

Historical premises

The parish church of S.M. Maggiore, told popularly "of the Jesuits", to remember the story of his construction, is one of the most important buildings of Trieste and represents one of the most important monuments of the baroque period.

In 1619 came at Trieste the Jesuits Giuseppe Mezler and Gregorio Salateo, put out in exile from the reign of Boemia. The Company of Jesus at Trieste, because of the imperial graces and of the mainstay of the faithfuls, grew so quickly that about only a few years after his advent at Trieste, two of his envoys could be able to make starting the construction of the holy College where found place the school articulated in six classes (lowest gramatic with parvists and principals -medium supreme gramatic with grammaticals and syntaxes - humanity with poets and rhetors) with the following introduction of mathematics and navigation. In this while of happy expansion of the city that, in that precision period, could count only a few thousand of persons, was decided the construction of a church dedicated to the Madonna, that for dimensions and architetonic beauty could constitute the biggest monument in honor of faith of the city in that period. The first stone was put the 10 October 1627. The construction went ahead for many years, such as that the 11 October 1862, the day of the consecration made by the episcopo Giacomo Ferdinando Gorizzutti, it still wasn't finished (without facade and sculptures decorations, with some provisional chantry, with the cupule and the roof of wood). In november of the same year the cupule was destroyed by a burning spread from a nearest oil press.

In 1773, at the act of the abolition of the Jesus Company, the church was still incomplete (was missing the cupule, two chantries, many statues and the decoration inside). The few monuments existing during the construction of the church can't permit to know exactly the author or the authors of the project. The inside of sevenhundred of the church was ascribed about Giacomo Briani (1589-1649), Jesuit of Modena, that in the commemorative table of plumb of the foundation, is named whom the *prafectus fabricae*, a kind of yard-chief, but maybe even the projector and the architect of the whole church. The sevenhundred fore front, builded after the 1690, is ascribed to the famous Andrea Pozzo (1642-1709), Jesuit of Trento, picture, teoric of the prospective and architect.



Facade

The monumental and majestic fore front belongs to the most scenografic baroc style. Its divided up of groups of lesene surmounted by chapiters of ionic order that maintain a heavy ledge arrowed and jagged that signes the line of horizontal ripartition. In the attic regains the little pillars flanked by little windows of circular form. The tymbal, broken and reentering in the highest part, overtops the facade.

After the disembowelment of the old city and the construction in 1956 of the linear, cold and heavy stairway entrance of the church, it perceives in the even awesome building an orizontal expansion and a lacked vertical development. Today, meanwhile, its still easy to realize and appreciate fully the amount of the prospectives effects of the facade standing in the corners of the terrace-churchyard with a vision from low to high.

In this matter it retrieves the high breathe that the facade should have own when it accrue majestically between the little houses of the village that, during the 600, was extended belong the hill declivity.

The plan

The inside of the church, divided in three naves by two pillars of composite order at mainstay of the barrel canopy, that joins with the walls surmounting the lateral naves, presents a plan with latin cross. The dilatation of the central nave, the alargment of the cupule, the compression of the transept, the lowest development of the central naves, meanwhile, contribute to keep the impression of a church with a single nave like the liturgic counter-reformation exigencies (convergency to the major chantry, unity of the praying people, clear division to clergy to laic).

Left nave

In the first span it notes the *Chapel of the baptism fountain (1)* with the baptism fountain in marble polychromie of the Venice school of the XVIII-XIX century and the four sails of the canopy with painted characters of the New Wil of venice painters traditions of the first half of the XIX century. In the second span you can find the



Chantry of the guardian Angel (2), build nearest the 1715 from models of probably austrian baroc style, with columns of mixed marble, crowned and broken with emblem of the elevated family of Trieste de Calò, two statues of saints maybe from venice school and chantry representing the *Angel and Tobio* from venice painter usually as the tradition manner of Palma the Young.

In the alcove near the chantry, recently, was

made the cave of *Madonna of Lourdes (3)*.

Transept

Down the left wing of the transept you can see the chantry dedicated at *S. Ignazio di Loyola (4)*, made in 1689 from the nobel family Conti. The chantry presents a baseboard ornamented with mirrows of mixed marble, richly elaborated, double columns surmounted by a dipped headpiece, two statues of Angels of venice art from the XVII-XVIII century inserted between the columns, a symbol enriched by statues, an angel on the top.

The blade with the *Apparition of Jesus at S. Ignazio* is ascribed from the school of Giovanni Barbieri said Il Guercino (1591-1666) o at Francesco Maffei (1600-1660) or from the city of Vicenza or from a picture from the emilian area of the second half of the XVII century.

The *pulpit (5)* of marble, made in 1742, is articulated in concave and convex mirrows holded by a pine code helices. On the baldaquin, with polygonal blockhead curvilinear of lines in wood broken, there are setted up six helices that hold the figure of an Angel with monogram *IHS* inside the beams.



The emiseric eight faced *cupule (6)*, put in the cross of the central nave and the transept, erected only in the years 1816-1817 by Giovanni Righetti that changed the initial project, presents a lantern termination and a decoration of roses inside little octagonal caskets. On the four aigrets of the afches there are painted with temper on parget the four Evangelists, opera by the picture of palmarino Giuseppe Bernardino Bison (1762-1844).

Down the right arm of the transept there lies the chantry dedicated at *S. Francesco Saverio (7)* erected in the years 1665-1670 by the countess Beatrice Dornberg when shes husband Nicolò Petazzi died.

The chantry, with a structure similar at the one of the chantry of S. Ignazio di Loyola, presents double columns surmounted by a headpiece and by a large frieze, decorated with black and red marble, finishing like an obelisk and emblems that flank the monogram of Christ. At the borders of the chantry there are put two lapidate memories of black marble with iscritions in gold letters remembering the givers.

The blade, refiguring the *Glory of S. Francesco Saverio*, is ascribed at a pupil of Luca Giordano (1632-1705) or at a picture of venice school of endless 600 starting 700, or ispirated at Francesco Maffei (1600-1660). On the canteen there is a urn from the 800th period in golden wood containing the relics of blessed franciscan *Monaldo di Capodistria*, died the

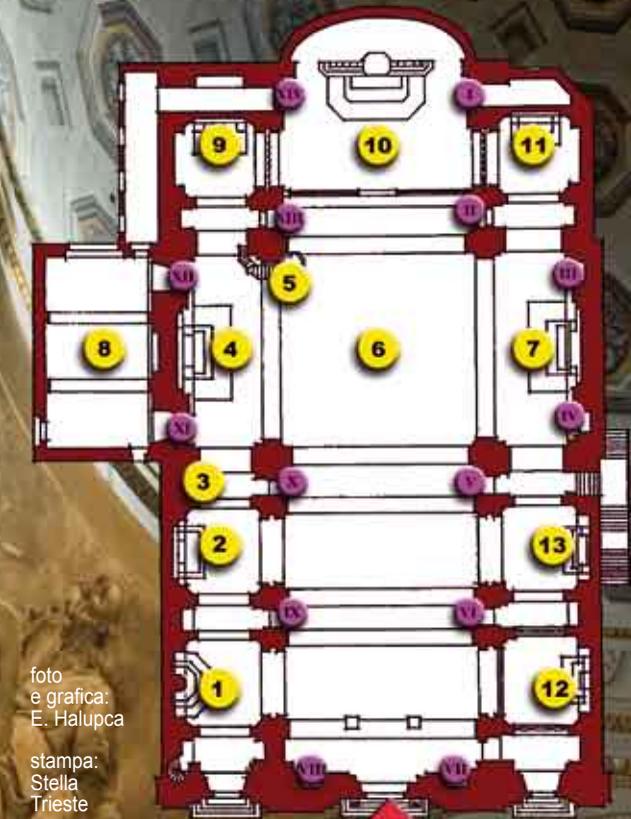


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altare o punto d'interesse ingresso stazione della "Via Crucis"

ORARI SS. MESSE a S.Maria Maggiore

DOMENICA e FESTIVI:
ore 9.00 - 10.30 - 12.00

SABATO:
ore 8 (per la Confraternita della Madonna della Salute)
ore 18.00

FERIALE: ore 18.00

al martedì:
Adorazione del SS. Sacramento
dalle 17.00 alle 17.45
e dalle 20.00 alle 21.00
ogni giorno:
recita comunitaria
del **Vespro** alle ore 17.30

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1278, becoming from the church of S. Anna of Capodistria. Ahead the chantry there is a crypt to bury the dead ones covered by a big black marble plate.

Sacristy

In the *sacristy* (8), big and high, lighted by four windows in handcircle under the roof, there are three beautiful and precious cubicles in walnut-wood, inlaid in different woods with chromatic effects, made in 1725-26 of rigorous cabinetmaking probably of

venice-friuli area with austrian inspirations. The central cubicle, admeasured in three orders, is inlaid in the low order with geometric reasons lays, in the medium with busts of Jesuit holys, in the superior with stylized pots and in the three central ones with the *Crucifixion* between S. Giovanni and the painfully Vergin.

Presbyter

The chapel at left of the major chantry is dedicated at the *Crucifix* (9). The chantry in mix marble, slick columns in black marble, broken borw entablature with in the high the emblem of the episcopo Giovanni Francesco Miiller, was made during the 1692 and the 1720.

In the middle of the chantry is put a alcove with eburnus crucifixion that changes the original, of beautiful guise, gift of the episcopo Muller, stolded in 1983. The major chantry (10), dedicated at the *Immaculated Conception of the Blessed Virgin Maria*, erected between 1672-1715/17, put in the middle of the hall in the 1838, presents a sarcophagus in yellow marble, a chantry



in mixed marbel, the tabernacle with helixes in brooder surmounted by the ciborium, crowned by a little cupule with the statue of Christ revived. The chantry is riched by four statues of *Blessed Jesuits and with two Praying Angels*, probabable opera of venice scupture between the XVII and XVIII century as tradition of the Bonazza.

The actual apsis with cycloid form substitute the first rectangular one painted by the Jesuit Antonio Werles in 1753 and presents the temper paint of 1840 with the *Immaculated Apotheosis*, opera of Sebastian Santi from Murano (1789-1866). The opera, influenced by the pure neoclassic diffused in venice area, offers a marvelous efect of brightly irradiance that diffuse in the whole church.

The chapel at right of the major chantry is dedicated at the *Madonna of Health* (11). The chantry, gift in 1693 by episcopo Giovanni Francesco Muller, presents the sarcophagus and the slick columns in black marble, trabestation at broken front, angels statues and fastigiate with the sign of the episcopo Muller. The picture of the Virgin, gift in 1841 from Domenico Rossetti, finely and estimable opera, is ascribed to Giovanni Battista Salvi from Ancona (1605-1685) told the Sassoferrato, or to his school.

Right nave

In the first span of the right nave we find the chantry dedicated to the *Madonna of the Graces* (12), erected in 1853 by the baron Pasquale Revoltella in memory of the mother Domenica, from a disegn of the ingegner of Trieste Giuseppe Sforzi (1800-1883) and con-

sacrated by the episcopo Bartolomeo Legat. Its made with grey marble with parts in red marble, the basement of the canteen, an other basement that holds two little pilasters surmounted by a frame, a alcove semicirculare and in the middle the statue in Carrara marble of the *Blessed Virgin with Child* is opera of the sculptor Pietro Bearzi of Pordenone.

In the second span of the right nave lies the chantry dedicated to the *Blessed Martyrs of Trieste* (13), a gift from the elevated Argento family, build between 1697 and 1719, it presents mirrows in basilefs, columns holding a big front broken with statues of Angels, august emblem of the Argento and sideways statues of S. Antonio and S. Giuseppe with Child of a local scuptore ispirated at the models of venice area.

The chantry paddle with *Glory of the Holy Martyrs of Trieste* (S. Giusto, Sergio, Servolo, Lazzaro, Apollinare, Eufemia, Tecla and Giustina) is maybe opera of a local author that resents the venice mannerism tradition of the 700 or maybe of the background of the madonneres of Rialto with ascendancy of the venice painter Andrea Celesti (1637-1712).



The Crucis Way

On the walls of the lateral naves we can ammire a *Crucis Way* (I-XIV) realized by Carlo Wostry (1865-1943). Opera of valuable artistic price, it is considered a masterpiece of the painter, resenting the '600 period of Bologna with some influence of the Venice tradition.



Madonna of Health

Two popular devotions make from a long time S. Maria Maggiore an important faith emblem of Trieste's population. The recurrence of the *Madonna of Health*, 21 november, is associated with the heavy epidemic of cholera that in 1849 hit Trieste and the whole region of Veneto. Every effort was tried by the sanithary authorities to dam, at least, the diffusion of the illness that was already killing hundred of victims, but without any solution. In that tragedy the faith of the people of Trieste looked to the intercession of the Virgin, obtaining the help: the cholera stopped the first days of november of the same year.

The 21 november 1849, after a sacred pontifical celebrated by the episcopo Bartolomeo Legat, followed after an awesome procession, the thanking of the whole city to the Madonna was demonstrated. This demonstration is renovated, from then, every year in the same day.

The love of the population of Trieste for Maria is even certified by the *Confraternity of Madonna of Health*, founded in 1827, with headquarter in the church of S. Maria Maggiore, still today numerous and active.

Traduzione di Riccardo Gregori

Santa Maria Maggiore