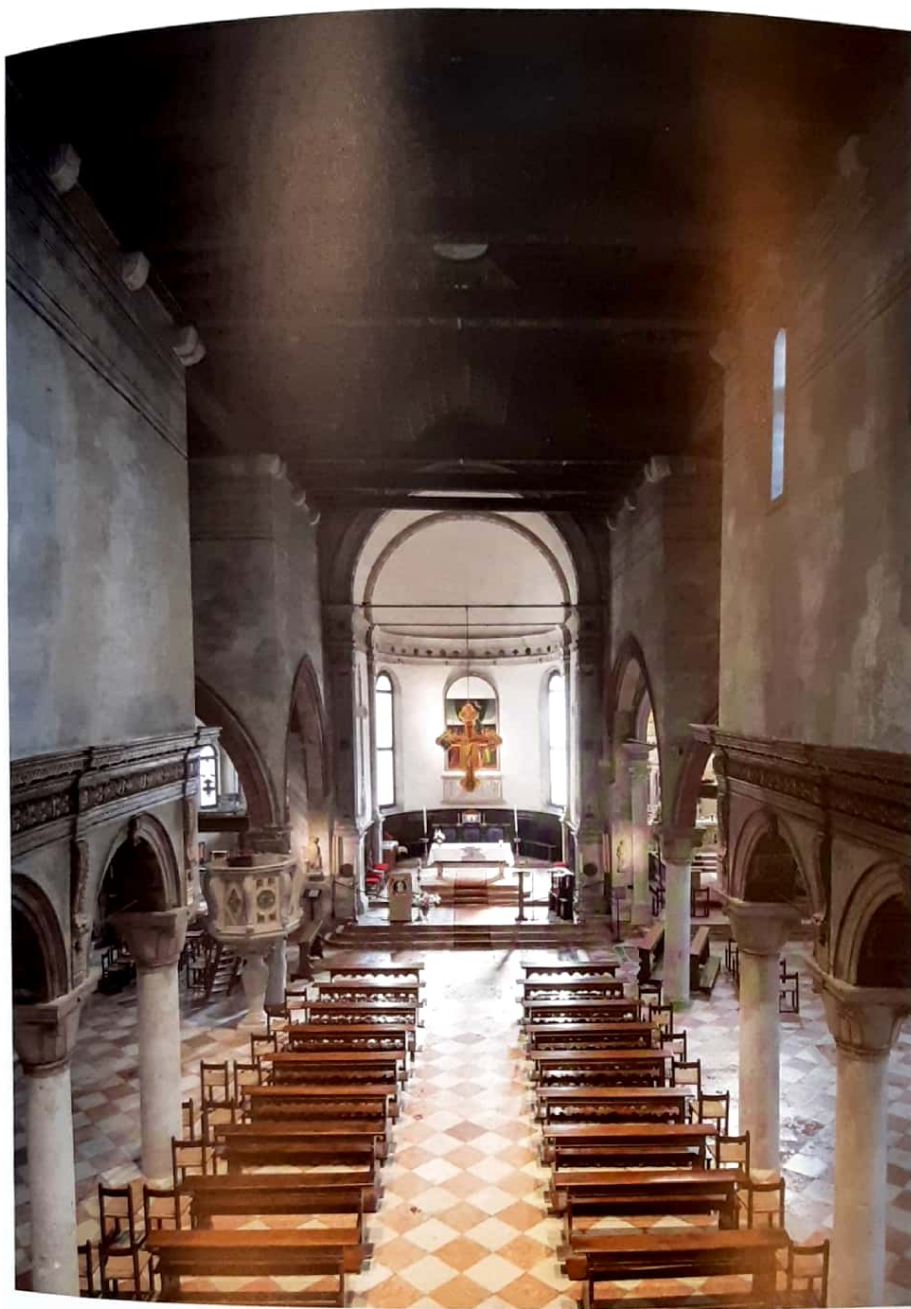


THE BURLINGTON MAGAZINE



Architecture and design

Missionary iconography in a Jesuit chapel | The Victorian high-altar reredos in St Paul's Cathedral
Drawings by Thomas Chippendale junior | Replacing John Summerson's 'Architecture in Britain 1530-1830'



7. Nave of S. Giacomo dall'Orio, Venice.
(Photograph Francesco Turio Böhm).

not intended as a guidebook, it includes a useful gazetteer with a ground plan and list of the principal works of art. The quality of the individual contributions, all of which are based on original archival research, is consistently high.

The parish church of S. Giacomo dall'Orio is one of the most ancient in Venice. Still not easy for visitors to find in the labyrinth of streets between the Frari and the railway station, the church and its *campo* retain to this day a distinctive neighbourhood identity. Although in plan the church follows that of its Byzantine predecessor, the present building (Fig.7), with its magnificent ship's keel roof, dates mainly from the fourteenth and fifteenth centuries, with some sixteenth-century accretions. The pictorial decoration includes some choice altarpieces by Giovanni Buonconsiglio, Lorenzo Lotto and Paolo Veronese as well as remarkable cycles of narrative paintings in three of the chapels. Commissioned by, or through the agency of, the parish priest Giovanni Maria da Ponte (in office 1567–1606), these cycles are deeply infused with the spirit of Tridentine reform, and one of them – that in the Old Sacristy – shows Palma Giovane at his absolute best. Of the art-historical chapters in the present volume, two are dedicated to these cycles, and they are complemented by others on the decoration of the organ, and on the use of polychrome marble in the church's architecture and sculpture. But all of them gain from being set into the rich context of the active devotional life of a Venetian parish over the course of several centuries. The volume is well illustrated, much of it with new photography of the building as well as of individual works of art.

Short reviews

La chiesa di San Giacomo dall'Orio: Una trama millenaria di arte e fede
Edited by Massimo Bisson, Isabella Cecchini and Deborah Howard. 280 pp. incl. 19 col. ill. (Viella, Rome, 2018), £60. ISBN 978-88-331-3098-9.

by PETER HUMFREY

This is the sixth in an admirable series of volumes on the churches of Venice. Based like its predecessors on a conference, held

at the Ca' Foscari University of Venice in 2017, it consists of ten chapters by an international team of scholars from a range of disciplines: social, economic, religious and music history, as well as the histories of urbanism, architecture, sculpture and painting. Although the ten chapters focus on particular themes, and the volume does not pretend to provide a comprehensive history of the church, a substantial interdisciplinary introduction successfully weaves the separate themes together and presents them as part of a larger fabric. Similarly, although unlike previous monographs on the church this is

Bridget Riley. A Very Very Person: The Early Years

By Paul Moorhouse. 272 pp. incl. 30 col. + b. & w. ill. (Ridinghouse, London, 2019), £20. ISBN 978-1-909932-50-0.

by ISAAC NUGENT

This lucid account of Bridget Riley's formative development proceeds from the notion that her mature work, characterised