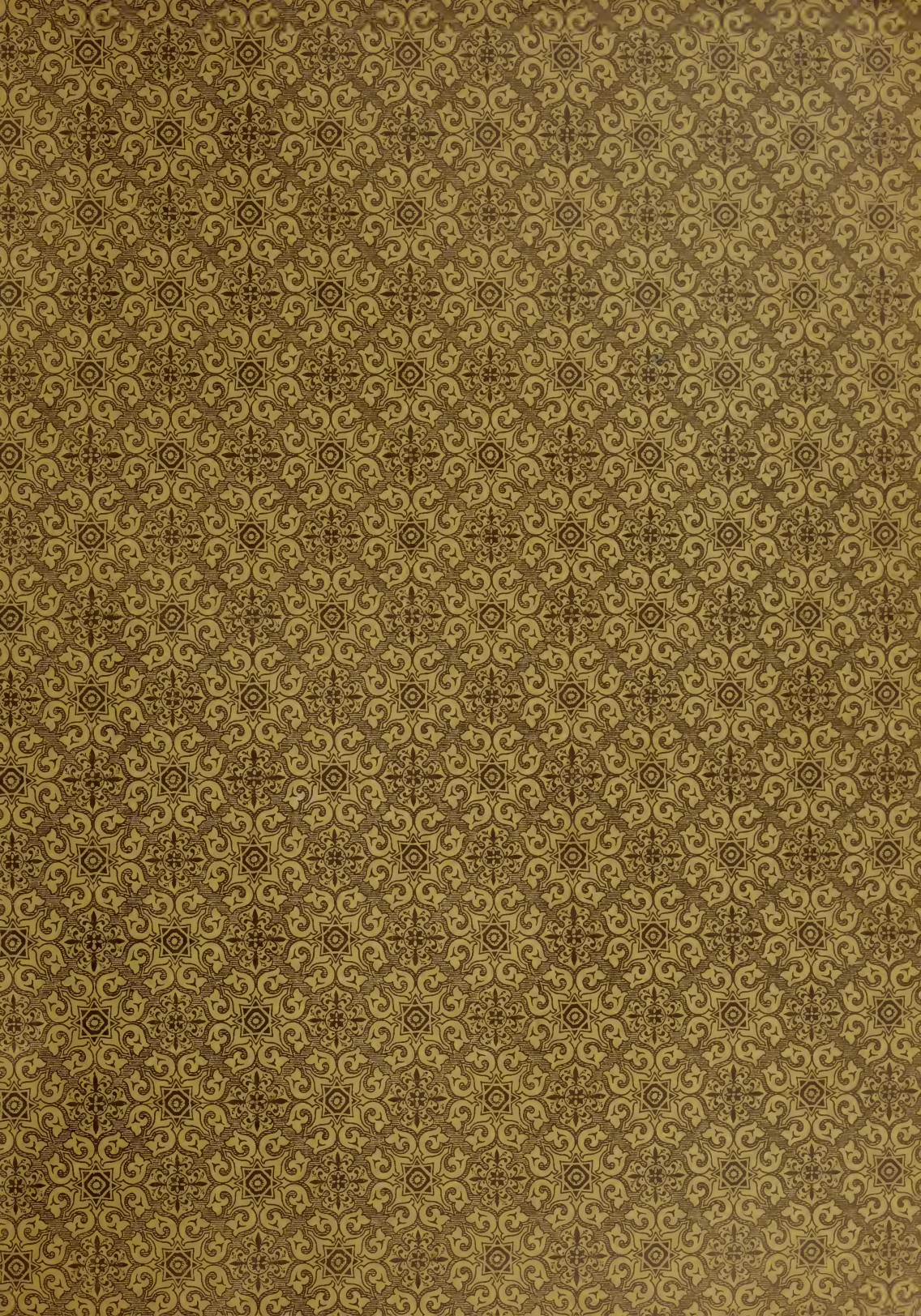


Calli
E
Canali
IN
Venice



FERD. ONGANIA Edit.





A Madame Lemman
souvenir de l'avocat
Pierre de Teflanin

— FERD. ONGANIA —

CALLI
E
CANALI

IN VENICE

and in the Islands of the Lagoons

(Series of 50 plates)

English Edition

by F. HOME-ROSENBERG



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STREETS AND CANALS

IN
VENICE

and in the Islands of the Lagoons.



*“ Beautiful Venice, Beautiful Venice
Queen of the Ocean and City of Song. „*

*“ I would endeavour to trace the lines of this image before it be
for ever lost, and to record, as far as I may, the warning which seems
to me to be uttered by every one of the fast-gaining waves that beat,
like passing-bells, against the Stones of Venice. „*

JOHN RUSKIN.

Note by the Editor.



ENICE is ever the ideal home of all who are enamoured of Art. The love of artists, the researches of the studios, the enthusiasm of poets have been so ardent, so daring, as not unfrequently to result in substituting the imaginary for the real, and consequently in weakening if not altogether destroying the conception of truth, for enthusiasm often blinds us to the reality of things. Thus, paintings, poems, romances, and alas! many histories have combined to create a purely conventional Venice. Painters have reproduced, *ad nauseam*, S. Mark's, the Piazzetta, the Mole, the Lagoon in such brilliant, such audacious colours as to give no idea of the mild harmony of the Venetian sky, while the Photographer, competing with them, has inundated us with views of the Grand Canal and of the Ducal Palace illumined by artificial moonshine, representing a theatrical Venice precisely as described by poetasters, by bad play-writers, by foolish novelists, and by ignorant and prejudiced historians. No city has ever been more erringly judged, no government less understood, no people — gifted with a lively disposition and with ready wit — more vilely misrepresented than when described as surrounded by spies, by bravoës, by executioners. These false ideas were, doubtless, in part induced by the mysterious aspect of the city, by the obscurity prevalent in certain localities, by the gloom in the blind alleys, by the tortuous canals, by the narrow, silent lanes. “ The city „ writes Byron, “ resembles a dream ; her history is a romance „. But Poetry, which when it disdains morbid romanticism is always truthful, gathers ineffable attraction from this hidden, meditative, inner aspect of Venice. To study her in her peculiar characteristics one must lose oneself in the labyrinth of her streets, canals, bridges, embankments and little squares ; then the soul of the beholder unites in loving sympathy with the poetry of light, water, and colour.

Certainly, no small portion of Venice, not only in the centres of busy life but also in the remoter parts, has undergone transformation : certain bridges with massive brick parapets have

been replaced by light iron ones: certain crumbling walls have had their marvellous tints covered by a sheet of monotonous white; certain wonderful old edifices, inexhaustible sources of artistic inspiration, have fallen a prey to the pick-axe, but still, better than in the frequented streets, and uncontaminated by irreverent modernism, the Past still speaks to us from the gloomy canals and picturesque alleys. How strange this passion for silent and mysteriously modest Art, this affectionate reverence for the Work of Old!

Every remotest corner of Venice is illumined by Art. The wonderful edifice of the Bernardo family at S. Polo, rich in pointed arches, rises from a Canal where the light hardly penetrates; on the right of the entrance to the Calle dei Miracoli we find the majestic Van Axel Palace; through narrow alleys and court-yards we penetrate to the beautiful winding staircase of the Contarini.... and....

And how many charming details for the artist! Here and there, walled in by chance in some ruinous edifice, a marble image by an ingenuous third-century Artist, or a black, bituminous pilaster, remains of some princely dwelling, or a byzantine patera, or a most graceful ogee — a verse from an ancient poem: images and reflections caught and incomparably rendered by two cunning xviii-century painters, Canaletto and Guardi. It is this sweet intimacy with Truth that constitutes the joy and the torment of painters of to-day, who, abandoning all the old conventionalism, desire, as an acute critic has well said, to be inspired by and to portray a Venice which shall be none other than Venice herself.

Venice, 1898.



A Rapid Sketch of Venetian History.



ENICE owes her origin to emigrants from Aquileja, Altinum and Padua who, fleeing before Attila, took refuge in the islands of the Lagoon about A. D. 421. « Home Rule » was naturally the first form of social order in each island. But about A. D. 698 they united to form a Corporation, electing a chief magistrate, with the title of Duke or Doge, in the person of Paulo Lucio Anafesto, who ruled from 697 to 717, owing allegiance to the Emperors of the East. In A. D. 707 the official residence of the new republic was fixed at Malamocco, but in 810 it was transferred to Rivo Alto, or Rialto by Doge Partecipazio who bridged together the numerous islets grouped around and thus

constituted the present area of the city. In the X century the new community became an independent State and in 997, under Doge Pietro Orseolo II, laid the foundation of her future greatness by subjugating Zara and other cities in Istria and Dalmatia. The XI century, and especially the XII, were extremely propitious to her; her vessels, emulating the Pisan and Genoese, transported merchandise, pilgrims, and crusaders, and often acquired for her — in compensation for their services — a portion of the territorial spoils wrenched from the infidels. Guelph rather than Ghibelline, although she took but small part in the strife between Emperor and Pope, Venice inflicted severe damage on Frederick Barbarossa by defeating his fleet off Cape Meloria, and by promoting the Peace which was concluded within her walls in 1177 and was the prelude to that of Constance. Under Doge Enrico Dandolo she aspired to supremacy in the Adriatic. Her participation in the conquest of Constantinople brought her possession of a large part of that unfortunate city, as also of Candia, Negroponte, and other islands in the Archipelago. She occupied a paramount position in the old Greek Empire till 1261; but when Michael Palæologus VIII retook Constantinople, and especially after the defeats in 1291 and 1298, this primacy passed to Genoa, and thence arose the long contest between the rival Republics, the most famous incidents in which were the wars of Caffa, 1350-1355, and of Chioggia, 1378-1380 in which Venice lost almost all her possessions on the mainland. But she soon indemnified herself by annexing Treviso in 1388, Padua in 1405, and Brescia in 1426, all with their dependent territories.

After the taking of Constantinople by the Turks, Venice courageously resisted the extension of their power in the Levant from 1451 to 1481, but was nevertheless destined to see herself deprived by Mahomet II of many islands in the Archipelago, besides Negroponte and the Morea. On the death of Scanderbeg she momentarily possessed various districts in Albania, and in 1489 extorted the cession of the Kingdom of Cyprus from Queen Catherine Cornaro. Venice was at that period the first mercantile Power in Europe, and had become an essential factor in Italian State policy; she it was who in 1495 ordained the league against the conqueror of Naples, Charles VIII of France, and frustrated all his schemes of dominion in Italy. But the discovery of America in 1492, and the famous opening of the Cape route to India in

1497 dealt her a blow from which she never recovered. The coalition of the Emperor, the King of France and the King of Arragon, known as the League of Cambray, which the jealous hate of Pope Julius raised against her in 1508, brought her to the verge of ruin and cost her the Polesine and five cities in the Kingdom of Naples. Sultan Selim II took Cyprus and the Cyclades from her in 1571, and Mahomet IV deprived her of Candia in 1669. She recovered ground somewhat in the Morea between 1683 and 1699, but lost it again in 1739 when her end was not far off. The Venetian government having failed to maintain its promised neutrality, Venice was occupied by the French in 1787, and they remained there till Buonaparte, by the treaty of Campoformio, ceded the entire Venetian territory to Austria in exchange for the Duchy of Milan and the Rhenish Frontier. In 1805 the Treaty of Presburg united Venice and her territory to the Kingdom of Italy.

On the fall of Napoleon in 1814 Austria came into possession of almost the entire Peninsula. In 1848 Venice drove out the Austrians and proclaimed herself a Republic, but the fortune of war being adverse to Italian arms elsewhere in Italy, Venice remained isolated, underwent a regular siege by the Austrians, and after a heroic defence was compelled by famine to capitulate in 1849. She thus again fell under Austrian rule till 1866, on the 6 November of which year King Victor Emmanuel II, *Pater Patriæ*, appeared in her midst and she finally became an integral part of regenerate United Italy.

— Venetian Architecture and Sculpture —

Venetian Architecture has, in its different manifestations, followed the fundamental principles of purity and harmony, and in this respect has rendered Venice decidedly superior to other cities. The more ancient edifices are in Byzantine style frequently blended with Moorish, a result of the intimate commercial relations of Venice with the Levant; the most conspicuous monument of this epoch is the Basilica. The Civic Museum, the Farsetti and Loredan palaces, all on the Grand Canal, are models of this style.

The Venetian Gothic or Pointed style has many splendid examples in Venice. The present Ducal Palace, the graceful Cà d'Oro, together with innumerable other edifices, rich in fanciful curves and slender pinnacles that adorn the city, date from the XIV century.

The Renaissance in the XV century revealed itself in all its glory in Venice. Artificers such as Antonio Rizzo, Alessandro Leopardi and the Lombardo family raised or decorated magnificent buildings, among which the inner fronts of the Ducal Palace, S. Mark's Hospital, and the Vendramin Palace, while the most illustrious contemporary painters employed their brushes in rendering the Venetian edifices of this period still more delightful to contemplate.

Sanmicheli, Sansovino, Palladio, Da Ponte, Scamozzi, Vittoria later on introduced a new style, based on Michelangelesque conceptions, which soon led to that odd style of the XVII century, known as *Barocco*, and which, although striking for the grandeur of its lines, was nevertheless a great factor in the Decline. French Art influenced Sculpture and Architecture in Venice in the XVIII century, but Canova endeavoured to restore Sculpture to its Greek simplicity, and if he did not entirely succeed in his design, his efforts powerfully helped to raise his Art from the state of decay into which it had fallen. Foremost among the few works by this great sculptor that Venice possesses are the statues of Hector and Ajax in the Treves Palace, of Dædalus and Icarus in the Academy of Fine Arts, Admiral Emo's monument in the Arsenal, and two baskets of flowers and a few models in the Civic Museum.



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a) Rio o canale di S. Marina. S. Marina's Canal. — On the embankment to the left, is the Palace, in pointed-arch style, which in the XV century belonged to the Soranzo family who helped to found the Church of S. Maria dei Miracoli. In the XVII century this palace became the property of the Van-Axels; it is remarkable for its carved door. (pl. 1.) (*).

b) Panorama seen from S. Mark's Basin: the Piazzetta, Ducal Palace and Paglia Bridge. (pl. 167.).

c) S. Mark's Basilica. — The most important edifice in Venice, begun by Doge Giustiniano Partecipazio in the IX century and destined to contain the remains of the Evangelist S. Mark. Partly destroyed by fire in the X century, its reconstruction was commenced by Doge Pietro Orseolo, continued by his successors Domenico Contarini and Domenico Selvo and finished by Vitale Falier. — It is decorated with Mosaics and marble facings and columns, these last having been brought to Venice in large quantities during the Crusades. (pl. 32.).

d) S. Mark's Piazzetta as seen from the summit of the LION'S COLUMN. — This view was executed during the recent repairs to the column, and to the symbolical lion whose mysterious origin still exercises the ingenuity and the erudition of Archæologists (pl. 79.)

e) Carta Gate and Corner of the Ducal Palace. — This gateway ranks among the most famous monuments on account of the richness of its sculptural decorations, executed, it is believed, by Giovanni and Bartolomeo Bon between 1440 and 1443. — It was called *Porta della Carta* because the clerks employed to copy the acts and decisions of the Republic had their desks near-it. (pl. 31.).

f) Corner of the Gaol, Ponte della Paglia, and Ducal palace, from the Riva degli Schiavoni. — The Gaol (*le Prigioni*) was built from the designs of Jacopo da Ponte in 1589 in order to *surrogate* the unhealthy *Pozzi*. — The *Ponte della Paglia*, or Straw Bridge, was so called from the boats laden with straw which used to be moored near it. (pl. 43.).

g) Bridge of Sighs. — So called because it led from the Ducal Palace to the State Prisons; artists, historians, and poets including, Byron, have all helped to make this bridge famous. It was built at the end of the XVI century. (pl. 39.).

(*). *Note.* — All these plates in *format mignon* are reductions from the large ones in the original collection of "Streets and Canals in Venice".

h) Church of our Lady of Health. S. Maria della Salute. — On the Grand Canal. The construction of this church was decreed in 1660 as a votive offering on the cessation of the Plague which had then been raging in Venice. It was therefore commenced in 1631 and finished in 1682, from the design and under the direction of Baldassare who, as is believed, modelled it on the description left by Polifilo in the XV century. It contains paintings by Marco Basaiti, Titian, J. Tintoretto, Salviati, and Palma the younger. Annually on the 21 November this church was visited in great state by the Doge and chief dignitaries of the Republic. (pl. 41.)

i) Rialto Bridge on the Grand Canal. — A Marvellous work in stone which crosses the Grand Canal and unites the two *Sestieri*, of S. Mark and Rialto. From the XII. to the XVI. century this Bridge was of wood, but in 1588 it was rebuilt in its present form by Antonio Da Ponte, and completed in 3 years at a cost of 250,000 Ducats.

Each of the *six* administrative districts into which Venice is divided is called a *ses(x)tiere*. (pl. 93.)

k) The Grand Canal in Venice, from the Civic Museum. — On the right is the Battaglia Palace. On the left is the ferry named after Saints Hermagora and Fortunato, the Vendramin-Calergi, Marcello, Erizzo, Grimani, Cà d'Oro, and Da Mosto Palaces. (pl. 145.)

l) The Square of SS. Giovanni e Paolo, and the Colleoni Monument. — Bartolomeo Colleoni was a distinguished Bergamasque General in the service of the Venetian Republic. At this death he bequeathed a large sum to the State on condition that his equestrian statue should be placed in S. Mark's Square. As he had the fortune to die in the good graces of the Rulers of the Republic, his money was accepted, but his statue was placed, not in S. Mark's Square but in that of SS. Giovanni e Paolo. This magnificent bronze work, begun by the celebrated Florentine sculptor Andrea del Verocchio was continued and finished by the Venetian Alessandro Leopardi in 1496, with such success as to render it the finest of the equestrian monuments of the Renaissance. (pl. 78.)

m) The Venetian gondola. — The name is said to have been derived from the Greek word *kondy*. They were originally light boats but in the centuries of splendour their magnificence became so extravagant that the Senate passed a law reducing them almost to their original simplicity, and ordering them to be all painted black, with black furniture as at present. Notwithstanding their lugubrious appearance, they are general favourites, as no other form of boat adapts itself so readily and perfectly to the exigencies of the tortuous canals, none glides so swiftly and with such easy motion under the impulse of a single oar. (pl. 100.)

n) Court of the Ducal Palace, and Giants' Staircase. — The body of the edifice fronting the Court-yard is attributed chiefly to the architect and Sculptor Antonio Rizzo who profusely enriched it with gems of the Renaissance. The staircase was ornamented chiefly by Domenico and Bernardino da Mantova. The two colossal statues of Mars and Neptune by Iacopo Sansovino, placed on the landing in 1554, caused it thenceforth to be named the Giants'. (pl. 33.)

o) Bacino di S. Marco. — With the Palazzo Giustinian, the Giardino Reale, the Zecca (Mint), the Palazzo Ducale, the Prigioni (prisons), the Palazzo Dandolo now Danieli's Hotel, and the Chiesa (church) della Pietà. (pl. 20.)

p) Palace named Cà d'Oro, on the Grand Canal. — A wonderful edifice in archaic style, the erection of which was entrusted by the Contarini family, between 1424 and 1430, to John and Bartholomew Bon. A year afterwards the greater part of the marble ornaments was painted and gilt by a Frenchman named John, hence the name by which it has always been known, viz: Cà d'oro, or House of Gold. In 1484 this palace passed from the Contarini to Peter Marcello, of whom a chronicler writes "He was a called Peter of the House of Gold on account of his having acquired — with his wife — the gilded house near the Contarini Palace at S. Sophia." — Consecutive proprietors of the Cà d'Oro were the Loredani and the Brezza. Last century it became the seat of a theatrical academy founded by the Marquis Francesco Albergati and Count Alessandro Pepoli. (pl. 23.)

q) **Grand Canal**, from the Ferry of S. Tomà. — The Foscari and Rezzonico Palaces. — see Series I. Plates 6 and 69 — and the Giustiniani Palace in archiacute style of the XV century from designs by the architects of the *Cà d'Oro*, Giovanni and Bartolomeo Bon. This palace is composed of two buildings decorated with Oriental marbles. (pl. 168.).

r) **Column in the Piazzetta S. Mark.** — **Corner of the library.** — **The Mint.** — The granite column on which the statue of S. Theodore is placed, together with the other bearing the symbolic lion is said to have been brought, during the crusades, from Cæsarea where both formed part of the temple erected by Herod in honour of Julius Cæsar.

The old Library, begun by Sansovino early in the sixteenth century and finished by Scamozzi in 1582 was rightly called the finest building erected in Venice during that epoch.

The Mint, by the same Architect, of severe and majestic aspect, is described by Sansovino's son as a "Notable edifice . . . all woven within and without of cut stone, bricks and iron, without so much as a foot of wood, so that for strength and for being fire-proof there is none other which can compare with it." (pl. 21.).

s) **Interior of Basilica of S. Mark.** — This work will comprise views of the interiors of the edifices of which the exteriors have been already given : among them that of the famous Basilica cannot but be especially welcome to lovers of Art. See Plate (c). (pl. 157.).

t) **Grimani Palace on the Grand Canal.** — Built by the patrician Family Grimani from designs by Sanmicheli. Doge Marino Grimani dwelt here, and here the Dogressa Morosina Morosini was solemnly crowned in 1597. Ladislaus VII. Son of Sigismund III. King of Poland was a guest in this palace in 1725. In the present century it became the Post Office, but is now the seat of the Court of Appeal. (pl. 53.).

u) **Loggetta** at the foot of S. Mark's Tower. — This elegant little building was erected by Sansovino, in 1540, to serve as a Guard-room for the officers on duty during Sittings in the Ducal Palace. It is richly constructed of coloured marbles, with a terrace surrounded by a balustrade of red Verona closed by an admirable bronze wicket cast by Antonio Gai in 1750. It is also adorned with bronze statues — standing in niches — of Minerva, Apollo, Mercury and Peace by Sansovino, and with basreliefs in marble by Girolamo da Ferrara. — It is at present only used for the extraction of the five numbers of the Public Lottery which takes place there every Saturday. (pl. 165.).

v) **S. Zaccharia's church.** — Is of very ancient origin, but was rebuilt in the second half of the XV century by Renaissance artists; it is adorned with precious master-pieces of Art, in painting by Palma, by Giovanni and Antonio of Murano, by Giovanni Bellini, and in sculpture by Francesco and Marco of Vicenza and by Alessandro Vittoria. Immediately adjoining is the Monastery of S. Zaccharia, annually visited by the Doge on the anniversary of the consecration of the church. (pl. 30.).

w) **The Grand Canal** from the *Fondamenta della Carità*. — In the background is the Balbi Palace, now the Artistic-Industrial home of the Chevalier M. A. Guggenheim; on the right is the Giustinian Lolin Palace and the basement of the once projected one called *del Duca*; on the left is the *Palazzo dell'Ambasciatore*; Browning Palace formerly Rezzonico; two of the Giustiniani's, and the *Cà Foscari*, now used as the Royal School of Commerce. pl. 57.).

x) **The Lion's column** and the island of S. GEORGE THE GREAT, as seen from S. Mark's Square. — The column is of Oriental granite; the bronze, winged Lion was placed on it in the XV. century, was carried off to Paris by the French in 1797, but they were forced to restore such illgoten booty: and it was brought back to Venice — in pieces — in 1815. S. George's island, as seen from the "Piazzetta", presents a very picturesque appearance. — The church, one of Palladio's finest works, was begun by him in 1565 and finished by Scamozzi in 1610. The accurate carving of the Stalls in the Choir is worthy of attention: as also are various paintings by Tintoretto, a Crucifix in wood by Michelozzo, etc. (pl. 106.).

y) **S. Mark's Square** and the **clock Tower**, from the Basilica Terrace See Plate z. (pl. 156.).

z) **S. Mark's square.** — From this spot we see on the right the Old Procuratie and the Clock-Tower; on the left the Royal Palace; in front the Campanile and the Basilica of S. Mark (see note to Plate c). — The Campanile (bell-tower) dates from the X. century; it is 98 m. (308 feet) high, and the view from the summit over the city and the lagoon is truly magnificent. (pl. 96.).

aa) **The Grand Canal,** from the Carità Embankment. — On the right is the church of Our Lady of Health: *Chiesa della Salute*, and the Custom House: *Punta della Dogana*. On the left is the Franchetti Palace, formerly known as Palazzo Cavalli, and that of the Prefecture, formerly belonging to the Corner family. (pl. 67.).

bb) **Rio e Palazzo Albrizzi,** à S. Apollinare. *Albrizzi Palace and Canal.* The palace was built by the Bonomo family in the XVII century, and became the property of the Albrizzi in 1648. Isabella Teotochi Albrizzi, a distinguished authoress and a friend of Foscolo's and Byron's lived here. (pl. 6.).

cc) **Vendramin-Calergi Palace at Saints Hermagora e Fortunato's on the Grand Canal.** — This palace was built by order of Andrew Loredan at the end of the XV century and inhabited during the XVI by princes visiting Venice. In that century it was purchased by the Calergi from whose possession it passed into that of the Grimani-Calergi. On the 15 January 1658 John and Peter Grimani-Calergi, having inveigled Francis Querini-Stampalia into the adjacent garden caused him to be barbarously murdered there; for this the Grimani family was banished and degraded from the ranks of the nobility, to which it was, however, restored two years after. This family becoming extinct in 1740 the palace passed into the possession of the Vendramin-Calergi who sold it 1844 to the Duchess of Berry. The Archduke Charles Ferdinand of Innsbruck dwelt here in 1652, and on the 13. February 1883 Richard Wagner here breathed his last. (pl. 25.).

dd) **The Giants' Staircase** in the Ducal Palace. — This takes its name from the two colossal statues by Jacopo Sansovino. — Neptune and Mars — that stand on its summit. It was built in 1485 from plans by Antonio Rizzo and magnificently decorated by Domenico and Bernardo da Mantova. The Coronation ceremony was performed on its landing-place, when the Doge received the polite invitation: *Accipe coronam ducalem ducatus Venetiarum*. The legend that Doge Marino Falier was beheaded on this staircase is quite without foundation. (pl. 158.).

ee) **The Arsenal.** — Founded in 1104 under Doge Ordelaaffo Falier; enlarged in 1325, again in 1473, a third time in 1539, and a fourth in 1564. Further additions were made shortly after by incorporating the church and buildings of the Celestia. It is entirely surrounded by a wall with an indented coping. The ingress is protected by an outer barrier of iron railings, first erected in 1982, the supporting pilasters of which are surmounted by eight statues sculptured by F. Cabianca and by Comino; round about are four lions in pentelic marble, trophies brought from Attica in 1687 by Francesco Morosini *Peloponnessiacus*. The Gateway, built in 1460, was, in 1487. converted into a species of triumphal arch in honour of the same victorious Doge. (pl. 171.).

ff) **New Court** — *Corte Nova* — at S. Catherine's. — One of the most picturesque and most frequented streets in Venice. (pl. 102.).

gg) **S. Christopher's Rio or Canal,** at S. Vito's. — A picturesque locality which took its name from a statuette of the saint formerly existing above a now closed gate-way (pl. 111.).

hh) **Riva degli Schiavoni,** taken from the summit of the Lion's column during its restoration in 1891. This locality has been mentioned with Plates o, r, f. (pl. 89.).

ii) **Rio della Frescada a S. Pantaleone.** *Frescada Canal at S. Pantaleone's.* — In the background is part of the School of S. Rocco; on the left is the palace of the patrician family Dalla Frescada built in archiacute style at the close of the XIV century. Marco of this name, dying about 1320, left part of his wealth to found a hospice for sixteen poor women which still exists in the Fondamenta Zorzi and Bragadin in the parish of SS. Vito and Modesto.

Hail to his Memory! His palace became in succession the property of the Corners, the Loredans, and the Foscarini-Garzoni, and now belongs to the Chevalier Michel Angelo Gugenheim. (pl. 17.).

kk) **The Great Council Hall**, in the Ducal Palace. — This was a kind of Parliament-House where all the patricians who had a right to vote in the passing of Government measures assembled in grand council. Henry III of France was solemnly received here on the occasion of his visit to Venice; here also the fall of the aristocratic Government was voted, and here Venice, striking for liberty in 1848, proclaimed "Resistance at any cost." — Domenico Tintoretto adorned this Hall with his colossal master-piece representing the Last Judgment: Paul Veronese ornamented its ceiling, while Marco Vecellio, Andrea Vicentino and Federico Zuccaro worthily completed its embellishment. (pl. 159.).

ll) **Rio di S. Trovaso**. *S. Trovaso's Canal*: On the right is part of the Palace, called *Contarini degli Scrigni*, or Contarini of the Iron Safes, probably from a "Strong Room" which once existed there. Former visitors to Venice will recollect a vast hall in this palace which served for the purposes of an "English Church," during the ministry of the Rev. Cavaliere F. Davis Merewether, the same hall which, in 1524, resounded with festive strains on the occasion of the wedding of the Doge Andrea Gritti's niece Vienna, when the entire edifice was splendidly hung with costly tapestry and carpets. This fine old palace has recently become the property of M.^r Peabody Russell. (pl. 10.).

mm) **Grand Canal from the ferry at S. Benedetto's**. — The Rialto Bridge. = See Pl. *i*. — and the Papadopoli Palace, (pl. 182.).

nn) **Rio e Palazzo Widmann**, a S. Canciano. *Widmann Palace and Canal*. — This Palace, from the designs of B. Longhena, and formerly adorned with exquisite works of art, first belonged to the Sarotti. and afterwards became the property of the Counts Widmann, from Carinthia and in 1645 enrolled among the nobles of Venice. (pl. 3.).

oo) **Fini and Ferro Palaces** — (now united to form the Grand Hotel). — The Fini palace is in Barocco style by A. Tremignani. — The Manolesso-Ferro is in the pointed style of the XIV century; its ground floor was modified in the XVII century. (pl. 175.).

pp) **Rio di S. Sofia**. *S. Sophia's Canal*. — The Doge Marino Faliero possessed many houses in the Ruga dei due Pozzi in this neighbourhood, bought from Zilielo at the auction in 1355. (pl, 19.).

qq) **The Grand Canal, Custom House, and Church of S. Maria della Salute**. — The Custom House is from the plans of Baldassare Longhena. For the Church see Pl. 41. On the right are the Ferro and Corner palaces, the former of which has become the Grand Hotel, the latter the seat of the Prefecture of the Province. (pl. 76.).

rr) **S. Jeremiah's church, Labia palace, on the grand Canal, S. Jeremiah's Canal**. — This church, said to have been founded in the XI century, was rebuilt in 1753 by the Architect Carlo Corbellini. Noteworthy among the fine works of Art it contains are two altars admirably painted in *fresco* by Girolamo Mingozzi Colonna. (pl. 52.).

ss) **Rio e Squero di S. Trovaso**. *Canal and Boat-building yard at S. Trovaso's*. — This picturesque *Squero*, so dear to painters and especially to lady artists, few of whom visit Venice without making a study of it, was recently put up for sale by its owners, and being consequently in danger of being bought and destroyed by some innovating *improver*, was purchased by the Commune of Venice in order that it might be preserved in its integrity. (pl. 15.).

tt) **Paradise street and bridge**. — Some derive this name from the patrician family *Paradiso*. Others — and with more reason — are of opinion that it originated with the splendour of adornment and illumination here displayed on the occasion of any Church function. — The arch which joins the houses on each side of the bridge is of the XV. century: the image of the B. Virgin is sculptured on it, and is also decorated on one side with the arms of the Foscari, on the other with those of the Foscari and Mocenigo. (hl. 101.).

uu) **Campo S. Margherita.** — *S. Margaret's Square.* — The church of this name was erected under Doge Pietro Tradonico, between 837 and 853. It was rebuilt in 1947, and closed in 1810; it then became a timber magazine till, in 1885, it was purchased by an English lady, Mrs. Hammond, thoroughly repaired and re-opened as an Italian Protestant Evangelical church, with an Industrial School attached to it. S. Margaret's Square is the most popular in Venice: on fine days it is greatly resorted to by the laundresses of the neighbourhood, when their numerous lines, stretched almost entirely across it, transform it into an immense drying ground for their snowy linen. S. Margaret's Coffee-house is the favourite resort of Venetian artists. (pl. 172.).

vv) **Courtyard and Staircase of the Minelli Palace** a S. Paterniano. — This very elegant winding staircase, in Lombardic style, was built in the XV century by order of the patrician family Contarini. The palace of which it forms part has its Front on the Canal. From the original proprietors it passed into the possession of the Minelli family, and finally into that of the *Congregazione di Carità* or Mendicity Society, which has its official residence here (pl. 151.).

ww) **Canal in the Giudecca islands.** — On account of the variety of colour, and of the fishing-boats which assemble there, especially in summer, this canal presents the artist with rich fields for study. (pl. 47.).

xx) **S. George's island** in S. Mark's Basin. — This island has already been described — see Plate x). (pl. 152.).

yy) **Rio or Canal in the island of Torcello.** — It is generally believed that the town on this island dates from the V. century, when the inhabitants of Altinum removed to it as being a safe refuge, inaccessible to their Barbarian invaders: but the monuments brought to light during various excavations indicate a more remote origin. The island is at present almost uninhabited; its churches observable in this plate, alone remain to testify to its ancient grandeur. (pl. 119.).

zz) **Vescovado quay in Chioggia.** — This locality, often reproduced by painters, has lately been brought into more general notice by Luigi Nono's famous picture; *Refugium peccatorum.* (pl. 131.).



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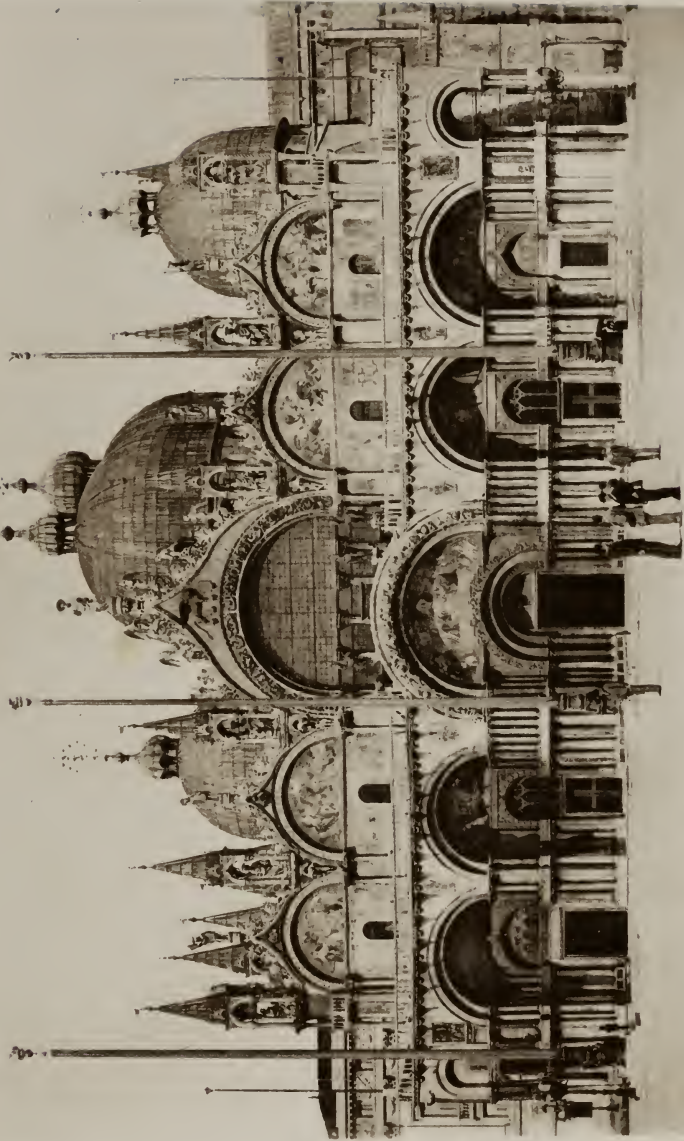


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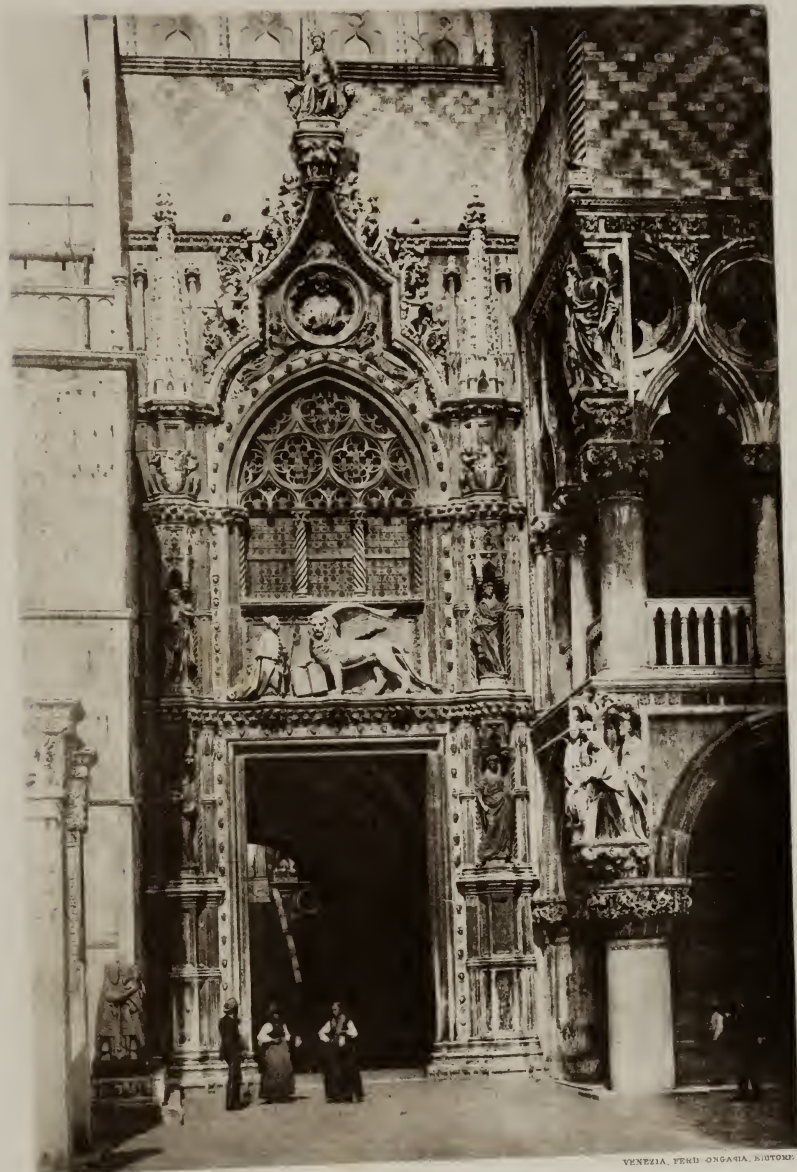


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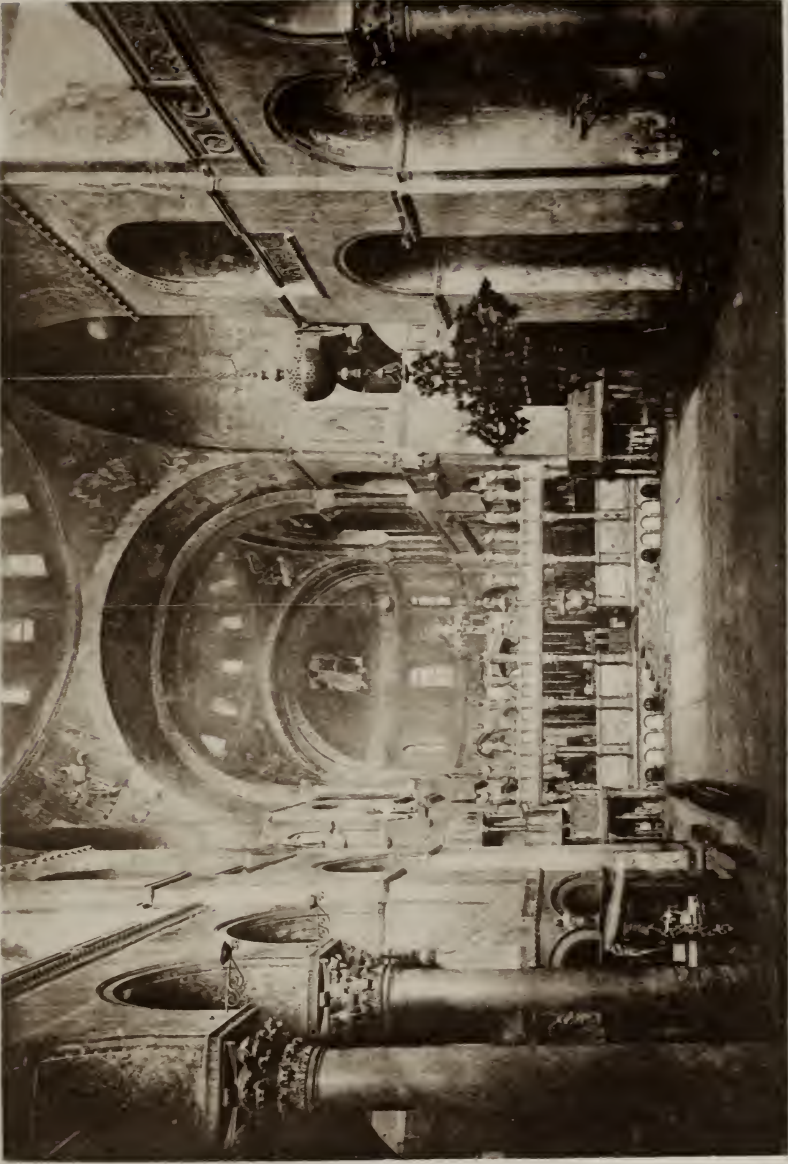


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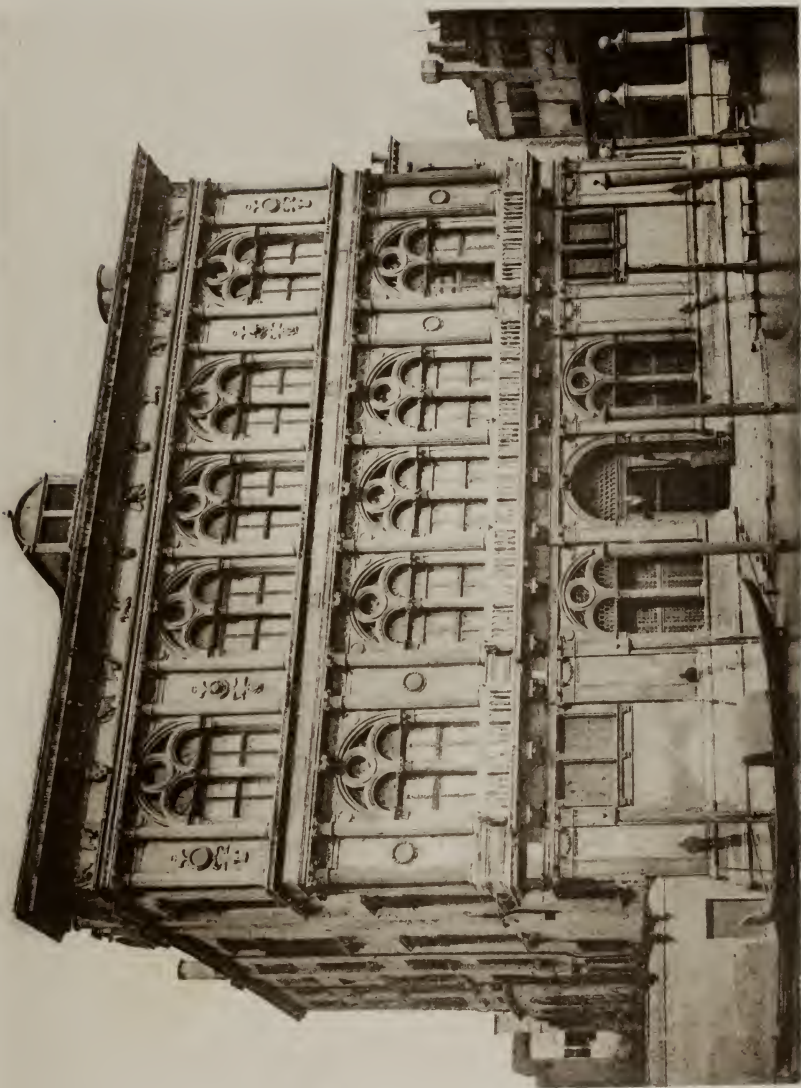




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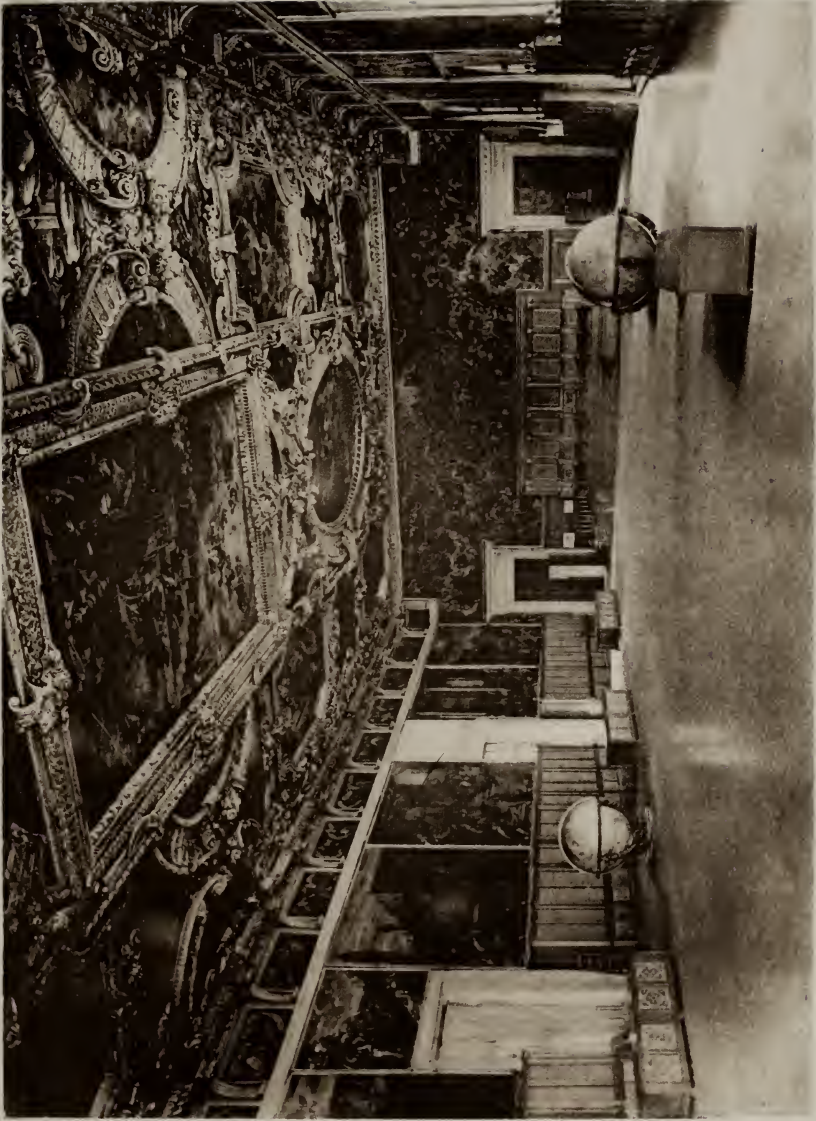


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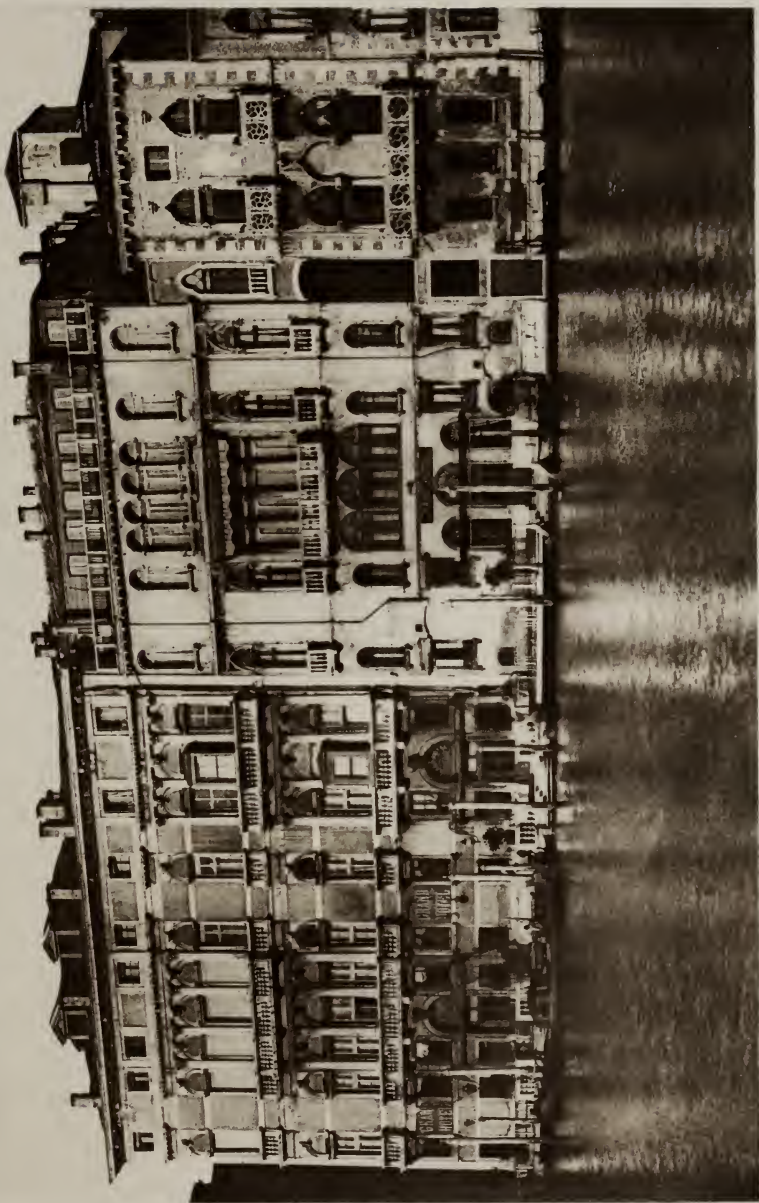














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