

The first document which attests the existence of a church in Candiana, dedicated to Saint Michele Arcangelo, dates back to 1097. Since 1198 it had of baptismal source.

We don't know much about that old building adjacent to the monastery, we know that it was wanted by Cone di Calaone, and its foundations lie under the existing church. The only known documents are connected to the contentius with the Abbey of Saint Peter de Modena that at first had an influence on the superiority and jurisdiction of the church and on the cluniac benedictine monastery. For the will of pope Clemente III all the building complex became commendam it was subjected to a decline. The last commendatory monk was Tommaso Gradenigo who gave away the monastery to Regular Canonicals of San Salvador de Venice, in 1462. The pastoral visit of bishop Barozzi in 1489 gives an idea of the situation: the monastery was unfit for habitation, the church and the bell-tower were unsafe. The new congregation came into possession of the church giving the task to Lorenzo da Bologna who came to live in Candiana for the whole period of the work. Barozzi, in 1502 inaugurated the new building.

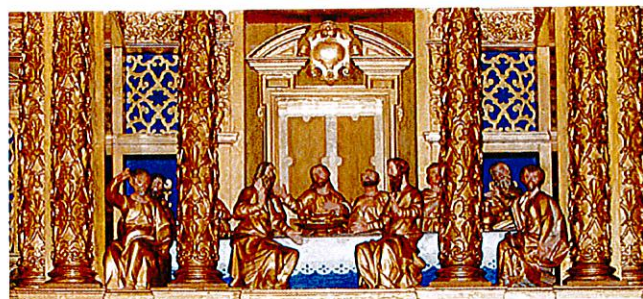
In this moment on, also the monastery began to develop in new ways and to welcome more and more canonicals.

A formation school was founded therefore numerous teachers and artists started to come to Candiana.

In the first half of century XVIII it was renewed the façade of the church, consequence of the intense activities of restructure. To giving splendor to the temple they concurred the wealth of the statues the facade, the portal with the eadrum and the dared tripartite thermal window that it allowed to illuminate the cycle of frescoes of the ceiling and the same aisle. The intense activities, lead with extreme ability, were entrusted probably to the swiss architect Sardi, author also of the facade of Saint Salvatore in Venice. Also the bell tower had to endure of important modifications for being adequate to the new architectonic forms of the church. The interior with a single one aisle is delimited from various pillars rising by capital corinthian. Along the walls they detach 15 statues of Bonazza of great dimensions and manufacture valuable. The baptistery is placed on the left, a little shell - shape basin. The highest of the church is intireraly painting. A trabeation running at the top of walls let's starting the decorations of the ceiling, made by Venetians Michelangelo Morlaiter (1729-1806).

The scenes resume biblical scenes and allegory of the Salvations, divided in three parts. Morlaiter also did fake niches showing eight statues of gray monochrome representing the cardinals virtues. Inside the church there are three burlaps of quality, signed by Francesco Paglia, nicknamed Palea (1635-1714).

The first represents San Michele Arcangelo in existence to hunt Lucifero, the second Saint Girolamo, the third the Mystery Eucharistic. The last it made from background to the altar of Santes, today used like greater altar. Other burlaps, of unknown, authors, adorn the altars, in particular represents de blessed Arcangelo Canetoli, an emblematic personage of the congregation of Canonical Regular.



The more prestigious work of the church is found in the presbytery, is a majestic seventeenth - century ciborium by the forme of a temple, overflow from a canopy, entire in wood golden, made to construct from the confraternity of the Saintes Sacrament, second a precise a symbolic program. Originally, it was not found it into effect position centre, but on the left wall of the transept, it was the altar of the Saints Sacrament, a work of rare beauty much to be imitated and reproduced bronzes some in the Roman Basilica of Saint Maria Greater. About the author we don't know certainly itself, some assumes Ambrogio Ratti, other Agostino Radi. Certainly it is that 25 September, 1634, during the pastoral visit succeeds to astonish the bishop of Padua Marco Antonio Corner and all his continuation for the elegance and majesty. The ciborium is constituted from a statue of the Redeemer that surpasses a little dome hemispheric, of the angels, a representation of placed side by side one from two martyrs, the Annunciation with Arcangelo Gabriel and Maria, the representation of God Father and the Saint Spirit.

The Last Supper over a base supported from columns, completes the work with the statues of Saint Ambrogio and Saint Augustin. The little temple is introduced like a perfect example of architectural proportion that they send back to the idea of divinity and universal harmony.

The several symbology send back to a precise program cured from the canonical that they loved to guide the artists towards arguments beloveds to the congregation.

The cathedral of Candiana offers an exhaustive speech for images, that illustrates either or in the form the mystery of Eucharist.

To the sides of ciborium the old chorus is situated, 62 wooden stall of the end of XV century, is placed there also the ancient organ with wooden case many times restored going back to the first years of the six hundreds, actuates from the to Brescia Costanzo Antegnati. The sacrestia collects numerous artistic works, between which it enunciates a Assumption attributed to Palma the Young.



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church of San Michele Arcangelo



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