

CITY COUNCIL OFFICES OF NOVENTA VICENTINA

RESIDENZA MUNICIPALE

Antonio Fogazzaro  
and Villa



Barbarigo



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## Antonio Fogazzaro



Antonio Fogazzaro was born in Vicenza in 1842 from a wealthy Catholic family. He was educated by several clergymen, among whom the abbot and poet Giacomo Zanella (Chiampo, September 9, 1820 – Cavazzale di Monticello Conte Otto, May 17, 1888), who was for

him mentor and friend. After finishing the secondary school, his father Mariano directed him to study law, despite his inclination and strong interest in the literary world.

So he enrolled at the University of Padua, but he graduated in 1864 in Turin, the city where the Fogazzaro family had moved awaiting the liberation of Veneto from the Austrian regime. Antonio began to work as an apprentice at a law firm in Milan, and in those years his family renewed their relations with the noble Valmarana counts, of whom he began to attend their daughter Margherita, married in Vicenza in 1866, who gave him three children. One of them died in his early twenties.

In 1868 he passed the qualifying examination for the legal profession and in 1869 he settled again, this time permanently, in Vicenza and thereafter he began to devote himself to literature. In 1874 he published at his own expense the short poem "Miranda," demolished by critics but with a good reception by the romantic and sentimentalist public of the time. In 1876, a small publishing house of Milan printed his collection of verse "Valsolda" (inspired by the locality with the same name on the Lugano's lake), but it was a disappointing experience, so that he decided to abandon poetry and turn

his talent for writing towards prose. This is a time when Fogazzaro lived moments of religious crisis, questioning his faith and creed. He participated in debates and conferences about the new lines of the Darwinian thought of the times, and approached political life. Then he discovered again his Catholicism with great enthusiasm, pledging himself to the problem of the relations between faith and science. The first great success of Fogazzaro arrived in 1881: "Malombra," a novel about a love story in which supernatural and mystic events were put in. In 1884 the following novel, "Daniele Cortis," was printed and in 1887 "Fedele e altre novelle," an anthology of verses and short stories. In the same year his father Mariano died, but he relived in the best Fogazzaro's novel: "Piccolo mondo antico" (The Little World of the Past, 1895), first chapter of a trilogy that had as protagonist the tormented life of a maverick couple, Franco and Luisa Maironi, living in a period of great changes and turmoils. "Piccolo mondo moderno" (The Man of the World, 1900) and "Il Santo" (The Saint, 1905) followed his masterpiece. The latter was put into the Index of prohibited books by the Catholic church and censored by the Vatican authorities; Fogazzaro, though submitting to the sentence, continued to defend his firm belief about the necessity to reform the ecclesiastical institutions. In a situation of intellectual and moral exclusion, his last novel took shape, "Leila" (1910), a real spiritual testament, a final attempt to make a more modern and true Catholicism and the Christianity of the origins coexist. He died at the Vicenza's hospital on March 7, 1911. He left a strong mark not only in his works, but also in the many letters come to us, to family and friends.

Antonio Fogazzaro is tied to Villa Barbarigo of Noventa due to the presence of a small nineteenth-century-old lounge furniture belonged to his family. A letter dated 7h May, 1975 by miss Amelia Ferrante, donor of the furniture, and the then major dr. Gianni Galuppo is preserved at the historical archive of the Municipality.



In the letter of miss Ferrante it is written: "I donate to my homeland and precisely to the Municipality of Noventa Vicentina a nineteenth-century-style lounge furniture received by Maria Fogazzaro, daughter of the eminent writer Antonio Fogazzaro, who was pleased to call it 'the good lounge'." (Municipality of Noventa Vicentina, Archivio Storico, Atti year 1975, cat. 1 – prot. n. 5390)  
The small lounge, wonderfully renovated, is today

in the study dedicated to the doge Agostino Barbarigo (the Major's office), on the first floor of the villa. Of fine workmanship in neoclassical style, it is composed of a small sofa, two armchairs, six chairs, a mirror and a nice coffee table. It is a beautiful and elegant piece, exposed and exploited to remember this great local author and perpetuate the memory of his work and his studies.



## Villa Barbarigo's Guide

Noventa Vicentina and its hinterland became part of the Most Serene Republic of Venice since 1404, and in the following century, after the troubled events of the League of Cambrai in 1508, they found the conditions for an economic and social development.

In an atmosphere of renewed peace, several families of the Venetian aristocracy, driven by the crisis in maritime trade and so looking for new opportunities for their capital, leant towards investments in agriculture, establishing themselves in the mainland and building magnificent villas at the centre of vast estates. It is in this context that this villa was built by the illustrious family of the Barbarigos.

Thus on November 25, 1588, the project was entrusted, according to a document quoted by mons. A. Maggio in his "Cenni Storici su Noventa Vicentina" ("Brief History of Noventa Vicentina," Lonigo, 1893), to a certain "mastro Venturin muraro" (Master Mason Venturin), presumably an apprentice of Andrea Palladio. The construction ended on August 10, 1590 and the result was a complex composed of the four-storey manor house, the "barchesse" (barns) that surround the grain square and the side dove-cotes. Here everything comes together to glorify the Barbarigo family: the imposing architecture, the scenic façade flanked by two wings of arcades, and the vast fresco cycle, which covers an area of about 430 square metres, discovered and partly restored between 1955 and 1975 due to damages suffered during the nineteenth century.

At the end of the seventeenth century the last heir of the Barbarigos, Franceschina, married a Loredan who took the place of the family in the property of the Villa and adjoined estates.

Around the middle of the seventeenth century, the Villa was sold to another noble Venetian family, the Rezzonicos, in particular to the Cardinal Carlo Rezzonico, who became pope in 1758 with the name of Clemente XIII. In



this period the Rezzonicos ordered the altarpiece in the church of Noventa Vicentina to Giambattista Tiepolo. After the Campofornio treaty of 1797, a relentless decline of the Venetian aristocracy began, and their noblemen were progressively replaced by the emerging middle-class, or even by great religious congregations, in their administrative role. In this new situation, the villa was given up in 1836 to the Mechitarist Armenian Fathers of St. Lazzaro in Venice, who made a boarding school of it until 1891, when the Municipality of Noventa Vicentina purchased it together with the square and the barns, as the new town hall.



## Architectural features



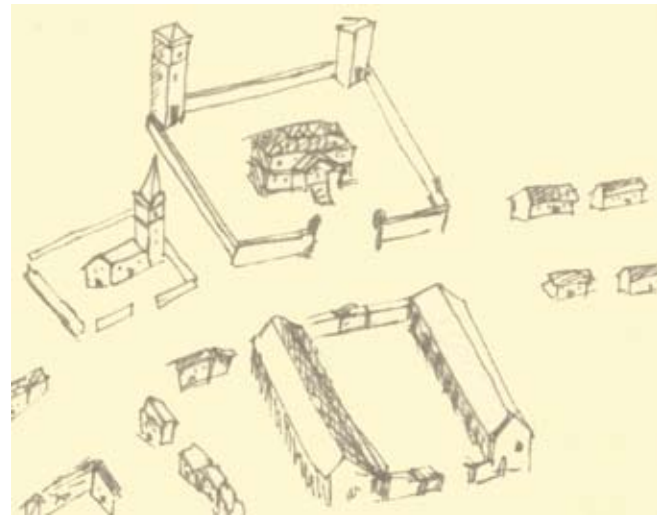
The villa is divided into four floors and consists of a central body surmounted by a pediment with two lodges in the middle, which develops into two symmetrical wings.

The ground floor, used as kitchen and service rooms, is formed by a base interrupted by the two flight of steps for the access, and sustains the noble floor intended for the public life, where business and negotiations of various kinds were managed. The second floor was intended for private life: the masters' studies and rooms face the great main hall, "Sala Paradiso." The top floor is the loft, one of the few inhabitable in the villas of the time, probably also with service functions.

In front of the villa and its garden, there is a large grain

square in which the crops were deposited after the harvest, and once registered they were crammed into the "barchesse" (barns) which surround it. The barns, formed by a massive Tuscanic colonnade, were not only for warehouse use, but also for accommodation for the servitude.

Another small garden, two dovecotes and the building of stables, now lost and replaced by a modern one, closed the complex in the rear. From a 1622 drawing it is possible to identify the original layout of the complex with the great walls that surrounded it. The three subsequent outbuildings behind the villa date back to the mid-nineteenth century.



## The cycle of frescoes

The vast fresco cycle of the villa had a very specific purpose: to celebrate and glorify the great family of the Barbarigos. This eminent Venetian family was part of the so-called second-tier aristocracy. In fact, in Venice the aristocracy was divided into the more ancient families, which founded the city itself (twelve "apostolic" and four "evangelical" families), and the ones which had ac-

cess to the aristocracy due to their merits and honours. The Barbarigos earned the title thanks to their important military deeds, and above the main entrance door of the Sala Crociera, on the first floor, their coat of arms is placed: a shield crossed by a blue band, indicating precisely the noble title awarded at a later time, and six beards. According to tradition, it is said that the name of the family would derive from the nickname of one of its members, Arrigo, who at the end of the ninth century defeated the pirates that raged along the Adriatic coast. In fact, he used to put the beards of the defeated enemies around his head like a sort of crown. From here "Barbariccia," then changed in "Barbarigo."

Precisely the narrative and celebrative themes of the frescoes, and the presence of the Dogi Agostino and Marco Barbarigo's portraits earned the villa the title of "Villa dei Dogi."

The artists who put their hand to the pictorial decoration of the villa from the late sixteenth century were quite different and stylistically recognisable. The first was the Venetian Antonio de Ferrari, said Foler (1536-1616), and most likely led in Noventa by the Barbarigos as primary responsible for the decoration of the villa.

Artist of experience, he was registered in the "Fraglia" (Guild) of the Venetian painters from 1590 to 1612, and he was entrusted with the most important historical and celebratory scenes in the Sala Crociera on the first floor. Especially in the foregrounds, his characters are not always anatomically perfect, but both complex and design of the work are impressive.

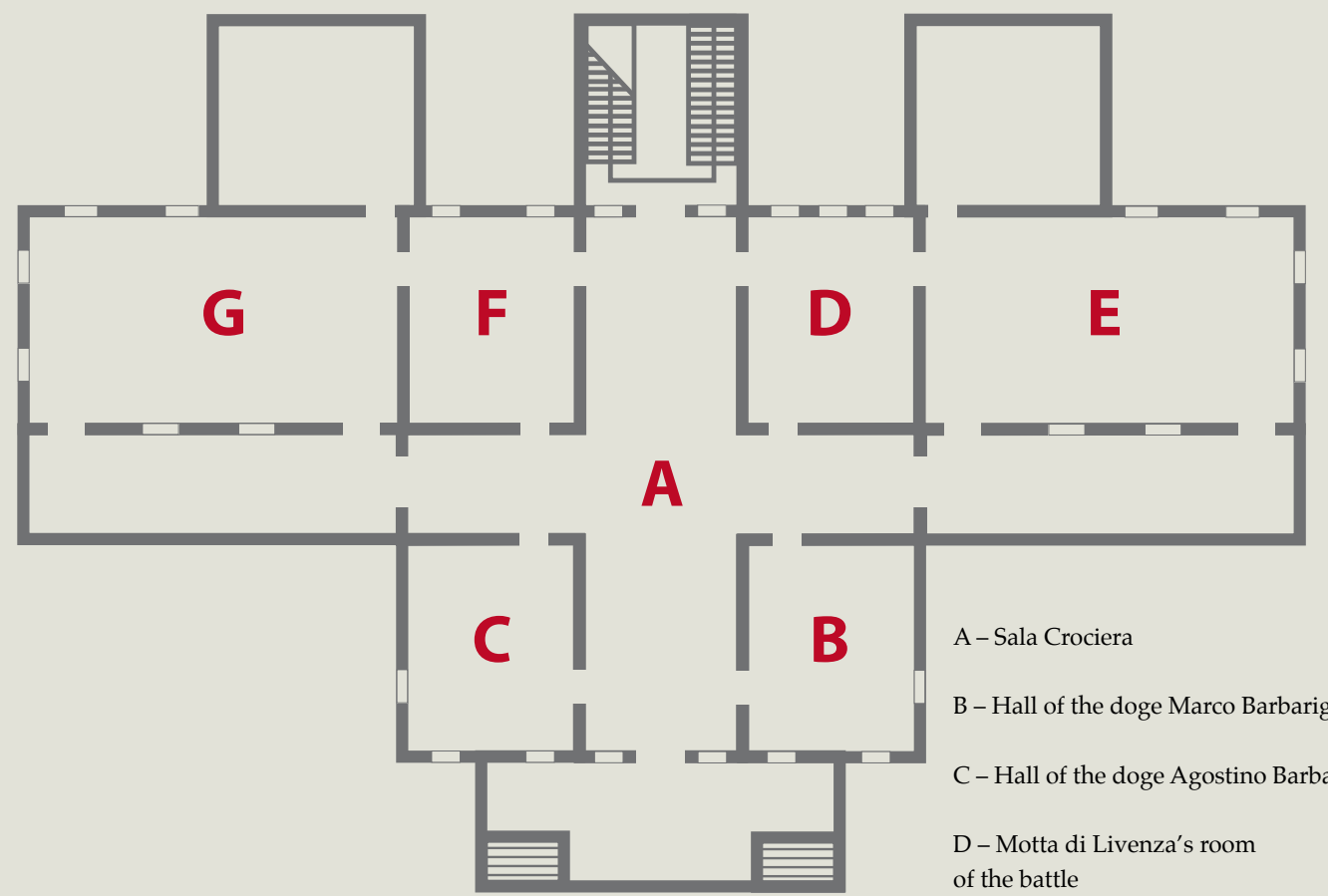
The most brilliant and stylistically well-finished details are attributed to the second main artist instead: Antonio Vassillacchi known as Aliense. Of Greek origin – he was born in the island of Milos in 1556 – he moved to Venice while still a child with his family. Given his strong artistic talent, very young he joined the workshop of Paolo Veronese, and soon he became the favourite apprentice of the famous painter, working with him in various artworks and acquiring an excellent painting skill. In this

period he approaches the work of Tintoretto, fascinated by its characteristic light effects. From 1584 he was member of the "Fraglia" of the Venetian painters, making several artworks in Venice, Treviso, Padua, Verona, Salò and Perugia. He died in Venice in 1629, aged 73. A recent study has found that some original sketches of his work in Villa Barbarigo are now preserved at the National Museum of Copenhagen (dr. Davide Ambrosi, "The work of Antonio Vassilacchi called 'Aliense' and the Villa Barbarigo in Noventa Vicentina," Degree thesis, Course on History and Preservation of Cultural Heritage, Faculty of Arts and Philosophy, University of Padua, academic year 2008-2009).

On the second floor, the private one, there is an additional painter's hand, that of Luca Ferrari, known as Luca da Reggio. He was born in Reggio Emilia on 16 February 1605, and from the age of 22 he worked in the workshop of Ludovico Tiarini in Modena. Then he moved to Padua, becoming in 1637 member of the Paduan painters' "Fraglia". At this time he approached the work of Paolo Veronese and Francesco Maffei, but despite that he remained strongly tied to the narrative style and the careful and precise naturalism of the Emilian painting. His pictorial activity was concentrated between Padua and his land of origin. He died in Padua in 1654.

Skilful decorator with a strong narrative vein and an almost Venetian palette, he is considered the most significant witness of the seventeenth century's relations between the Emilian and Venetian painting, as well as a representative of the Baroque style in the art of fresco. On this floor also the nature of the frescoes changes, since they represent classic scenes from mythology, with the finesse and the delicate taste typical of this artist.

The last decorative work was made in the nineteenth century by Lorenzo Giacomelli, that placed his work in the middle of the majestic canvas that serves as ceiling in Sala Paradiso.

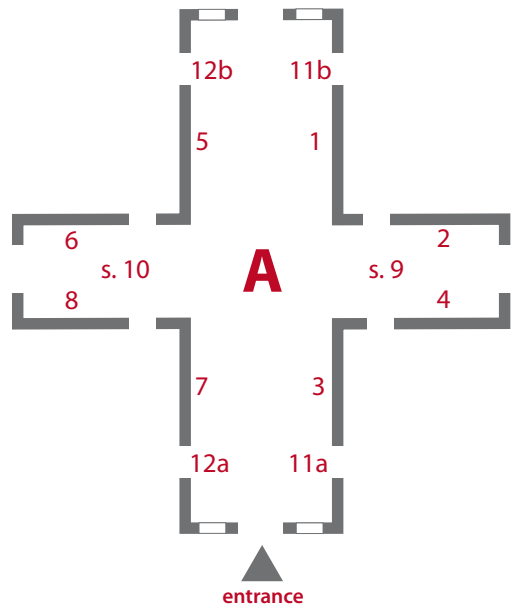


- A – Sala Crociera
- B – Hall of the doge Marco Barbarigo
- C – Hall of the doge Agostino Barbarigo
- D – Motta di Livenza's room of the battle
- E – Room of the Ambassadors and the Four Seasons, Room of the Cardinals and Ancient Divinities
- F – Cardinal Barbarigo's room
- G – Goddess Diana's room

# First Floor

*The paintings on the walls of the rooms, marked by the letters, will be numbered to allow the reading of the explanations at the side of each painting.*



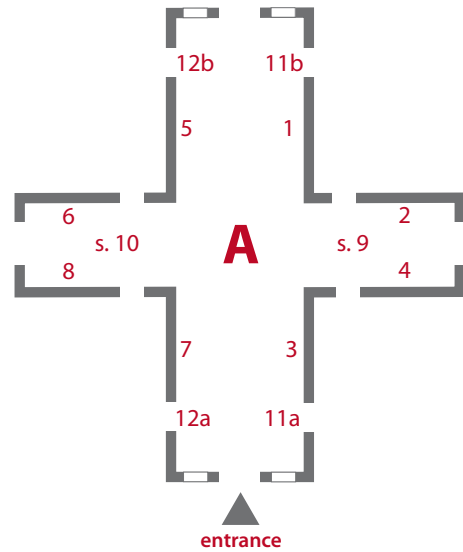


## A – Sala Crociera

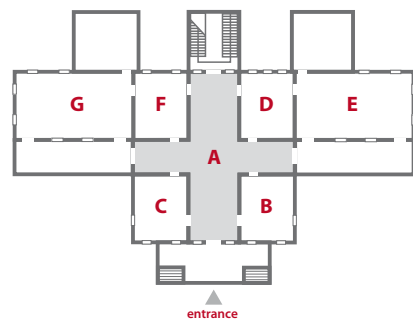
The entrance hall, called the “Sala Crociera” for its characteristic cruciform shape, is at the heart of the villa’s first floor, and was used for public life and business. The events narrated on the walls run after each other like reading a book: each scene on the main side has its own sequel on the connected side wing. The scenes represented here are intended to celebrate military clashes and heroic deeds which had illustrious members of the Barbarigo family as protagonists. The design of this hall is mainly attributed to Foler and his apprentices, with some intervention of Aliense.







*The paintings of the walls of the rooms are numbered to allow the reading of the explanation following the same number.*



**1 – eastern main wing: Nicolò Barbarigo, heading the Venetian army, movestowards the city of Zara putting the soldiers of the King of Hungary to flight (1346).**

Latin inscription: NICOLAUS BARBAD.S EXERCITUS IMPERATOR, DUM PETIT JADRAM RECUPERATAM, REGIS, PAMNONIAE INNUMERAS COPIAS FUGAVIT ET GERMANORUM URBES SUBSIDIU VEHEMENTER PROFLIGAVIT, ANNO MCCCXLV.

The episode is related to the opening of the conflict between Ve-

nice and the powers of central Europe interested in reaching an access to the sea.

On the left we see Nicolò riding a white horse and urging his men to pursue the enemy troops' flee. The banner of the Barbarigos, led by a Venetian standard bearer, is clearly visible, while the fleeing soldiers carry the imperial eagle. The use of pastel colours in the shades of blue and pink of the sky, that brings grace to the scene of the battle, is remarkable in the overall picture of the scene.



**2 – side wing: Nicolò Barbarigo conquers Zara, subdued to the King of Hungary (1346).** Zara still bears the King's coats of arms, but its conquest gives Venice the victory in the homonymous war. In the background there is the city, under siege and defeated, and the Venetian cavalry which breaks through its walls on which the imperial double-headed eagle banner was still waving. Nicolò in the right foreground watches the progress of the operation, giving orders to his soldiers.



**3 - eastern main wing: Giovanni Barbarigo releases the future Queen of Hungary in chains (1387).** King Sigismund of Hungary in 1387 called Venice for aid to free his future wife Mary of Anjou, kidnapped by the governor of Croatia Giovanni d'Horvat and the lord of Laurana Giovanni Palisna. Venice sent Giovanni Barbarigo who, arrived in Novigrad, with an act of force released the princess. In the scene, Giovanni removes the chains from Mary's wrists while his men take control of the lord of Laurana's castle. Latin inscription: I.A. (Ioannes) BARBAD. CLASSICUM CASTRUM AGRESSIMARIAM UNGARIAE REGINAM VINCULIS LIBERAVIT ET IN ILLYRY (Dalmazia) OPPI-DO NOVO (Novigrad) DEDIT IMPERIUM, GLORIAM REGNI(S) RESTITUIT, DUCE-(M) AFFICIT, PROELIO MAGNA MARCUM PROCURATOREM ANNO MDCXXVI





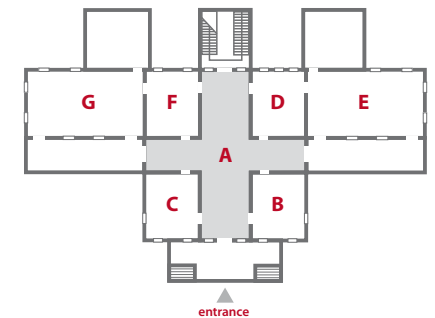
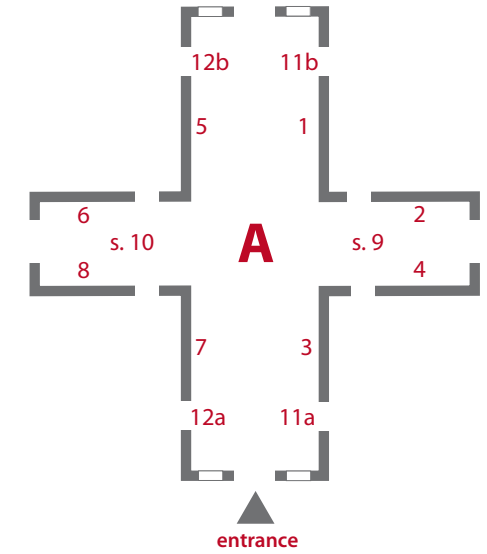
4 - side wing: Giovanni Barbarigo is knighted by Queen Mary of Hungary (1388). Mary, now Queen of Hungary, confers the title of knight to Giovanni as sign of gratitude for saving her. In the scene you can see two servants who hold trays with the models of the Dalmatian city and the ducats given to Giovanni as a reward.

5 - western main wing: Jacopo Barbarigo, provveditore in Morea ("provveditore" was the name of the local district governors in the Venice's overseas possessions, and "Morea" was the Venetian name for the Peloponnese), attacked Patras occupied by the Turks, to join the city to the Venetian domains (1466). This episode saw as protagonist Jacopo Barbarigo. Venice was engaged in battle with the Turkish Empire for the hegemony in the maritime trade of the luxury goods coming from the east. Jacopo, however, at the head of an inadequately organised army of two thousand men, was defeated in Patras and, taken prisoner by the Turks, was impaled. The scene sees James riding his brown horse while leading his men in the attack to the city. The fortunes at a certain point seem to turn for the better but later the Venetian army is forced to face the Turkish reinforcements. Latin inscription: IACOBUS BARBADICUS, DUM PRAESSET ACHAE, PATRAS URBEM PRAECIPUAM, TURCARUM FURORE DEPRESSO, VENETORUM DOMINIO RECUPERATAM ADIUNXIT, ANNO MCCCCLXV.

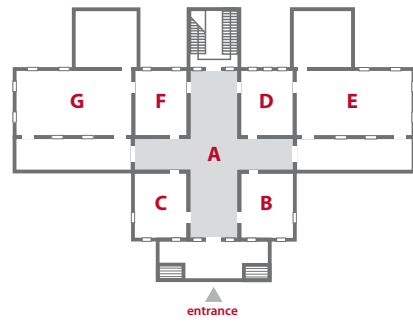


6 - side wing: a wounded Jacopo Barbarigo is captured by the Turks reinforcements arrived to defend Patras (1466). This fresco represents the epilogue of the previous scene, that is the capture of Jacopo by the Turks. Latin inscription: IACOB.S BARBAD.S. PRAESES ACHAE, PATRIS (Patras) REDEMPTIS ACCUMUL.TAE GLORIAE CUPID.S INGENTES TURCAR(um) TURMAS INVADIT, AT INTER MONTIUM DIFFICULTATES IRRETITUS, FACTA EORUM STRAGE, IMPYSSIME CONFODITUR. ANNO MCDLXV.

In both the frescoes it can be seen that the central figure is of lower quality than the secondary ones on the scene, a sign that probably more hands worked on the realisation of the artwork.

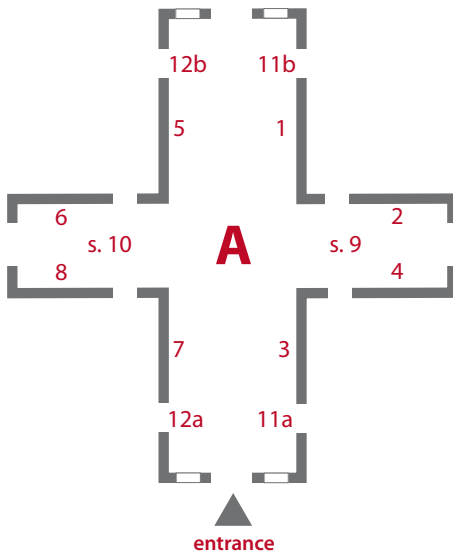






7 – western main wing: the naval battle of Lepanto, in which the “Provveditore generale da mar” (the governor responsible for the fleet) Agostino Barbarigo was in command of the left wing of the Christian fleet (1571). It is the most famous fresco of the villa: the naval battle in the waters of Lepanto on October 7, 1571, in which the Holy League fought the Turkish fleet. Agostino was in command of the left wing of the Christian fleet and fought bravely, until he was hit by

an arrow in the eye while inciting his subordinates, so he had to give command. He died two days later as a consequence of the wound received. Latin inscription: AUG. BARBAD. PROVVISOR GENERALIS, CHRISTIANORUM ACIES ARMIS INTER SE IUNCTAS, SED ANIMIS INTER SE DIVISAS (MIRA) (I) DEXTERITATE COPULAVIT OVD (quod?) PRAECIPUO MEDIATORE RESPUB. VENETA VICTORIAM ILLA(M) AD (= apud) ACTIUM (azium) PROMONTORIUM ANTE



MULTA SAECULA IN VITAM REPORTAVIT ANNO MDLXXI. The more careful execution than the rest of the room provides several insights on the tactics of battle adopted by the Venetians, such as the use of sprinkling oil on the water and setting it on fire in order to create a smoke screen and prevent the enemy from seeing the fleet’s deployment.





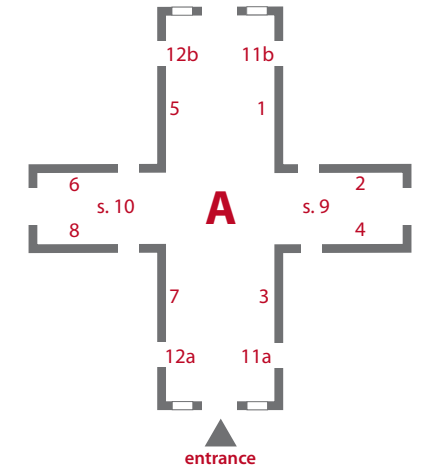


**8 – side wing: the death of Agostino Barbarigo, wounded by an arrow in the left eye during the Battle of Lepanto (1571).** It is the scene of the death of Agostino, wounded in the left eye by an arrow during the Battle of Lepanto. Latin inscription: AUGUSTINUS BARBADICUS PROVVISOR GENERALIS GLORIOSISSIMO NAVALI PRAELIO (proelio), SAGITTAE ICTU IN OCULO TRANSVERBERATUS, VICTORIA PRAECOGNITA LAETABUNDUS MIGRAVIT IN COELUM. ANNO MDLXXL.

Stylistically, the fresco is of poor quality, also in the use of colour as well as in the technique of anatomical bodies.



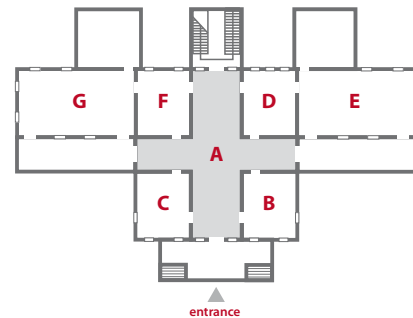
**10 – western wing ceiling: Glory of little angels.** This work is attributed to Aliense as well, and it represents little angels dropping crowns of glory and palms of martyrdom on the heroes depicted in the walls below.



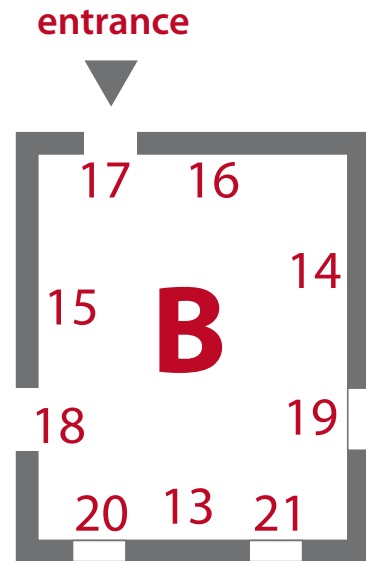
**11 – above the doors: Nicolò (11b) and Giovanni (11a) Barbarigo.** They represent the busts of the heroes in faux bronze depicted in the frescoes of this side.

**12 – above the doors: Jacopo (12b) and Agostino (12a) Barbarigo.** Busts of the two other protagonists of the room accompanied by those of the opposite wall.

**9 – eastern wing ceiling: Apollo and Hercules.** The ceiling of the east wing offers a scene in which Hercules, the warrior par excellence, receives a phial of divine fire from the god Apollo, who consecrates the hero's immortality. The critics attribute the work to Aliense, given the stylistic accuracy.

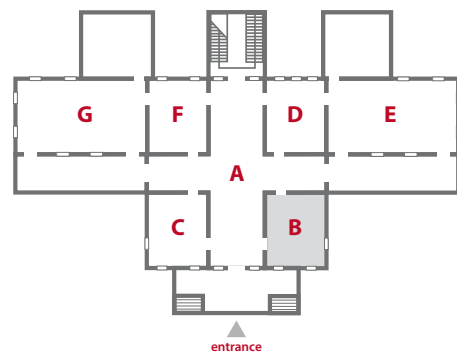






## B – Hall of the doge Marco Barbarigo

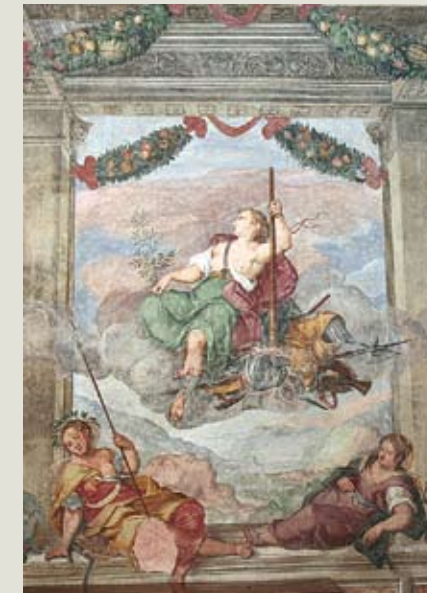
Marco Barbarigo was elected doge on November 19, 1485 and he is remembered as the “good doge” because of its policy of peace and prudence. His regency lasted less than a year, in fact he died on August 14, 1486 after a heated quarrel with his brother Agostino, who was accused of wanting Marco dead to access the doge-ship. The allegories on the walls symbolise the good and gentle character of this man, and the critics attribute its authorship to Antonio Foler regarding the figures and backgrounds instead to Aliense.



13 – southern wall: portrait of the Doge Marco Barbarigo (1485-86). The quality of the fresco is poor and the expression of the doge a bit vacuous. Latin inscription: MARCUS BARBADICUS..... MVV PRAETURA.....VPATIONE PN-PATUS (= principatus) FASTIG...SY(II) FESTINANTER MORTE SUB(R)EP.... SUT DESIDE – RIUM A(R)ELIQUI-TI..... MCDLXXXVI.



14 – eastern wall: Allegory of Peace and Mediation. A female figure holds the fire, symbol of wisdom, in her left hand, and in her right hand a reversed fasces in act to renounce war. The ostrich holding in its mouth a horseshoe may represent diplomacy: it is said that this animal has the stomach strong enough to be able to swallow even the iron; in this case, therefore, it would mean that in order to avoid situations of conflict you should often succeed to swallow some bitter pill.



15 – western wall: Allegory of the triumphant Peace, with a torch, destroying the weapons. A female figure holding in the right hand an olive branch, symbol of peace, while her left hand destroys and sets fire to a pile of arms.



16 – northern wall: Allegory of Abundance, beneficial consequence of the policy of peace. At the centre a woman is clutching a sheaf of wheat and a cornucopia full of fruit. At her feet two figures are one another in opposition: one leant and wasted, holding a jug and representing the famine, and the other fat and opulent with a boar, which is identified with abundance.





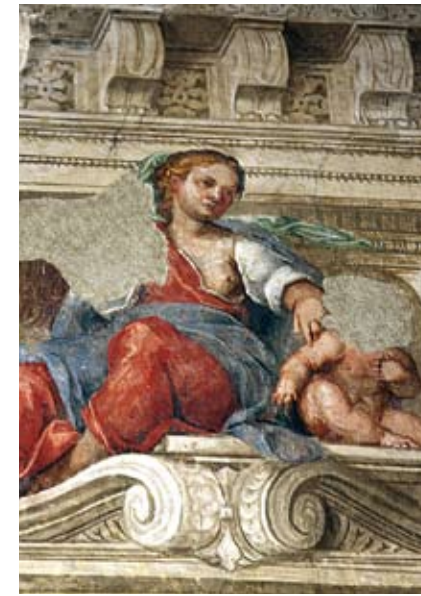
17 – above the door of the northern wall: **Allegory of true Wisdom.** A naked female figure turns her face upwards and opens her hands. At her feet, a crown and a sceptre at disdain of power.



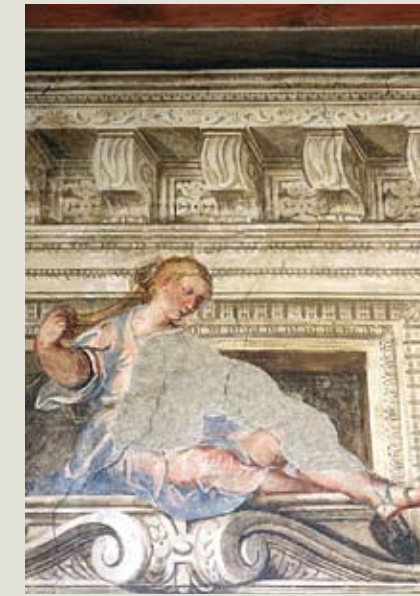
18 - above the door of the western wall: **Allegory of Obedience,** represented by a woman with a crucifix and a yoke, symbols of voluntary submission to the will of others. At her feet the inscription AMA DOMINUM TUUM EX TOTO CORDE TUO EX TOTA ANIMA TUA.



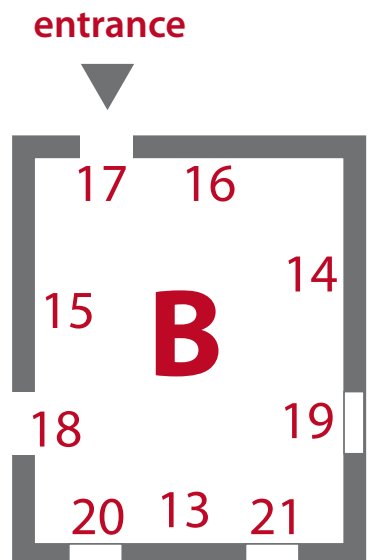
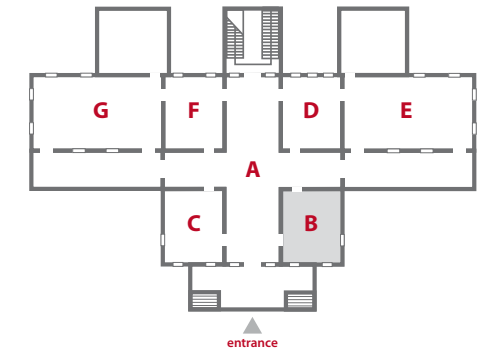
19 – above the window of the eastern wall: **Allegory known by the title "The splendour of the name."** The figure holds a club, symbol of all the virtues to which those who seek the glory of the name lean on, abandoning all vices. This splendour then will go far away, as shown by the bow and arrow on the shoulder of the woman.



20 - above the right window of the southern wall: **Allegorical figure of uncertain signification.** The fresco is damaged, but it could symbolise the charity, identified in a woman perhaps holding a plate, accompanied by a child.



21 - above the left window of the southern wall: **Allegory of Prudence.** The figure presents a snake coiled in her right arm, a typical connotation that would refer to this cardinal virtue.

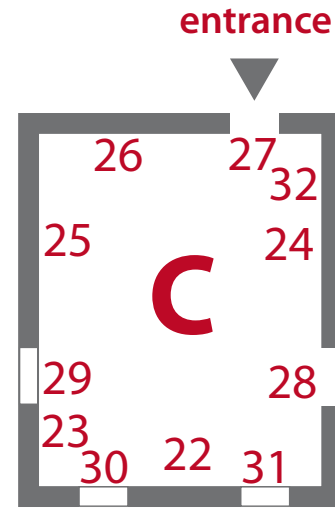




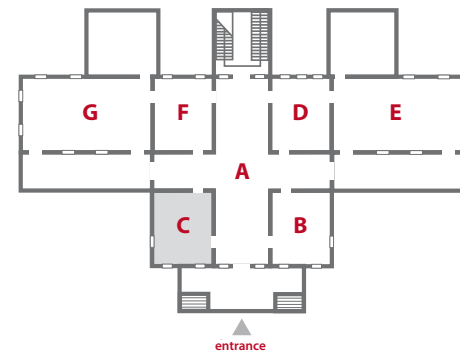
## C – Hall of the doge Agostino Barbarigo

Agostino Barbarigo was elected doge on August 30, 1486, shortly after his brother Marco. It was the first case of succession to the dogeship of two relatives: in fact, the office of doge was not hereditary but elective, since the reform of the doge Domenico Flabiano in 1032. His politics tended to military action and to the conquest of new territories for the “Serenissima.” The entire study is attributed to Aliense and in fact the detailed features and the well realised figures of his work are recognisable.

*Hall of the Doge Agostino Barbarigo, Office of the Mayor*



**22 – southern wall: Portrait of the doge Agostino Barbarigo (1486-1501).** Agostino stands proudly in his embroidered robe, framed by a red curtain. The Latin inscription above him says: AUGUST. BARBAD. PATAVY (Patavii) PRAE.FECTUS (DE)FUNCTUS TUM MARCO FRATRI PROCURATORIO ORDINI TUM EIUS PNPATUI (principatui) SUBROGATUS EST CYPRO CREMONA ABDVANAC GLARCA IMPERIO ADIECTIS (G) LORIAQ(UE) VIRTUTEM COMITANTE AD. F(E)CTA ASTATE A PATRIA DEMIGRAVIT ANNO MDI.



**23 – south-western corner: Probable portrait of the only son of Agostino, Francesco.** Francesco died at a young age, and here he seems depicted while waiting to be received by his father. Agostino let his beard grow and he did not cut it until his death in mourning for this terrible loss.



**24 - eastern wall: Venus, goddess of beauty.** The goddess of beauty is represented here while walking on clouds holding her thin robe with one hand, and with the other a golden crown. Around her and at her feet the Cupids with bow and arrow. The scene could recall the figure of Caterina Cornaro, Queen of Cyprus from whom Agostino gained the island, an important outpost for the control of the Turkish coast.





25 – western wall: **Cerere, goddess of the harvest.** The goddess moves through the clouds clutching a sheaf of wheat and carrying an olive branch laden with fruit, and at her side there is a stork with a snake closed in its beak. It could represent the validity and the goodness of the policy of conquest of the mainland implemented by Agostino. At her feet there are Cupids playing musical instruments.



26 – northern wall: **Minerva, goddess of wisdom.** The goddess holds a cornucopia, symbol of plenty, while her left foot rests on a book, sign of wisdom. In her hand she holds a spear and an olive branch. At her feet some personifications of the waterways that lead wealth and fertility to celebrate the well-being of Venice under Agostino.



27 – above the door of the northern wall: **Allegory of Wisdom and Foresight.** One of the most beautiful representations of the room: the female figure has two faces, one looking to the past and one in the future, to symbolise that one cannot forget the things done if they want to perform well in the future. The woman holds the book of wisdom and a pen to write.



29 – above the window of the western wall: **Allegory of Fame.** The fame runs fast in the world and lasts over time, so the figure is represented by a rostrum and a quadrant of 24 hours.



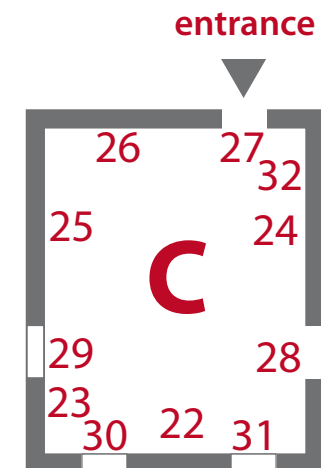
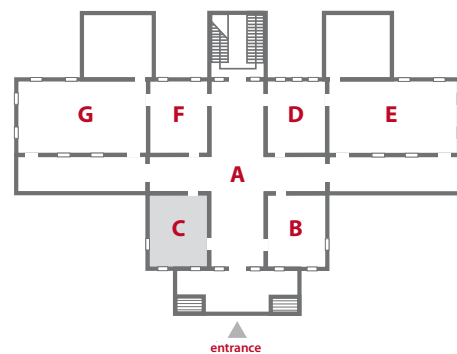
31 – above the left window on the southern wall: **Allegory of War.** The figure armed with arrows, sword and javelin brings with her the fire of wisdom, thus embodying the characteristic features of Agostino, a man of strength but of great views as well.



30 – above the window on the southern wall: **Allegory of Fortune.** It is classically represented by a winged and blindfolded figure pointing Agostino.

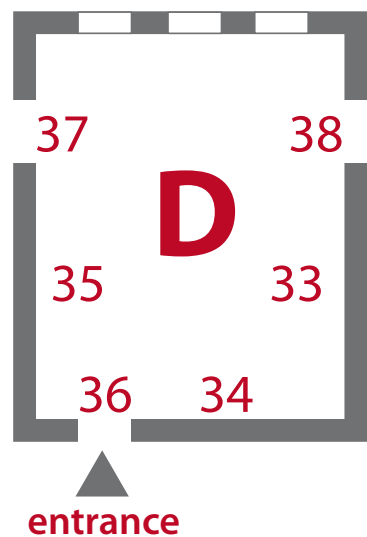


28 – above the door of the eastern wall: **Allegory depicting the foresight of distant events.** The winged figure with bow and arrow might represent the value, while at her feet there is a rooster, which in iconography indicates the proper discernment, because it can recognise the good grain from the bad. In this case the rooster is the doge that recognises what has value from what is not important and vital.



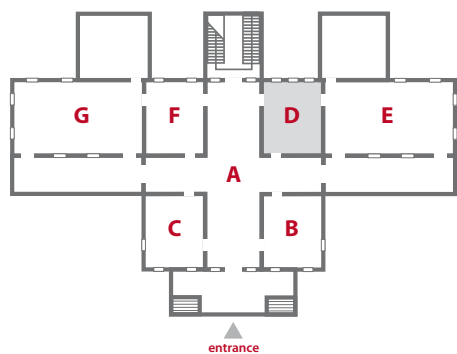
32 – north-eastern corner of the northern wall: **Self-portrait by Antonio Vassillacchi.** The Aliense signs his work in this way, by placing himself within his creation, almost hidden between the columns to peek what his hand has produced.





## D – Motta di Livenza's room of the battle

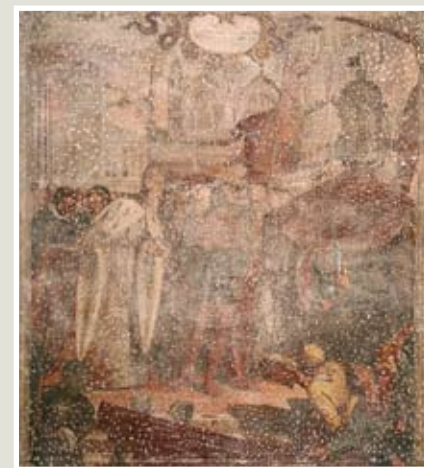
As one can see, despite the nineteenth century's chisellings, it is the work of an author different from Foler and Vassilacchi. The pictorial and compositional quality of these frescoes, dating from the first half of the seventeenth century, looks excellent and they could be an artwork made by a Zelotti's apprentice.



**33 – eastern wall: Scene of a riverine battle (Livenza, 1411).** Nicolò Barbarigo, Battle scene river (Livenza, 1411). Nicolò Barbarigo, podestà of Serravalle, blocked the Hungarian enemies on the Livenza river up to the Castle of Motta, putting to flight their king Sigismund.



**34 – southern wall: Bernardo Barbarigo arranged defence works for a conquered city (1487).** Bernardo is a son of the doge Marco. As long as the father was in life, he was not allowed to assume public offices. But then, with the father's death and the election of his uncle Agostino, he was appointed podestà and captain in Crema, of which the walls with towers under construction, while Bernardo discusses with an architect, are recognisable in the fresco.

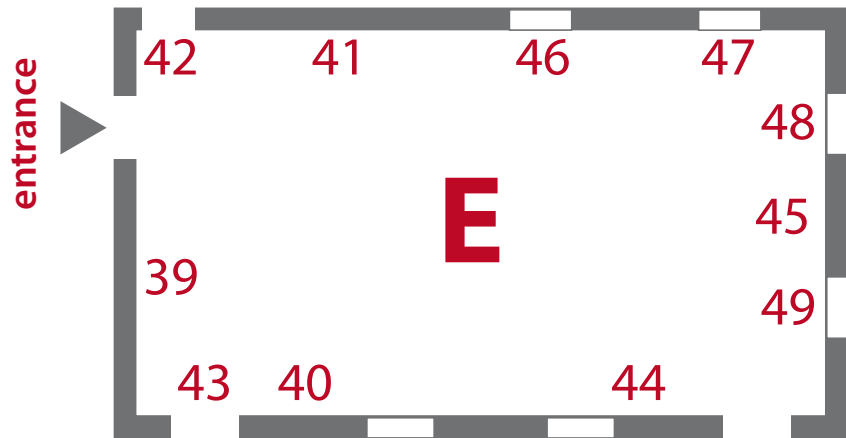


**35 – western wall: A Barbarigo, "procuratore" of the Republic, assumes command of a fleet (1367).** What remains of the inscription indicates a Barbarigo "procuratore" of the Republic. There are two possible characters related to the fresco: the first is Girolamo Barbarigo, older brother of the two doges Marco and Agostino, sent in Romagna and Ravenna to defend the territories captured and claimed by the Papal States; the second is the "Capitano Generale da Mar" (Grand Admiral) Pietro Barbarigo, who had the task of defending the Serenissima from the Spanish fleet. In the background you can see St. Mark's Square with the clock of the Moors and the Basilica. At the centre of the scene the Barbarigo wearing an armour and the doge with the ermine mantle.



**36 37 38 – above the doors: Warriors of heroic dimensions.** Figures of heroic proportions recalling those in the "La Malcontenta" Palladian villa in Mira, frescoed by Zelotti (1561). For this it is assumed that the room has been painted by someone in his entourage or inspired by him.





## E – Room of the Ambassadors and the Four Seasons, Room of the Cardinals and Ancient Divinities

Originally, the current hall was divided into two rooms and the mark of the old dividing wall is still visible. This also explains the different iconography of the frescoes.

**39 – western wall: A Barbarigo ambassador is received by a King.** The inscription is unreadable. The fresco shows a Barbarigo, with a page holding his mantle, received by a King on a throne.



**40 – southern wall: A Venetian ambassador.** Here, too, the inscription is not recognisable, and the entire fresco was torn. We barely see a figure which in appearance and manner of dress resembles that of the previous figure, and therefore it is thinkable he could be an ambassador, too.

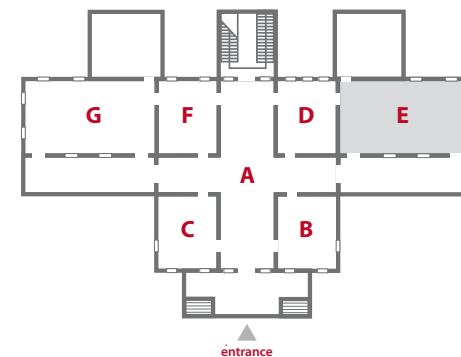
**41 – northern wall: Allegory of Europe.** Crowned female figure holding up the symbol of the Church. It is attributed to Alessandro Maganza, as the next two.

**42 – above the western wall: Allegory of Asia.** The figure holds a censer and behind her there is a camel.



**43 – above the door of the southern wall: Allegory of America.** The figure has the hair adorned with feathers and she wears a bow and arrow. At her feet is a crocodile.

On the dividing torn-down wall, the Allegory of Africa had to be right in front of that of Asia.

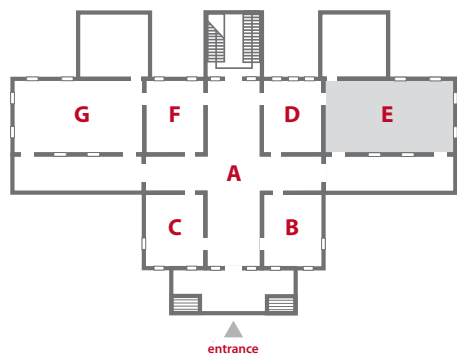


**44 – southern wall: The Cardinal Gregorio Barbarigo, beatified in 1761 and canonised in 1960, in the presence of the Pope.** On the inscription G. BARBARIGUS is written, then there is a reasonable certainty that the depicted character is Gregorio Barbarigo, clergyman and man of great culture. He was beatified in 1761 and canonised in 1960 by Pope John XXIII.





45 – eastern wall: Trophy with musical instruments and ecclesiastical symbols. It is a narrow strip between the two windows on the east side, decorated with various ecclesiastical hats and musical instruments.

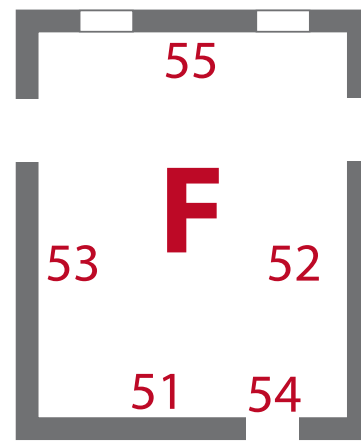
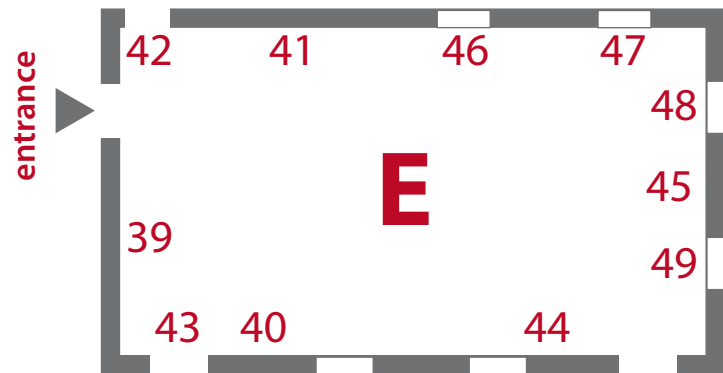


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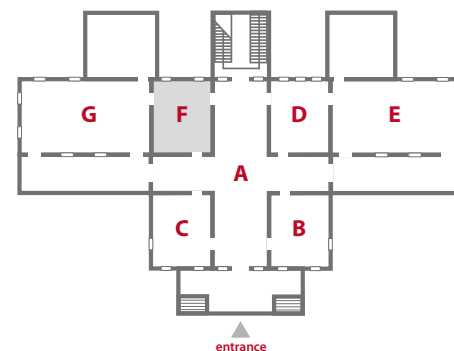
46 47 48 49 – over the doors and the windows: The Mount Olympus' Gods: Mars, Saturn, Diana, Mercury, Venus and Cupid. The gods of the pagan religion are brought together with ecclesiastical figures of the Barbarigo family, perhaps indicating a continuity of religiosity. Two other deities had to be on the demolished wall.



entrance

### F – Cardinal Barbarigo's room

The dresses of the characters in this room denote a later period than those of the central hall. The frescoes before restoration were in very poor condition.



51 – southern wall: A Barbarigo Cardinal in conversation. You notice a Cardinal while talking.

52 – eastern wall: A Barbarigo ambassador at the presence of a Spanish King. The fresco was almost completely torn and only a faint trace remains.

53 – western wall: A woman is led in the presence of a Barbarigo commander. Because the top and bottom of the fresco were almost completely missing, it was rebuilt by the restorers, but later it was decided to delete the redone parts.

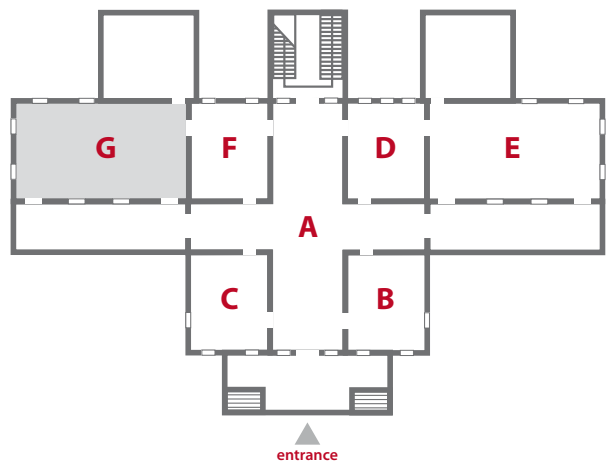


54 – above the door: Allegory of Time. It is represented by a female figure holding an hourglass.



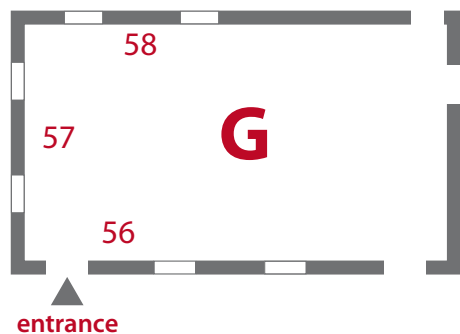
55 – northern wall: A Barbarigo commander with ships in the background. The face was torn to the fresco and the absence of inscriptions makes impossible a clear interpretation.





### G - Goddess Diana's room

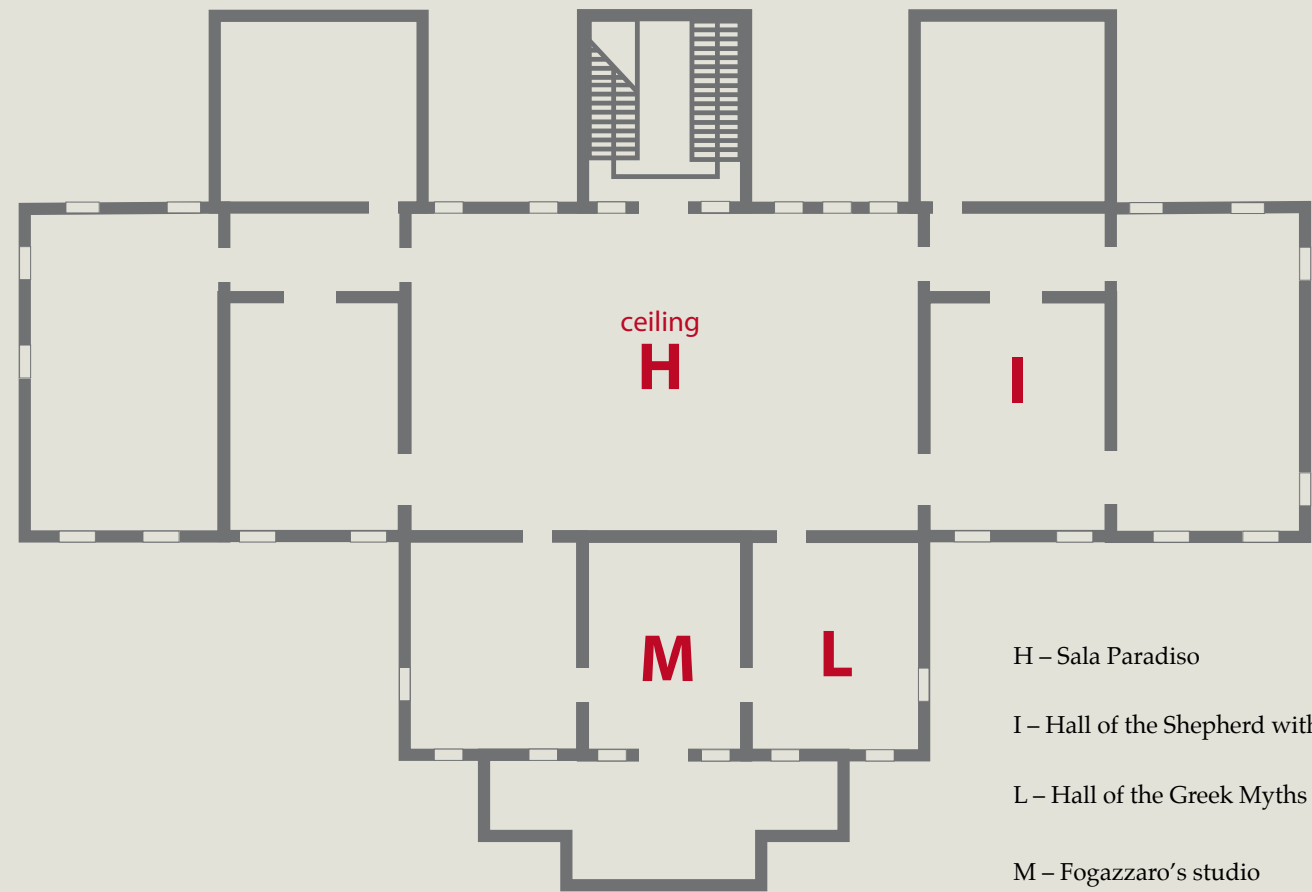
Also this room in origin was divided in two. The frescoes are very ruined, and they have not undergone any restoration work.



56 – southern wall: Scenes with a Barbarigo Cardinal. From the little left of the inscription, we can deduce that the depicted character could be Francesco Barbarigo, the nephew of St. Gregorio Barbarigo elected Cardinal in 1719.

57 – western wall: Goddess Diana with a nymph. The goddess Diana is recognisable by the half moon on her head. Also here, as in the E room, the divinities are accompanied by Cardinals.

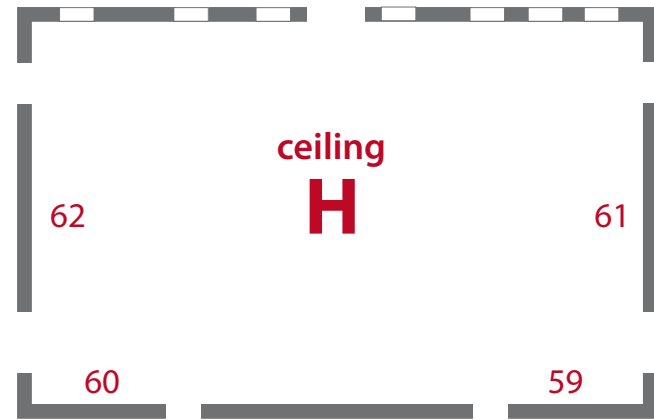
58 – northern wall: Landscape with a faun. What remains shows the statue of a faun inserted in a garden.



- H – Sala Paradiso
- I – Hall of the Shepherd with Flute
- L – Hall of the Greek Myths
- M – Fogazzaro's studio

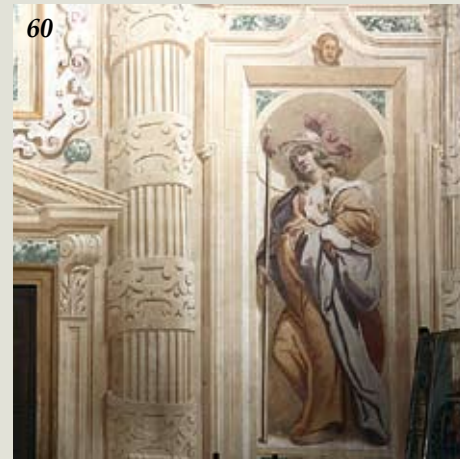
# Second Floor



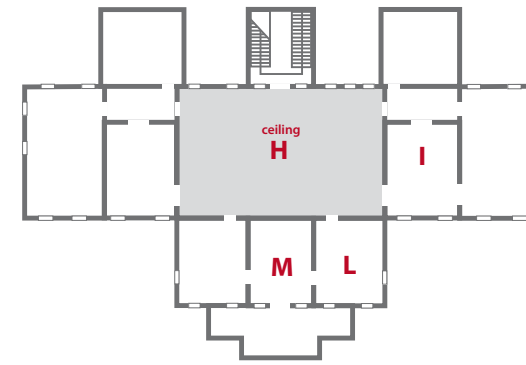


## H – Sala Paradiso

The main hall of the second floor is Sala Paradiso: it is a place set up for banquets and as music room; the ceiling is in fact a painted canvas to simulate a coffered ceiling that gives the room a perfect acoustics. Almost all the frescoes of this floor, which was the one of private life, are attributed to Luca Ferrari, known as Da Reggio. The floor has been partially replaced, but the hall still preserves the original terracotta tiles along the southern wall.



59 60 – southern wall corners: Mars and Minerva. The two giant figures are placed inside false niches painted with a base that simulates a green faux marbling. Both have been attributed to Luca da Reggio, although today there are still doubts about the actual artist who have worked in these halls, given the subsequent rearrangements.



61 – eastern wall: group framed by a false door and surmounted by the crest of the Rezzonicos. The scene represents the myth of Diana and Actaeon. According to the story, Actaeon was a hunter who, by an unfortunate coincidence, spied the goddess Diana while she was bathing naked with her nymphs. The wrathful goddess turned Actaeon into a deer and had him chew up by his own dogs. The coat of arms of the Rezzonicos bears the inscription “si deus pro nobis.”

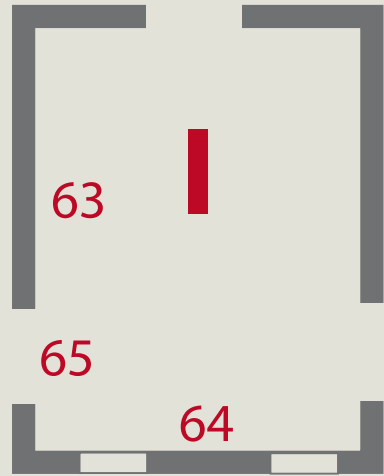


Ceiling – At the centre of the ceiling of the Sala Paradiso a canvas of Giacomelli stands out, depicting “Time unveiling Truth” (1891-93).

62 - west wall crest that hosts the She-Wolf of Rome and the Lion of St. Mark. Also this representation is attributable to the period when the House came under the ownership of the Rezzonico family and, in particular, refers to Cardinal Carlo Rezzonico elected Pope in 1758 under the name of Clement XIII.







### I – Hall of the Shepherd with Flute

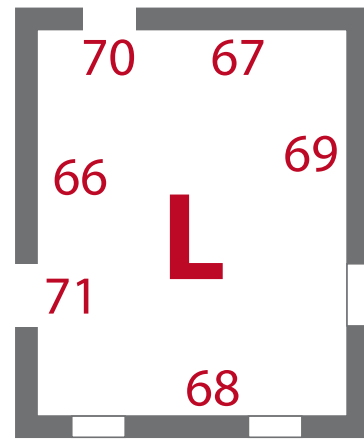


63 – western wall: **Women while counting money.** The style of Luca da Reggio is recognisable in the colour and in the folds of the garments.



64 – southern wall: **Shepherd with flute.** The interpretation of the fresco is uncertain; it may be Pelagon or a scene from the myth of Orpheus and Eurydice. Fairly certain is the attribution to Luca da Reggio.

65 – above western wall: bust in faux bronze.



### L – Hall of the Greek Myths



66 – western wall: **the Judgement of Paris.** The goddesses Hera, Athena and Aphrodite wait for Paris, the fairest amongst men, to award with the golden apple the one he finds the most beautiful. Eris, the goddess of discord, witnesses the scene from above. In the myth Paris chooses Aphrodite, who had promised him the love of the beautiful Helen wife of Menelaus, king of Sparta.

67 - northern wall: **Perseus and Andromeda.** The myth of Perseus, who saves Andromeda chained to a rock as a sacrifice to a sea monster, is depicted.



68 - southern wall: **Venus and Adonis.** In the scene Venus takes care of Adonis killed by a wild boar during a hunt.

69 – eastern wall: **Fragment of an uninterpretable mythological scene.** It is possible to discern only a figure of an angry woman and two men with hoes.

70 71 – above the doors: **little angels.** The harmonious and well-made little angels carry with them some fruit.

It was not possible to give some attribution to the frescoes of this study.

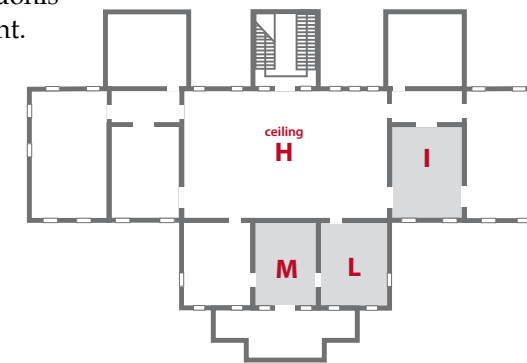


### M – Fogazzaro's studio

The room is named “room of Fogazzaro” because it is believed that here the parlour belonged to the writer from Vicenza was initially placed; today it is located instead in the office of the mayor on the first floor.

**walls: divinities.** The six Mount Olympus' divinities covering the walls are repainted with oil. It is not possible to give some attribution.

*Furnitures:*  
As regards the original villa's furniture, today everything went completely lost, as the ornaments such as paintings, tapestries and statues. The various changes of ownership have contributed over time to strip the house of its original furnishings.







Comune di Noventa Vicentina