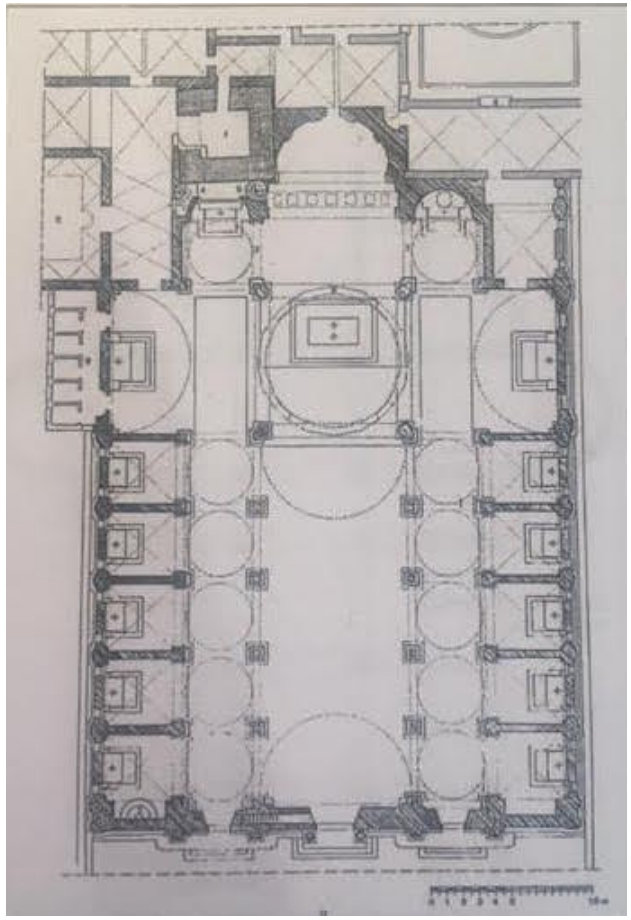


FIGURE 23. Floor plan of Santa Maria in Praglia, drawn by Callisto Carpanese.

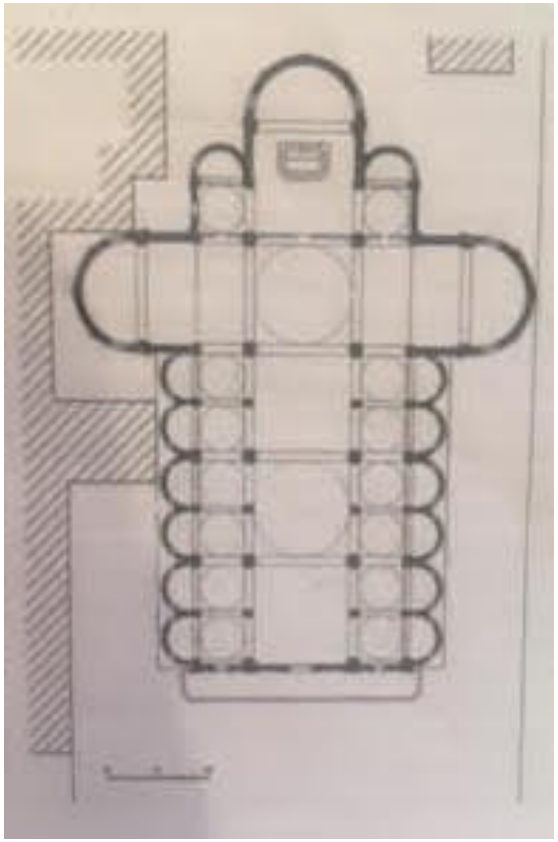


FIGURE 24. Floor plan of San Benedetto, Ferrara. Archivio Corbo, Gabriele Cobo Editore, Ferrara.

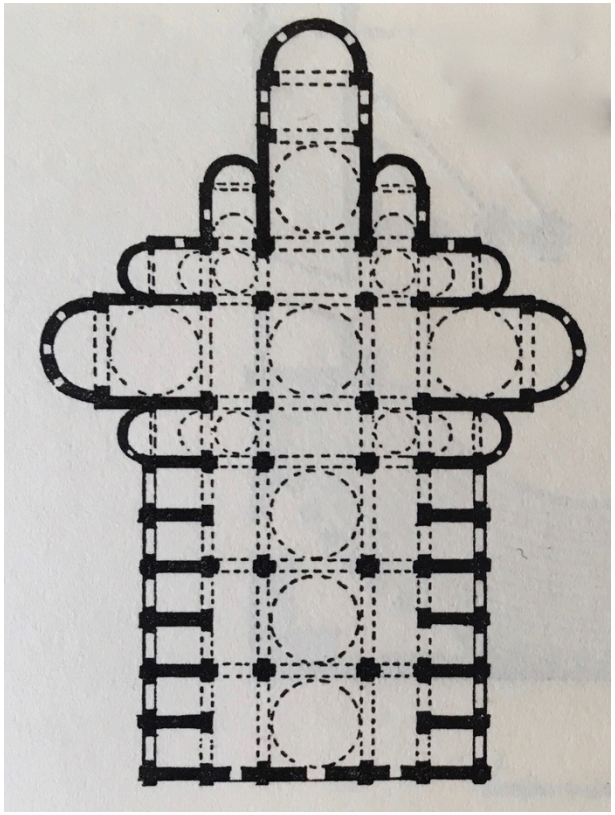


FIGURE 25. Floor plan of Santa Giustina,

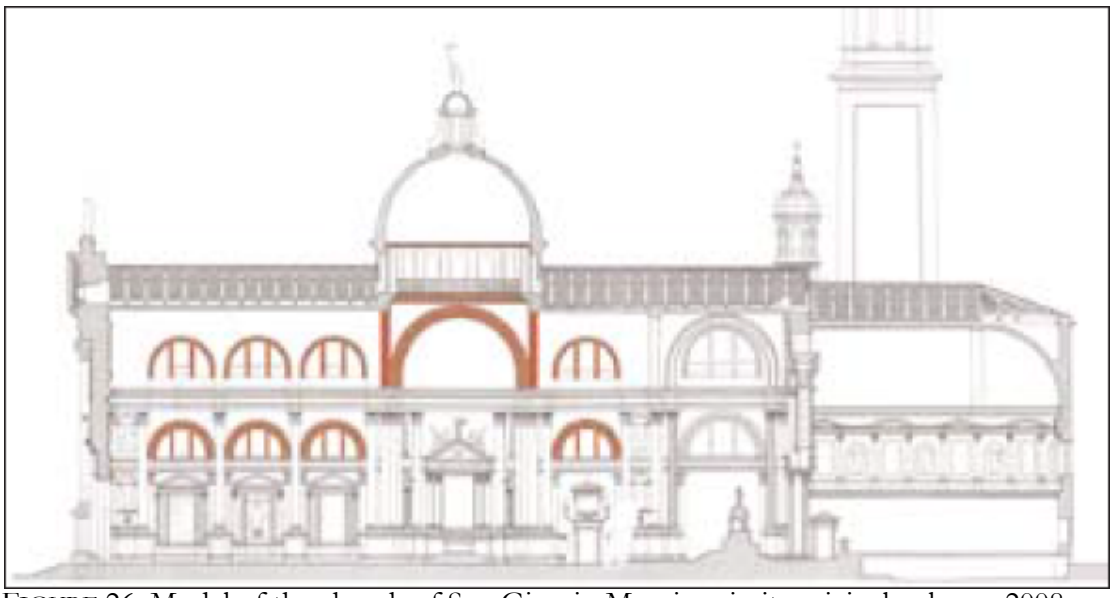


FIGURE 26. Model of the church of San Giorgio Maggiore in its original colours, 2008. Centro Internazionale di Studi di Architectura Andrea Palladio.



FIGURE 27. Model of the church of San Giorgio Maggiore in its original colours, 2008. Centro Internazionale di Studi di Architectura Andrea Palladio.



FIGURE 28. The original red colour of the arches of San Giorgio Maggiore revealed by stratigraphic tests. From Beltramini and Burns, *Palladio,* 2008.

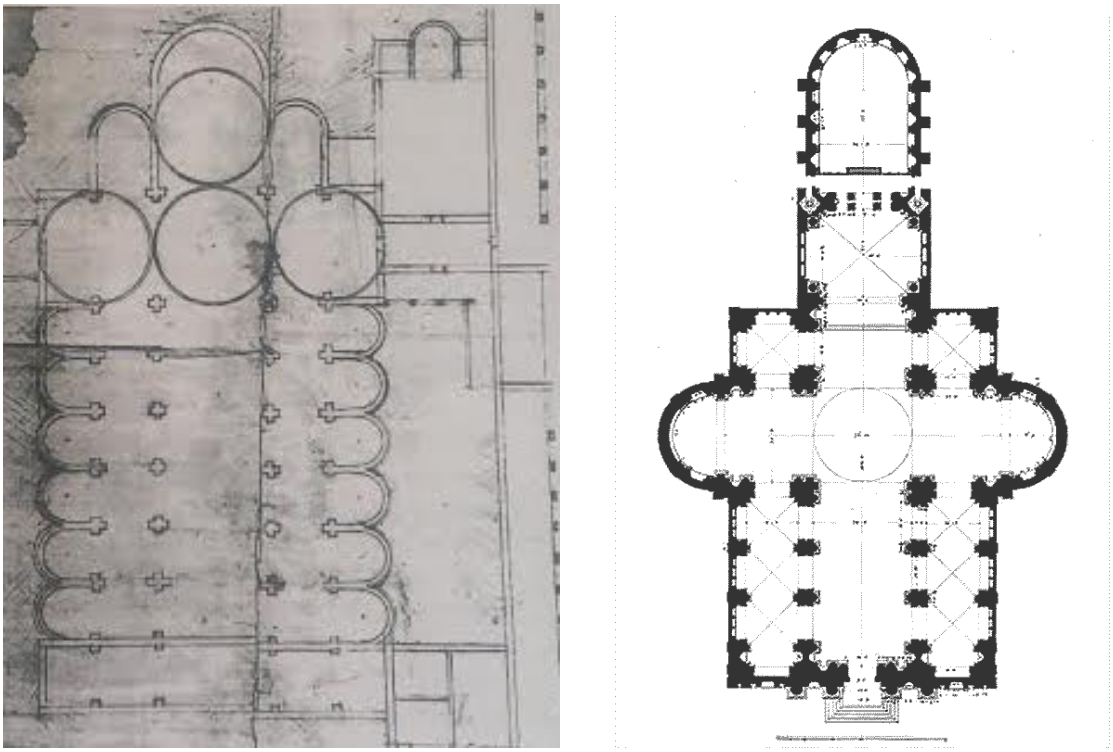
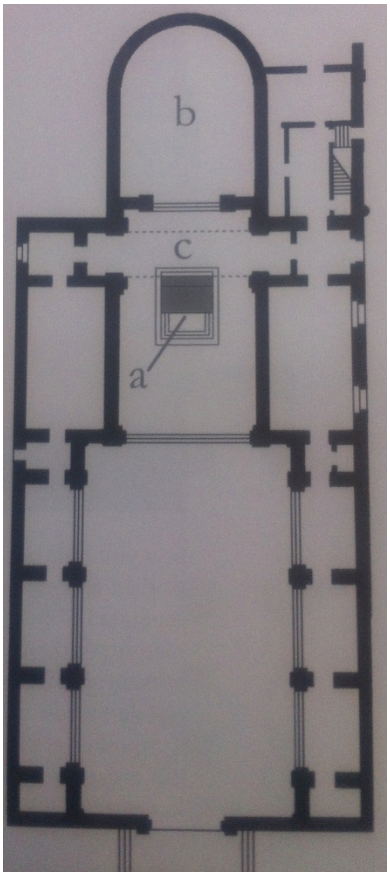


FIGURE 29. Early sixteenth century plan for the church of San Giorgio Maggiore. Venice, Archivio di Stato, Misc. Mappe, no. 744.

FIGURE 30. Floor plan for current church of San Giorgio Maggiore.



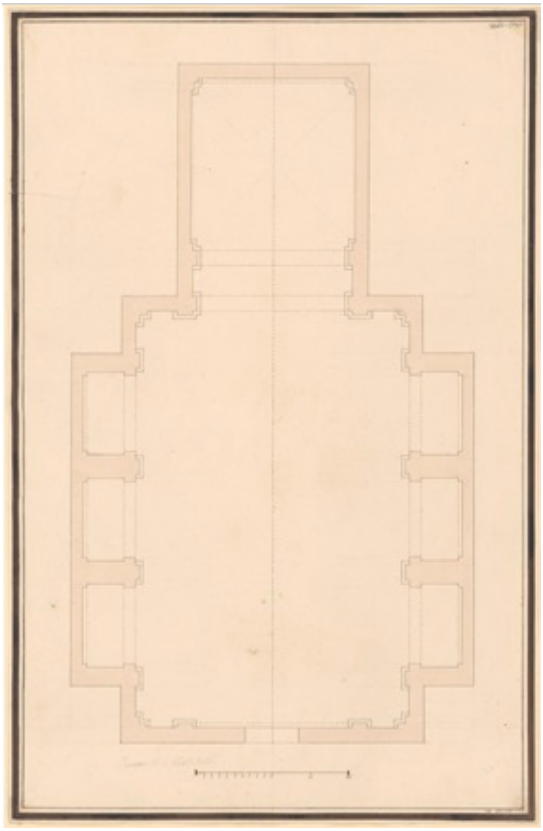


FIGURE 31. Floor plan of the current San Nicolò di Lido. From Bisson, The Seventeenth-century Project for the Church of San Nicolò del Lido in Venice,' 2013.
FIGURE 32. Drawing from Antonio Visentini of the floor plan of San Nicolò, c. 1700. RIBA Collections.

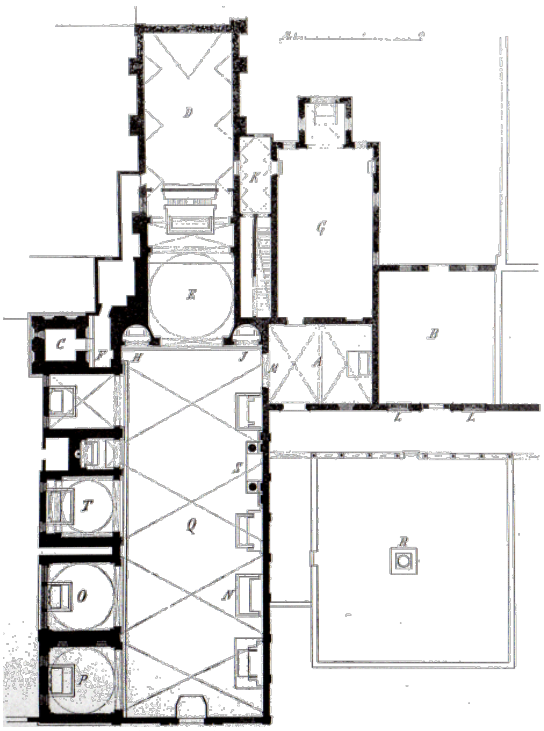
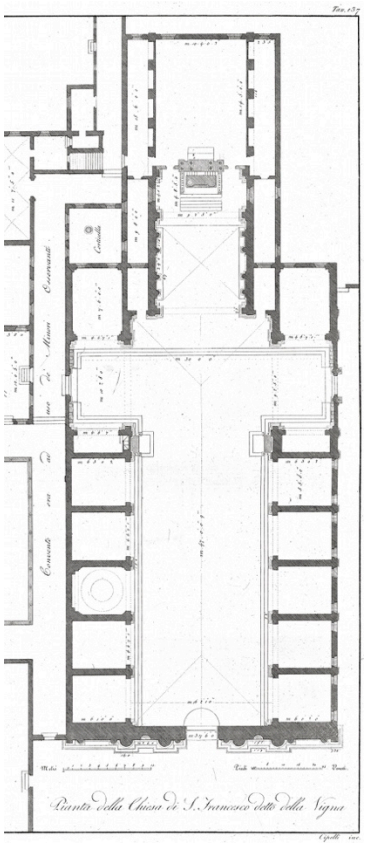


FIGURE 33. Floor plan of San Giobbe, Venice.



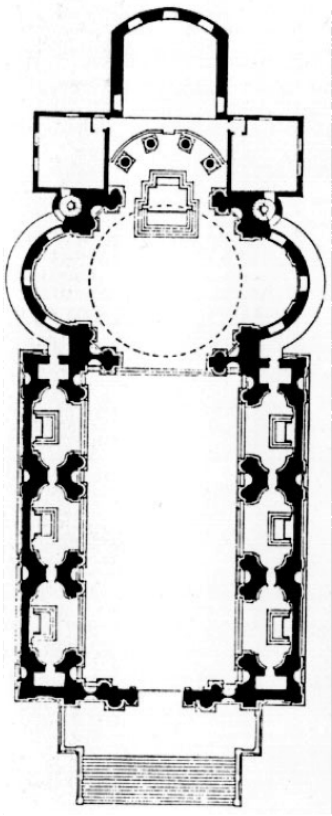
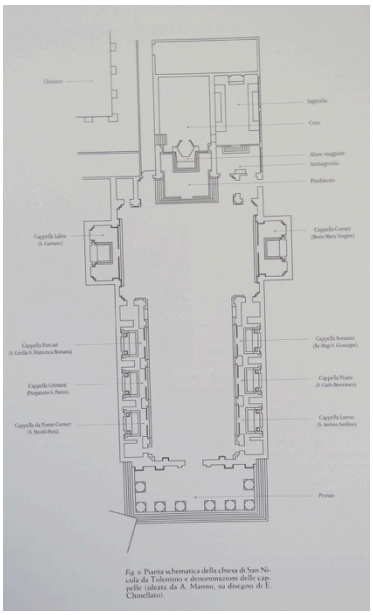
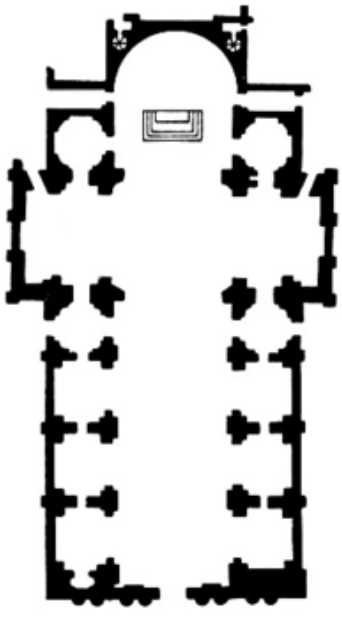


FIGURE 34. Floor plan of San Francesco della Vigna, Venice.
FIGURE 35. Floor plan of the Redentore, Venice.





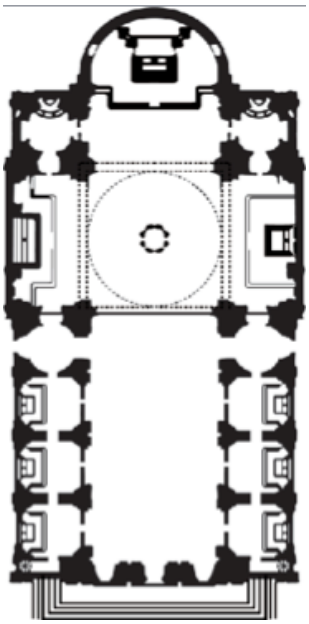
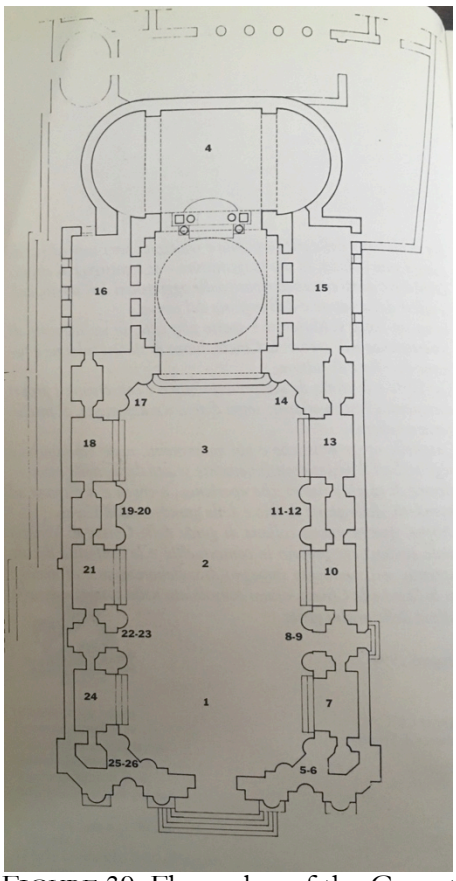


FIGURE 36. Floor plan of San Nicolò da Tolentino, Venice.
FIGURE 37. Floor plan of Sant'Andrea della Valle, Rome.
FIGURE 38. Floor plan of the Gesù, Rome.



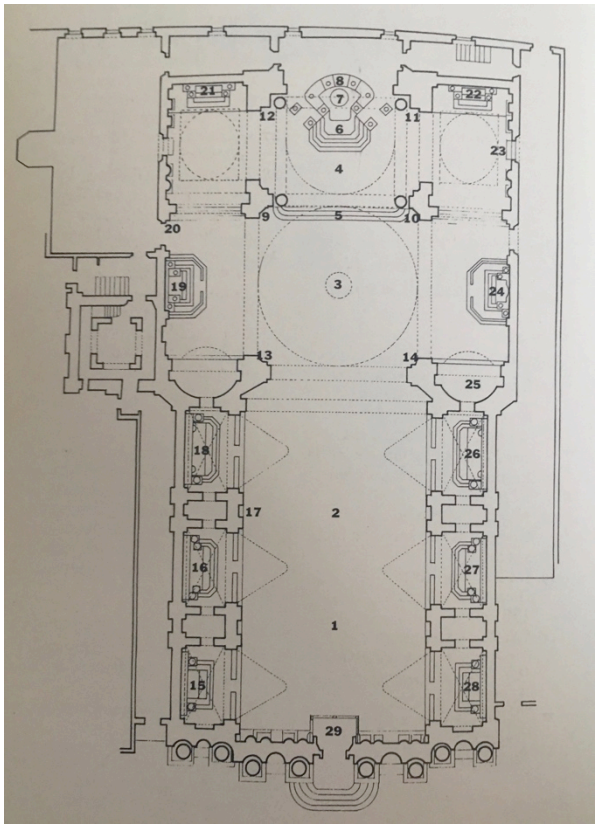
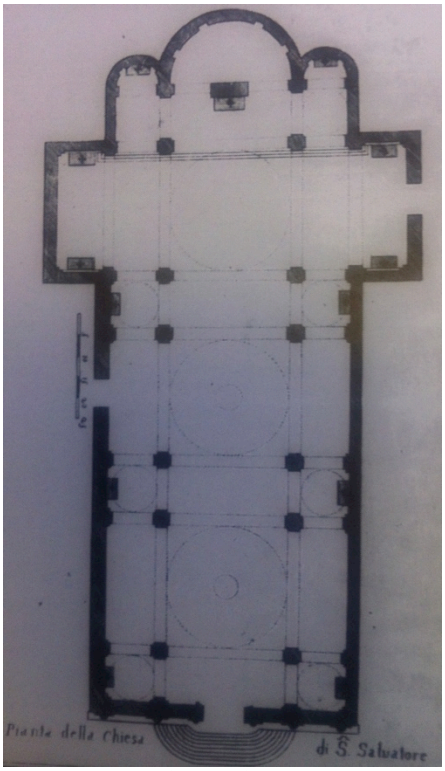


FIGURE 39. Floor plan of the Gesuati, Venice.
FIGURE 40. Floor plan of the Gesuiti, Venice.



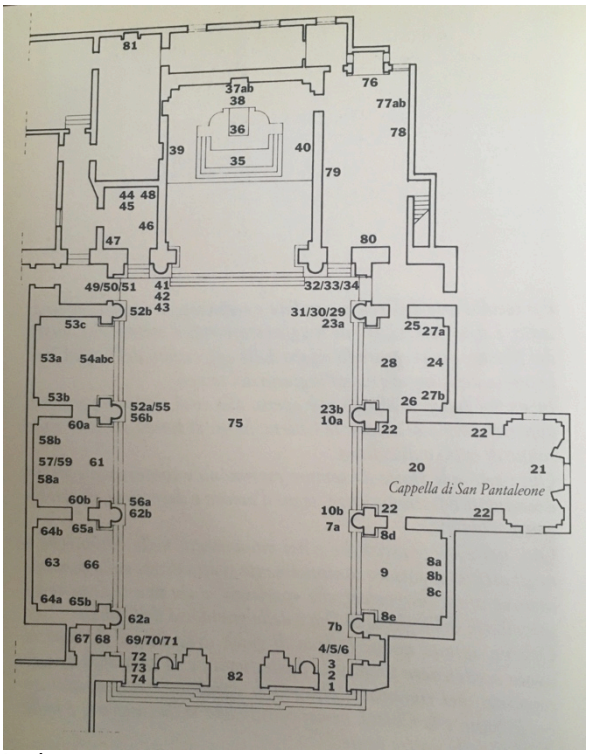


FIGURE 41. Floor plan of San Salvador, Venice.
FIGURE 42. Floor plan of San Pantalon, Venice.



FIGURE 43. The Redentore from behind with both bell towers in view.



FIGURE 44. The Gesuati Venice, with two bell towers in view.



FIGURE 45. Santa Maria della Salute, Venice, with bell towers in view.


FIGURE 46. Interior of San Francesco della Vigna showing a row of five chapels. Author's photograph 2015.



FIGURE 47. Interior of the Redentore showing a row of three chapels.


FIGURE 48. Exterior of San Nicolò di Lido showing two rows of thermal windows. Author's photograph 2015.



FIGURE 49. Interior of San Giorgio Maggiore showing thermal windows with some partially closed. Author's photograph 2015.

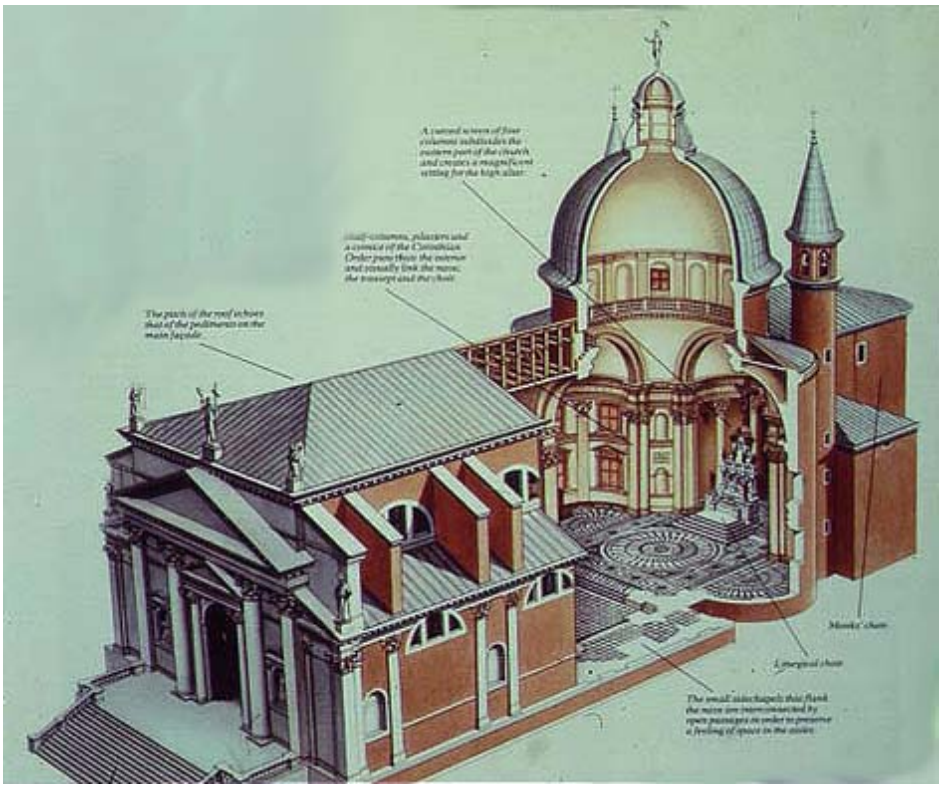


FIGURE 50. Plan of the Redentore showing thermal windows and buttresses.

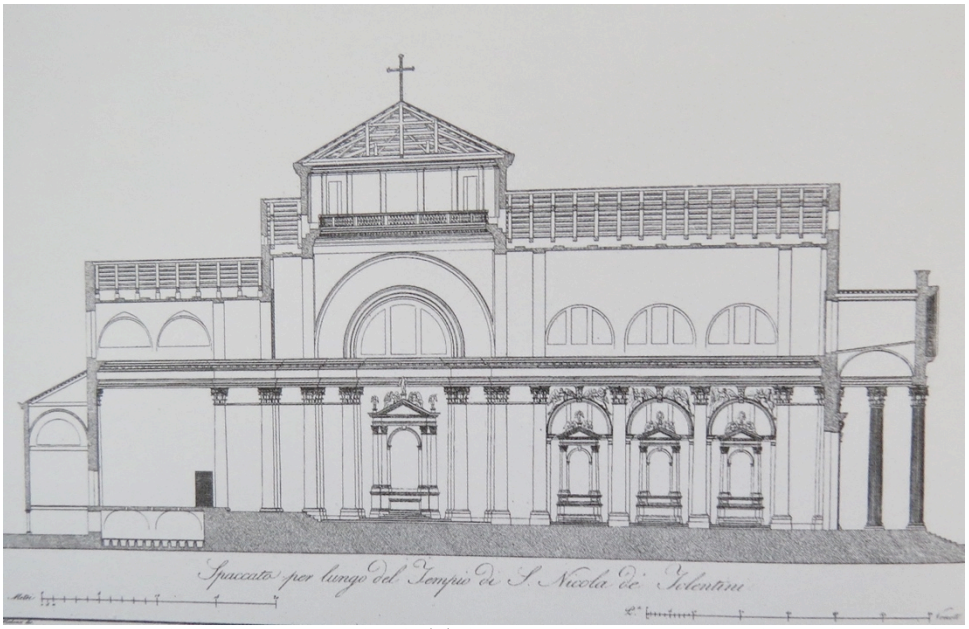


FIGURE 51. Plan of San Nicolò da Tolentino showing thermal windows and buttresses. From Cicognara, *Le fabbriche e i monumenti cospicui di Venezia*, 1858.


FIGURE 52. Interior of the Redentore in the 1950s with the niches populated with statues. From Cooper, *Palladio's Venice,* 2005.



FIGURE 53. Interior of the Redentore today with empty niches.



FIGURE 54. The interior façade of San Giorgio Maggiore showing some of the niches that are occupied with sculptures. Author's photograph 2015.



FIGURE 55. Interior of San Giorgio Maggiore, including presbytery and niche sculptures. Author's photograph 2015.



FIGURE 56. Interior of San Pietro di Castello showing thermal windows in the clerestory, altars in the aisles (with no thermal windows) and the design of the columns and cornice. Author's photograph 2015.



FIGURE 57. Interior of San Giorgio Maggiore, Venice. Author's photograph 2015.



FIGURE 58. Interior of Santa Giustina, Padua.



FIGURE 59. The three steps leading up to the presbytery of San Nicolò di Lido. Author's photograph 2015.



FIGURE 60. A further three steps leading up to the high altar at San Nicolò di Lido. Author's photograph 2015.



FIGURE 61. The high altar at San Giorgio Maggiore, Girolamo Campagna, 1591-93.





FIGURE 62. The current, reconstructed high altar at the Redentore, Girolamo Campagna, 1590.

FIGURE 63. Reconstruction of the original high altar at the Redentore by Wladimir Timofiewisch.



FIGURE 64. Detail of San Nicolò di Lido's choir stalls. Fondazione Cini, Fototeca.





FIGURE 65. Heinrich Meyring, *The Madonna with Child,* c. 1680s, marble.
FIGURE 66. Angelo Marinelli?, *Crucifix*, c. 1680s, marble.



FIGURE 67. Author unknown, *St Spyridon Performing a Miracle*. Date unknown.



FIGURE 68. Pietro della Vecchia, *The Ascension of Christ,* c. 1640s-1678.



FIGURE 69. Pietro Damini, *St Mark the Evangelist,* c. 1630.



FIGURE 70. Domenico Fedeli, *The Holy Trinity Appear to Some Saints,* c. 1740s-1793.



FIGURE 71. Façade of San Nicolò di Lido, 1938. Fondazione Cini, Fototeca, n. 35978.



FIGURE 72. Detail of the façade of San Nicolò di Lido showing the marble urn and bust of Doge Domenico Contarini. Author's photograph 2015.

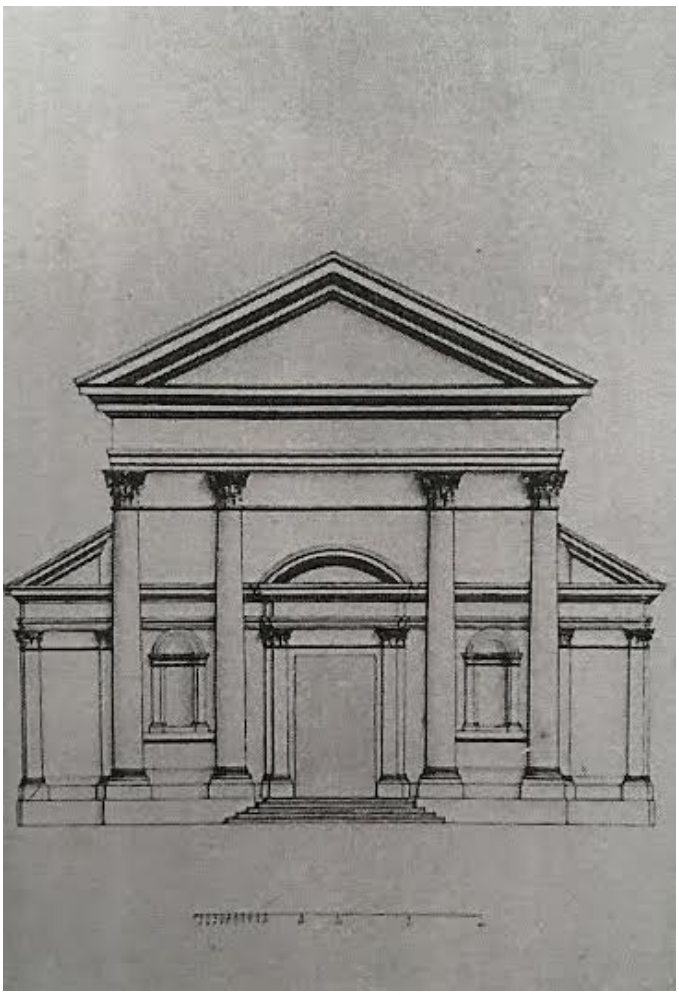


FIGURE 73. Antonio Visentini, design for the façade of San Nicolò di Lido, c. 1700. British Museum, London.



FIGURE 74. The façade of the Redentore.



FIGURE 75. The façade of San Francesco della Vigna.



FIGURE 76. The façade of San Giorgio Maggiore.


FIGURE 77. The façade of San Lazzaro dei Mendicanti.



FIGURE 78. The façade of San Stae.



FIGURE 79. The façade of the Gesuati.

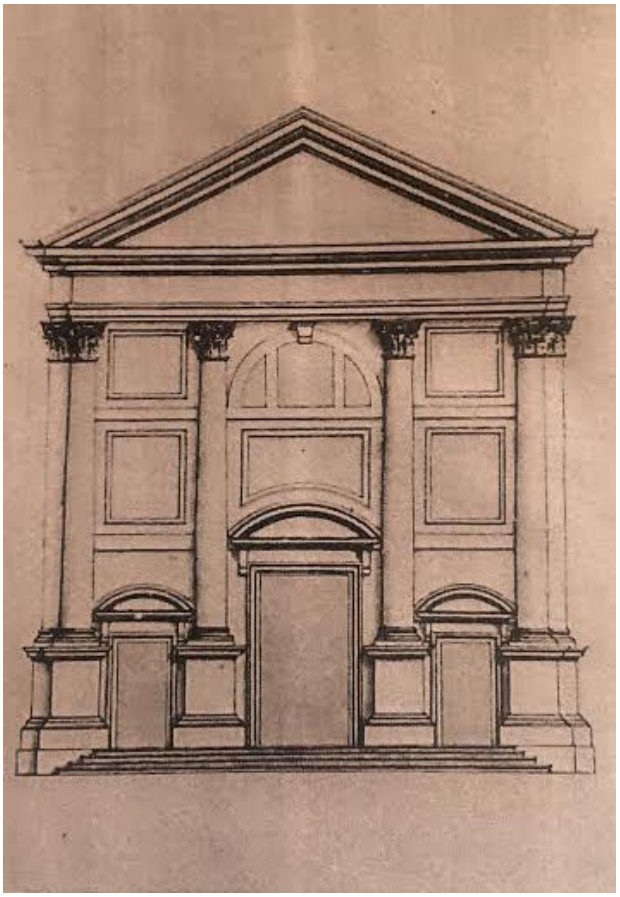


FIGURE 80. Antonio Visentini, design for the façade of San Pantalon. c. 1700. British Museum, London.



FIGURE 81. Antonio Visentini, design for the façade of San Nicolò da Tolentino. c. 1700. British Museum, London.



FIGURE 82. Interior of San Moisè. Author's photograph 2015.



FIGURE 83. Façade of San Moisè. Author's photograph 2015.

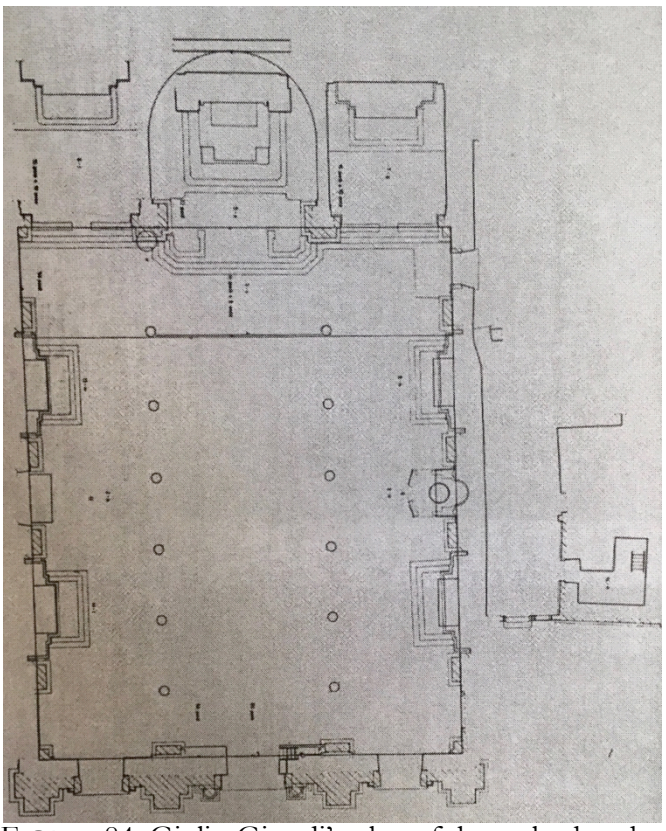


FIGURE 84. Giulio Girardi's plan of the early church superimposed on the floor plan of the current church of San Moisè.

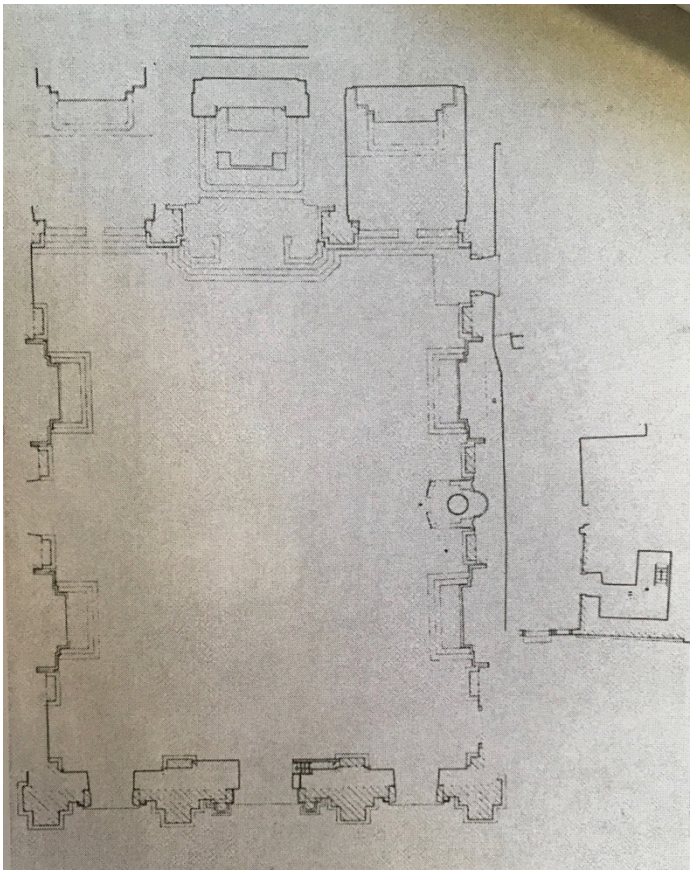


FIGURE 85. Giulio Girardi's floor plan of the current church of San Moisè.



FIGURE 86. Interior of San Cassiano facing the high altar. Author's photograph 2016.



FIGURE 87. Interior of San Cassiano. Author's photograph 2016.



FIGURE 88. Interior of San Cassiano. Author's photograph 2016.



FIGURE 89. Interior of San Rocco facing the high altar. Author's photograph 2016.



FIGURE 90. Interior of San Rocco. Author's photograph 2016.



FIGURE 91. Interior of San Rocco facing the *controfacciata*. Author's photograph 2016.



FIGURE 92. Interior of San Marcuola facing the high altar.



FIGURE 93. Interior of San Marziale facing the high altar.

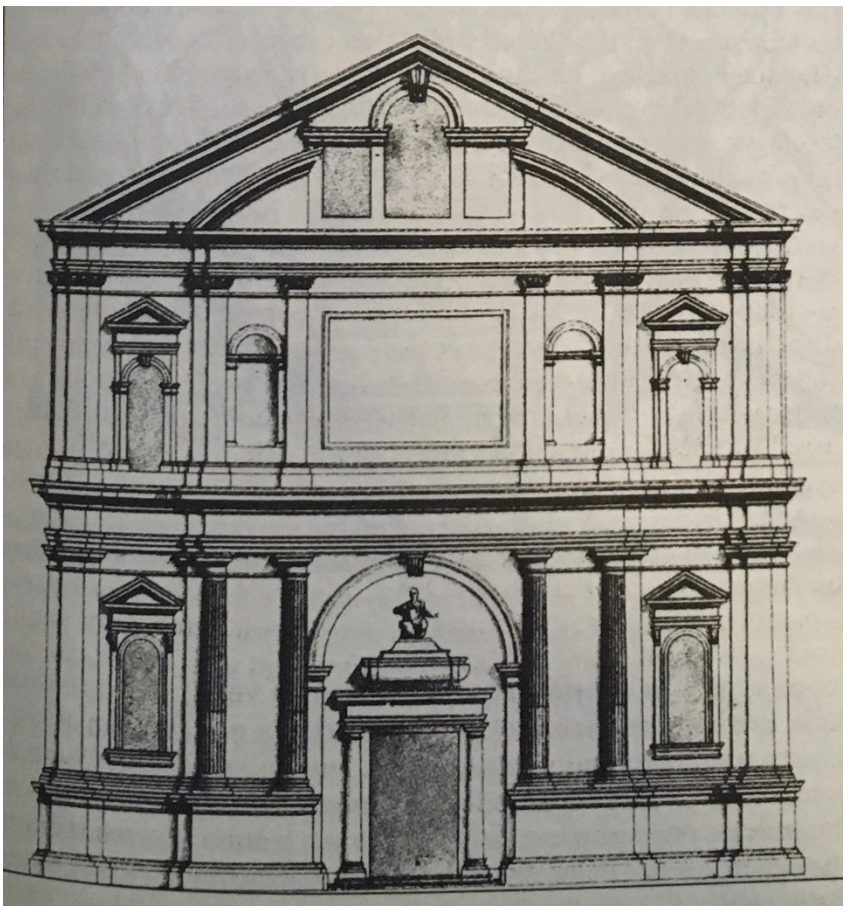


FIGURE 94. Antonio Visentini. Drawing of the façade of San Giuliano. c. 1700. British Museum, London.



FIGURE 95. Detail of the memorial sculpture to Tommaso Rangone on the façade of San Giuliano.



FIGURE 96. Interior of San Giuliano looking towards the high altar. Author's photograph 2016.



FIGURE 97. Interior of San Giuliano looking towards the internal façade and the church's organ. Author's photograph 2016.

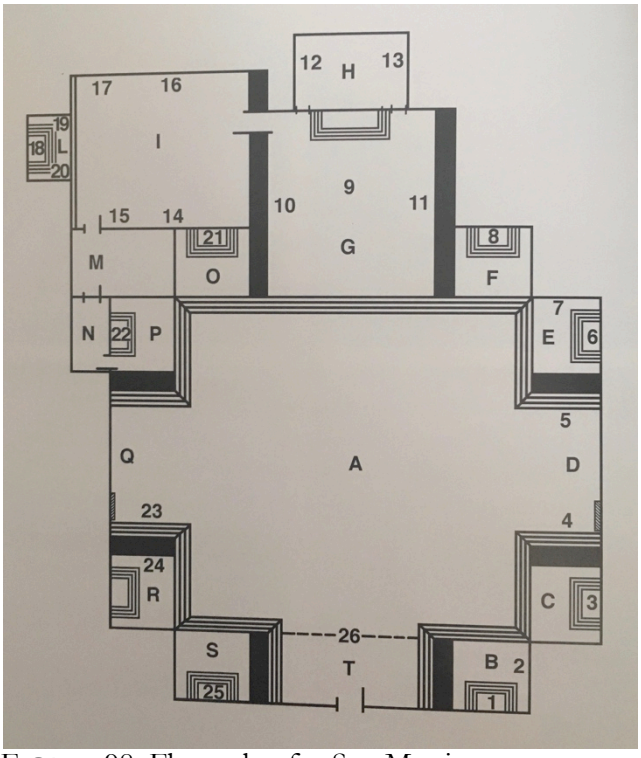


FIGURE 98. Floor plan for San Martino.



FIGURE 99. Interior of San Martino looking towards the high altar. Author's photograph 2016.



FIGURE 100. The interior of San Martino, taking in the two entrance walls. Author's photograph 2016.



FIGURE 101. Interior of San Moisè showing the pilasters, pedestals, cornice and modillions. Author's photograph 2015.



FIGURE 102. The interior of San Moisè looking towards the high altar. Author's photograph 2015.



FIGURE 103. Heinrich Meyring's high altar for San Moisè, 1684. Author's photograph 2015.



FIGURE 104. Detail of the high altar of San Moisè showing Moses receiving the Ten Commandments on the top of Mount Sinai. Author's photograph 2015.



FIGURE 105. Detail of the high altar of San Moisè showing two Israelites surrounded by chests of jewellery and chains representing their false Gods. Author's photograph 2015.



FIGURE 106. Detail of the high altar at San Moisè showing Aaron and Joshua. Author's photograph 2015.



FIGURE 107. Detail of the high altar of San Moisè showing Moses's sister Miriam. Author's photograph 2015.



FIGURE 108. The altar table and the relics of St Anthony. Author's photograph 2015.



FIGURE 109. The left wall of the presbytery containing the painting of *Moses and the Brazen Serpent* by an unknown artist. Author's photograph 2015.



FIGURE 110. The right wall of the presbytery containing the painting of the *Crossing of the Red Sea* by Girolamo Brusaferro. Author's photograph 2015.



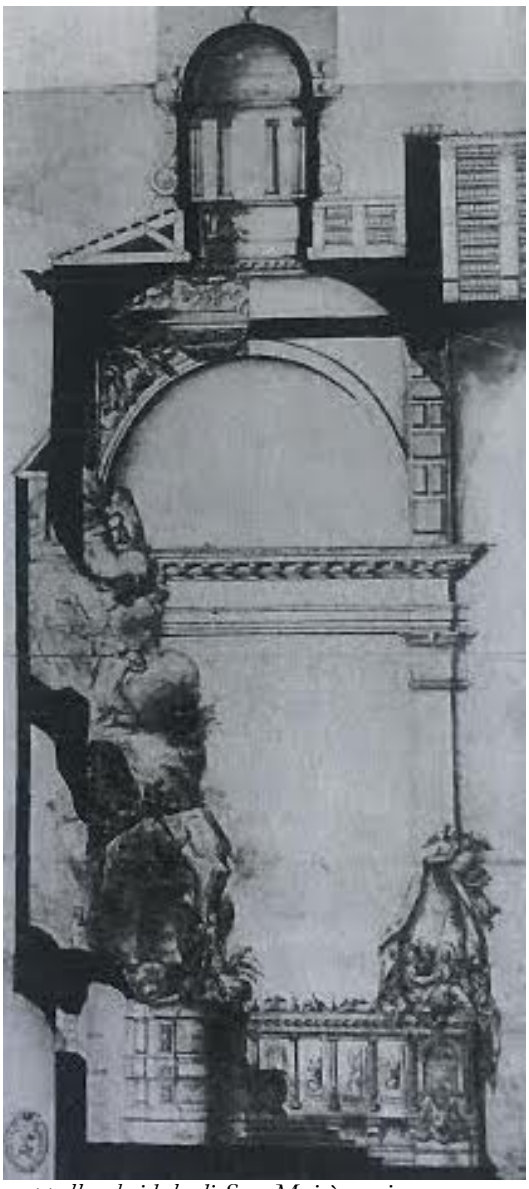


FIGURE 111. Antonio Gaspari, *Progetto per la cappella absidale di San Moisè, sezione longitudinale*. Venice, Museo Correr.
FIGURE 112. Antonio Gaspari, *Altro soluzione per la cappella absidale di San Moisè, sezione longitudinale*. Venice, Museo Correr.



FIGURE 113. Antonio Gaspari, *Progetto per la cappella absidale di San Moisè, sezione trasversale.* Venice, Museo Correr.



FIGURE 114. Detail of the left side of the wooden choir. Author's photograph 2015.



FIGURE 115. The Chapel of the Sacrament at San Moisè. Author's photograph 2015.



FIGURE 116. The right side of San Moisè's Chapel of the Sacrament showing Palma il Giovane's *Last Supper,* 1585, Author's photograph 2015.



FIGURE 117. The left side of the Chapel of the Sacrament at San Moisè showing Jacopo Tintoretto's *Washing of the Disciples' Feet*, c. 1585-90. Author's photograph 2015.



FIGURE 118. Giovanni Battista Crosato, *The Eternal Father overlooking and Blessing the World.* Detail of the ceiling painting in the Chapel of the Sacrament at San Moisè. Author's photograph 2015.



FIGURE 119. Detail of the tabernacle in the Chapel of the Sacrament at San Moisè. Author's photograph 2015.



FIGURE 120. Jacopo Tintoretto, *Washing of the Disciples' Feet*, c. 1585-90, oil on canvas, San Moisè, Venice.



FIGURE 121. Palma il Giovane, *Last Supper,* 1585, oil on canvas, San Moisè, Venice.



FIGURE 122. Chapel of St Anthony at San Moisè. Author's photograph 2015.



FIGURE 123. Detail of the ceiling painting and stucco work in the Chapel of St Anthony at San Moisè. Author's photograph 2015.



FIGURE 124. The left wall of San Moisè showing the altars of the *scuola di fabbri* and the *scuola dei Ciechi*. Author's photograph 2015.



FIGURE 125. The altar of the *scuola di fabbri* commissioned 1665. Author's photograph 2015.



FIGURE 126. Antonio Molinari, *Virgin Mary and Child with St John the Baptist, St Peter the Apostle, Bishop Eligio, Bishop Liberale and St Carlo Borromeo,* 1665, oil on canvas, San Moisè Venice. Author's photograph 2015.



FIGURE 127. The altar of the Nativity of the Virgin, commissioned by the *scuola dei Ciechi* 1671. Author's photograph 2015.



FIGURE 128. Pasquale Rossi, *Nativity of Mary,* c. 1680s-90s. Author's photograph 2015.



FIGURE 129. The right wall of San Moisè showing the altars of the Virgin of Sorrows and Confraternity of the Holy Cross. Author's photograph 2015.



FIGURE 130. The altar of the Virgin of Sorrows. Author's photograph 2015.



FIGURE 131. Giuseppe Diamantini, *The Adoration of Jesus,* date unknown.



FIGURE 132. A. Corradini, *Pieta,* 1733, marble, San Moisè Venice.



FIGURE 133. The altar of the Holy Cross. Author's photograph 2015.



FIGURE 134. Author unknown, *The Discovery of the Cross by St Helena,* date unknown.



FIGURE 135. Nicolò Bambini, *Moses Drawing Water From a Rock,* 1680s-1720s.



FIGURE 136. The marble pulpit and baptismal font at San Moisè. Author's photograph 2015.



FIGURE 137. Detail of the marble pulpit at San Moisè. Author's photograph 2015.



FIGURE 138. Detail of the marble and bronze baptismal font at San Moisè. Author's photograph 2015.



FIGURE 139. Detail of the façade of San Moisè including the three portrait busts of Vincenzo, Girolamo and Vincenzo Fini. Author's photograph 2015.



FIGURE 140. Detail of the obelisk noting the achievements of Vincenzo Fini. Author's photograph 2015.



FIGURE 141. Detail of the bust and inscription to Girolamo Fini on the left of the façade. Author's photograph 2015.



FIGURE 142. Detail of the bust and inscription to Girolamo's son Vincenzo Fini on the right of the façade. Author's photograph 2015.



FIGURE 143. Detail of the façade's middle storey including the thermal window. Author's photograph 2015.



FIGURE 144. Detail of the thermal window of the façade of San Moisè. Author's photograph 2015.



FIGURE 145. Detail of the upper attic of San Moisè's façade. Author's photograph 2015.



FIGURE 146. The façade of Santa Maria di Nazareth (Scalzi). Giuseppe Sardi. 1672-1680.



FIGURE 147. The façade of Santa Maria del Giglio. Giuseppe Sardi. 1680s.



FIGURE 148. The façade of San Salvatore. Giuseppe Sardi. 1663.



FIGURE 149. The façade of the Scuola di San Giorgio degli Schiavoni.

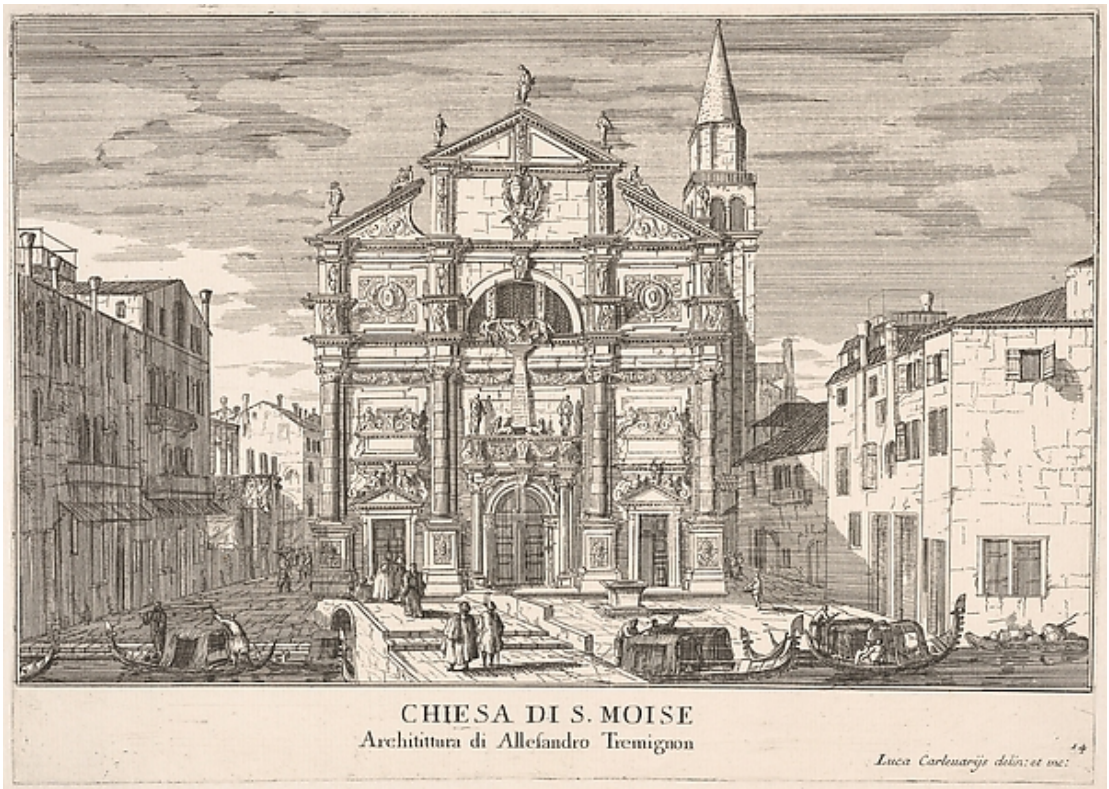


FIGURE 150. Luca Carlevarijs, *The façade of San Moisè,* 1703, etching, The Met Museum, New York.



FIGURE 151. Interior of Santo Stefano. Author's photograph 2015.



FIGURE 152. The ship's keel ceiling of Santo Stefano. Author's photograph 2015.



FIGURE 153. Santo Stefano's door portal designed by Bartolomeo Bon, 1515-1530.

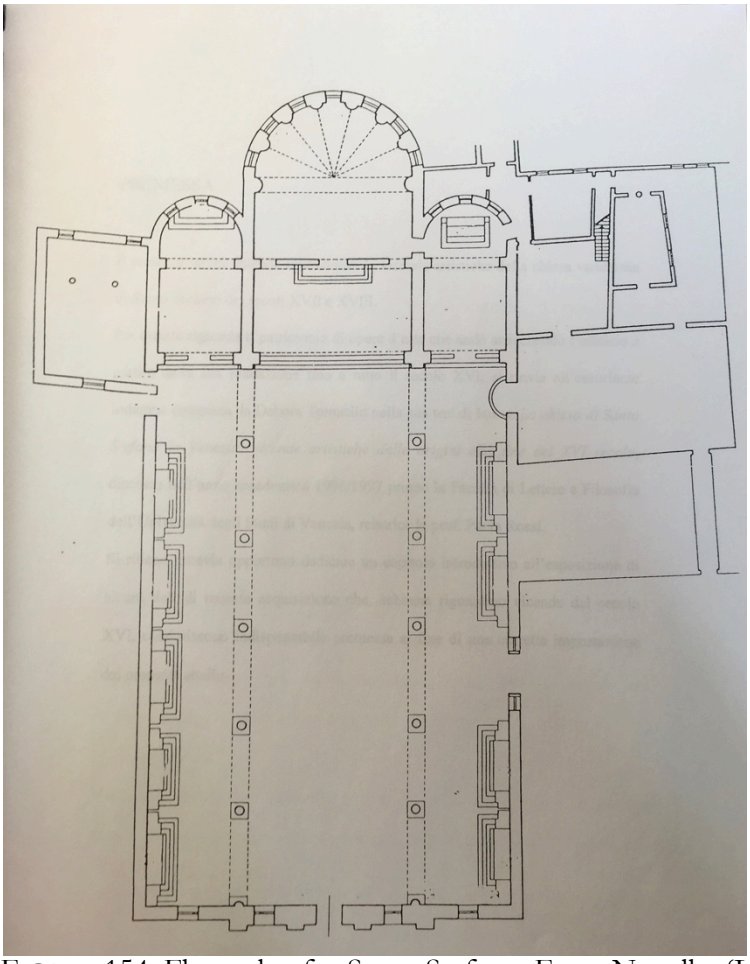


FIGURE 154. Floor plan for Santo Stefano. From Novello, 'La chiesa di Santo Stefano in Venezia: vicende artistiche dei secoli XVII e XVIII,' 1999/ 2000.



FIGURE 155. Decoration on the walls of the nave of Santo Stefano including diamond shaped brick patterns and frescoes of foliage and Augustinian saints. Author's photograph 2015.



FIGURE 156. Detail of the fresco decoration at Santo Stefano. Author's photograph 2015.



FIGURE 157. The bridge supporting the presbytery of Santo Stefano and the canal running beneath it. Archivio Curia Patriarcale.

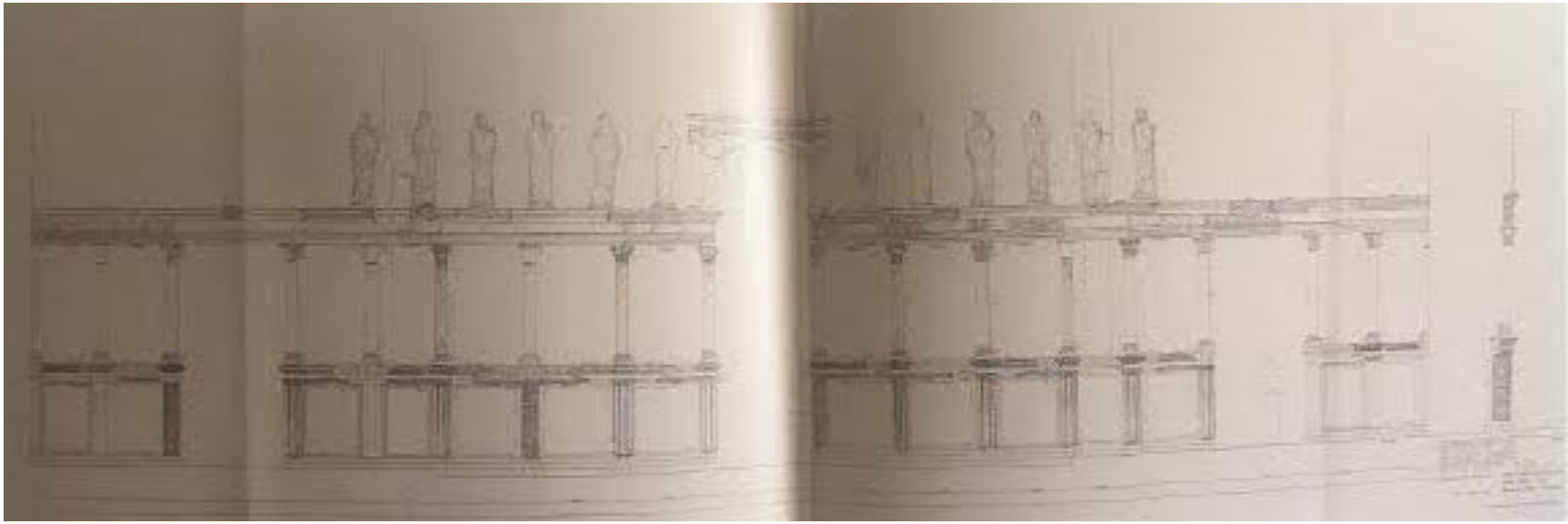


FIGURE 158. Reconstruction of the original choir. Research from Julia Etzel, Kristian Kaffenberger and Ulrich Petzold from the University of Bamberg, curated by Professor Schuller and with collaboration from Elisabetta Devoti. 1997.



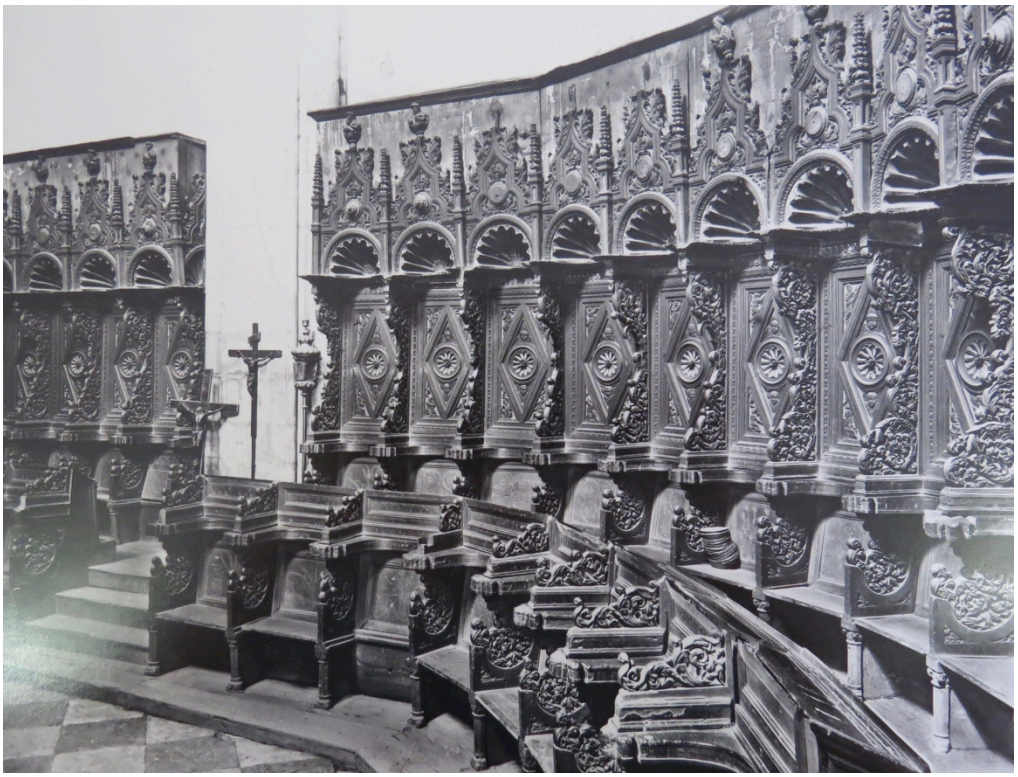
FIGURE 159. The remnants of Girolamo Pellegrini's *Madonna with Child and the saints Joseph, Catherine, Nicholas of Tolentino, Antonio and Sebastian* fresco on the exterior wall of Santo Stefano. Author's photograph 2015.



FIGURE 160. Detail of the door portal for Santo Stefano showing the place where Pietro Liberi's fresco of the *Madonna with saints Augustine and Monica* was located. Author's photograph 2015.



FIGURE 161. The interior of Santo Stefano flooded with a particularly high acqua alta. Fondazione Cini, Fototeca.


FIGURE 162. The fifteenth century choir stalls moved to the retrochoir behind the high altar. Fondazione Cini, Fototeca, n. 59855.

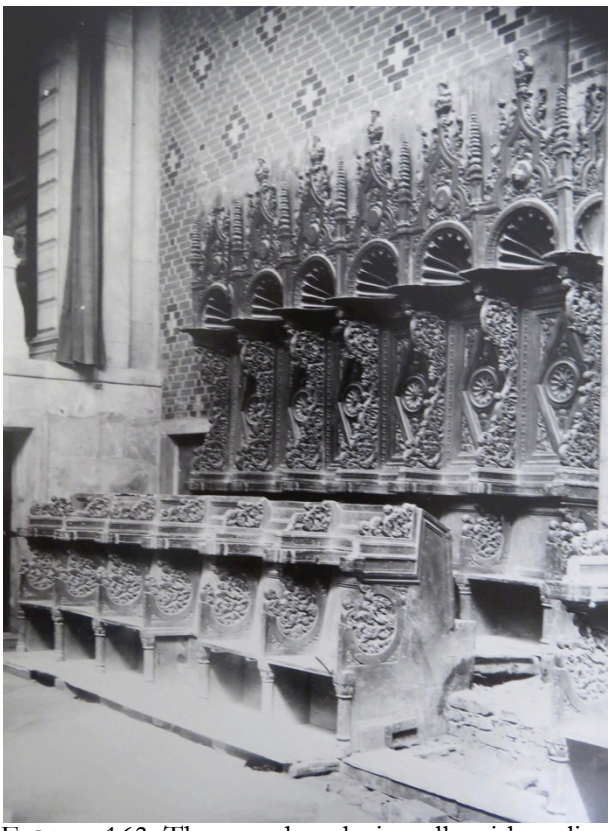


FIGURE 163. The wooden choir stalls with a glimpse of the screen, in front of which is the high altar. Fondazione Cini, Fototeca, n. 36171.



FIGURE 164. Bronze eagle lectern from Candia, originally located in the retrochoir and now in the main nave.



FIGURE 165. One side of the old choir screen now on the left side wall of the presbytery.



FIGURE 166. The presbytery of Santo Stefano with the high altar and screen hiding the retrochoir. Author's photograph 2015.



FIGURE 167. Detail of the three-arched screen dividing the presbytery. Author's photograph 2015.




FIGURE 168. Detail of the sculpture of St Mark. Author's photograph 2015.
FIGURE 169. Detail of the sculpture of St Clare of Montefalco. Author's photograph 2015.



FIGURE 170. Detail of the screen showing (from left to right) the four statues of St Stephen, the Virgin of the Annunciation, the Archangel Gabriel and St Augustine. Author's photograph 2015.



FIGURE 171. The two tabernacles of the high altar of Santo Stefano. Author's photograph 2015.

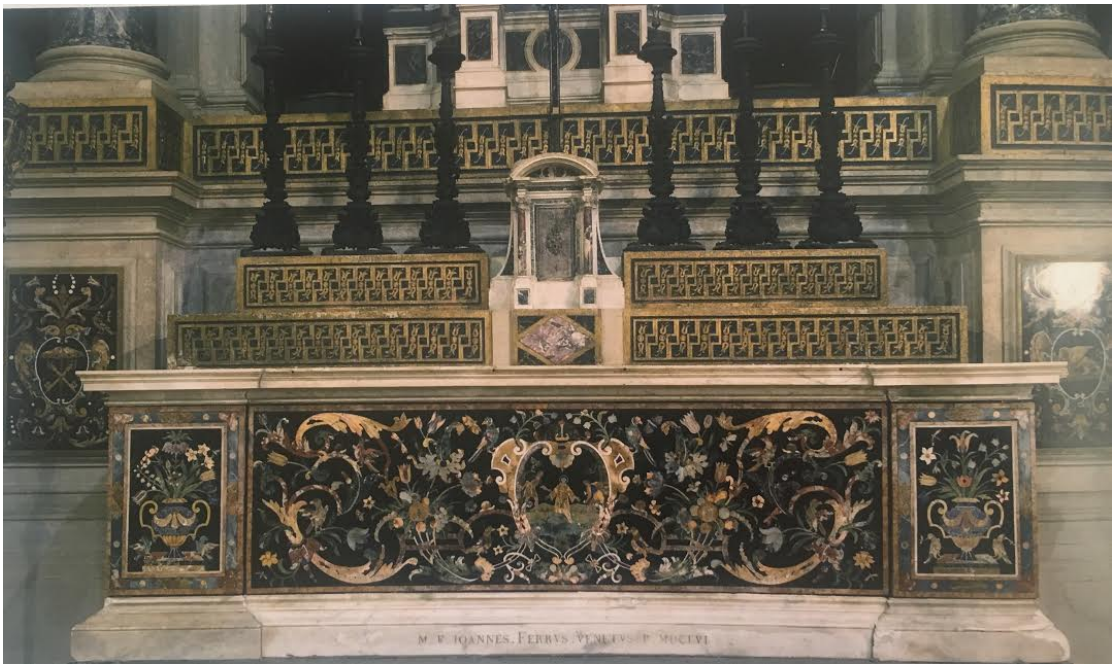


FIGURE 172. The high altar at Santo Stefano, including the inscription at the base: M. F. JOANNES. FERRVS. VENETVS. P. MDCLVI.

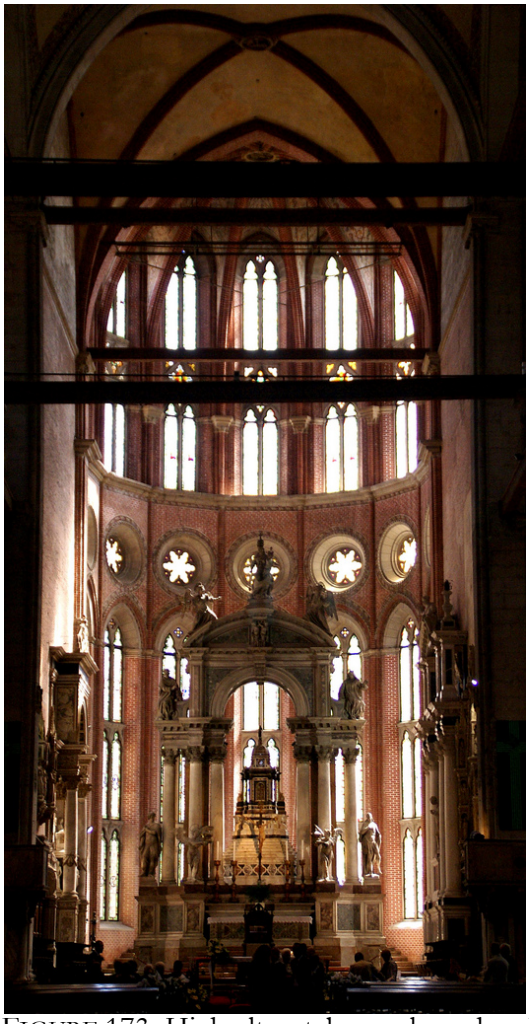


FIGURE 173. High altar, tabernacle and arched screen at Santi Giovanni e Paolo.



FIGURE 174. The high altar at the Gesuiti Venice.



FIGURE 175. The high altar at the Gesuati Venice.



FIGURE 176. The interior of the Redentore.


FIGURE 177. The interior of San Giorgio Maggiore. Author's photograph 2015.



FIGURE 178. The interior of San Salvatore, Venice.



FIGURE 179. The interior of Santa Maria Formosa. Author's photograph 2014.



FIGURE 180. The interior of San Francesco della Vigna, Author's photograph 2014.


FIGURE 181. William Henry Goodyear, *S. Stefano, Venice,* 1895. Brooklyn Museum Archives.



FIGURE 182. The interior of Santo Stefano when the walls were still covered with lime-wash.



FIGURE 183. A record of the renovation when the lime-wash partly removed from the walls and the surviving brickwork discovered underneath. Fondazione Cini, Fototeca.



FIGURE 184. An old photograph of Santo Stefano before the lancet windows were reopened. Apollonio, *La chiesa e il convento di S. Stefano in Venezia,* 1911.



FIGURE 185. An image of Santo Stefano with the lancet windows reopened. Apollonio, *La chiesa e il convento di S. Stefano in Venezia,* 1911.



FIGURE 186. The exterior of Santo Stefano today with the lancet windows reopened. Author's photograph 2014.

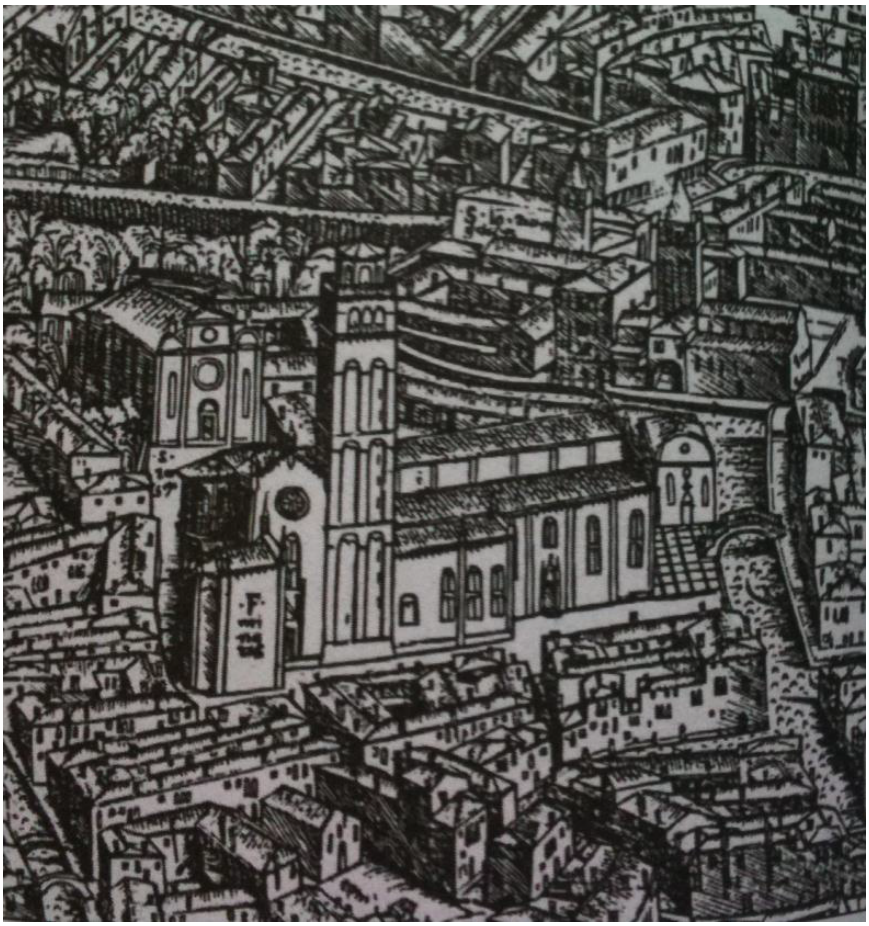


FIGURE 187. Detail showing the Frari from Jacopo de' Barbari, Map of Venice, 1500, woodcut produced with six blocks, Museo Correr, Venice, 135 x 282 cm.



FIGURE 188. Detail showing the Frari from Matteo Pagan, Bird's Eye View Plan*,* 1599, woodcut, Staatliche Museen, Kupferstichkabinett, Berlin, 77 x 165.2 cm.



FIGURE 189. Detail of Giovanni Merlo, Bird's Eye View Plan*,* 1660, engraving, Ford Foundation, New York.



FIGURE 190. The central apse and right side chapels of the Frari, 1907. Fondazione Cini, Fototeca, n. 59930.



FIGURE 191. Right side of the church, date unspecified. Fondazione Cini, Fototeca, n. 31983.



FIGURE 192. Giuseppe Borsato, *Visita del conte Leopoldo Cicognara al monumento di Antonio Canova,* 1828, Paris, Musée Marmottan Monet.

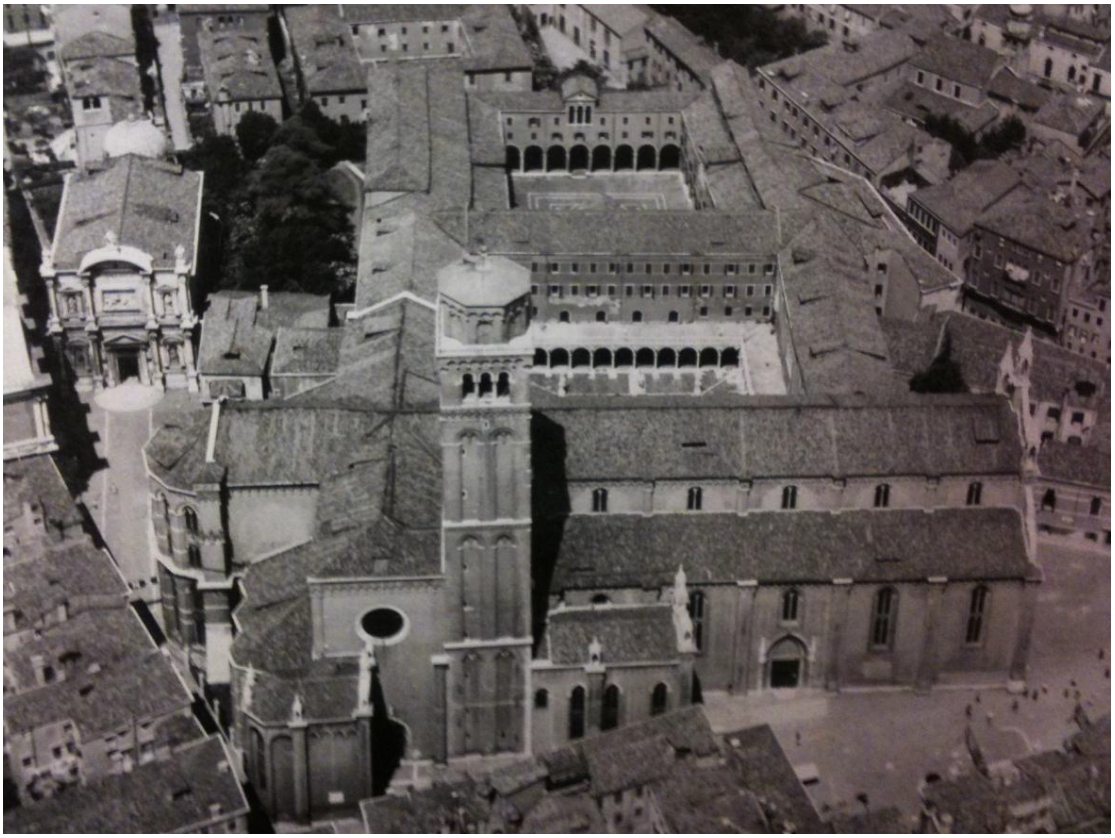


FIGURE 193. An aerial view of the Frari, date unspecified. Fondazione Cini, Fototeca, n. 59931.



FIGURE 194. Detail of the Frari clerestory, 19 February 1908. Fondazione Cini, Fototeca, n. 31986.

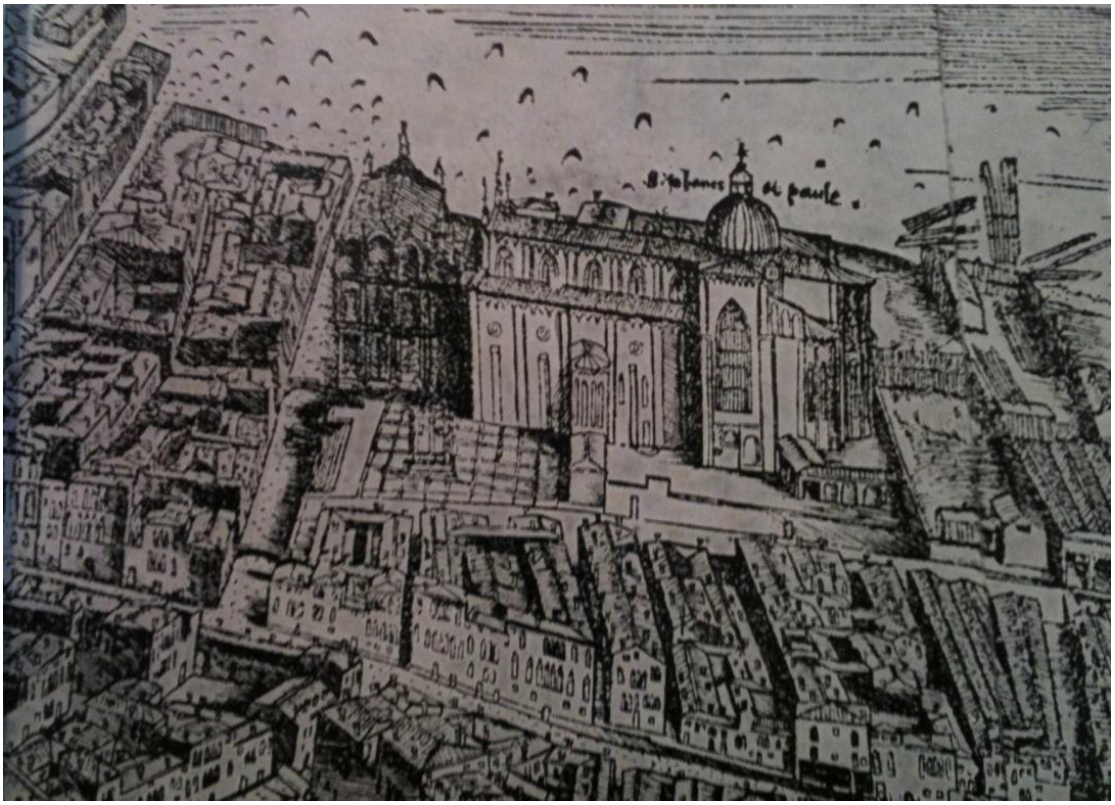


FIGURE 195. Detail showing Santi Giovanni e Paolo from Jacopo de' Barbari, Map of Venice*,* 1500, woodcut produced with six blocks, Museo Correr, Venice, 135 x 282 cm.



FIGURE 196. Antonio Visentini, *Piazza Santi Giovanni e Paolo,* date unknown, etching with line engraving, The Hermitage, St. Petersburg, 251 x 421 mm.



FIGURE 197. Giovanni Antonio Canaletto, *Campo Santi Giovanni e Paolo and the Scuola di San Marco,* c. 1725, oil on canvas, Gemäldegalerie, Dresden, 125 x 165 cm.



FIGURE 198. Drawing of the interior of Santi Giovanni e Paolo. Possibly by Antonio Quadri. Published in his book 'Tempio de' SS. Giovanni e Paolo in Venezia', 1835.



FIGURE 199. The church of Santi Giovanni e Paolo showing the three part gothic windows. Photograph, c. 1890-1910. Library of Congress, Prints & Photographs Division, Photocrom Collection, 6.5 x 9 ins.



FIGURE 200. The interior of Santi Giovanni e Paolo showing the three part gothic windows. Photograph, c. 1890-1910. Library of Congress, Prints & Photographs Division, Photocrom Collection, 6.5 x 9 ins.

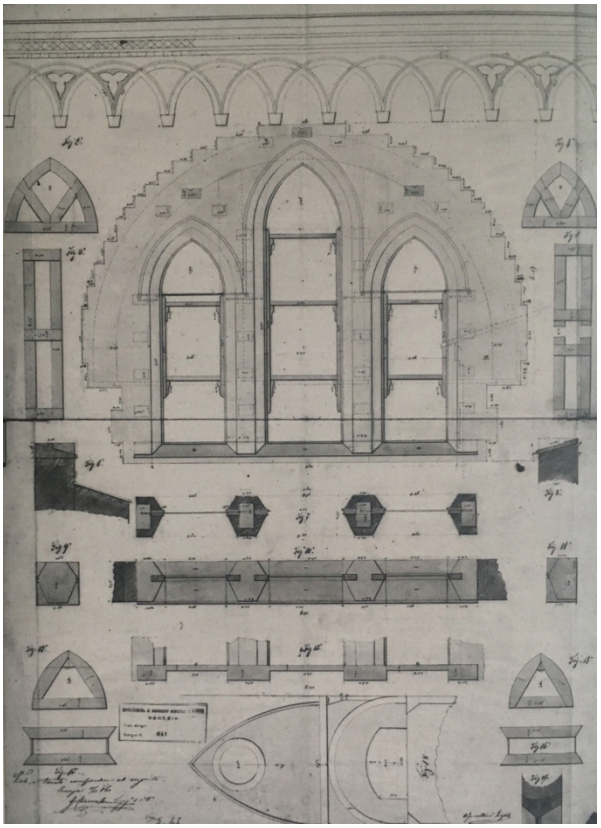


FIGURE 201. Diagram showing the transformation of thermal windows into triple lancet windows, SBAP, Archivio disegni.



FIGURE 202. The exterior of Santi Giovanni e Paolo showing the oculi now in place. Author's photograph 2014.



FIGURE 203. Detail of the exterior walls of Santi Giovanni e Paolo showing the different coloured brickwork which denotes the three changes in window type. Author's photograph 2014.



FIGURE 204. The interior of the Carmini showing the thermal windows still in place in the clerestory.



FIGURE 205. The interior of Santo Stefano showing the thermal windows in place beneath the ship's keel ceiling. Author's photograph 2015.

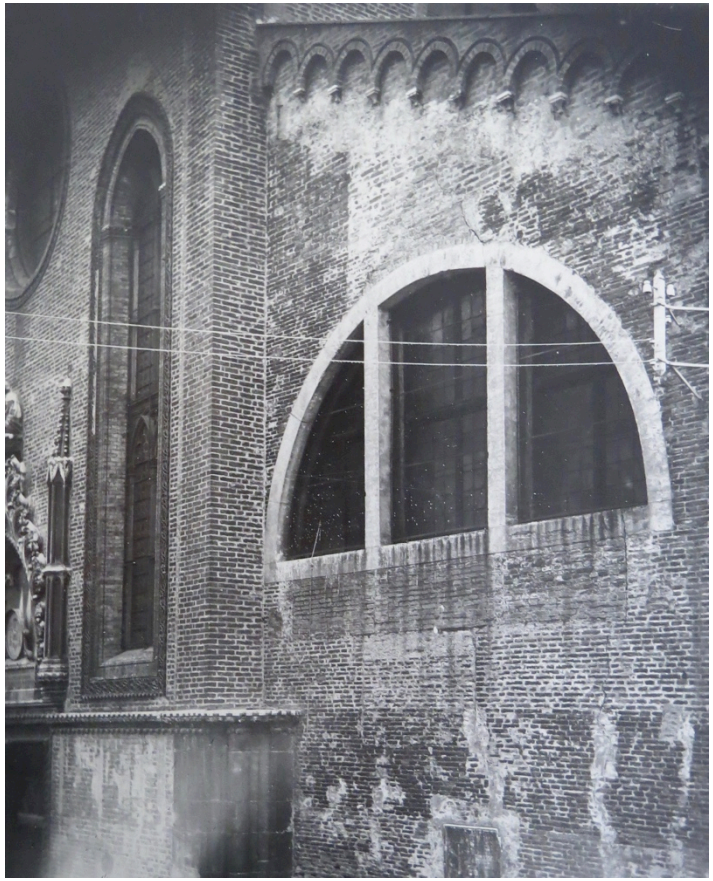


FIGURE 206. Detail of the façade of Santo Stefano with the thermal windows still in place, 1907. Fondazione Cini, Fototeca, n. 35243.



FIGURE 207. The interior of the façade of Santo Stefano with the thermal window still in place. Apollonio, *La chiesa e il convento di S. Stefano in Venezia,* 1911.





FIGURE 208. The exterior of Santo Stefano's façade once the two thermal windows had been removed and replaced with lancet windows. Apollonio, *La chiesa e il convento di S. Stefano in Venezia,* 1911.

FIGURE 209. The interior of Santo Stefano's façade once the two thermal windows had been removed and replaced with lancet windows. Apollonio, *La chiesa e il convento di S. Stefano in Venezia,* 1911.



FIGURE 210. Photograph of the funeral of Umberto I in Santo Stefano. Venice 31 August 1900. Archivio Curia Patriarcale.



FIGURE 211. Photograph showing the exterior of Santo Stefano with the faint outline of a thermal window bricked up in the presbytery. Archivio Curia Patriarcale.

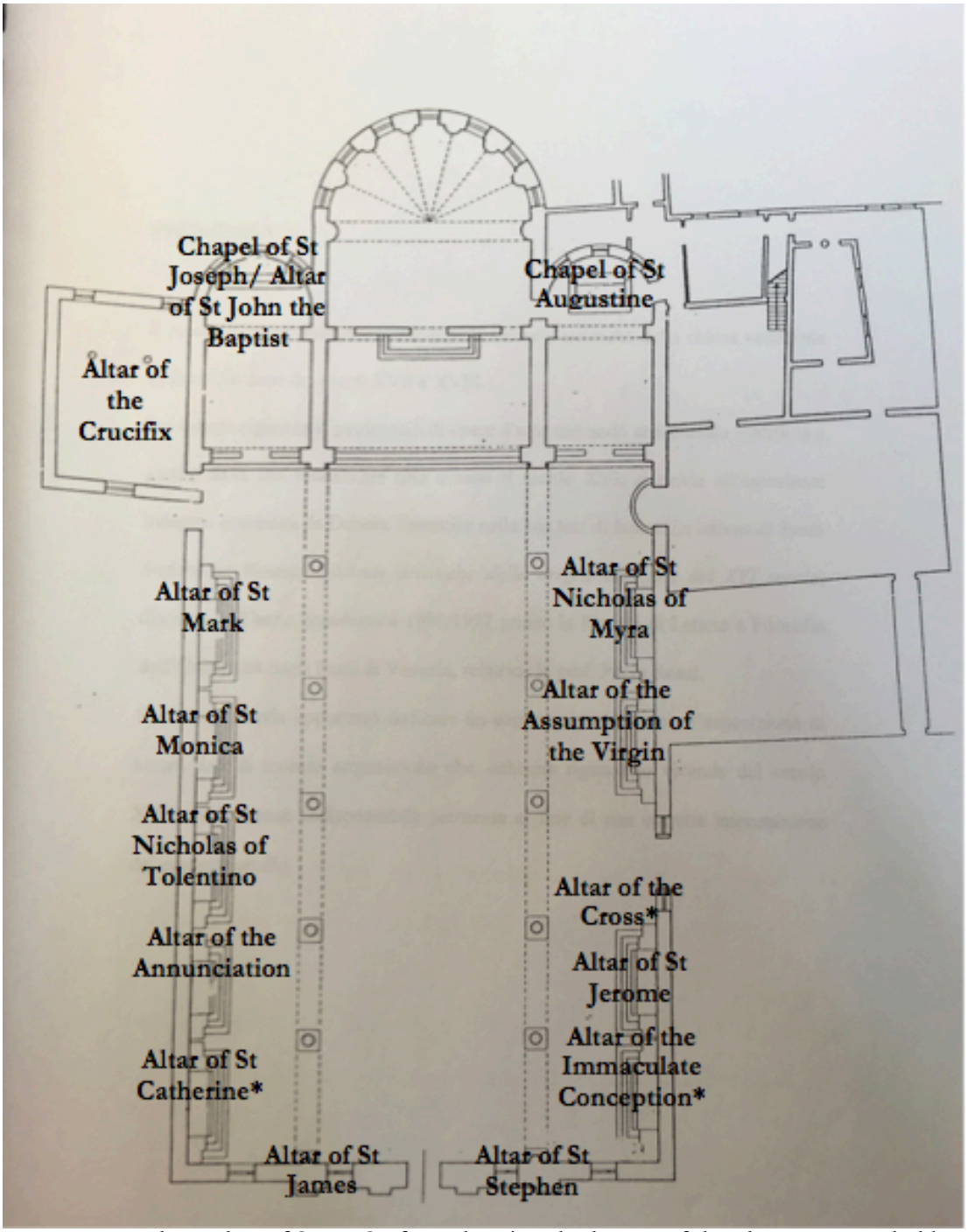


FIGURE 212. Floor plan of Santo Stefano showing the layout of the altars as recorded by the Apostolic Visitation. This includes the problematic identification of the altar of the Immaculate Conception and the potentially incorrect position of the altar of St Catherine. (Base floor plan from Novello, 'La chiesa di Santo Stefano in Venezia: vicende artistiche dei secoli XVII e XVIII,' 1999/ 2000).

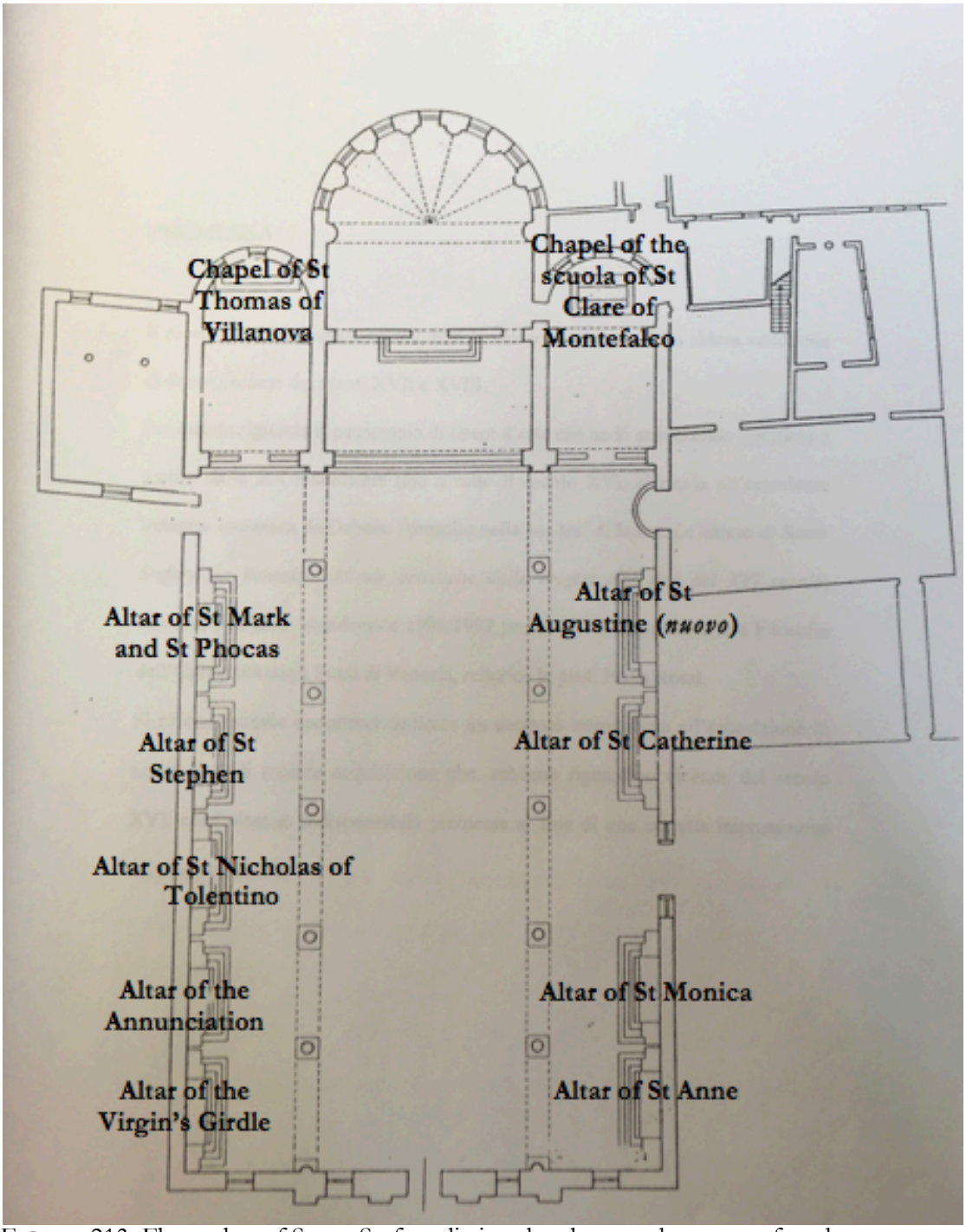


FIGURE 213. Floor plan of Santo Stefano listing the altars as they were after the renovations of the seventeenth century. (Base floor plan from Novello, 'La chiesa di Santo Stefano in Venezia: vicende artistiche dei secoli XVII e XVIII,' 1999/ 2000).

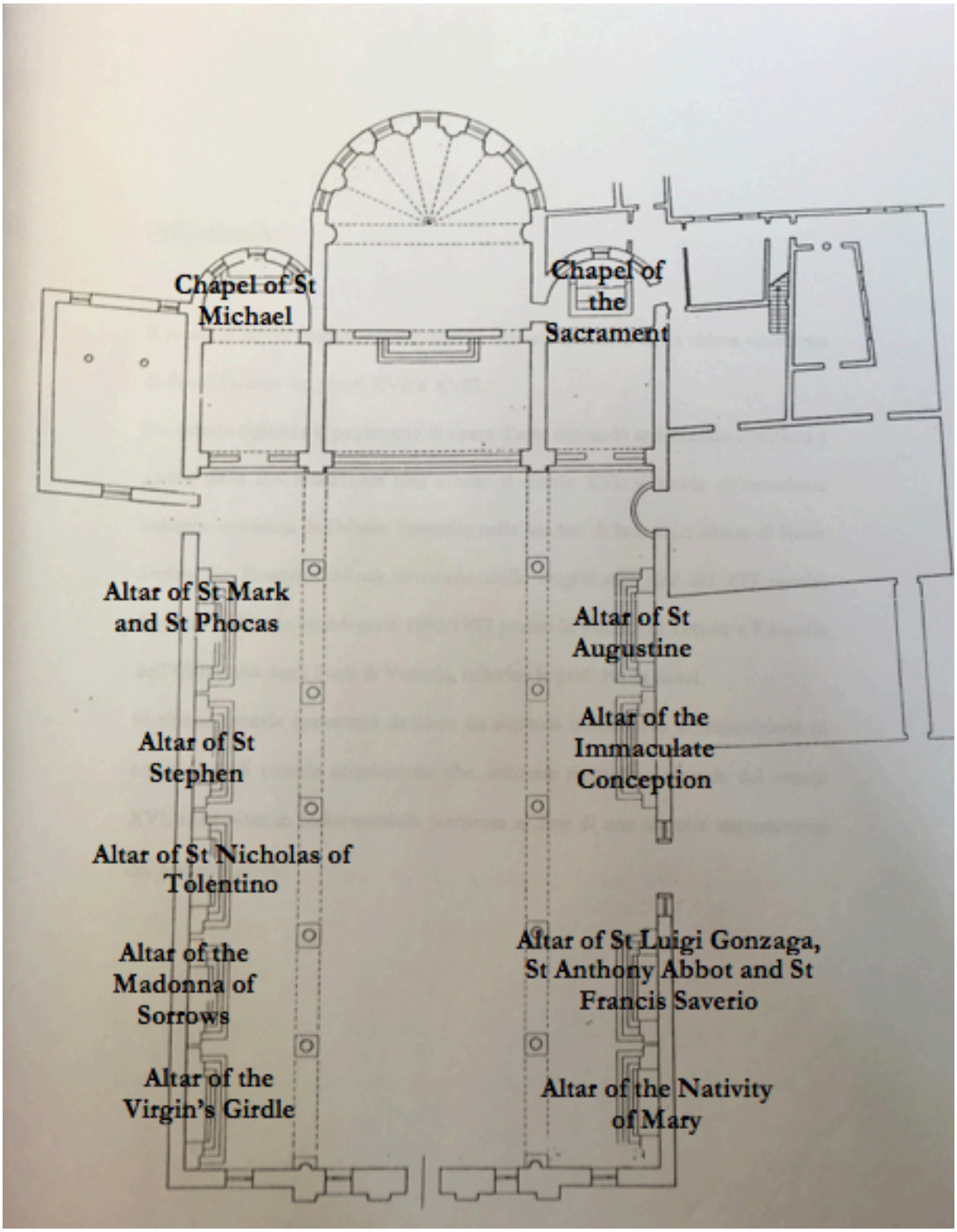


FIGURE 214. Floor plan of Santo Stefano with the altars as they are today. (Base floor plan from Novello, 'La chiesa di Santo Stefano in Venezia: vicende artistiche dei secoli XVII e XVIII,' 1999/ 2000).



FIGURE 215. View of the altars on the right side of the church. From left: the altar to St Augustine, the altar of the Immaculate, the altar to St Luigi Gonzaga, St Anthony Abbot and St Francis Saverio, the altar of the Nativity of Mary. Author's photograph 2015.



FIGURE 216. The altar to St Luigi Gonzaga, St Anthony Abbot and St Francis Saverio, and the altar of the Nativity of Mary on the right side of the church. Author's photograph 2015.



FIGURE 217. The altar to St Augustine and the altar of the Immaculate, with the Chapel to St Augustine on the left. Author's photograph 2015.



FIGURE 218. The row of altars on the left wall of the church. Currently the Madonna of the Belt, the altar of Our Lady of Sorrows, the altar to St Nicholas of Tolentino, the altar to St Stephen, the altar of the Calafati. Author's photograph 2015.



FIGURE 219. Detail of the altars of St Stephen and the altar of the Calafati on the left wall of the church, with the Chapel to St Michael on the right. Author's photograph 2015.



FIGURE 220. Jacopo Marieschi, *The Immaculate Virgin with saints John of Nepomuk and Lucia,* 1752-1755.



FIGURE 221. Altar of the Sacrament in the chapel on the right side of the high altar with the tabernacle by Giulio del Moro. Fondazione Cini, Fototeca, n. 311679.



FIGURE 222. The Chapel of St Michael on the left side of the high altar. Author's photograph 2015.



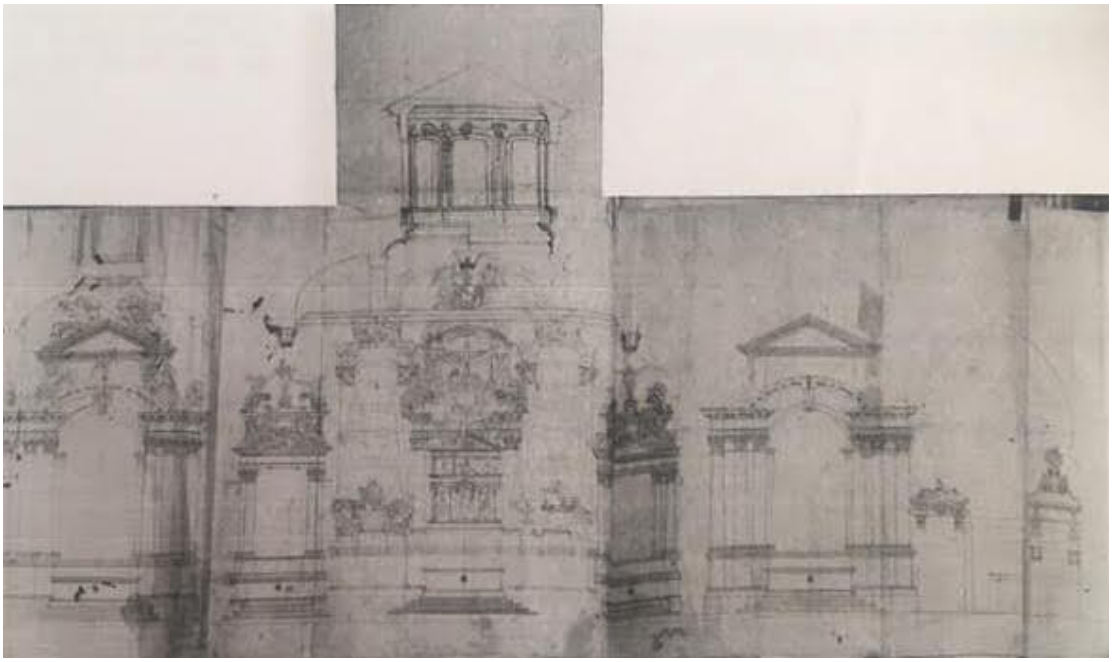
FIGURE 223. Leonardo Corona, *Madonna of the Belt with saints Augustine, Monica, Stephen, Nicholas of Tolentino and Guglielmo of Aquitaine.*



FIGURE 224. The altar of Madonna of the Belt, first on the left wall.



FIGURE 225. Baldassare Longhena, funeral monument for Bartolomeo d'Alviano, 1633.


FIGURE 226. Antonio Gaspari, project for the remodelling of Santo Stefano with a Chapel to the Morosini family. Longitudinal plan. 1660. Venice, Museo Correr.

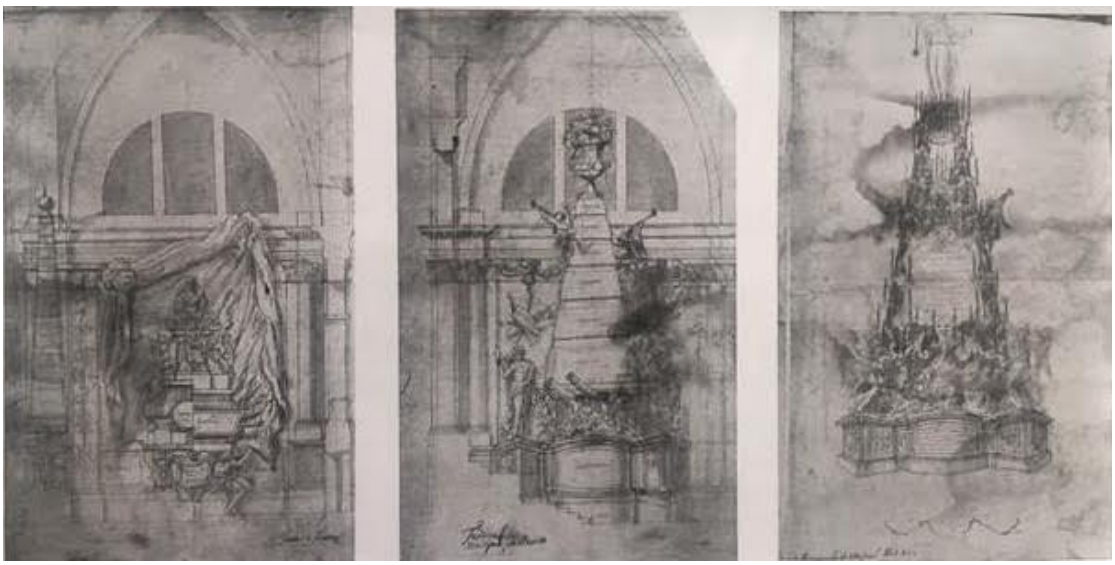


FIGURE 227. Antonio Gaspari, two proposed solutions for the monument to the Peloponnese in Santo Stefano. Venice, Museo Correr.
FIGURE 228. Antonio Gaspari, another proposition for the Peloponnese monument. Venice, Museo Correr.
FIGURE 229. Antonio Gapsari, apparatus for the Peloponnese monument. Venice, Museo Correr.



FIGURE 230. The church of San Nicolò dei Mendicoli in 1200: the façade with a portico. As interpreted by Rosolino Scarpa.



FIGURE 231. Western façade of San Nicolò dei Mendicoli with portico. Author's photograph, 2015.

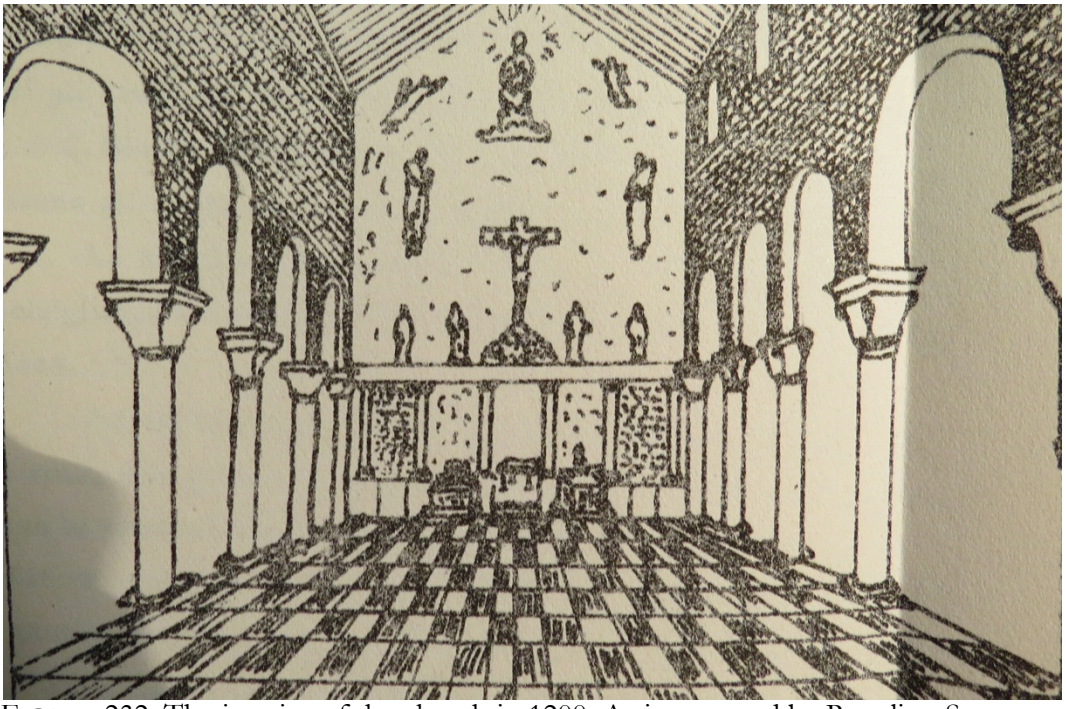


FIGURE 232. The interior of the church in 1200. As interpreted by Rosolino Scarpa.

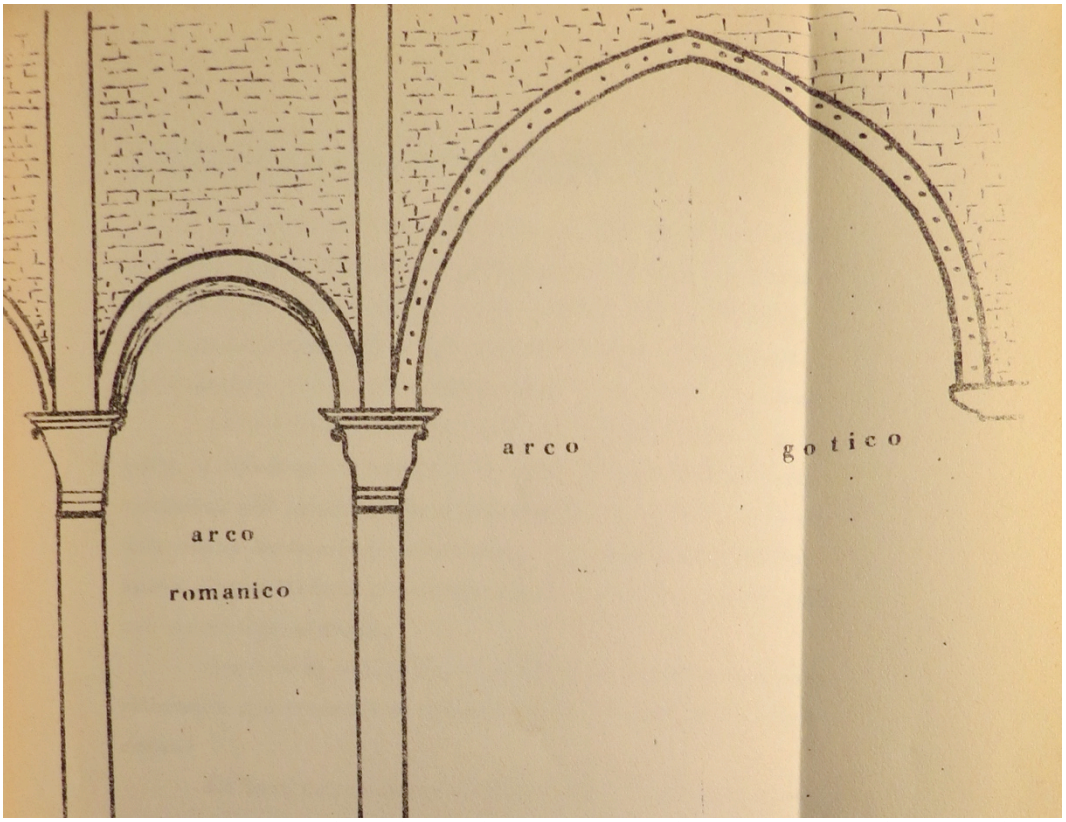


FIGURE 233. Byzantine and Gothic arches at San Nicolò. As interpreted by Rosolino Scarpa.



FIGURE 234. The interior of Santa Maria della Grazie, Grado.



FIGURE 235. The interior of San Nicolò dei Mendicoli today. Author's photograph 2015.



FIGURE 236. Photograph showing one of the under-arch friezes in San Nicolò dei Mendicoli. Author's photograph, 2015.



FIGURE 237. Interior of Madonna dell'Orto showing some of the decoration of its arches.

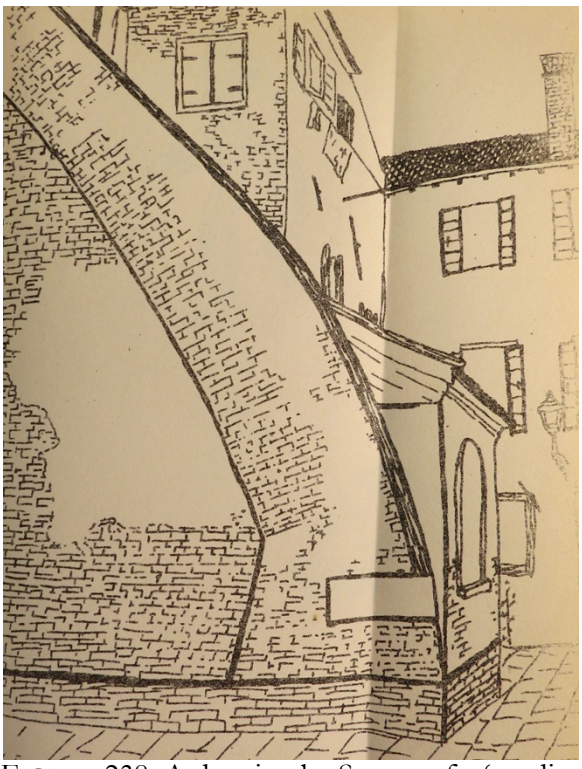


FIGURE 238. A drawing by Scarpa of a 'modione' or buttress which was affixed to San Nicolò in the 1740s.



FIGURE 239. The 1761 Chapel of the Sacrament as it can be seen today. Author's photograph 2015.



FIGURE 240. The façade of San Nicolò with statues of the Virgin Mary, S. Giovanni Napomuceno and S. Antonio di Padova. Author's photograph 2015.



FIGURE 241. Photograph of San Nicolò in 1903 before the porch was rebuilt. From Gallo, *San Nicolò dei Mendicoli: guida storico-artistica*, 1998.



FIGURE 242. Photograph of San Nicolò in the early 1900s before the porch was rebuilt. Fondazione Cini, Fototeca, n. 35146.



FIGURE 243. The porch of San Nicolò dei Mendicoli. Author's photograph 2015.



FIGURE 244. The porch of San Nicolò dei Mendicoli from the front. Author's photograph 2015.



FIGURE 245. San Giacomo di Rialto with its porch from the front. Author's photograph 2011.

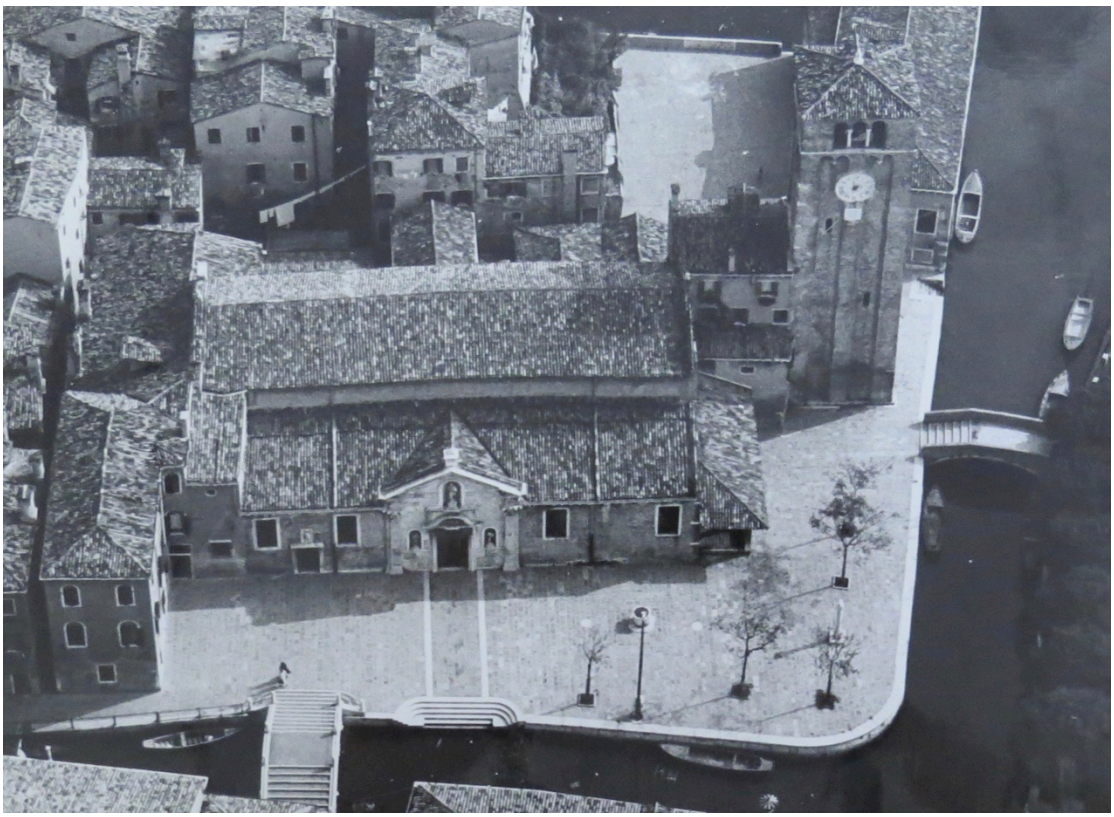


FIGURE 246. A bird's eye view of San Nicolò dei Mendicoli. Fondazione Cini, Fototeca, n. 295706.



FIGURE 247. Drawing of the Gastaldo of the Nicolotti in his ceremonial robes, as envisaged by Rosolino Scarpa.



FIGURE 248. Column with the lion of S. Mark at the top, located in the campo of San Nicolò dei Mendicoli. Author's photograph 2015.



FIGURE 249. Wooden, gilded three-arched screen, held up by two sets of three miniature columns on plinths. Author's photograph, 2015.



FIGURE 250. The central wooden crucifix, statues of Mary and St John, two angels and two urns. Author's photograph, 2015.



FIGURE 251. The left side of the nave with wooden cladding, gilding and carved decoration. Author's photograph 2015.



FIGURE 252. Detail of the wooden cladding and its decoration. Author's photograph 2015.



FIGURE 253. Detail of some of the paintings on the left side of the nave surrounded by woodwork, gilding, carved decoration and an intricate entablature. Author's photograph 2015.



Figure 254. Photograph from the 1903 renovations showing the view from the nave looking at the high altar. The wooden cladding of the left arch, beyond the screen, closest to the high altar is still in place. Fondazione Cini, Fototeca, n. 35171.



FIGURE 255. Photograph from the 1903 renovations taken from the high altar looking towards the nave. The wooden cladding is still in place on the arch to the right. Fondazione Cini, Fototeca, n. 35172.



FIGURE 256. Photograph taken after the renovations to remove the cladding from the arches nearest the high altar. From the same view as above – looking from the high altar into the nave. Fondazione Cini, Fototeca, n. 359817.

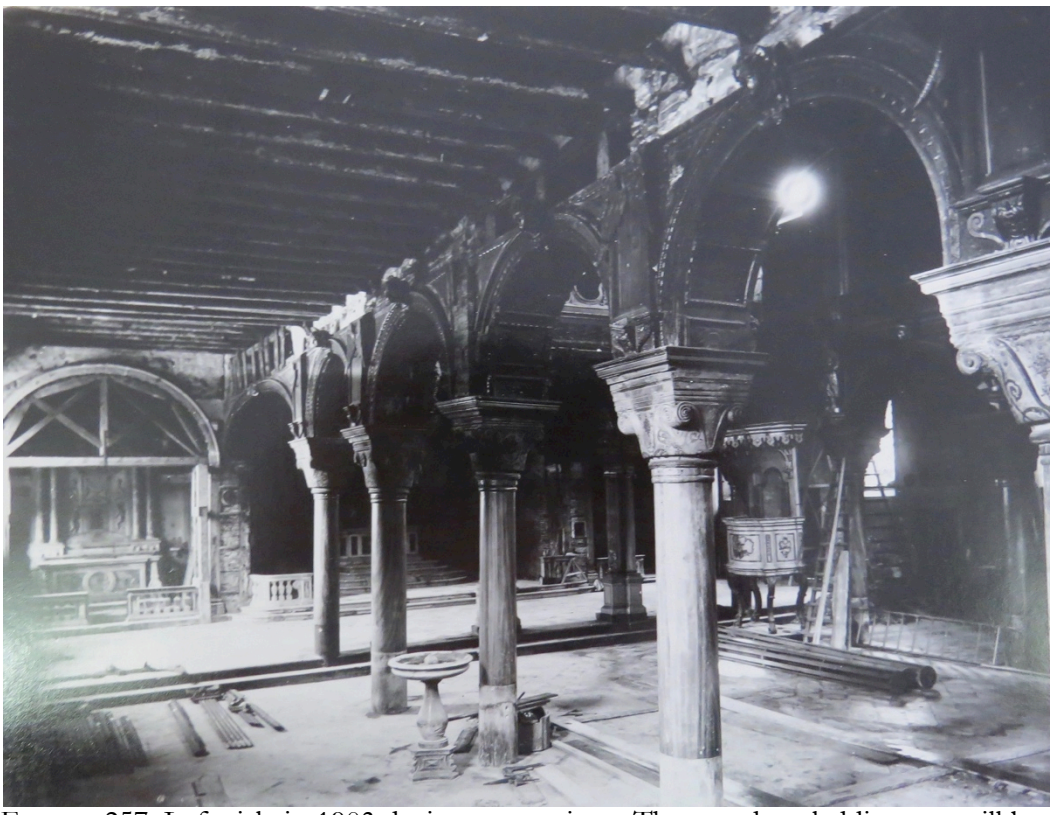


FIGURE 257. Left aisle in 1903 during renovations. The wooden cladding can still be seen on the arches closest to the high altar. Fondazione Cini, Fototeca, n. 35182.



FIGURE 258. The contrast between the now exposed Gothic arch dividing the presbytery and aisle, with the woodwork still remaining on the nave arches. Author's photograph 2015.



FIGURE 259. Detail of the remaining woodwork at San Giacomo dell'Orio. Author's photograph 2014.



FIGURE 260. Pendant arches of San Nicolò dei Mendicoli (above) and San Basilio (below) from Antonio Visentini, *Osservazoni di Antonio Visentini architetto veneto che servono di continuazione al trattato di Teofilo Gallaccini sopra gli errori degli architetti,* Venice 1771.



FIGURE 261. Pendant arches of San Polo from Antonio Visentini, *Osservazoni di Antonio Visentini architetto veneto che servono di continuazione al trattato di Teofilo Gallaccini sopra gli errori degli architetti,* Venice 1771.

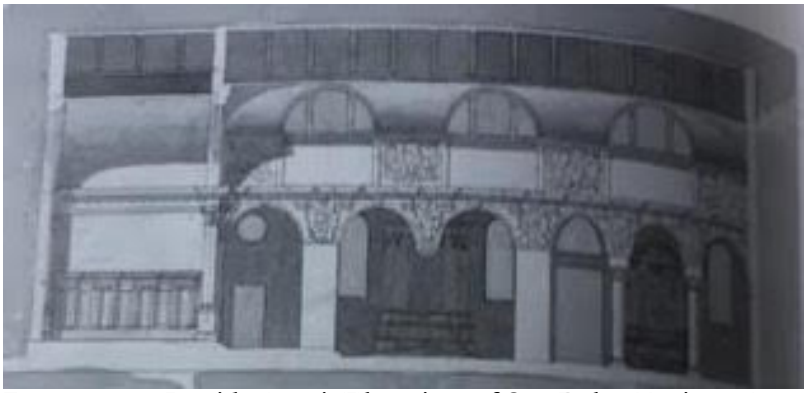


FIGURE 262. Davide Rossi, Elevation of San Polo, Venice, 1799. Museo Civico Biblioteca, Verona.



FIGURE 263. Interior of the Carmini showing the wooden cladding, gilding and sculptural decoration of the left side of the nave. Author's photograph 2014.



FIGURE 264. Interior of the Carmini showing the wooden cladding, gilding and sculptural decoration of the left side of the nave. Author's photograph 2014.



FIGURE 265. Detail of the Carmini's woodwork, gilding and a sculpture of a Carmelite saint. Author's photograph 2014.



FIGURE 266. Interior of San Marco, Venice.

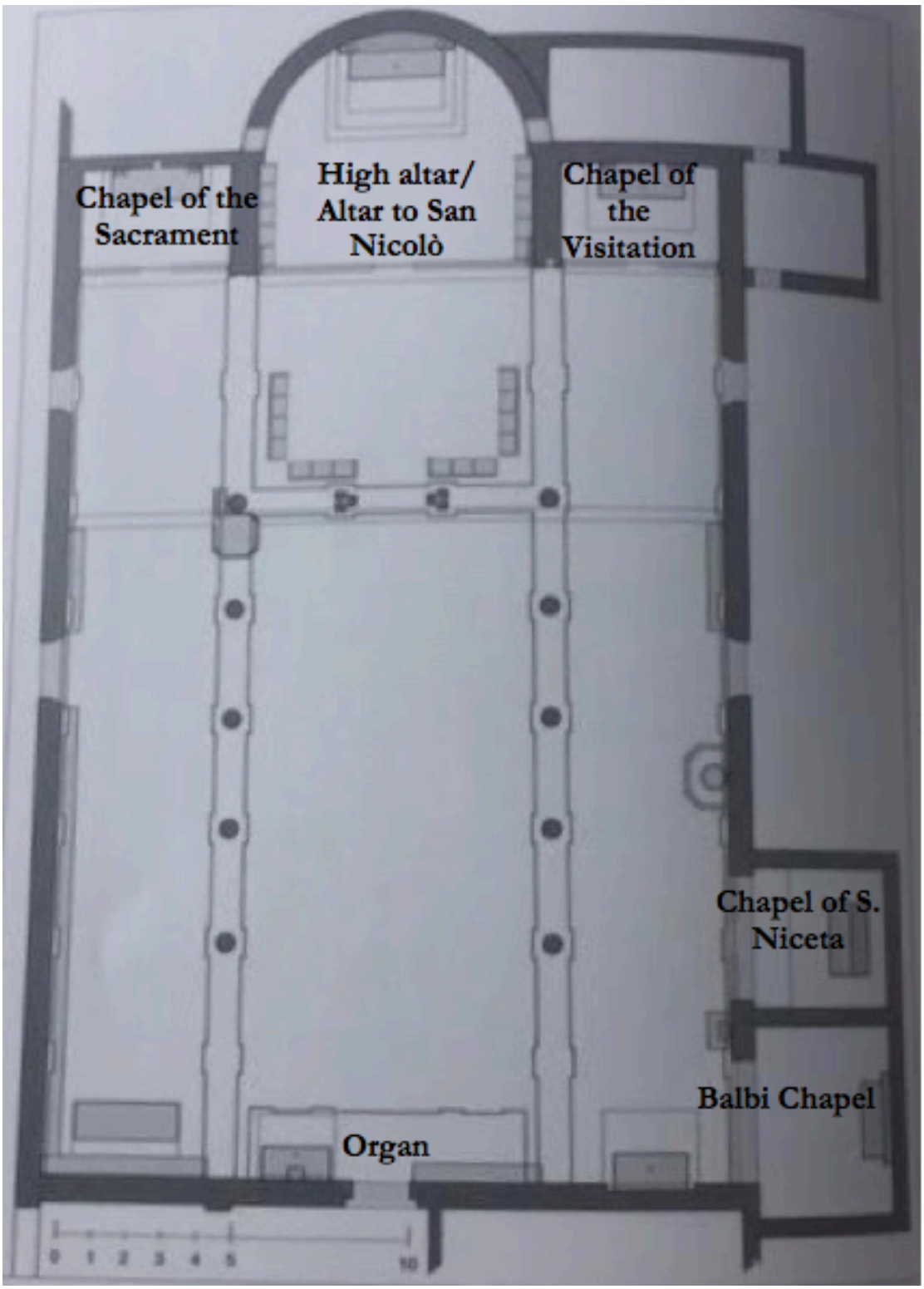


FIGURE 267. Plan of San Nicolò dei Mendicoli as of 1590. (Base floor plan from Worthen, 'Soazoni, or the Venetian reformation of San Nicolò dei Mendicoli,' 2014)

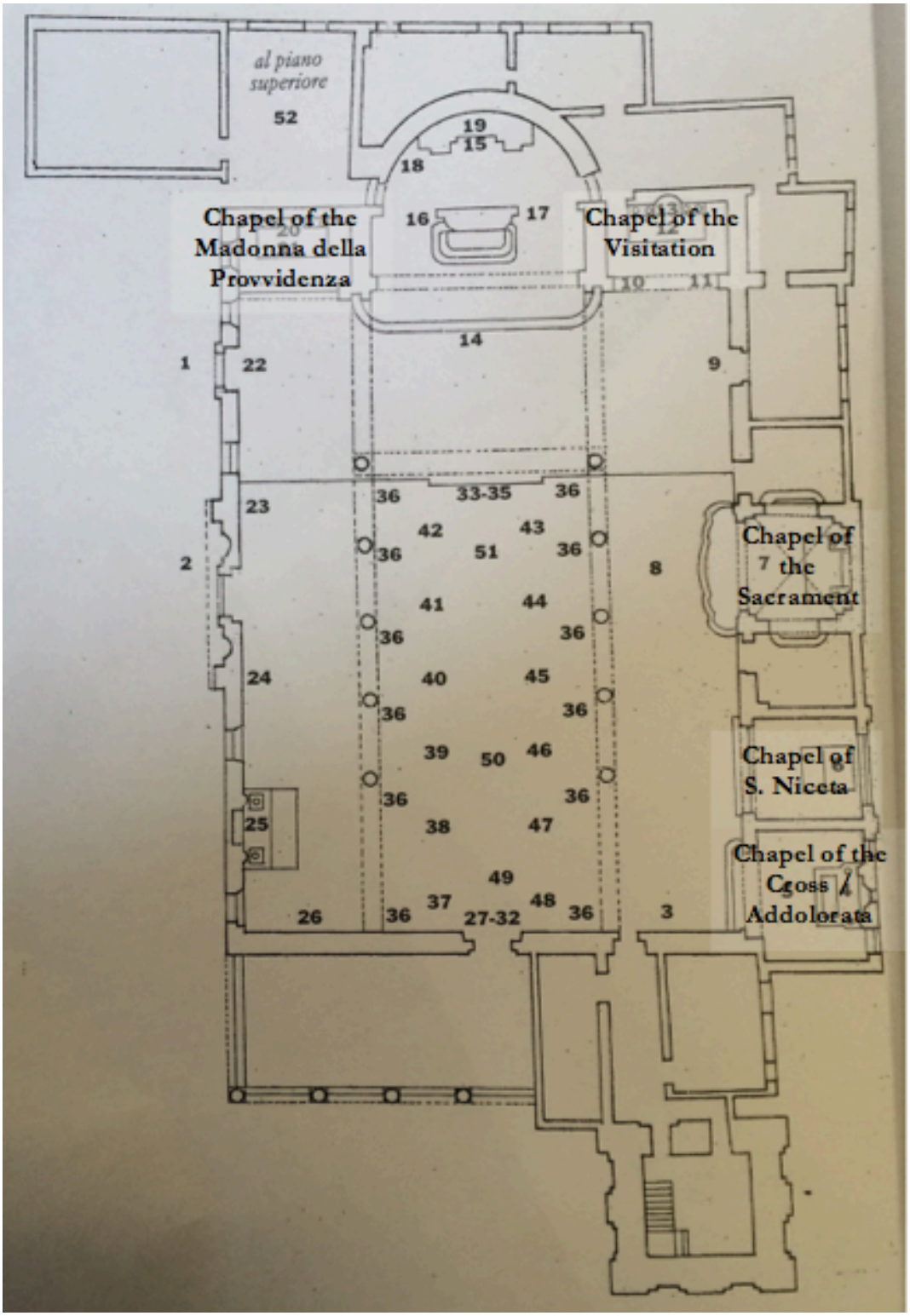


FIGURE 268. Floor plan of the church today. (Base floor plan from Gallo and Mason, *San Nicolò dei Mendicoli: arte e devozione,* 1995)



FIGURE 269. The chapel of San Niceta. Author's photograph 2015.



FIGURE 270. The chest holding the relics of St Niceta. Author's photograph 2015.

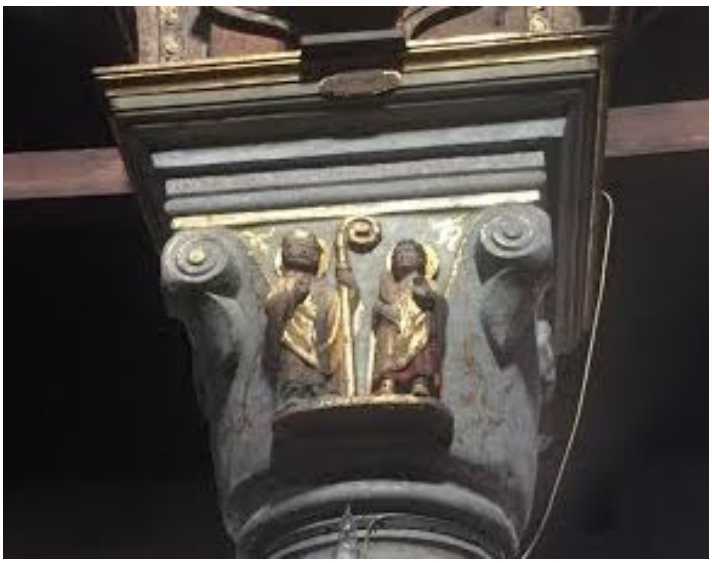


FIGURE 271. Byzantine column with sculpted figures of St Nicholas and St Niceta. 1364.



FIGURE 272. Detail of the painted panels on the altar to San Niceta. Author's photograph 2015.



FIGURE 273. Close up view of the high altar and the statue to St Nicholas. Author's photograph 2015.



FIGURE 274. *St Nicholas*, wood and gilding, fifteenth century.



FIGURE 275. Photograph of the presbytery showing the frescos Fondazione Cini, Fototeca, n. 9053.



FIGURE 276. Significantly damaged frescoes on the walls of the presbytery of San Nicolò dei Mendicoli. Author's photograph, 2015.



FIGURE 277. The remnants of Alvise del Friso's, *Eternal Father and the Annunciation*, as discovered during early twentieth century renovations. Fondazione Cini, Fototeca, n. 35160.



FIGURE 278. The cappella all'Addolorata today. Author's photograph 2015.



FIGURE 279. The Chapel of the Visitation today. Author's photograph 2015.



FIGURE 280. The presumed old baptismal font of San Nicolò dei Mendicoli. Author's photograph 2015.



FIGURE 281. The seventeenth century baptismal font of San Nicolò dei Mendicoli. Author's photograph 2015.



FIGURE 282. The back wall of the church with the eighteenth century organ in place. Author's photograph 2015.



FIGURE 283. Reconstruction of the organ with the doors closed and open. Massimo Bisson 2012.



FIGURE 284. The nave ceiling of San Nicolò dei Mendicoli showing the central tondo of Francesco Montemezzano's *Glory of St Nicholas*. Author's photograph 2015.



FIGURE 285. Francesco Montemezzano, *Glory of St Nicholas,* c. 1584-1602. San Nicolò dei Mendicoli, Venice. Author's photograph 2015.



FIGURE 286. Paolo Veronese, *Scenes from the Life of Esther,* 1556-7, ceiling paintings, San Sebastiano, Venice.



FIGURE 287. Jacopo Tintoretto, ceiling paintings for the Scuola Grande di San Rocco, 1564-87.



FIGURE 288. Palma il Giovane, *Apotheosis of St Julian,* 1585, ceiling paintings, San Giuliano, Venice.



FIGURE 289. The paintings lining the left wall of the nave of San Nicolò dei Mendicoli.

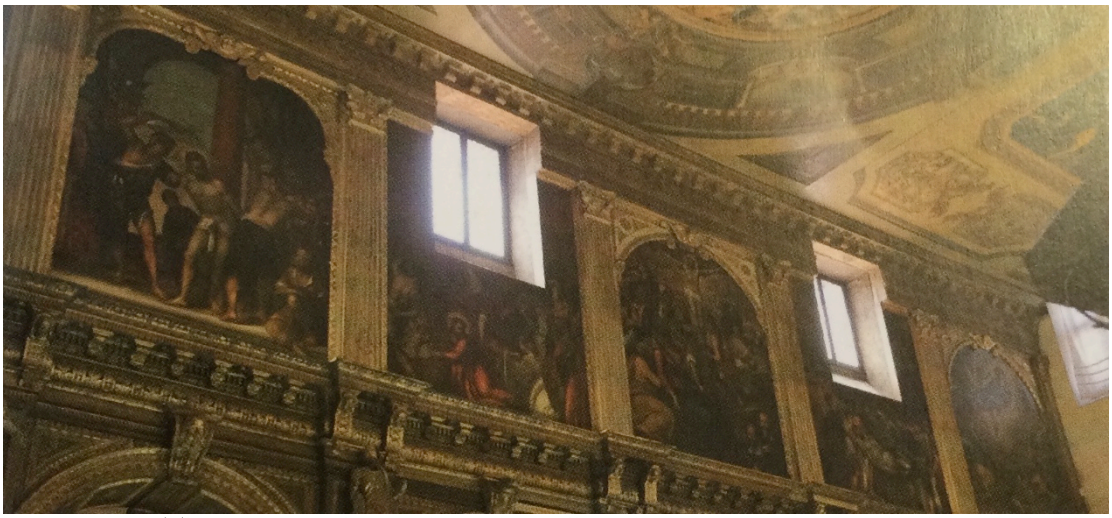


FIGURE 290. The paintings lining the right wall of the nave of San Nicolò dei Mendicoli.

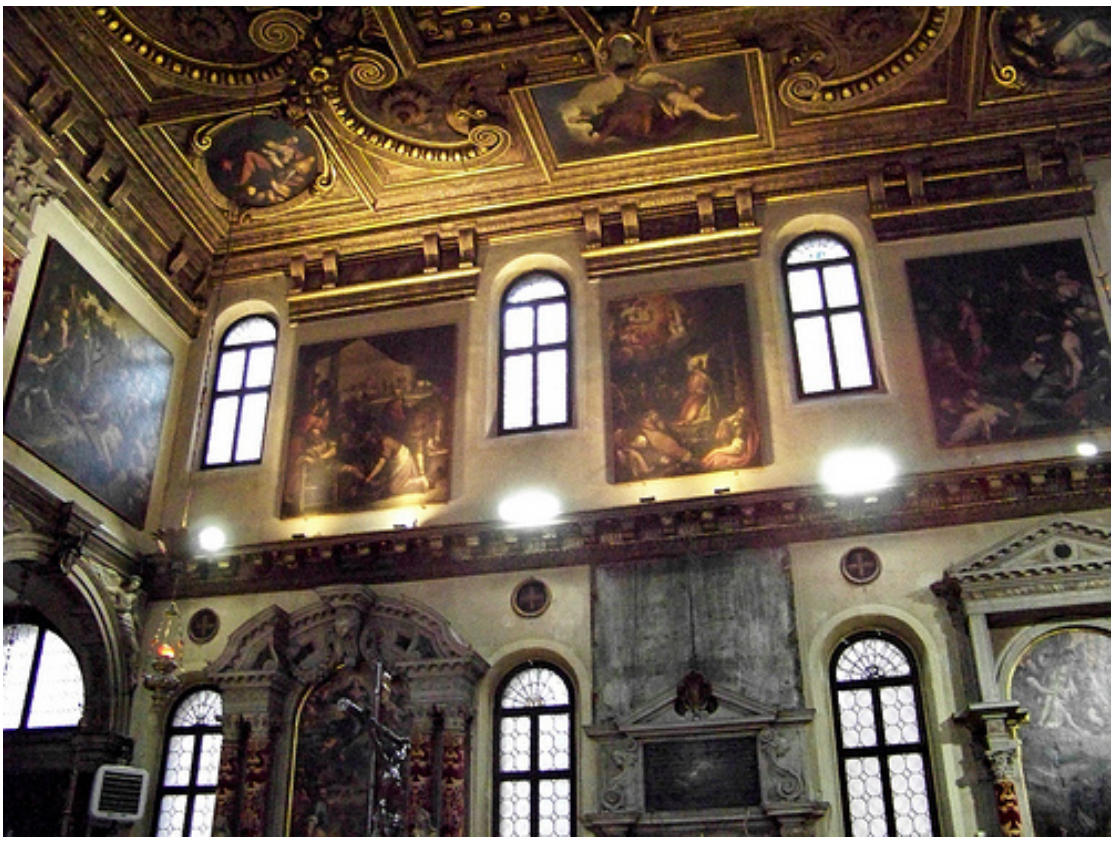


FIGURE 291. Interior of San Giuliano showing some of the paintings in the Christological cycle along the nave walls.



FIGURE 292. The interior of the Council Chamber in the Doge's Palace, Venice.



FIGURE 293. The façade of San Pietro di Castello.