

Venice Guide

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Venice guide



This is a special Guide: you will find detailed information of the history and monuments of Venice, and useful information about the events and shows that take place in this city. It is, therefore, both a GUIDE and a MAGAZINE.

Thanks to the new electronic formats, that can be updated real-time, you'll always know what's going on in Venice: EXHIBITIONS, CONCERTS, CONGRESSES, THEATRICAL PERFORMANCES, SPORT OR CONTEMPORARY ART EVENTS and much more. Every time an update is available, you will be informed through a simple newsletter. In this way you'll know when the events that interest you most take place and may choose the best time to spend a holiday in Venice accordingly.
You can download this guide freely from the web-site www.venezia.net.
The words in red can be clicked This Guide is free because it is a project wanted and realized by the hotels, restaurants and shops of Venice that feature in it. Our purpose is to let you know, in the most simple and immediate way, the history, culture, products and services of this magical city so that you can make the utmost of your holiday and appreciate all the originality of Venice. Who more than a Venetian can make you discover the beauty and the peculiarities of Venice, and all that makes it so unique?

Enjoy your reading and welcome to Venice.....
the Staff.

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Before you leave

GETTING THERE WITHOUT ANY PROBLEMS

If you are planning to go to Venice, go straight to the Hotel section and check the room fares that suit you best. Venice includes two main areas: the island and the mainland.

On the island you can either walk or use water buses (vaporetto). In this area hotels are placed in the old city centre so you can enjoy the real Venetian life. Alternatively, you can stay on the mainland (Mestre or neighbouring villages) and reach Venice in about 10-15 minutes. Winters are mild (6° C) and summers hot (29° C). Clearly, given the nature of the city itself, it is quite damp. High tides only occur in autumn and winter.



BY PLANE

The Venice airport ("Marco Polo") provides both national and international connections. It is 13 Km from the city centre and is linked to Venice by buses and motor-boats. For further information about water transport, go to the "I've arrived in Venice. Wh

also land at the Treviso airport (·Antonio Canova·) which is 30 K

ked to it by the ATVO buses service. This could be a valid alternative to the Venice airport.





BY CAR

You can easily get to Venice through motorway (A4 from Trieste and Turin, A27 from Belluno, and A13 from Bologna) and road links (highways SS.309 Romea from the Adriatic coast, SS.14 from Trieste, SS.13 from Treviso, and SS.11 from Padua). Once you've reached the lagoon take the Ponte della Libertà, the bridge that literally links Venice to the mainland. If you follow the signs to Venice you'll find yourself in Piazzale Roma, which is as far as you can go by car. Here you have to park your car. In the Piazzale Roma area the following parking garages are available: Autorimessa Comunale, Garage S. Marco and S. Andrea. There is also a large parking lot on the Tronchetto island (turn right at the end of the bridge). However, another possible solution is to leave your car in Mestre (either in the parking lots by the entrance to the Ponte della Libertà or the ones near the Mestre railway station, which are definitely cheaper) and continue from there by bus or train to Venice.



BY TRAIN

This is the easiest way to reach the Grand Canal (Venezia-Santa Lucia railway station). If you need to stop in Mestre or Marghera, get off at Venezia-Mestre. The train is the best solution to go from Venice to Mestre and vice versa as it only takes 10 minutes.



When you arrive

BY CAR

If you stay in Mestre, it is usually easier to leave the car near your hotel and reach Venice by bus, tram or train.

Cars can reach Piazzale Roma or Tronchetto. Parking rates and availability change, so check the official car park websites before travelling.

The People Mover links Tronchetto, the Maritime area and Piazzale Roma. The ACTV People Mover ticket costs EUR 1.50.

BY TRAIN

Venezia Santa Lucia station is directly on the Grand Canal. From Venezia Mestre the journey generally takes about 10-12 minutes; frequency and fares depend on the railway service.

The train will take you straight into the centre of Venice as the railway station (Venezia Santa Lucia station) rests on the Grand Canal. If you take the train in Mestre (Venezia Mestre station) get one that takes you straight to Venice: there is one every 10 minutes. When you get off you can either decide to walk, get a vaporetto (water bus) or a water taxi. If you wish to know the prices of water buses and taxis (only indicative), go to page Water buses fares. The map attached to this guide will help you find more easily your destinations.

BY PLANE

From Marco Polo Airport you can reach Venice by water with Alilaguna. Airport - Venice costs EUR 18 one way or EUR 32 return. Stops and journey times depend on the line.

Land connections to Piazzale Roma and Mestre are also available. Always check timetables on the day of travel.



If you travel with a disabled, you can contact "*Venezia Città Per Tutti*":

Mestre: via Cardinal Massaia (angolo via Cappuccina), call the number 041 9655440 on Wednesday from 9.00 to 13.00

Sede di Venezia: Ca' Farsetti, S.Marco 41 36, call the number 041 2748144 on Thursday from 9.00 to 13.00.

It's possible to send an e-mail to:

cittapertutti@comune.venezia.it

Tip:

If you get to Venice with your suitcases, leave them at the hotel or in a luggage locker at the railway station or at Piazzale Roma: moving in Venice is much easier without any luggage.

Tickets



Tariffe Actv

on land - that provide urban services

Updated ACTV fares

75-minute standard ticket: EUR 9.50. Valid on ACTV urban transport within the Municipality of Venice; ACTV services to/from Marco Polo Airport are not included.

Time-limited tickets

24 hours: EUR 25 | 48 hours: EUR 35 | 72 hours: EUR 45 | 7 days: EUR 65

Rolling Venice (ages 6-29): ACTV 72-hour transport + Rolling Venice card: EUR 33.

Time-limited tickets allow unlimited journeys on the services included in the fare from first validation. Always check current conditions and exclusions on Venezia Unica.

Venezia Unica

Venezia Unica is the official portal for public transport tickets and many visitor services. Packages vary according to the services selected and can be built online for the length of your stay.

Alilaguna fares

Alilaguna links Marco Polo Airport by water with Venice, Lido and Murano.

Airport - Venice: EUR 18 one way, EUR 32 return.
Airport - Murano: EUR 10 one way, EUR 18 return.

Alilaguna time tickets: 24 hours EUR 40, 48 hours EUR 60, 72 hours EUR 80. Fares may change: check alilaguna.it.

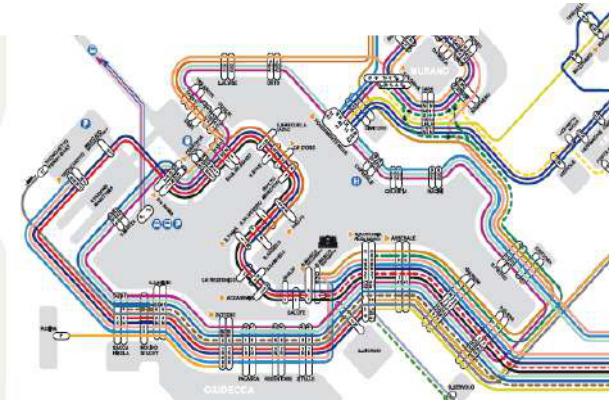
Current Alilaguna fares

Airport - Venice: EUR 18 one way / EUR 32 return.

Airport - Murano: EUR 10 one way / EUR 18 return.

Railway Station - San Marco: EUR 10 one way / EUR 18 return.

Mobility in Venice - a lagoon island city shaped like a big fish - has two transport system: the first is waterborne, consisting of canali, or canals, and rii, the larger water courses;the second is pedestrian, and consist of calli (alleys), ponti (bridges), campi (square), salizzade (main pedestrian streets), rughe (small long alleys), fondamenta and rive (canal - and wharf-side paths). The separation of these two networks is closedy connected to the special type of urban morphology, made up as it is of a series of waterborne services that can be broadly divided into the three main types.



City-Centre Routes

These are routes crossing the city and mainly using the Grand Canal. They also extend out to connect the area of Tro ido Island. The Route 2 also connects and San Marco along the wide Canal separating Venice's main historic centre with the island of Giudecca.

History



In the Roman times the term Venice stood for the North-Eastern region of Italy. Following the collapse of the Roman Empire and particularly the arrival of the Longobards (568), it started to indicate a part of the small settlements on the islands of the lagoon between the Adige and the Piave rivers. Their economy was based on trade between the Near-East countries and Northern Europe (Germany and Flanders). They established a federation legally dependent on Byzantium but their relations became increasingly looser as the latter's decay proceeded and they acquired complete independence towards the end of the 9th century. Hence, since the beginning of the 9th century, the dominations of Eraclea and Malamocco were followed by that of Rivo alto. This event coincided with the failure of the Franks' attempt to conquer the islands. After driving back the Arab invasions and eliminating in the year 1000 the Croat piracy in the Adriatic sea, the political expansion to Istria and Dalmatia started, under the leadership of a class of ship owners and merchants who had managed to prevent some of the major families (Partecipazio, Candiano, Orseolo) from introducing the hereditary power system. To prevent the closure of the Otranto canal (the gateway to the East) and of the passes on the Alps (so vital to trade with northern countries), Venice had to fight the Normans, Suevians and Angevins who were trying to settle along the Albanian and Epirot coasts, and at the same time it joined the Lombard League to prevent the Emperor from acquiring an excessive power.

The 4th Crusade (1202-1204) enabled Venice to found a vast colonial empire in the Balkan peninsula and the Aegean Sea, which withstood the restoration of the Byzantine Empire (1261) but exacerbated the rivalry with Genoa. This originated numerous naval battles with alternating victories on both parts. At the beginning of the 14th century, a period marked by the setting up of signories, some attempts were made (Baiamonte Tiepolo, 1310; Marin Faliero, 1355) to turn into a signory the oligarchic government of Venice too (since 1297 it had been restricted to a limited number of families) through the



support of the populace (sailors, fishermen), but they failed. In the meantime Venice started to expand to the hinterland (in particular after the serious threat faced in 1378 during the war for Chioggia, when the lagoon was besieged both by sea and land by the Hungary, Padua and Genoa coalition). As the context was favourable, within few years Venice conquered the whole Veneto region, Friuli, Brescia and Bergamo starting a long series of wars against Milan and later on against Florence and Ferrara too.

The gains in Puglia (1495) and Romagna (1503) and the ill-advised idea to help the French conquer Milan to acquire the Cremona area (1499) proved fatal to Venice: it was attacked by all European powers set up against it by the pope Julius II (League of Cambrai) and was defeated by the French at Agnadello (1509), which definitely stopped its expansion in Italy. Meanwhile, despite its strong resistance, it lost its dominions in the East under the Turkish attacks, and the discovery of America diverted trade (to which it owed its prosperity) from the Mediterranean to the Atlantic.That marked the beginning of VENICE's slow and glorious decline: it fought the Turks in Cyprus (1571-73) and at Candia (1644 - 86), reconquering the Morea for some time (18th century), and humiliated the Barbaresques in Tunis (1784-86).

The Habsburgs, eager to unify the Tyrol and Milan, soon became Venice's new mortal enemy, but only managed to achieve their objective when Napoleon, through the Campoformio Treaty (1797), ceded the old republic to Austria in exchange for the Duchy of Milan.

In 1805 it was annexed to the Neapolitan Kingdom of Italy, in 1813 it was returned to Austria and, following the Vienna Treaty, it became the capital of the supposed Lombard-Venetian Kingdom together with Milan.

In 1848 it rose against the Austrians and was proclaimed Republic by Daniele Manin. On the eve of the Armistice of Salasco it joined the Savoy monarchy. After the restoration of the republic it fought the Austrians till August 1849, which marked the end of a long and memorable siege.

The third war of independence (1866) marked its annexation to Italy.

The origins of Venice

Chronology and events

450/453 a.c.
The first barbarian invasions in Northern Italy.

570 a.c
Some refugees from the Veneto towns settle on the lagoon islands to escape invasions.

639 a.c.
One of the first settlements is founded on the island of Torcello, where the Bishop of Altino takes refuge with a group of refugees starts building the Cathedral of S. Maria Assunta (which can still be visited). At first the community is protected by a Byzantium imperial officer.

697 a.c.
The first doge is elected (according to the legend, Paoluccio Anafesto). 8th century The Byzantium power centre is moved to the island of Malamocco in the Lido. The salt trade increases and also trade with the ports of the Adriatic coast, thanks to the strategic position of the lagoon city.

810 a.c.
The doge elected in Malamocco moves to the centre of the lagoon, in the Rivo Alto area (which coincides with the Realtine islands).

814 a.c.
The first Doge palace starts to be built.

828 a.c.
Two Venetian merchants steal St. Mark's body from Alexandria (Egypt). The winged lion becomes the symbol of Venice, thus underlining Venice's religious and political independence from Byzantium.

1000 a.c.
The doge Pietro Orseolo II defeats the pirates: institution of the "festa della Sensa". Venice becomes a trade power. Gradual conquer of the eastern Mediterranean area: birth of the Venetian Republic (Serenissima). The political power of Venice increases.

1200 d.c.
4th Crusade, conquer of Constantinople.
War against Genoa for the dominion of the Mediterranean.

1300 d.c.
Marco Polo's journey in the East.

1400 d.c.
Epidemic of plague. Serious external threats. Pleace of Turin and end of the war against Genoa. Cyprus is ceded to Venice. Beginning of the Turkish advance.

1500 d.c.
War against the League of Cambrai and the Turks.
Venice turns into one of the main cultural centres in Europe. Victory in Lepanto against the Turks.

1600 d.c.
Crisis of the Republic: serious epidemics of plague, loss of the commercial monopoly, gradual economic decline. Beginning of the decay of Venice: crisis of the institutions.

1797 d.c.
End of the Venetian Republic.

1800 d.c.
Napoleonic invasion. Venice under Austria. Economic decline. Austrian government.

1866 d.c.
Venice is annexed to the Kingdom of Italy.

1902 d.c.
The steeple of San Marco collapses.

1912 d.c.
Inauguration of the new steeple.

1917 d.c.
The Port of Marghera starts being built.

1933 d.c.
The road bridge connecting Venice to the mainland is inaugurated.

Celebrations



- SENSA
- CARNEVALE
- REGATA STORICA
- REDENTORE

SENSA

This celebration takes place every year on Ascension Day, in May, and boasts ancient origins. It celebrates two Venetian victories occurred at a distance of centuries one from the other. The first victory dates from year 1000 when Doge Pietro Orseolo II decided to leave, precisely on Ascension Day, to defend Dalmatian towns which, a few years before, had asked Venice for help against the repeated Croat and Narentan invasions. In return they promised they would join the Republic. Once the enemies were defeated, the Adriatic became free and safer to the Venetians. For this reason the Council decreed that this event would be celebrated every year on Ascension Day ("il giorno della Sensa" in the Venetian dialect).
It started as a simple and modest celebration until, in 1177, the Doge Sebastiano Ziani hosted in the Basilica di San Marco the highest authorities of the time: Pope Alexander III e Emperor Frederick Barbarossa and managed to make them sign a peace agreement. This event gave new prestige and solemnity to the celebration. In return for its services, the Pope confirmed Venice's control of the sea through the solemn yearly "Sposalizio" (marriage) on Ascension Day. On that occasion, the Doge would board the state barge Bucintoro and, followed by a fleet of galleys ("galere"), "peatoni" and many other boats, he left the Bacino di San Marco (St Mark's Basin), sailed the Canale di S.Marco, and reached S. Elena up to San Pietro di Castello where he was awaited by the Bishop, ready to bless him from a boat with a golden parapet. In order to underline Venice's dominion over the sea,

the celebration would reach its climax with a sort of propitiatory rite: once the Doge reached the harbour mouth, he would throw a gold ring into the water. The ceremony ended in the Doge's Palace (Palazzo Ducale) with a solemn banquet which saw the presence of Admirals, Taskmasters, Magistrates and Ambassadors. On occasion of this celebration, a fair took place in Piazza San Marco (St Mark's Square). It lasted 15 days and wood porches were built to accommodate shops.
This celebration is still celebrated although, admittedly, with much less magnificence. On Ascension Day, the mayor still reaches the harbour mouth on board of the Small Bucintoro used during the Regata Storica flanked by the Venetian oar societies and throws into the lagoon the gold ring that stands for the alliance between Venice and the Sea.

CARNEVALE

This celebration boasts very ancient origins in Venice: it seems to have been existed since the 10th century. Under the Venetian Republic (Repubblica Serenissima) celebrations lasted six weeks: from the 26th of December to Mardi Gras, until the bells announced the beginning of Lent.
In this period people made merry all day long and all sorts of actions were permitted. Everybody wore a mask, which temporarily abolished social differences.
Piazza San Marco and the other squares ("campi") of the town were turned



into huge stages where all sorts of entertainments were organized.
The most important and spectacular shows would take place in the Piazzetta on the Thursday before Lent: on a stage Castellani and Nicolotti would try and outdo each other in the labours of Hercules, and at the end of the celebration, a myriad of fireworks was launched from a grand three-store wooden building.
The most theatrical and spectacular show was the "Volo dell'angelo" (Angel flight), today's "Volo della Colombina" (flight of the little dove), whereby a man was secured with ropes around his waist and raised, through a series of pulleys, from the quay to the belfry of San Marco and then lowered to the Doge's palace loggia in order to offer flower bunches and poems to the Doge who watched the performance from there.
The carnival was abolished by Napoleon



at the end of the 18th century.
It was in 1979 that it was resumed and taken back to its original splendour. Today, masks from all over the world crowd the Venetian squares, especially Piazza San Marco and its cafés. Traditional masks mingle with fanciful and extravagant costumes. Balls, parties, concerts and theatrical performances are organized and, out of respect for tradition, on the last day the effigy of carnival is burnt in Piazza San Marco

REGATA STORICA

One of the most important events in Venice is, undoubtedly, the Regata Storica: a sumptuous historic procession of boats precedes competitions among boats of the same kind (the gondolini race, etc.). The first records regarding rowing competitions date back to mid-13th century although they are likely to have more ancient origins because in a city like Venice, for which conquering the sea has always been so important, they stemmed from the need to train the crews to row.
Women too were trained to row. Indeed, as back as 1493, they were already taking part in competitions. Originally the regatta was preceded by the "bissone", parade boats with order service functions and from whose stems some nobles equipped with bows threw "ballotte" (clay balls usually employed to hunt marshy birds in the lagoon) to the most undisciplined boats. Nowadays the bissone have the only function of opening the historical parade.
Although the Republic fell in 1797, the regattas did not cease. On the contrary, that year the Venetian government announced two competitions. The regatta as we know it today was born in 1841, when the Town hall asked the permission to organise yearly boat competitions whose expenses would no longer be met by private citizens but by the public.
When Venice was annexed to the Kingdom of Italy in 1866, the regattas acquired the new purpose of celebrating the glorious past of the Venetian Republic.
In 1899, on the Venice's mayor (Earl Fi-



lippo Grimani) proposal, the regatta acquired the "historical" appellation.
The regatta was one of the view painters' favourite subjects as it allowed them to paint a celebrating Venice and it is still one of the main events. Indeed, on this occasion the San Marco Basin and the Grand Canal teem with all sorts of boats from which people can watch the competitions and root noisily. At present the most important and exciting competition is the gondolini race
.

REDENTORE

It is one of the oldest popular celebrations of Venice. It takes place every year on the third Sunday of July and it is the Venetians' favourite celebration. Following a 400-year-old tradition, they gather in the San Marco Basin to watch and await the midnight fireworks. According to history, after a terrible plague lasted three years, the Doge Sebastiano Venier kept the vow made by his predecessor Alvise Mocenigo to build on the Giudecca island a thanksgiving temple to the "Redentore" (the Redeemer). The job was entrusted to Palladio who laid the first stone in 1579.
The church was consecrated in 1592. On the 21st of July 1578, an open-air altar with ciborium was built where the temple was to be erected and in four days a bridge made of eighty galleys was created through the Giudecca Canal. A huge crowd of Venetians who had escaped the terrible epidemic crossed it aware that all mourning and misfortunes were over at last.
When the temple was built, the Doge decided that the third Sunday of July would be devoted to the pilgrimage. Soon people, lest they wouldn't find a place from which to watch the ceremony, started to arrive there the night before, spend there the whole night and wait for the rise to rise in Lido.Although more than four centuries have passed since the celebration was first introduced, it continues to take place in the same places and in the same way. Indeed the city is still connected to Giudecca by a bridge built on



modern floating platforms.
Its character of popular celebration has remained unaltered: Venetians are the real protagonists, with their exquisitely prepared boats, rooftop loggias, terraces and small squares (campielli) lit up by thousands of lights. Every year about 1500 boats gather in the San Marco basin, and about 30,000 people (both from the water and from the banks) attend the celebration which reaches its climax at about midnight with the fireworks being launched from various points on barges scattered along a 400-meter front between the San Marco basin and the Giudecca Canal Since 1978 fireworks are accompanied by music and are unanimously considered to be among the best in the world. When the show is over, the boats head towards Lido where, following the tradition, they wait for the sun to rise. The following Sunday is dedicated to the religious celebrations of thanksgiving and to sports competitions consisting in a regatta of young rowers on pupparini (fast boats that used to be employed for maritime surveillance) and a regatta of champion rowers on two-row gondolas.



The Scuole

- SCUOLA GRANDE DI SAN ROCCO
- SCUOLA GRANDE DI SAN GIOVANNI EVANGELISTA
- SCUOLA GRANDE DEI CARMINI
- SCUOLA GRANDE DI SANTA MARIA DELLA CARITÀ
- SCUOLA GRANDE DI SAN MARCO
- SCUOLA GRANDE DI SANTA MARIA DELLA MISERICORDIA
- SCUOLA GRANDE DI SAN TEODORO

THE SCUOLE IN VENICE

As you will notice, this guide will often mention the word "Scuola" with reference to some Venetian buildings. Indeed, Venetians used to gather in confraternities called Scuole. This word stems from the Greek term "schola" which means "gathering of people". The Scuole were divided into devotional Scuole (six of them are known as Scuole Grandi and the others as Scuole Piccole) and Scuole di arti e mestieri (Schools of arts and crafts). The Scuole Grandi, so called on account of their wealth and privileges, were the following: San Rocco, Santa Maria della Carità, San Giovanni Evangelista, San Marco, Santa Maria della Misericordia, San Teodoro and Scuola dei Carmini. The schools of arts and crafts were much more numerous. They stemmed from the need of people doing the same job to safeguard their economic activity. They aimed at accomplishing the same goals, preserving and handing down the art's secrets and helping one another. The members of each Scuola Grande used to gather in a specific building while the Scuole di mestiere (Schools of crafts), unable to afford one, had at least an altar dedicated to one or more patron saints in the church that stood closest to their activity. The patron saints were chosen among those that during their life had followed or had had some kind of relation with the trade over which they were meant to extend their celestial blessing. Each Scuola, be it a devotional or a craft school, had its own Statute or Capitulary and the life of its members was regulated by a precise hierarchical organization whose highest authority was called "Gastaldo" or "Guardian Grande".Both the Scuole grandi and the Scuole di mestiere were religious and charitable in character: their members took part in church ceremonies, practised collective prayer, elected a saint as their patron, attended

their deceased colleagues' burials and suffrage masses, provided assistance to the ill or poor members of the confraternity and to those who could no longer work. The Venetian state therefore welcomed their setting up. Moreover they had an economic (fiscal) purpose and helped maintain a political balance. Indeed, thanks to the possibility they offered to hold an office within the Scuola itself, they compensated for the people's exclusion from the political power. The latter was entirely in the hands of the aristocracy which, ever since 1173, started to control the Scuole through appropriate magistratures.

The Napoleonic decrees of the beginning of the 19th century marked the end of most Scuole and the subsequent scattering of their precious vestments and church plate and paintings; some buildings were destroyed and other converted to other uses.

The Scuole grandi that remained undamaged and can still be visited are the following: San Rocco, San Giovanni Evangelista and dei Carmini. The Scuola di Santa Maria della Carità today hosts the Accademia Galleries and the inside has been completely renewed after World War II. The Scuola di S. Marco hosts the city hospital (Ospedale Civile), recently the Scuola di Santa Maria della Misericordia has started to host a permanent restoration School/Laboratory while the Scuola di S. Teodoro is now bare and is only used to host concerts and travelling exhibitions.

In the following pages the different scuole will be described one by one.



SCUOLA GRANDE DI SAN ROCCO

A first group of believers gathered in the church of San Giuliano under the protection of St. Roch e St. Nicolò. Later on it joined a group of devotees who met in the Frari's church where their joint headquarters were moved. The year 1485 was a very important year for the Scuola as it came into possession of St. Roch's body which had been stolen from Montpellier and placed in the church of San Geminiano waiting for a definitive placement. The Saint's relics were later moved to the church of San Silvestro and rows emerged over who was entitled to them. Finally, the confraternity's members decided to go back to their original headquarters in the Frari's church. Since then the Scuola acquired increasing importance as it owned the sacred relics which soon enabled it to obtain the money needed to build a church (the church of San Rocco) which was partly erected between 1489 and 1508 by Bartolomeo Bon. In 1516 the members of the confraternity erected a small building to the right side of the church to be used as their social headquarters. Its small size prevented the neighbouring religious from growing suspicious. Only in 1517 did the new and prestigious social headquarters start to be built by architect Bartolomeo Bon behind the Frari's church.

The building activities were slow and often interrupted owing to the Scuola's moody heads and to Bon's inefficiency. Indeed in 1524 he was deprived of his mandate and replaced by Sante Lombardo who resigned a few years later thus making it necessary to resort to a third architect: Antonio





Abbondi, known as the "Scarpagnino", who attended to the completion of the whole building (both the inside and the front).Indeed, the mixed yet original style of the façade is due to the contribution of three different architects. The interior decoration was mostly taken care of by Tintoretto between 1564 and 1587 and his magnificent canvas paintings can still be admired by the public (for a more detailed description of his works, please read the section on this Scuola in the chapter dedicated to the sestiere of San Polo). The Scuola Grande di S. Rocco, as most Scuole Grandi in Venice, consists of three very important rooms: an ample room with columns on the ground floor, one as large above and a smaller one called Sala dell'Albergo (boardroom). Most of the numerous canvasses it hosts were made by Jacopo Robusti, called Tintoretto. Son of a cloth dyer ("tintore" in Italian, hence his nickname), he spent most of his life in Venice. He was very young when he started to attend Titian's studio but, owing to his brilliant and turbulent character, he soon broke away from that particular Venetian classicism that sees in Titian one of its main representatives. Ever since the beginning, Tintoretto proved very original although he drew inspiration from Sansovino's and Michelangelo's works. As he lived near Campo dei Mori, from 1564 he made two paintings for the church of Madonna dell'Orto: one depicting the Adoration of the Golden Calf and the other the Last Judgment. In 1564 Tintoretto began one of his most impressive undertakings which kept him busy until 1587: the decoration of the Scuola Grande di San Rocco. The work was carried out in three stages: from 1564 to 1566 he decorated the boardroom (Sala dell'Albergo), between 1576 and 1581 the upstairs room (Sala superiore) and from 1583 and 1587 the ground-floor hall (Sala inferiore). He managed to win the contract to paint all the "teleri" (large canvasses) of the Scuola thanks to a cunning stratagem: in 1564, when the Scuola advertised a competition regarding the painting of the boardroom ceiling, he presented the work already set on the ceiling claiming that that was the way he worked. The other competitors protested but, as he refused to be paid and offered the painting as a sign of devotion, he was commissioned the decoration of the whole Scuola.



SCUOLA DI SAN GIOVANNI EVANGELISTA

The Scuola was founded in 1261 in the church of San Aponal, near Rialto. In 1307 it was moved to the church of San Giovanni Evangelista and in 1340 it rented some rooms in the near hospice founded by the Badoer family. The Scuola became famous in 1369 when the Confraternity's "Guardian Grande" received the Relic of the Cross as a present by Filippo de Merzieres, Great Chancellor of the Kingdom of Cyprus and Jerusalem. Many paintings of the time are dedicated to this precious relic. Gentile Bellini's ones, which are now kept in the Gallerie dell'Accademia, used to decorate the walls of the Oratorio della Croce (Oratory of the Cross), on the first floor. They depict the Procession of the Relic of the Cross in St. Mark's square and the miracle occurred on the 25th of April 1444 when the dying son of a merchant was healed. Another canvas shows the miracle of the Cross: it had fallen into the San Lorenzo canal and the only one who managed to salvage it was the Guardian Grande Andrea Vendramin.The Scuola was enlarged in the 15th century: the marble portal surmounted by a lunette was concluded on Bartolomeo Bon's project, and between 1478 and 1481 Pietro Lombardo made his magnificent Renaissance marble portal topped by a cross to remind the relic treasured inside. In 1512 the building was renovated by Mauro Codussi who made a new façade and built the monumental staircase. Following the suppression of the beginning of the 19th century due to the Napoleonic laws, the Scuola seemed bound to be destroyed when the Austrian government decided that the wonderful marble floor would be entirely removed and taken to some other church o palace. In order to counter this decision, the Ve-



netians organized a committee and raised the money necessary to buy the building, saving it from its fate and donating it to the world of art.
Indeed the Scuola was restored by the Società delle Arti Edificatorie (Society of building arts). Inside, the ground-floor hall is a large 15th century room divided into two aisles by columns. The monumental staircase ("Scalone") to the right, a magnificent Renaissance work by



Mauro Codussi, takes upstairs. The general sumptuousness and the arched ceiling offer an idea of the original magnificence of this place. The wonderful Salone superiore boasts a beautiful inlaid floor andat the time it was decorated with marvellous canvases by Jacopo Bellini, which are now missing. In 1787 the interior was renovated by Giorgio Massari. The walls are now decorated with paintings depicting



Scenes of St. John the Evangelist's life by Tintoretto, Sante Veranda and Andrea Vicentino; the Adoration of the Magi attributed to Pietro Longhi; and the Nativity by Antonio Balestra. The ceiling is divided into large areas where "Scenes of the Apocalypse" have been represented by various 18th century artists. To the right of the altar the Sala del Vecchio Archivio boasts a ceiling
decorated with white and coloured stuccoes and 17th century frescoes by Guaranà depicting the "Glory of St. John the Evangelist", while the wall in front of the altar leads to the Sala della Croce where the precious Relic of the Cross is kept together with the wooden pole used to procession the shrine surmounted by a gold and laquered wood canopy with the image of the eagle, symbol of the confraterni-





ty. The walls used to be decorated with the famous "teleri" painted between the endof the 15th century and the beginning of the 16th century by Gentile Bellini, Vittore Carpaccio, Giovanni Mansueti, Lazzaro Bastioni and Benedetto Diana. Today these works, which showed the miracles performed by the Relic of the Cross, are kept in the Gallerie dell'Accademia.



SCUOLA GRANDE DEI CARMINI

The Scuola Grande dei Carmini was built around 1669, probably by Baldassarre Longhena. The halls inside are all decorated with original wooden reredos, inlaid ceilings and stuccoes by Stazio. In the Sala del Capitolo, the hall where the members of the confraternity used to meet to discuss the proposals made by the Guardian Grande and by the council ("Giunta"), Gian Battista Tiepolo painted nine canvases depicting "The Four Virtues with Angels and Cherubs", with "the Apparition of the Madonna del Carmelo to the Blessed Simone Stock" in the middle. The



beauty of Tiepolo's paintings aroused such an enthusiasm that he was unanimously appointed member of the confraternity. The Scuola's purpose was to provide its members with religious support, give charity to the poor and ill, and see to the dowry of deserving girls getting married or entering a convent. It was only in 1769 that the Confraternity became a Scuola Grande, incompliance with a decree of the Council of Ten, as it owned considerable "capitals and income". On the 5th of May 1806 the Scuola was closed owing to the Napoleonic decrees but in 1840 it acquired the title of Confraternity (which it still has) thanks to the intervention of Ferdinand I of Austria.



SCUOLA GRANDE DI SANTA MARIA DELLA CARITA'

The Scuola Grande di S. Maria della Carità is at the Accademia. The Confraternity of Charity was founded in 1260 in San Leonardo. Later on it was moved to Giudecca and finally back to Venice where, in 1344, it set up a Scuola in the convent of Santa Maria della Carità. The façade is not very large but when it was built it was much larger and much richer with statues and niches. The symbol of the Scuola, which surmounts the niche, consists of two concentric circles intersected by the cross. The main door is flanked by the statues of the two patron saints of the confraternity: St. Leonard on the left and St. Christopher on the right. The Scuola was very rich and owned houses all over Venice, whose facades were marked with the confraternity's symbol. Many of these reliefs can still be seen. The Napoleonic suppressions forced the Scuola della Carità to close, like all the others. The decision to use its premises and the area of the neighbouring convent and part of the church as a museum annexed to the near School of art, gave birth to the Gallerie dell'Accademia.

SCUOLA GRANDE DI S.MARCO

The Scuola Grande di S. Marco is one of the most ancient ones in Venice: it was founded in 1261 in the church of Santa Croce in Luprio (which was later destroyed). Later on the Confraternity moved next to the church of SS. Giovanni e Pa-

olo owing to the growing number of its members and to the consequent need for more space. It moved to its definitive headquarters on the 25th of April 1438, during a solemn procession for the celebration of its patron saint. The wooden building saw the intervention of two famous architects of the time: Bartolomeo Bon and Antonio Rizzo. Unfortunately none of their contributions escaped the terrible fire of the 31st of March 1485. However, the Scuola was immediately rebuilt and in 1488 the sculpture and architectural works were commissioned to Pietro Lombardo and his collaborator Giovanni Buora. The sides were completed between 1533 and 1546 by Jacopo Sansovino. The large vestibule opens with ten Corinthian columns standing on high pedestals decorated with elegant tiles.
The two doors to the right lead to the notable two-flight staircase by Mauro Codussi. One of the typical doors leads to the Sala dell'Albergo with its gold and blue



ceiling a the two teleri by Jacopo Bellini. The Scuola boasts other important works such as the teleri with the "Scenes of St. Mark" by Tintoretto and the paintings by Palma il Vecchio and Paris Bordone. The Scuola continued to operate till the end of the Republic. The Austrians turned the building into a military hospital and today it hosts the city hospital (Ospedale Civile).



SCUOLA GRANDE DI SANTA MARIA DELLA MISERICORDIA

The Confraternity of Santa Maria della Misericordia or Valverde, a Scuola Grande, was founded on the 8th of September 1261. In 1310 it obtained by the friars of the Abbazia della Misericordia the permission to build its headquarters next to the church. The works continued uninterruptedly until the beginning of the 16th century. In 1451 a bas-relief of the Madonna by Bartolomeo Bon was placed over the portal of the façade (which was rebuilt at the beginning of 1441). Today it is in a London museum. Much attention was paid to the decoration of the interior and the ceiling of the Sala Superiore was enriched with 80 golden frames. The need for more space (at the beginning of the 16th century the members amounted to 612) lead to the creation of a new, larger and richer headquarter: in 1505 the old Scuola (Scuola Vecchia) was modified. Because of the poor economic situation, the building was rented to a merchant of fodder. In 1507 Alessandro Leopardi's project was chosen for the new Scuola (Scuola Nuova della Misericordia) but 25 years later the building was no more than a foot high so in 1532 another project was commissioned to Sansovino, who raised the building till the first floor and in 1538 terminated the interior of the magnificent ground-floor hall. In 1624 they decided to sell the building. This happened only ten years later. The Guild of silk weavers maintained their headquarters in a very dignified way and in 1730 carried out a first important renovation, testified by a plaque in the Sala Superiore. All this magnificence fainted towards mid-17th century when the silk trade declined. The Napoleonic suppressions turned the Scuola Vecchia della Misericordia first into a theatre and then into a warehouseand a dwelling until, in 1920, Italo Brass bought and restored it to host his collection of pictures. In 1974 he sold the property to the state which assigned it to the Superintendency of cultural and historical heritage of Venice and was turned into an interdisciplinary restoration laboratory.



SCUOLA GRANDE DI SAN TEODORO

The Scuola Grande di Sa is very ancient: it dates back to 1267 when, once the saint's body was enice, he was appointed patron saint of the city and taken to the Basilica Marciana where a Confraternity would be set up in his honour. Eventually a fire destroyed both the church and the Scuola, but in the meantime the Republic had chosen as its new patron saint St. Mark so a dark period followed for the Confraternity until, after a long time, it was established once more with an altar of its own in the church of San Salvador. At last, in 1430, the members of the confraternity obtained from the near convent a modest place used to cook the soups for the poor. The Scuola acquired great prestige when, on the 21st of September 1450, the Senate recognized once more St. Theodor as the patron saint of Venicev, and established that the saint would be celebrated on the 9th ofNovember.



SCUOLA GRANDE DI SAN ROCCO

San Toma. Open daily 9:30-17:30 (ticket office closes 17:00; closed Christmas Day, New Year's Day and Easter). Full EUR 12, reduced EUR 10, students under 26 EUR 8.

SCUOLA GRANDE DI SAN GIOVANNI EVANGELISTA

San Toma. Open to visitors only on days not reserved for events: check the official calendar. Full EUR 10, reduced EUR 8.

SCUOLA GRANDE DEI CARMINI

Ca' Rezzonico. Open daily 10:00-17:00. Full EUR 10; over 65 EUR 7; students and groups EUR 5.

SCUOLA GRANDE DI SANTA MARIA DELLA MISERICORDIA

Ca' d'Oro or San Marcuola. Cultural and event venue: opening times and admission depend on the programme.

SANTA MARIA DELLA CARITA - GALLERIE DELL'ACCADEMIA

Accademia. Tue-Sun 9:00-19:00; closed Monday. Until 18 Oct 2026 full EUR 20; reduced EU citizens aged 18-25 EUR 2.

SCUOLA GRANDE DI SAN MARCO

Ospedale. Historic building within the Civil Hospital complex: check current visiting arrangements before going.

SCUOLA GRANDE DI SAN TEODORO

Rialto. Today mainly used for concerts and events: check the programme and access conditions.

Sestieres



Venice rises on an archipelago of about one hundred islets of different shapes and sizes separated by numerous canals ("rio"). The main one, overlooked by the most beautiful palazzi, is called Canal Grande. This s-shaped canal splits the city into two uneven parts. The tide alone is almost enough to clean up the canals (whose water, otherwise, would stagnate). In autumn and in spring it is often responsible for the phenomenon known as "Acqua alta" (High tide): St. Mark's square and other areas of the city are completely flooded and pedestrian footways have to be provided.The city is divided into areas called SESTIERES (not the usual "quarters") because they are 6, indeed: San Marco, Castello, Cannaregio, S. Croce, S. Polo e Dorsoduro.There are about 400 BRIDGES. In the past they used to be made of wood and in such a way that horses could walk on them. It was only in 1486 that masonry bridges started to be built. Most of them were endowed with strong parapets. Only two are without this element: one in Cannaregio, on the fondamenta San Felice and the other, more famous, in Torcello (Ponte del Diavolo).STREETS are undoubtedly a typical element of this city: some of them are very narrow and are called Calli or Callette; the streets hugging canals are called fondamenta because they are next to the foundations (fondamenta in Italian) of buildings. Salizzada stems from the word "selciato" (paving) after the first paved streets. The term Ruga (from the French rue) designates the streets flanked by shops and palazzi. A Rio terrà is a canal filled with soil and Piscine used to be expanses of water.

San Marco

- PIAZZA SAN MARCO
- BASILICA
- PALAZZO DUCALE
- ISOLA DI SAN GIORGIO



PIAZZA SAN MARCO

Considered the showcase of Venice and its architectural beauties in the world, Piazza San Marco (St. Mark's square) is the result of the combination of Byzantine, Gothic and Renaissance art merging together in a spectacular view. Today's square is the result of several interventions occurred from the 9th century to the end of the 19th century. Consequently, the area is characterized by the presence of different zones: on top of the area in front of the basilica, it includes the small square in front of the Doge's Palace and the quay facing the basin.



On the eastern side of the square, the Basilica di San Marco stands between Palazzo Ducale and the Piazzetta dei Leoni ("Lions' small square"). To the left, facing the basilica, stands the Clock Tower while the porticoed Procuratie Vecchie and Procuratie Nuove occupy the two longer sides of the square. In the Procuratie Vecchie (built in the 12th century and then renovated in the 16th century by Sansovino) resided St. Mark's Procurators (the most important magistrates after the Doge) until they were moved to the Procuratie Nuove on the opposite side. The latter started to be bu-





ilt by Scamozzi in 1582 and were completed by Longhena in the 17th century. They draw inspiration from the Biblioteca Marciana (the city's library), Sansovino's masterpiece facing Piazzetta SanMarco. When, in 1808, the church of San Giminiano that used to stand in front of the basilica was demolished, Napoleon decided to erect an adjoining building (the Napoleonic Wing), today hosts the Correr museum.

In f ilica soars the Campanile, built in 1514 where, in the 9th century, there used to be a lookout tower. The steeple collapsed in 1902, tims. An identical one was rebuilt in 1912 From the top, which can ea by lift, you'll be able to enjoy a beautiful view of Venice. If you have time, do go up the Clock Tower too (left of the basilica). You can reach it from the Mercerie (shopping streets). From outside the tower a worthy show can be seen, unfortunately, only twice a year (on Ascension day and on Epiphany day): at noon the striking of the hours by the two Moors on the facade is followed by a small procession: an angel leads the Magi who bow to the statue of the Madonna.

Remember that if you wish to stop for a while in Piazza S. Marco, the cafés under the procuratie are quite expensive. After all it is one of the most exclusive places in the world!

On the Eastern side of this wonderful square the Basilica di San Marco rises in all its magnificence. The Doge's Chapel (the city's patriarchate was moved to this





church only in 1807; before it was at the Doge's disposal) was built between 1063 and 1094 to treasure St. Mark's body which seems to have been stolen from Alexandria (Egypt) in 828 by two merchants: Rustico from Torcello and Buono from Malamocco. As soon as it arrived in Venice (the following year), it received an extraordinary reception, hence the Doge Giustiniano Partecipazio's decision to build a temple in its honour. Unfortunately, the building was completely destroyed by a devastating fire in 976.

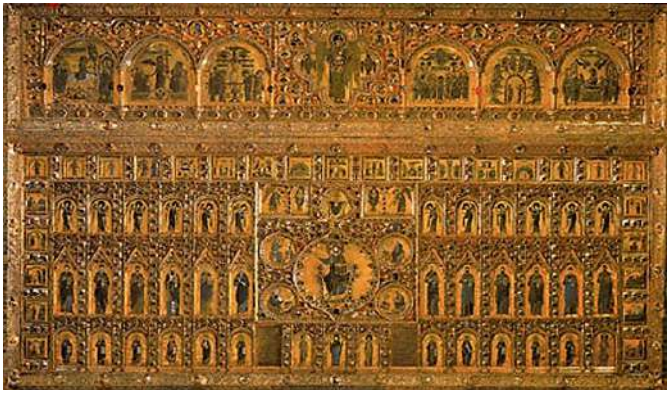
Today's Basilica, with its Greek-cross plan and five domes (one for each bay), dates back to the following century. It was conceived with the typical Byzantine silhouette with Romanesque influences: probably it was designed by a Greek architect and executed by Venetian and Lombard workers. The façade consists of two parts, each with 5 large arcades. On the upper one (endowed with a parapet) you will see copies of four bronze horses: a magnificent work of Byzantine art, the only ancient quadriga survived till the present day. These wonderful gold bronze horses were taken to Venice as part of the war spoils gathered by the Venetians (led by the Doge Enrico Dandolo) after the conquer of Constantinople, at the end of the 4th crusade, with other priceless works of art, many of which are still contained in the Treasury of the basilica. The lower arcade shows a complex interweaving of small prominent arches, overlapping orders of columns, reliefs and decorations. In the first arcade dome (from the left) the only original mosaic that has survived on the façade can be seen: The Traslation of the Body of St. Mark into the Basilica (1260-70). In the lunette of the second arcade,The Body of St. Mark being Venerated by the Doge, a mosaic based on a cartoon by Sebastiano Ricci. Around the lunette of the third arcade there are three arches decorated with splendid bas-reliefs of the 13th century (months, virtues and prophets), one of the most important cycles of Romanesque sculpture in Italy. In the intrados of the main arch the bas-reliefs of the city's main trades can be seen.



The fourth and the fifth arcades present two 17th century mosaics: The Body of St. Mark being Welcomed by the Venetians, and Theft of the Body of St. Mark, respectively.

Near the corner with the wall towards the Doge's Palace is the Pietra del bando (Stone of decrees), from which the rulings of the Republic were read. The Baptistery's portal follows with two opposite pillars brought from the city of St. John of Acra after 1256. At the corner is the porphyry statuary group of the Tetrarchs, probably a 4th century Syrian work, depicting the Emperor Diocletian and the three other emperors who reigned with him at the end of the 3rd century. According to a popular legend, these are four Moors who were turned into stone for trying to steal the Treasure of the Basilica.

The INTERIOR boasts more than 4200 square meters of mosaics carried out in 600 years. The most ancient ones are considered the most beautiful ones. They can be found in the Cappella della Pentecoste (la first as you go in). Although the mosaics were made in different periods, they all seem to follow a specific purpose: the exaltation of Christ's Church. The rest of the decoration focuses on the exaltation of the Venetian church and St. Mark. The floor too is worth being watched with attention, despite its poor condition and the numerous carpets that cover it. Indeed it is a mosaic of coloured marbles and variegated drawings of the 12th century (partly remade at a later date). The main altar contains St. Mark's urn and behind it is the Pala d'oro (golden altar piece),





a magnificent work of Byzantine goldsmithery in gilded silver. The most admired image in St. Mark's is undoubtedly the Virgin Nikopoeia (who is associated to victory) which was part of the loot obtained from the sack of Constantinople in 1204 (like the rest of the Treasury of St. Mark that is worth a meticulous visit).

IL PALAZZO DUCALE

It is considered one of the most remarkable pieces of Venetian Gothic art and has maintained its original aspectIt was not only the place were the Doge resided but also the center of authority during the golden centuries of the Venetian Republic and the utmost seat of Justice: inside you will be able to visit both the Piombi (literally "lead", cells located under the lead roof) where Casanova was imprisoned, and the terrible underground prisons where criminals were held and subjected to terrible suffering.

HISTORY: It was founded as a castle in the 9th century and then destroyed during the same revolt that laid waste to the basilica around the year 1000. It was rebuilt and progressively enlarged as the Republic grew more powerful, to reach its greatest level of magnificence and its present appearance between the 14th and the 15th century. When the Republic collapsed, it was invaded by the people who destroyed all the symbols and furnishings but left untouched the works of art on the walls. It was then turned into the seat



of the rulers' government: the Austrians and then the French. The only things that were left were the Institute of Sciences, Letters and Arts and the Biblioteca Marciana with the Archeological Museum.

EXTERIOR: The two main facades on the Quay and on the Piazzetta are divided into 3 orders: on the ground floor an arcade of short and stout columns, each with a different capital (if you have time it's worth observing all of them); an open arcade with depressed arches forming quatrefoil fretwork; a full wall with few windows completely covered with white, grey and red marbles arranged in lozenges. Above, a typical Venetian-Byzantine crenellation is silhouetted against the skyline.
The Southern façade, on the quay, is the most ancient one. What is noteworthy is the magnificent balcony by Pier Paolo and Iacobello dalle Masegne, from which the Doge used to lean out.
The 14th century Eastern façade (on the canal) is very different from all the rest from an architectural point of view.
On this side, the palace is linked to the prisons through the famous Ponte dei sospiri (Bridge of Sighs), where convicts used to make the last sighs before they were locked up in dark cells from which they would rarely return.
The most famous facade is, however, the richest one. The part until the sixth column is the oldest, while the rest was built under Doge Foscari, at the end of the 15th century. Here too, in the middle of the higher part, is a wonderful balcony made in 1536 after the one on the quay. In the short wing that links the building to the basilica is the Porta della Carta (literally, Door of Paper), the magnificent main entrance by Giovanni and Bartolomeo Bon, who worked at it from 1438 to 1442, adding the most fanciful elements of the Venetian Gothic art. To the sides of the simple rectangular opening, two rich pinnacles rise towards the sky and above it a large relief of the Lion of St. Mark weighs on the architrave.

INTERIOR: If you enter through the Porta della carta (remember that the ticket office and the main entrance are on the quay side) you will stand in front of the Scala dei Giganti, a staircase built by Antonio Rizzo leading up to the arcade on the first floor where the most important public ceremonies (among which the Doge's crowning) used to take place. From here the arcades



floor unravels, repeating the scheme of the outer facades. In order to reach the upper floors you'll have to use the Scala D'oro, a staircase by Sansovino leading straight to the doge's apartments (Doge Barbarigo was the first doge to live there, from 1486 to 1501), where the doge used to receive the members of his council and foreign ambassadors.

The anteroom, Sala dello Scudo, contains the geographic tables of a Venetian cosmographer describing the world known up to that time. On the second floor there is a vast number of large lavish halls built to impress and amaze. The tables on the walls and on theceilings were commissioned to the main Venetian master artists of the 16th century like Titian, Tintoretto, Veronese and Tiepolo, who were to give as much prestige as possible to the might and splendour of the Republic.

The ceiling of the Sala delle Quattro Porte (Hall with four doors), was frescoed by Tintoretto: Jupiter, surrounded by other deities, entrusts the dominion of the Adriatic to Venice while Juno offers it the peacock and the lightning. For the



Sala del Collegio, the hall where the doge, the Signory and the Council of Ten met to take decisions on government matters, Veronese painted Venice sitting on the throne honoured by Peace and Justice. The magnificence of the canvases on the walls of the Sala del Senato is impressing: Tintoretto painted Venice sitting among the deities and receiving gifts from the Sea. The dimensions of the Sala del maggior consiglio are amazing. Here Tintoretto painted, helped by his son and Palma il Giovane, a canvas that covers the whole wall representing Paradise. In this hall the Maggior Consiglio (the plenary assembly of Venice counting over 2000 patricians) met.

From here a narrow passage leads to another series of rooms among which those





used for the administration of Justice, such as the Sala della Quarantia Civil, from which convicts (once the verdict of guilty had been delivered) were taken to the "piombi", the prisons under the lead roof, or to the "pozzi" (wells), windowless cells and dungeons at water level.
The Bridge of Sighs led to the Prigioni Nuove (new prisons), built from 1566 to 1614 on the other side of the Rio di Palazzo.



ISLAND OF SAN GIORGIO THE CHURCH AND THE STEEPLE

This island in front of the Doge's Palace, on the other side of the canal, is characterized by the presence of a high steeple that offers a beautiful view of the lagoon and by the harmonious mock-classical façade of a Palladian Basilica. The steeple dates from 1791 on the model of the St. Mark one. It is surmounted by the statue of St. George. You can either go up by lift or by climbing the wooden stairs. The church was founded in the 10th century and rebuilt on a Palladio's project starting from 1565, butwas only completed in 1610, 30 years after his death, by Simone Sorella.
The facade, that reminds of the ancient Greek and Roman temples, is characterized by the presence of two different archi-





tectural parties, as in the Church of the Redentore, in antithesis to the Byzantine and Gothic tradition that characterizes most of the main churches in Venice. The nave is delimited by 4 columns carrying a gable...

INTERIOR:

The same compositive scheme characterizes the white and very bright interior of the church, where the solemn perspective of the nave, marked by slender semicolumns, is matched by the lower Corinthian order of the aisles.
The interior decoration, very sober was commissioned to Jacopo Tintoretto, apart from the beautiful Adoration of the Shepherds by Jacopo Bassano. Tintoretto's most important canvases are: The Last Supper and Gathering the Manna (perhaps his last work), both in the Presbytery. In the Cappella dei morti, behind the choir, hangs the unmissable Deposition, where Tintoretto probably portrayed himself as an old man gazing at Christ

THE MONASTERY

The remarkable monastery of the Benedictines rises next to the church. This building (where Frederick II from Swabia and the exiled Cosimo De Medici were hosted) was donated to them in 982 by the doge. The monumental complex was brought back to its original splendour only in 1951, after a long and meticulous restoration.
Today the Benedictines occupy only a very small area, the rest is occupied by the Fondazione Cini(set up by Earl Vittorio Cini who carried out the considerable renovation work). The Foundation acquired legal personality in order to set up





cultural, artistic and social institutions. Indeed it hosts a Maritime centre, a Centre of arts and trades, a Center of cultures and civilizations (known world-wide for the numerous meetings and conferences it hosts), a well-stocked Library and a vast exhibition area where important exhibitions have been organized.

If you wish to enter, you need to book a guided visit, in which you will see the two wonderful cloisters (one of which by Palladio), the splendid two-flight staircase, the magnificent Library hall (both by Baldassarre Longhena) and the Palladian-like dining-hall divided into three areas.

The southern part of the island is occupied by a vast park, to the East of which rises the Teatro Verde, an ingenious modern interpretation of the scheme of the ancient Greek theatre, where in the summer it is possible to enter and watch shows and ballets, as it hosts dance festivals and theatrical performances.



Castello

- RIVA DEGLI SCHIAVONI
- MUSEO STORICO NAVALE
- E ARSENALE
- CHIESA DI S. GIOVANNI E PAOLO
- SCUOLA GRANDE DI SAN MARCO



CASTELLO

Together with Cannaregio, it is the largest sestiere and mainly popular in character apart from the Riva degli Schiavoni area, which sees much tourist movement owing to its closeness to San Marco and to the presence of many hotels and offers a splendid view on the whole basin and its traffic (here you can take the boats to some of the minor islands, such as Isola degli Armeni or San Giorgio, and major islands such as the Lido). If you walk on the small streets beyond Viale Garibaldi you might end up in small squares where you'll have to weave in and out of the hanging washing. In the farthest area of the sestiere, Sant'Elena, you can quietly walk on lawns and secondary streets without ever finding a single shop, just children playing and mothers chatting sitting on benches.





RIVA DEGLI SCHIAVONI

The name of this embankment originates from the constant presence of sailors from Dalmatia (known as "Slavonia" or "Schiavonia") who used to moor their boats here and had shops to sell fish. At first it was just a quay, then it was paved with Istrian stone and enriched with palazzi and churches and under the Republic it become one of the Venetians' favourite walks. Crossed the Ponte della Paglia you will stand in front of the gloomy and austere Palazzo delle Prigioni, built as an extensionof the prisons of Palazzo Ducale which had become inadequate for the number of convicts. Here Casanova was held in prison. In his "History of My Escape from the Prisons of the Republic of Venice" he describes his escape from this building which today hosts temporary exhibitions. A bit farther our attention is drawn by the red colour of Palazzo Dandolo, now the Hotel Danieli, a remarkable building from the 15th century.

The sottoportego (covered walkway), on the left after the bridge, leads to Campo San Zaccaria and to the homonymous beautiful Romanesque church. Keep walking on the Riva and cross the following bridge too: you will stand in front of the Church of Vivaldi, so called becau-



se he taught singing most of his life in the near convent



MUSEO STORICO NAVALE AND ARSENALE

The Riva continues (although with different names) and the second part after Hotel Gabrielli is called Ca' di Dio (God's house) owing to the hospice of the Pilgrim fathers which was so called, planned and built by Sansovino in the first half of the 16th century. The following bridge leads to Riva San Biagio, where a visit to the Museo storico navale (historical naval museum) is fundamental to understand why Venice was superior to the other maritime republics. In it you can find nautical instruments, cannons, torpedos and most of all many models of ships including one of the last Bucintoros, the galley on which the Doge took part to the wedding to the Sea on Ascension day, during the festa della Sensa.

HOW TO GET THERE:

ACTV 1, 4.1 or 4.2 - Arsenale stop

OPENING: 21 Mar-22 Nov 10:00-18:00; 23 Nov-20 Mar 10:00-17:00. Closed Monday.

MUSEUM + SHIPS PAVILION: full EUR 17, reduced EUR 14.

Itinerary n. 1

Walking along the left side of the museum you can find the entrance to the Arsenale, the enormous complex where the Venetians used to build their fleets. It started to be built at the beginning of the 12th century at doge Falier's command, but it was completed and enlarged in the following centuries. Apparently, in the golden age of the Republic, more than 16,000 workers used to be employed there and were able to build a galley in little time. The landward entrance, where you stand, is Renaissance-like. It is a large arch decorated with a magnificent Lion of St. Mark, symbol of Venice. There are two more lions (war spoils of the Doge Morosini in 1692). On the left one, in a squatting position, some strange signs can still be seen: last century they were recognized as ancient runic letters.

Unfortunately most of the complex is in a state of neglect and cannot be visited (apart from the Eastern wing which recently has started to be used as a branch of the Biennale). If you have the chance to enter, you'll be able to walk on a 300 m long area called Corderie della Tana (where hemp used to be manufactured), and



you'll end up in the Darsena Grande where important 16th century buildings rise, such as the two enormous wet-docks called Gaggiandre (attributed to Sansovino) where sometimes you can see theatrical performances sitting in the same comfortable boats that took you there. On these rare occasions, the internal canals are opened to the public.

Itinerary n. 2

If you continue on the Riva (called of the Seven martyrs in honour of the Venetians shot by the Nazis in 1944), you will easily reach the area called Giardini, the only real green area of the city in
terms of dimensions and beauty. They were created at the beginning of the 19th century at Napoleon's command. He ordered the reclamation of the area and the destruction of some small churches. Since the beginning of the 20th century it has been hosting the Biennale Internazionale d'Arte, a very important exhibition of art, sculpture and graphics that takes place every two years from summer to autumn. If you are in Venice in this period, you'll have the chance to see all kinds of contemporary art performances strolling among the pavilions of all countries.

Itinerary n. 3

The only church that wasn't affected by Napoleon's restructuring plans was the church of San Pietro di Castello (patriarchate until 1808), which stands on a charming island at the far end of the sestiere and which can be reached walking back along Viale Garibaldi, a large street that unravels on the left just after the bridge that links Riva di San Biagio to Riva dei Sette martiri. The route is quite devious but very charming: you'll have to walk till the end of the Viale, definitely popular in character (full of bottles on the sides but also of small cafés and wine bars where you can stop for a drink or a snack—a "cicheto"), and then continue on the Fondamenta di S. Anna on the right of the homonymous canal. Cross the second bridge on the left and go straight: you'll reach Campo Ruga, where on sunny days the Venetians living in the houses on this small square (also those living on the lower floors) are used to hanging their washing on long ropes secured on the opposite sides of the square, so you'll be bound to walk in the middle. Go straight in the same direction on Salizzada Stretta, turn right into Calle larga S. Pietro. At the end of this street you'll find yourselves on a long woodenbridge from which you can see the church and its leaning steeple.



CHIESA DI SAN GIOVANNI E PAOLO AND SCUOLA DI SAN MARCO

The church of San Giovanni e Paolo, an example of Gothic architecture, rivals with the Frari's church in terms of dimensions and magnificence and for the numerous works of art it treasures. It too is made in terracotta and its splendid façade soars towards the sky. From the 14th century portal, with its columns brought from Torcello, you can admire the impressing naves: they are 100 m long and 32 m high. The internal façade contains 3 funeral monuments dedicated to the Doges Mocenigo, Alvise (around the portal) and Marcello (to the right). In the right aisle you can see, on the second altar, the polyptych of S. Vincenzo Ferreri, an early work by Giovanni Bellini. A bit farther, on the ceiling of the chapel of S. Domenico there is the Glory of St. Dominick by G.B. Piazzetta. On the same side, in the transept, note the Charity of St. Anthony by Lorenzo Lotto, enriched by the light from the wonderful stained-glass windows, and some works by Bartolomeo Vivarini. In the presbytery, behind the grand main altar attributed to Baldassare Longhena, there are other monuments to various doges, such as Leonardo Loredan (right) and Andrea Vendramin (left). The Cappella del Rosario is not always open to the public, but if you have the chance to enter you can see some important works by Veronese.

From the left of the church you can admire the beautiful façade of the Scuola Grande di S. Marco, which now hosts the Ospedale Civile. This building, also called Scuola della Carità (scuola of charity) after the statue on top of the portal, is a clear example of Renaissance architecture, with the façade divided into two floors, and as many parts, and enriched with false perspectives on the four panels on the sides of the doors by Pietro and Tullio Lombardo.



Itinerary n. 3

With your back to the façade, cross the bridge in front of you and go straight: you will easily find the small but beautiful Chiesa dei Miracoli or church of S. Maria Nova, masterpiece of the same architects of the Scuola Grande di S. Marco, the Lombardo. Look at the splendid polychrome marbles covering the façade and the sides of the church and enter to see the wonderful barrel vault with painted wooden lacunar ceiling.

When you go out, take calle Castelli and turn into the fondamenta to the right. Go straight to Campo S. Marina. At the end, turn left and go straight to Campo S. Maria Formosa. On the left of the church is the entrance to the Pinacotheca Querini Stampalia, a considerable collection of works of art from the 15th to the 17th century.



San Polo e Santa Croce

- PONTE DI RIALTO
- I FRARI
- SCUOLA GRANDE S. ROCCO



Although devoid of the vast and famous views in which the other sestieres abound, these areas are as worth visiting. The islet called Rivoaltus (Rialto) was actually one of the first settlements of fishermen and merchants from which the city originated.

PONTE DI RIALTO AND THE MARKET

The most famous Venetian monument was built towards the end of the 16th century but the first bridge crossing the Grand Canal (from the Fondamenta del Vin to the Fondamenta del Ferro, as today's bridge) was probably built on barges around the 12th century and two wooden bridges were built in the following 3 centuries. To have an idea of what the second bridge looked like, go to Gallerie dell'Accademia: it features in a painting by Carpaccio. On the wooden bridges too there were numerous shops and the one in the painting even had a drawbridge to enable sailing vessels with masters to pass. Around the second half of the 15th century this bridge risked collapsing, so the Senate decided to build a new one.





The most famous architects of the time, among whom Palladio, Michelangelo and Sansovino, participated to the competition but finally a minor architect obtained the job: Antonio Scarpagnino. The result was the bridge as it looks today, with a single arch (the other architects had planned to make more arches), and three flights of steps: a central one with many shops and two lateral ones from where you can enjoy a unique view. At the foot of the bridge, starting from Campo San Giacomo di Rialto (known as San Giacometto), there is the market that goes as far as Pescaria and Campo delle Beccarie, where it ends. If you stroll around the colourful stalls in the morning, l have the chance to relish the gist of the city and see how Venetians live.

Itinerary n.1

Cross the bridge and, if you feel like it, visit the market until you get to Campo delle Beccarie. From here, cross the bridge and go towards Calle dei Botteri until Campo San Cassiano. Continue in Calle della Regina, and turn right at the first street to reach the charming Campo Santa Maria Materdomini, overlooked by beautiful late-Byzantine buildings. Go rightwards to visit Ca' Pesaro, with its Museo d'Arte Moderna which was set up in 1897 with the works from the first Biennali. It includes one of the largest collections of Italian and foreign paintings, sculptures and graphics from the end of the 19th century to the present.



Itinerary n.2

If you prefer to visit the market some other time, walk along the Ruga Vecchia, Campiello dei Meloni and calle della Madonnetta until you reach the airy Campo San Polo, one of the largest in Venice, and used in the summer as an open-air cinema. From here you can easily go to Campo dei Frari: just follow the directions to P.le Roma.

THE FRARI

The church of Santa Maria Gloriosa dei Frari was started in 1340 but completed more than one century later. It contains memories and splendours of more than 500 years of Venetian history, such as the body of Antonio Canova (in the left aisle, near the main entrance) and apparently



the triumphal arch in the second span of the right aisle marks the point where Titian was buried. The portal on the late-Gothic façade gives access to the solemn INTERIOR, made up of three naves divided by 12 solid pillars.
The nave ends with the wonderful Coro dei Frati (Choir of the monks), remained untouched, with its 124 wooden stalls by Marco Cozzi, inlaid with views of Venice. One of the main masterpieces treasured inside is the Assumption by Titian (behind the main altar) where, surrounded by the warm hues of red and gold, the Virgin ascends towards God. In the vestry, on the right of this altar, is the Virgin Mary Enthroned, with Christ Child and Saints, a famous triptych by Giovanni Bellini, in its original frame. By the second altar of the left aisle, note the famous altar piece by Tiziano, the Madonna di Ca' Pesaro, where the members of the Pesaro family and St. Francisco from Assisi, St. Anthony from Padua and St. Peter pay tribute to the Virgin, wrapped in a white and very bright veil, in an original composition. On the right of the church is the former Convento dei Frari (with two wonderful cloisters) which today contains the Archivio di Stato (state archive), were all the documents of the former Venetian Repu-

THE FRARI

HOW TO GET THERE: ACTV 1 or 2, San Toma

OPENING: check the liturgical calendar; summer visiting hours are generally longer. On Sundays visits start in the afternoon.

TICKETS at the ticket office: full EUR 8, seniors EUR 5, students aged 12-29 EUR 3.

SCUOLA GRANDE DI SAN ROCCO

Just behind the Frari's church there is Campo San Rocco overlooked by the homonymous Scuola (one of the most famous and well-kept ones in Venice), and the church of the confraternity dedicated to the patron saint of plague victims. Inside there are 56 canvases carried out by Iacopo Tintoretto between 1564 and 1577 depicting the main events of the Holy Scripture. It is one of the most complete and intact cycles of Italian painting. The entrance is on the right side. Try and see the paintings in a chronological order, which means going straight to the first floor through the beautiful stairway by Antonio Scarpagnino (the architect who planned the Ponte di Rialto).You will find yourselves in the Salone Maggiore, but go to the Sala dell'Albergo first, the first to be decorated by Tintoretto. From the ceiling hangs St. Rocco in Glory, the canvas that enabled the painter to obtain the commission for the whole cycle. As you enter this

hall you are immediately impressed by the painting in front of the entrance: the Crucifixion. Back in the Salone Maggiore, note, on the left, the Self-portrait of the maestro, whereas the ceiling contains 21 canvases (always by the same artist) among which: Adam and Eve, Passage of the Red Sea, Jonah Coming out of the Whale, Fall of Manna and Easter of the Jews.The walls are decorated with Stories from the Old and the New Testaments. Before you go down the stairway, note the Sala del Tesoro (hall of the treasure), where the furnishings and jewels saved when the Republic fell are kept. On the walls of the ground hall hang the last 8 great paintings by Tintoretto, depicting scenes of Mary and Jesus. The most important ones are:

1) Annunciation. Drawn from the Gospel according to St. Mathew, the painting depicts Mary surprised by the apparition of Archangel Gabriel. On her lap there is a book that stands for the fulfillment of Isaiah's prophecy. A very important detail in the background is the image of a man working at a cross: probably the cross that Jesus will carry on the Calvary, the place where he will die crucified.

2) Adoration of the Magi. This painting too is inspired on the Gospel according to St. Mathew. It depicts the three gifts offered by the Magi to Jesus: gold (royalty), incense (divinity), myrrh (death and salvation).

3) Flight into Egypt. The telero is inspired on the Gospels according to St. Luke and St. Mathew and depicts an old Joseph, as mentioned in the apocryphal texts.

4) Slaughter of the Innocents. The fourth painting is one of the symbols of Tintoretto's style: it shows people moving creating a chaotic situation. Tintoretto stresses mothers' love for their children for whom they are ready to give their life. From left: Annunciation, Epiphany, Flight into Egypt, Slaughter of the Innocents, St. Mary Magdalene, St. Mary Egiziaca, Circumcision and Assumption. Tintoretto's style can be recognized by the presence of people moving in his paintings (i.e. Slaughter of the Innocents), which distinguishes him from his master Titian (in the Frari's church), who depicts images of serenity and quietness.

SCUOLA GRANDE SAN ROCCO

HOW TO GET THERE: San Toma

OPENING: 9:30-17:30; ticket office 17:00. Closed Christmas Day, New Year's Day and Easter.

TICKETS: full EUR 12; reduced EUR 10; students under 26 EUR 8.



Dorsoduro

- GALLERIA DELL'ACCADEMIA
- ZATTERE
- PEGGY GUGGENHEIM
- COLLECTION



Bounded by the Grand Canal and the Giudecca, it is mostly a quiet sestiere and an incredibly charming one. It is considered one of the most prestigious areas and is quite residential in character, although the presence of the Gallerie dell'Accademia and the Peggy Guggenheim Collection turn it into a tourist destination.
The western section, between the Zattere and Santa Marta, is rather busy, owing to the presence of the Stazione marittima.

GALLERIE DELL'ACCADEMIA:

In 1807 Napoleon Bonaparte decided to gather the cons nt of art treasures obtained through the suppression of hundreds of Christian churches and religious institutions and put them at the disposal of the students of the Accademia di Belle Arti, which had just been assigned the complex of SantaMaria della Carità. Ten years later the Gallerie dell'Accademia were inaugurated and since 1817 in its 24 halls the main works of the Serenissima's major artists have been exhibited





(the present arrangement is due to Carlo Scarpa who took care of it between 1948 and 1949).

INTERIOR:

The works are arranged in a chronological order. In the first hall, dedicated to the international Byzantine and Gothic styles, includes numerous icons and polyptyches with golden backgrounds among which stands out the superb Crowning of the Virgin by Paolo Veneziano.

In the following halls feature some Renaissance works (although the Renaissance developed late in Venice, from mid-15th century): St. Job Altarpiece, Virgin Mary in Throne with Christ Child and Saints, the Pietà and the Old woman by Giovanni Bellini, who created a new compositive scheme of the group "Virgin Mary with Christ Child" called "Sacred conversation". Giorgione too, in the enigmatic The Tempest, underlines the original character of Veneto 16th century painting.

If you manage to see the last halls, note the two famous Renaissance cycles: the Miracles of the Holy Cross by Gentile Bellini and Scenes of St. Orsola, a masterpiece by Carpaccio. The works of the major artists of the 16thcentury Venetian painting follow, with the main representatives of mannerism: Titian, Tintoretto





and Veronese.
Among Titian's works feature the Presentation of the Virgin Mary in the Temple and The Pietà (concluded by Palma il Giovane).
Among Tintoretto's works note the Mystic Marriage of St. Catherine (full of mysticism) and the Miracle of St. Mark, from the Scuola di San Marco, Adam and Eve and Cain and Abel.
In Paolo Veronese's beautiful Feast in the House of Levi, elegant people have dinner surrounded by wonderful mock-classical architectures. The painting was given this title after a long trial in which the painter was tried by the Inquisition as the original title was "Last Supper". The last halls contain 18th century works, among which the interesting collection of the works of the most famous Venetian view painters, such as Canaletto, Francesco Guardi and Giambattista Tiepolo with his vertiginous paintings.

GALLERIE DELL'ACCADEMIA

HOW TO GET THERE: ACTV 1 or 2, Accademia

OPENING: Tue-Sun 9:00-19:00; closed Monday. Ticket office until 18:00.

TICKETS: until 18 Oct 2026 full EUR 20; EU citizens aged 18-25 EUR 2; under 18 free.

POSSIBLE ITINERARIES

Itinerary n. 1

From the Gallerie dell'Accademia we suggest two daily itineraries: 1) Take Calle Corfù to Fondamenta Priuli along the Rio di Santo Trovaso. Keep walking until





you get to the Zattere (literally, rafts), so called because in the past the whole Fondamenta was made of floating rafts. It is a magical place where you can sit in the sun in one of the numerous cafés with view on the Giudecca Canal or try the "Gianduiotto da passeggio", soft nut chocolate ice-cream immersed in sweet whipped cream. During this long and beautiful walk note on your left the vast mock-classical facade of the Gesuati's church and, a bit farther, by the Magazzini del sale (storehouses of salt), note on the other side of the Canal the church of the Redentore, a masterpiece by Palladio, and one of the fewchurches expressly commissioned by the Venetian Senate when the plague ended in 1576. Keep walking towards the Punta della dogana from where you will enjoy a splendid view of the Bacino San Marco. Now, leave the Giudecca canal and start walking along the Grand Canal: on your right you will see the church of Santa Maria della Salute, an original masterpiece by Baldassarre Longhena, built through a Senate decree to keep a solemn vow made during a terrible epidemic of plague that caused more than 47,000 victims around the first half of the 17th century. Note its original exterior, with the octagonal plan ending in a huge white dome crowned by voluted counterforts. The interior, which consists of a central area delimited by columns, is even more fascinating. Continue your walk to the right of the church and cross the first wooden bridge you find. Go straight if you wish to visit the Peggy Guggenheim Collection.



PEGGY GUGGENHEIM COLLECTION:





This original collection of contemporary art was made possible by the watchful eye of the lively Peggy Guggheneim, brilliant who bought this uncompleted palazzo (4 floors were missing) on the Grand Canal (Ca' Corner dei Leoni) to accommodate her collection of paintings. When you enter you can either stop in the garden (were you will find many sculptures by various artists such as Henry More and Alberto Giacometti) or visit the halls of the palazzo (where she used to live). The works are divided according to the figurative movement they belong to: on the halls left of the entrance door feature the works from the Cubist avant-garde to Orphism, represented by Delaunay and Kupka, or Giacomo Balla's futurism (Automobile=noise+speed) and Gino Severini's Sea=dancer; and then Kandisky or Piet Mondrian representatives of abstractionism, but most of all note the main exponents of surrealism, such as Max Ernst, Joan Mirò or Picasso's La Baiguada, and Giorgio De Chirico's The Red Tower.

PEGGY GUGGENHEIM COLLECTION

HOW TO GET THERE: Accademia or Salute

OPENING: 10:00-18:00; closed Tuesday and 25 December.

TICKETS: full EUR 17; over 70 EUR 14; students under 26 EUR 9; under 10 free.



In the halls left of the entrance door there are more surrealist masterpieces: Salvador Dalì's Birth of Liquid Desires, Magritte's The Voice of the Air, other minor works of the same movement: The Postman-Cheval by Max Ernst and Study for Chimpanzee by Francis Bacon. The area dedicated to post-World War II art is rich too, in particular with the works of a young exponent of Expressionism: Jackson Pollok.

Amid these paintings by the most famous



exponents of the European and American avant-gardes note some objects that used to be part of the furnishing, such as Alexander Calder's furniture (he made the incredible silver headboard which used to hang over Peggy).
On the walls many photographs hang showing the original look of the halls.
The Barchessa, the wing of the building that overlooks the garden, has been hosting Gianni Mattioli Collection since 1997 and contains many masterpieces of Italian futurism.
Finally, you can give a look at the modern, original and well-stocked book-shop, or stop for a while at the Museum Café.

Itinerary n. 1

When you go out you can easily go back to the Ponte dell'Accademia crossing Campo San Vio and Piscina Corner. From here you can go back towards Fondamenta Priuli (repeating a small part of the previous itinerary) but do not go as far as the Zattere: cross the first bridge on your right.
After the short Fondamenta della Toletta, you will find yourselves in Campo San Barnaba. Here you can visit Ca' Rezzonico, Museum of the 18th century Venice (10-18 Apr-Oct, 10-17 Nov-Mar), and enter a beautiful patrician 18th century house decorated with furniture, furnishing and sculptures of that age, enjoy a divine view on the Grand Canal and the fantastic Ball room, and admire the wonderful frescoes by Gian Battista Tiepolo and some views of Venice by Francesco Guardi.
If you prefer to keep walking, go towards Campo Santa Margherita, with its relaxing atmosphere during the day and so lively at night, and sit in one of its numerous cafés.

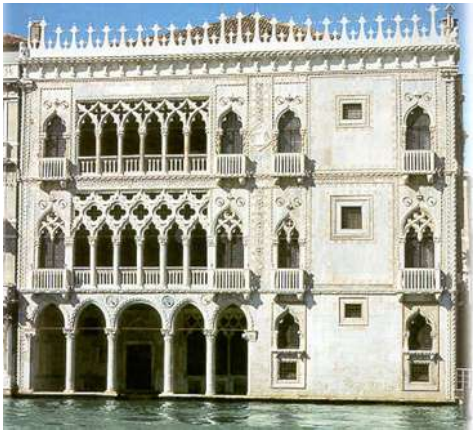


Cannaregio

- CA'D'ORO
- GHETTO
- MADONNA DELL'ORTO



Cannaregio and Castello are the largest sestieres and both are two-faceted. Indeed it offers both the noise of Strada Nuova (the only street in Venice that isn't called calle, fondamenta or riva, maybe owing to its width and length) and Lista di Spagna (both full of shops, stalls, and hotels) and the quiet and silence of Fondamenta della Misericordia and the Ghetto area.



CA D'ORO

It owes its name to the precious decorations in gold-leaf that used to cover the façade. It is a notable example of Venetian Gothic architecture and one of the most spectacular palaces on the Grand Canal.

HISTORY: The palace was commissioned in 1420 by the prosecutor Marino Contarini and was completed in 1440. After his death it was divided among his heirs. Since then Ca' D' Oro passed from one owner to the other undergoing internal transformations that determined a state of decay until, at the beginning of the 19th century, it fell in a state of semi-neglect and was subject to deturpation and robberies.

In 1895 Baron Franchetti, a musician and collector from Turin, bought it and started to renovate it to accommodate his collections of paintings, sculptures and coins. In 1916 it gave the building and all its contents to the State. For this reason today it can be visited, as it hosts GALLERIA FRANCHETTI.

INTERIOR:

On top of the Franchetti collection (which includes paintings, especially from Tuscany and Central Italy) it hosts important pieces of art from the Veneto region, including the beautiful St. Sebastian by Mantegna, Venus with a Mirror by Titian, some Views of Venice by Guardi, sketches by Gian Lorenzo Bernini and frescoes by Pordenone.

It also hosts sculptures from some churches suppressed after the fall of the Republic, bronzes and medals from an ancient collection from Padua that had become property of the Republic, paintings and frescoes belonging to the State, and a collection of Flemish paintings including The Crucifixion by H. Van Eyck. A more recent acquisition includes several thousands of ceramics from the lagoon area dating from the 12th century, partly purchased and partly offered by casual finders.

Experts and scholars can also study the numismatic collection and the collection of medals (which are not exhibited).



Admittedly, the Gallery does not contain the best works of art (the real masterpieces of the aforementioned artists are in other areas of the city), but it is worth visiting if only to observe the structure of the palaces on the Grand Canal, from the ground floor (that was used as a storehouse) to the higher floors where the owner lived with his family and carried out his business.

THE GHETTO

Ghetto is a Venetian word and the ghettos of the whole world owe their name to the small island completely surrounded by a ring of water where the Jews lived.

HISTORY:

At the end of the 15th century the Republic, always ready to take advantage from situations, granted the Jews (who weren't allowed to own anything and had therefore become money-lenders, small retailers, doctors and musicians) the right to live in a limited area of the city. From 1516 to 1797 they resided in an area characterized by the presence of cannon foundries, where the casting of metals (ghetto, or getto) was performed, hence the name Ghetto which was, therefore, born in Venice.

THE SINAGOGUES:

In Campo del Ghetto Nuovo stand the high multi-storey where the Jewish community was forced to live in such a limited area that high floors were cut into two and as many floors as possible were added. In the dense urban structure, some domes mark the presence of synagogues, ldings



and can be identified by the presence of tall windows on the top floor. There are 7 of them and the most famous ones are the 3 most ancient ones, all settled in the aforementioned Campo: the Scuola Grande Tedesca (1528-29, renovated in the 18th century) the Scuola Canton (1931-32) and the Scuola Italiana (1575, renovated at the beginning of the 18th century).



GHETTO & SYNAGOGUES - 2026 UPDATE

The Jewish Museum is completing renovation; reopening is planned for autumn 2026.

Ghetto and synagogue visits: Sun-Thu 10:00-18:00 (last admission 17:15); Fri 9:00-17:00 (last admission 16:15). Closed Saturday and Jewish holidays.

Admission with audio guide: full EUR 12; reduced EUR 10; residents / people born in Venice EUR 7.

CHIESA DELLA MADONNA DELL'ORTO
HISTORY and INTERIOR:

The church can quite rightly be called "Tintoretto's church": this great artist spent most of his life in the surroundings, he was buried here and his teleri full of pathos transfigure the interior. It was built in the 14th century but was renovated in the 15th century so in its tripartite façade in terracotta feature transition elements from Romanesque to Gothic and from Gothic to Renaissance style. The interior, with its basilical plan with three naves, boasts (from the right nave) St. John the Baptist between St. Peter, St. Mark, St. Jerome, and St. Paul by Cima da Conegliano, and the mystic Presentation of Mary at the Temple by Tintoretto. On the Presbytery wallshang majestically three large canvases by the same author: the Last Judgment, the Adoration of the Golden Calf and Moses Receives the Tables of the Law.



The teleri in the apse (Fortitude, Justice, Temperance, Courage) are by Tintoretto too. In the left aisle, note his Miracle of St. Agnes and Virgin Mary with Christ Child by Giovanni Bellini.



MADONNA DELL'ORTO:

water bus n. 41-42-51-52, get off at Madonna

MADONNA DELL'ORTO

HOW TO GET THERE: Madonna dell'Orto stop

VISITING HOURS: Mon-Sat 10:30-17:00. Times may vary for religious services.

TICKET: single Chorus church EUR 3.50. Chorus Pass EUR 15.

The Islands

MURANO

Famous all over the world for the glass-making art, Murano owes its secular prosperity to a 1291 decree that ruled that all glass factories (where fires could easily be started thus jeopardizing Venetians' homes) would have to be moved to this island. The island, consisting of five main islets divided by a central canal known as Grand Canal, looks like Venice in miniature. The Canal is overlooked by noble palazzi that evoke the character of the island which soon became a holiday resort for the patricians of Venice. Unfortunately, little remains of the atmosphere that must have reigned in the past and Murano has been completely absorbed by the tourist industry. The narrow fondamenta are strewn with shops where you can buy glass souvenirs of any size, but if you are looking for something really original, we recommend that you go straight to the glass factories (most of them face the lagoon).





To savour the atmosphere of the island, get off the vaporetto at the first stop, Colonna, and walk along the Fondamenta dei vetrai. Shortly afterwards you will see, on your left, the church of S. Pietro Martire, rebuilt between the 15th and the 16th century. Inside, note a series of masterpieces from churches and convents suppressed by Napoleon (Our Lady of the Assumption and Saints, and the Virgin Mary with Christ Child, Enthroned, with Angels and Saints by Giovanni Bellini, and St. Jerome in the Desert by Paolo Veronese.

Go straight and cross Ponte Vivarini on the Grand Canal. Turn right on the Fondamenta Cavour: Palazzo Giustinian hosts the Museo di Arte Vetraria (museum of the glass-making art) where wonderful Venetian glasses are exhibited in a chronological order, from the 2nd century b. C. to the present day. Today the Museum is further enriched by the collection from Museo Correr. The most valuable item is the Love cup known as Coppa dei Baro-

vier, in deep-blue glass, with enamelled love scenes and portraits of the bride and groom. From the windows of the museum, note the original Palazzo Trevisan.
Not far from the museum, at the end of the Fondamenta, note the apse of a beautiful church, the cathedral of SS. Maria e Donato, an excellent example of Venetian-Byzantine art. The apse is surrounded by two orders of full-centre archlets on coupled columns enriched with beautiful capitals. Inside, the mosaic floor of 1140 is impressing (the date is reported on the third span of the nave): the figures of peacocks, eagles and all kinds of animals constitute a huge fantastic bestiary.

BURANO

This island, which used to be famous for the art of lace-making, is at the heart of the Laguna Nord and owes its incredible charm to the colours of its houses: light-blue, red, yellow, purple… each house is painted in a different colour. Walking through the small streets and fondamenta you will breath an authentic popular atmosphere: the front doors are often left open, a clear sign that everybody knows and trusts one another, and when temperatures turn mild, serene old ladies chat undisturbed as they mend sitting in the open air in front of their houses.
The making of lace with sewing needles started to develop on the island around the 16th century and was immediately supported by Venetian noblewomen. It then started declining until it was relaunched at the end of the 19th century, when a school and a workshop that are still operating were founded. As get off





the landing jetty, wander through the narrow streets and fondamenta watching the numerous shop-windows where you can buy wonderful linen decorated with superb lace, but do stop at a confectioner's or at a baker's: Burano is also renowned for its biscuits (called indeed buranei). By following the stream of people, you can easily reach the only square of the island (strangely enoughquite a large one) dedicated to Baldassarre Galuppi, an 18th century composer from Murano. The square is overlooked by the church of S. Martino, the cathedral, with its typical façade with no portal (the entrance is on one side) and by the Museo del merletto (Lace museum).

TORCELLO

This island used to be a flourishing centre and is the place from where the Venetian civilization originated (it is here that the inhabitants of Altino took refuge to escape the barbarian invasions), but only the monumental centre has, miraculously, survived. From the landing jetty, you can reach it through a street along which there are only few houses and some restaurants, besides the characteristic Ponte del diavolo, with no parapet. You will thus reach a vast grassy area where, around the so called Throne of Attila (a stone chair probably used by tribunes when administering justice), gather St. Fosca, the cathedral, the Palazzo dell'archivio and the Palazzo del Consiglio. The church of St. Fosca, with its typical round plan, features an impressive shapeliness, both inside and outside, but the main monument of the island is undoubtedly the cathedral of S. Maria Assunta. It was founded in 639 and rebuilt in the year 1000. It is a simple church with a basilical plan and a simple façade preceded by a narthex, the vestibule leaning on the façade typical of early Christian churches. On the lawn behind the church is the Cappella di S. Marco where, according to tradition, the Evangelist's body was kept for some time at the end of the journey from the Holy Land. Inside, note on the façade wall the wonderful Venetian-Byzantine mosaic



depicting the Last Judgment. From the bottom upwards (not in a chronological order) note on the first stripe the Elect on the left and the Damned on the right; on the higher section The Preparation of the Last Judgement with Scenes of the Resurrection of the Bodies; Christ in Glory with the Virgin Mary and the Saints and, finally, Crucified Christ between his Mother and St. John.



Teatro la Fenice



GRAN TEATRO LA FENICE

On the 14th of December 2003 a moved and enthusiastic crowd entered again Venice's most famous and favourite theatre: the Teatro della Fenice, finally risen up from its ashes. The building had been entirely destroyed (only the bearing walls had survived, with a huge chasm in the middle) by an arson in January 1996 and was rebuilt, in its original style, in 8 years. The tragic night of 29th January 1996 the fire-brigade tried all night to put the fire off as it risked expanding to the surrounding buildings, while a large number of Venetians, desperate and hypnotized by the flames rising high towards the sky, stood in the water raining down from the only helicopter. Unfortunately, nothing was saved (only the side-wall remained): they only managed to prevent the surrounding area from catching fire. Today's theatre is perfectly identical to the previous one.

HISTORY:

One of the main Italian theatres, it was built in 1790 by Antonio Selva and was inaugurated with an opera by Giovanni Paisiello: I giochi di Agrigento. The Fenice was the result of a vast programme of the 18th century illuministic intellectuality which aimed at promoting reforms



through architecture and public works. It was the fulfillment of the ideal of a republican theatre with equality of boxes and an austerity of decorations communicating rigour.
The decorations were made by the Emilian scenographer Francesco Fontanesi in concordance with Selva. Ironically, it was to rise up from its ashes twice in two centuries: in 1836 it had already been completely destroyed by a fire and was then rebuilt identical to the original one. In the 19th century it hosted many premières of operas by famo as Gioacchino Rossini Tancredi, 1813 , Vincenzo Bellini (Bea 832) and Giuseppe Verdi (Rigoletto, 1851) whose opera La Traviata was booed at the first night but later on proved a real success.
As regards the exterior, it is an elegant Neoclassical structure preceded by a stairway and a pronaos with 4 Corinthian columns and surmounted by a balustrade. The elegant internal halls include the unmissable Sala Apollinee.



VISITING THE TEATRO LA FENICE

Public visits are normally available, but opening times can change according to rehearsals, performances and technical requirements.

Check the official Teatro La Fenice calendar before visiting for current access times and ticket prices.

ST. MARK'S BASILICA

Basilica: Mon-Sat 9:30-17:15 (last admission 16:45); Sundays and holy days 14:00-17:15. Basilica ticket EUR 10; Bell Tower EUR 15.

DOGE'S PALACE

1 Apr-31 Oct 9:00-19:00; 1 Nov-31 Mar 9:00-18:00. Fri and Sat until 26 Sep 2026 extended opening to 23:00. St Mark's Square Museums ticket: full EUR 35, reduced EUR 15.

SAN GIORGIO MAGGIORE

Basilica open daily 9:00-18:00. The Bell Tower is temporarily closed for extraordinary maintenance.

CA' PESARO

1 Apr-31 Oct 10:00-18:00; 1 Nov-31 Mar 10:00-17:00; closed Monday. Full EUR 15, reduced EUR 7.50.

CA' D'ORO - GALLERIA FRANCHETTI

CLOSED from 2 February 2026 for restoration and reinstallation. Reopening planned for spring 2027.

GLASS MUSEUM - MURANO

1 Apr-31 Oct 10:00-18:00; 1 Nov-31 Mar 10:00-17:00. Full EUR 15, reduced EUR 7.50.

TEATRO LA FENICE

Visits and access can vary according to the theatre programme. Always check the official website for current opening times and prices.

Isole Minori

SAINT LAZZARO OF THE ARMENIANS

Among the few smallest islands inhabited and kept in excellent conditions there is the St. Lazzaro of the Armenians one. At first it was used as a hospital for the admission od lepers; when the disease disappeared the island was abandoned and it remained desert for about two centuries, until some Armenian priests who had escaped from the Turks took refuge there (beginning of 1700). History says that a monk put to flight, called Manug di Pietro, (in Armenian Mechitar, the Consoler), founded a congregation around which many of those who, like him, had to escape Tur

the beginning of the 18th century

beginning of the 18th century

island in concession; this is an example of the religious tolerance granted by the Republic of Venice, largely repaid during a long time. The island collects some works of incalculable value,



by well-known artists such as Tiepolo and Ricci. Lord Byron stayed here many times and there is an extremely rich library with rare manuscripts. The Mechitarista Museum of St. Lazzaro keeps archaeological finds of Armenian, Greek and Indian art, besides several objects of Armenian religious art of the Seventeenth and the Eighteenth centuries (jewellery, pottery) and manuscripts. We want to signal an Egyptian mummy dating back 3.500 years ago (one of the best maintained mummies in the world), an Egyptian statue representing a cat dating back 4.000 years ago and a Tibetan gilded table for prayers. Moreover the typography created in 1789 is operating: it can press in many oriental languages.
The island was not invaded by Napoleon because it was considered a literary academy; nonetheless it is said that on the island the Armenian priests hoisted the flag of the Sultan, with whom the Emperor had become allied. In any case he respected the religious community, and this is the important thing.

ST. FRANCESCO OF THE DESERT

Nowadays St. Francesco of the Desert is inhabited, like some centuries ago, by some Franciscan friars. Tradition wants that St. Francesco from Assisi, while coming back from Palestina, stopped on

this small island near Torcello, which in that period was called 'Due Vigne' in order to pray in solitude. When the Saint went back to Assisi he sent a group of friars to the place where he had found so much peace. At the death of the Saint in 1228, the owner of the island erected a church in his honour and some years later he offered the island to the minor Franciscans. In 1420 the island was abandoned like many others because of malaria which appeared when these areas got marshy, and from then onwards it acquired the name of St. Francesco of the Desert. Some years later the friars went back there and they restored the church and the monastery, living there till 1806. During that year, in fact, Napoleone Bonaparte suppressed their order and transformed the buildings into powder-magazines. In 1856 Francesco I of Austria offered the island to the Patriarch of Venice, who granted it to the friars followers of the Saint from Assisi. Nowadays the buildings are completely restored, maintained by the friars who live there and they can offer hospitality to those visitors who wants to spend quiet moments in this oasis of green silence.

SAINT SERVOLO

Between 764 and 804 the Calbana family erected the church devoted to St. Servolo with annexed convent. But only from 1109 the island became permanently the siege of a convent following the arrival of Benedictine nuns. The nuns stayed there for five centuries, until 1615 when they moved to the town. From 1647 the building was inhabited by the 200 Benedictine, Dominican and Franciscan nuns living on the island of Candia (Creta), who had to escape the Turkish conquest. The nuns used the island until their extinction, then in 1715 the convent was closed. In 1715 the island was practically deserted thus the Senate of the Republic decided to use the ex convent as the siege of the new military Hospital because the war against the Turks, which made lots of soldiers come to Venice, had made the room of the military Hospital of St. Angelo of Castello not sufficient. The medical and welfare organization was given to the Brothers Hospitallers of St. Giovanni di Dio, nowadays Fatebenefratelli, and 400 patients were admitted to the new hospital. A general plan for restoring the buildings and the dispensary of the island was arranged,



and the medicaments were produced by the friars. Afterwards the island became a sort of hospital for psychiatric patients (lunatic asylum), who were often shut in there even for all their life.
In 1978 the approval of the law n.180 decreed the closing of the mental homes. The transformation of the island of St. Servolo, accomplished and carried through by the Province of Venice, into a place for education and dialogue of cultures and experiences, memory and history, represents an undertaking different from the others which are lived on the lagoon and which are strictly related to the touristic monoculture of the town. A service for visiting the island is operating. You can ask for such service by calling every day from 9.30 a.m. to 5.00 p.m. (on Fridays from 9.30 a.m. to 3.30 p.m.) number +39 041 5240119.

ST. MICHELE

Cemetery of Venice, it became such a place only in 1870 with the connection of two neighbouring islands: St. Cristoforo and St. Michele. The latter belonged to the Camaldolesi family till the arrival of Napoleon and coincided with the area on the left side of the photo. The monastery was built between the 1469 and 1535 and has got a very beautiful gothic cloister which is worth seeing. The whole island looks like a garden rather than a cemetery, owing to its almost magic and not at all gloomy environment. Touristic destinations are represented by the tombs of well-known people such us Sergej Djagilev, Igor Stravinskij and Ezra Pound.

MAZZORBO

It is a minor village which at present is unnoticed by the tourists going to Burano and Torcello. This island, inhabited by some hundreds of people is, in fact, connected to Burano by means of a long wooden bridge and almost everybody considers it as a part of the latter. Actually 'Maiurbium' – this is its Latin name – means 'major town' just for the important commercial function that long ago such island had. Though much narrower than it is nowadays, in the past it had five parishes and five monasteries: consider that the monasteries of the lagoon rarely were small suburban structures but they often were large buildings providing for the education of the Venetian nobles' and patricians' children; at the same time they were keepers of of works of eminent





artists, such as Paolo Veronese. Though the monasteries and palaces haven't been resistant to the passing of time and the action of man (see Napoleone Bonaparte)



Venetian Cuisine

TRAVELLING IN THE TASTE

Venice is not only the Venetian symbol of Culture and Arts, but also the one of gastronomy. Venice cuisine comes from rural origins, but the trades with Far and Middle East, during the golden Age of the Repubblica have enriched the variety of its recipes. It can be said that Venice Republic played an important role for the enrichment not only in local cuisine but even in the european one, because after the fall of Byzantium, Venice became the Eastern Door. The most of european countries used to add spices in order to preserve the food, while Venice used spices to invent new dishes and new tastes. When venetian galleons come back home after a very long trip were full of salt, pepper, ginger, curcuma, candy and fresh nutmeg, galanga from India and even saffron from China: these spices unknown until that period were able to excite the fantasy of venetian cooks: in this way was born an art of cooking unique in the world.Venice acted for many centuries as "mediator of the Universe", because it was a world market where you could find everything that was sendable in those years. The city had the trade monopoly on spices, taking advantage of western people's desires. Venice became also the capital for sugar trading.

During the celebration of the" Ascension day" (festa della sensa), took place the ceremony of the "Wedding with the sea" a sort of self-celebration, and a large market in S. Mark square where one could find all the products coming from the East, and people from over the world came to visit it. Another product very important for the venetian trades was the olive oil imported from Crete, Corfù, Zante and Cefalonia, from the eastern coasts and countries like Tunisia and Dalmatia, then the oil was exported to the western countries. The eastern flavours mixed in a better way with Venice cuisine than the one from Po' valley wich used more fat. The armenians had a great influence on the venetian way of cooking, they teach them to cook the rice with the "pilaff" method, to grow the spinach, the aubergine and the apple and to combine flavours and fragrances. Venice was always open-minded to the other cultures and people coming from Greece, Germany, Spain and Portugal but in particular many Jewish people lived in peace in this city. The jewish community used to go and eat at the many taverns, spreading uses and tastes and promoting a large use of fruit and vegetables. They teached different way of cooking such as frying the fish for the "saor" with olive oil and not with the other fats because these become solid the day after, or stewing the

meat together with the vegetables. The typical sweet-and-sour taste of oriental cuisine is still present in the dishes of the modern venetian cuisine, which one can find the onion togheter with dried fruit. Typical place where you can eat the traditional and tasty venetian food are the numerous trattorie, and the "Bacari" little bars or taverns which offer a simple service and you can smell an atmosphere of ancient times, here you can eat a wide selection of typical hors d'oeuvre than can substitute a meal – called CICHETI, obviously you can eat them staying on foot, cause there's no time to sit down.

EAT AND DRINK IN VENICE
APERITIF
SPRITZ



The typical aperitif in Venice is the spritz, made of carbonated water, white wine, lemon peel or olive and as you prefer, bitter Campari, Cynar or Aperol. This beverage is very common also in Hungary, (frocs), Slovakia, Slovenia, Croatia and also in Romania, all the territories of ex-Austro-Hungarian kingdom (1867-1918). The story tells us that the Austrians used to drink the venetian wine with water, because it was too strong for them, so the Venetians, added a bit of liquor to give to this drink a new taste.
The Austrians called it"spritz" that means injection. The aperitif-time is from 5 p.m., but someone drink spritz in the morning before lunch. Spritz is a very strong beverage, so you take care when you drink it.

HORS D'OEUVRE AND "CICHETI"



Sarde in saor:
Saor is a method of preservation used for the fish. It is a sauce made with vinegar and other ingredients used not only for the fish but also for the vegetable and the meat. Sarde in saor consists on fried sardines marinated with pepper and cinnamon, onion and vinegar, with garlic, olive oil, parsley and a teaspoon sugar. Sardines are the most used fish for the "saor" both in the venetian houses and in the trattorie. Sometimes, in particular in the Redeemer Feast, also the soles are marinated in the "saor". In this day the Venetians use to cook the "bovoletti" (little shell-fish) with oil and garlic, and the roasted duck with beans.

Bovoletti, calamaretti e canestrei fritti

These are fried little calamari and shell fish served with garlic and oil. It is impossible not to find them among the venetian cicheti.

Baccalà mantecato



Traditional cicheto in any venetian osteria, it is served over a toast of fried bread or with roasted white polenta. The baccalà mantecato (stockfish) consists on cooking the soften dried cod in olive oil and after it has boiled for a long time, cream it in a blender: the result is a soft mousse.

FIRST COURSE

Bigoli in salsa



The bigoli are a sort of thick spaghetti, made of durum wheat semolina. The salsa is the sauce from sarde in saor: fried onions that have come from a huge bowl of fried sardines. You get the sarde flavour on the pasta. This dish was and nowadays is the typical one for the period of Lenten fasting and abstinence. This sauce is used also for dishes of seafood, vegetables and meat.

Risi e bisi, Risi e fegatini e Risotto con le seppie



One of the most important ingredients in the venetian cuisine is the rice, one can find more than forty dishes with it. The most famous is "rice and peas", the Doge dish on the Saint Mark's Day, and "rice and chicken liver", the soup made for the feast days and for the Wedding day. Rice came from Arabian countries, it is mostly grown around the city of Verona. There are many different ways to prepare rice and peas, some add to the soup the fat of goose.
During the centuries this dish is turned into popular one. You can prepare the famous "risotto" adding vegetable such as Italian squash, cauliflowers, peas, asparagus, or adding fish, mussels, or any type of meat. Very good is the risotto with cuttlefish, they are cooked apart with onion and if you want, you can add a few drops of ink to make them black.



SECOND COURSE

Baccalà alla veneziana e polenta e osei

In the Veneto region there are many ways of cooking the "baccalà" (stockfish) very famous is the venetian way. The recipe suggests to cook it togheter with onion and olive oil and at the end you add cinnamon, raisins and pine nuts, milk and Parmesan. Obviously it is served with hot polenta. Polenta is considered by Venetians like a bread. When the the corn was unknown they used to make a sort of polenta with millet, horse bean and buck wheat. About the XVI century, the Venetians imported "granturco" (turkish corn), so-called because it came from a foreign country.
Polenta is delicious also with meat above all with game, very typical is polenta e osei (polenta with birds on the spit, cooked with olive oil, bacon fat and sage.)

Fegato alla veneziana



Among the dishes that made the history of venetian gastronomy, there is the venetian liver with onion; you can find this recipe all over the world. Its preparation is very easy: in butter and oil you slowly cook sliced onion, add liver in thin strips, and at the end sprinkle with chopped parsley. If you go and visit Venice , you can not eat it. Other different way of cooking is the liver with a lemon sauce or with "saor" sauce.

Seafood



Venice cuisine is largely based on seafood. Crabs, cuttlefish, scallops, octopus and squid. The "Granseola" (a big crab) for example is an extraordinary hors d'oeuvre seasoned with oil, salt, parsley and few drops of lemon juice. Very appreciated are the lasagne with seafood, scallops and mussels. The typical sauce to serve seafood dishes is made of parsley, garlic and olive oil with a pinch of pepper. Also of note are the various preparations "in tecia" for example: stewed cuttlefish, and stewed or marinated eel. The venetian fryed fish is world wide famous. The classic version of the fryed fish is made with little soles, squids and shrimps.

CAKE
Zaeti



Zaeti, are cookies made of yellow cornmeal and all-purpose flour, eggs, pinenuts and raisins. They are very famous cookies togheter with another typical cookie with a strange form: the "buranei", you can eat them sipping a glass of sweet wine such as "fragolino".

WINES

From the region of Veneto we have a great variety and a very good production of white and red wines, different from each other, thanks to the large extension of this region and the different climate and landscape. The most famous areas of production are the Valpolicella and Treviso hills. Treviso's province takes in the hills north of Venice between the towns of Conegliano and Valdobbiadene, noted for the popular prosecco a dry to softly sweet white, almost always bubbly. In Valpolicella, thanks a mediterranean climate due to the lake Garda, we find unforgettable wines, such as Soave, Bardolino, Verduzzo and obviously Valpolicella. It worth a note also a wine called "Recioto", very sweet because it is produced using only the outer raisins, mainly exposed to the sun.



Murano Glassware



Since ancient times men have always paid an almost mystical at tention to glass, attributing to transparencies of such mat ter something magic and supernatural. The magicians of legends used to foresee the future by means of crystal spheres and chemists and alchemists analysed prisms in the constant search for the philosopher's stone which could turn metal into gold. Still nowadays, the tourist visiting Murano can find the same sceneries that in past centuries have inspired writers and legends. In fact the structure of furnaces has remained unchanged and technology is present only in little details; all this is due to the devotion that the masters have always shown towards traditions that, like a clock, have always scan the time during more than one thousand years of history of glassware in Venice. The origins of the glass art in Venice go back to the century preceding the millenary. Some excavations have brought to light some pieces proving the presence of such activity already in the seventh century, both on Torcello island and in Murano one. But it was during the twelfth century that the glass art became an organized manufacturing activity. In that period such craft concentrated in Murano island, till the moment when the Republic decreed the transfer of all the still working furnaces of the historical centre to the island, because of security reasons related particularly to the risk of fire. We can assume that then the techniques were refined in Venice more than elsewhere in Europe thanks to the trade relationships that the Venetians had with the Near East and above all with the countries of ancient glass tradition, such as Fenix, Syrians and Egyptians. Such tradition represented an opportunity of putting together again western and eastern knowledge and techniques, in order to confer to the la-





goon production those features which have made it so important all over the world during many centuries. The ancient Amurianum, that was the name of the island in ancient times, increased its glamour so it was no longer considered one of the islands of Venice, but it could enjoy a certain independence as for the Seigniory. Such privilege was given to the island for the activity of the furnaces which had settled there and in consequence of that for the economical importance that Murano began to acquire in the social tissue of the Serenissima. With the doge edict promulgated by Doge Tiepolo in 1291, Murano island was declared a real industrial area and soon it became the world capital of glassware production. The doge was represented by a head of the commune with a popular governing body and among the privileges given to the inhabitants of the island, we can remember the extraordinary concession that the families of Murano enjoyed, to become related to Venetian noble people. The affinity between Venice and Murano is curiously proved also by the morphology of the two 'towns', which have got the same campi, narrow streets and internal water ways and even the Canal Grande which crosses them. The glassware craft was safeguarded by means of sanctions which forbade to carry out such activity to those who were not registered as craftsmen and to those wanted to move abroad. The kind of production was above all of utilitarian and in series, as for instance the bottles for wine and oil, glasses, lamps and soon. Also many decorative objects endowed with religious images were produced. During the centuries the manufacturing of glass became one of the main activities of the Republic. In particular in the Fourteens there was a significant development of this art, particu-



larly due to the passage to the transparent white glass which looked like crystal. Angelo Barovier, namely one of the greatest glass masters, ideated the proceeding for obtaining this kind of glass, which supplied Venice with the artistic prevalence for more than two hundred years and made it possible to extend the production to more precious objects too. In the furnaces of Barovier another kind of glass appeared: the porcelain or lattimo, which, for its peculiarities, was suitable for imitating the precious Ming porcelain. All these innovations contributed to develop a production of artistic kind too, besides the manufacturing one. During the sixteenth century the glassworks activity underwent a critical moment. The main cause was the increase of the glass masters' emigration and the discover of a new type of crystal glass with lead and of a crystal glass with potassium having a high lime content, all that occurred in Boemia and in England in 1676. Nonetheless Murano succeeded in being renewed by increasing the level of refinement and elegance of its production and by offering some renewed or even new products in order to satisfy the rising needs of comfort related to a wealthy and elegant way of living. Mirrors and chandeliers became significant objects of Murano production in that period. In 1861 the archaeological glass museum was founded, thanks to the work of three people: the Mayor Antonio Colleoni, abbot Vincenzo Zanetti and lawyer Antonio Salviati. However things in Europe were still changing, both as far as production and tastes and artistic trends are concerned. Murano secluded itself and the youth, confident of being the most capable from a technical point of view did not care about dealing with the new, which expresses itself by means of forms related to all the arts, and consequently glass too. There were, obviously, some exceptions which regarded brothers Toso and the artists Barovier. In 1921 there was another moment of revival. Giacomo Cappellin with young Paolo Venini took on the glasswork of Andrea Rioda and founded the company named 'Blowned glassware from Murano Cappellin, Venini and C.'. They chose to deal with a refined kind of production, but at the same time, a production which





could be used in everyday life. The artistic management was entrusted to Vittorio Zecchin, one of the few popular artists in Murano, well known in the Art Nouveau movement. With them, thus, the colourless glass was manufactured again; it was monochrome and with soft hues, in forms which looked like those of the sixteenth century.
Ercole Barovier too worked in favour of this kind of manufacturing. The masters who became popular, such as Archimede Seguso, Alfredo Barbini and Lirio Tagliapietra, conceived new technical artifices and proposed new formal solutions. Nowadays on the island there are about a hundred glassworks with artisan management: still now Murano glassware is hand-made. If you have the opportunity



you can witness all the following operations, as going round Murano it is possible to watch the creation of objects before buying them. The minimum structure for the manufacturing of glass in a furnace is called 'piazza'. The first important operation in the manufacturing of glass is the weighing of the raw materials. If you mistake the proportions you can compromise the whole composition of glass: once weighed the matters are put into a mixer and amalgamated. The mixture obtained is put into small crucible furnaces. Each crucible contains a malm of different colour, which is obtained by adding some colouring matter to the original mixture. The crucible is placed on a higher surface, called bench, which separates the melting room from the underneath fire and it is endowed with a round outlet called 'eye', for the passage of the flames which will hit the crucible itself. On the walls of the furnace there are some holes, called mouths, having some little doors which are kept closed during the melting. The melting occurs at 1400 degrees centigrade and this operation lasts nine hours. When the charges are finished the temperature is raised to 1400 degrees centigrade for



the finish operation, in order to remove the gas bubbles coming out of the liquid. Then the temperature is lowered to 1000 degrees centigrade as the glass must not be too liquid when it is removed. Once you have obtained the vitreous malm the worker, by using an iron cane for blowing remove an incandescent clot. The clot is pressed and rolled on an iron sheet, in the past it was of marble, called bronzin, in order to give it some compactness and homogeneity. Then the worker blows in the glass clot which is still solid the first breath, thus obtaining a balloon called colletto. Then the colletto is placed on the bronzin in order to give it the necessary symmetry axis and it must get cold for the time necessary for removing another malm from the furnace and merging it to the original one. Then after repeating several times such procedure, the colletto is given to the attendant who carries out such operation, giving it the right dimensions. The balloon obtained, given to the master, is worked by means of several techniques for the real production of the glass object. During the manufacturing of the objects, they must be placed into the furnace several times, as their temperature must not diminish: in such case glass could not be handled. The object can stay outside the furnace so it can be worked for few minutes and the ability of the master consists in realizing various forms in little time. Once finished, the objects are placed in furnaces for cooling, passing from 520 degrees centigrade to a room temperature.



The Gondola

The gondola is the only boat in the world which, being just 11 metres long and weighing more than 600 kilograms, can be steered with agility and easyness by just one person and with only one oar and it has become, for millions of tourists, the very symbol of Venice.

It is unique, just like the town that it represents, also for its constructive characteristiques. First of all it is asymmetrical, as its left side is larger than the right one for 24 cm and so it always sails tilted on one side. The keel, thus, is not straight but it bends to the right, so that the gondola floats particularly tilted on the right-hand side. That allows the counterbalancing of the push of the only oar which would tend to carry it to the left side. It has got a flat bottom which let it sail in shallow water. For its construction eight different types of wood are used and 280 are the parts tha gondola is made of. The only metal elements are the characteristic 'fero' (iron) made of six teeth at the bow (front), whose S form should imitate the winding of the Canal Grande and the lunette, placed under a stylized doge's cap, the bridge of Rialto, while the six teeth should represent the six sestieri into which Venice is divided and the 'risso' (crook) astern (back), which should symbolize Giudecca island.





Before the gondola became of exclusive tourist use, that is for few decades, at the centre of it a winter and night covering called felse was usually placed, endowed with a door and sliding windows with Venetian blinds and curtains, mirrors and a hand-warmer; that was used in order to protect passengers both from cold and inquisitive gazes; nowadays it has almost completely fallen into disuse as it limits the visibility and so it is not suggested to tourists.

HISTORY AND EVOLUTION OF THE GONDOLA DURING THE CENTURIES

The history of the gondola, characterized by a remarkable quantity of transformations which denote the long process of its evolution towards its current form as well as its adaptation to the various exigencies of sailors and to the changed characteristiques of waters, mingles with the history of the town of Venice.

The origin of its name is extremely uncertain and discussed; some people make it trace back to the latin 'cymbula' which means little boat or 'cuncula', that is the diminutive of 'concha' namely 'shell'. Others refer it to the Greek 'kundy', small craft, or to 'kuntò-helas' namily push-craft.

The first time that the name gondola appears in an official document is in 1094. It is a decree of doge Vitale Falier who exempted the inhabitants of a place to the south of Venice from supplying a 'gondulam'. But until the end of the sixteenth century and the beginning of the seventeenth the gondola still is not well differentiated from the other boats in Venice and the Doge in question simply exempted





them from putting a boat at their disposal. Whereas it is just in 1500 that the gondola begins to put on some features which mark it out as means used above all for the private transport of people of a particular rank. At first the fitting out for passengers was very spartan: two plain oblique small stools, without fixed stuffing, one of which exploits the poop-deck as its back; the space for the gondolier is extremely small and it forces him to rather instable positions. The 'irons' or oars are made just of two thin metal blades. Some gondolas have already the 'felze' that is the covering of the gondola, so as to give it the look of a carriage, sheltering people from the inclemency of the weather and from inquisitive gazes. During this century (1500) the gondolas are already black (on the hull). It is due to the use of pitch as a waterproofing and not to the commemoration of mournful pestilences, like some legends want to make us believe.

The gondola of 1800 can be considered as a transition from the one of 1700 and the asymmetrical one of nowadays. During the twentieth century the 'squeraroli' or the makers of gondolas, brought some

changes, perhaps not so showy but in some cases of the first importance. Such alterations aim at adapting the boat to practical exigencies.
First of all the stern (the back) is gradually risen from water, in order to allow a greater manoeuvrability, as the length of the gondola reaches 11 metres; by increasing the height astern, the gondolier enjoys a better visibility. At the same time it diminish the part immersed in water. The raising of the stern reaches, in 1800, optimum values which are just slightly increased nowadays, according to the gondolier's exigencies.
The front side too begins to be raisen from water, though a really significant raising giving the boat a 'moon quarter' shape will appear only in 1900. The reasons which cause the bow to rise are related to manoeuvrability exigencies: smaller is the immersed part and greater is the easiness with which one can nimbly spin the boat, a manoeuvre which is so important and frequent along the narrow canals of the town.
Even if it is not very evident, another great change appears in 1800 the shape of the gondola begins to become asymmetrical. The reason of such extremely important and original change is to be searched one more time in the exigencies of manoeuvrability: the asymmetry moves the centre of gravity of the boat to the right hand side, so that, while floating, the gondola keeps a position bent on the right hand side, thus with a deeper immersion of such side. Now, as the boat tends to turn left because of the push of the oar (we are are speaking of just one oarsman), the bending to the right hand side opposes such tendency.



In 1900 the structural changes begun during the previous century take on a more specific character. The raising of the bow is more and more marked and implies a further decrease of the part always immersed in water. This implies a greater manoeuvrability and supplies the bow with a slim look. Moreover, a bow extremely laid down on the water, as it used to be during the previous centuries, would plunge too easily and deeply into the ruffled waves of our basins; the current water traffic is not at all comparable to the one of past times, not to talk of the motorized one and the problem of the wavy movement.
The asymmetry too gets a remarkable rush in our century. Whereas the boat of 1800 had a still moderate asymmetry of only three centimetres of larger width of the left side compared to the median line, now we witness a difference of twenty-four centimetres.

THE GONDOLA TODAY

A gondola ride through Venice's canals remains one of the city's most characteristic experiences. The official municipal fares currently in force are:

DAY SERVICE (9:00-19:00)

EUR 90 for a 30-minute ride.

NIGHT SERVICE (19:00-4:00)

EUR 110 for a 35-minute ride.

For different durations the price is calculated in proportion to time. Maximum 5 passengers per gondola.

Grand Canal traghetto

Gondola ferries still cross the Grand Canal at selected points. Fares and operating stations may change: check locally or through official City of Venice information.



rince are: between “I Frari” and “San Samuele” or “Santa Fosca” and “Mercato di Rialto”.

Curiosity&Legends

They are written in Venetian dialect and their translation is very characteristic: a narrow street can be devoted to an ancient craft, a really happened event, a legend, a workshop. All kinds of folk titles appear on the nizioleti: Sotoportego and Calle del Casin dei nobili (Brothel of nobles narrow street), Campiello dei meloni (Campiello of melons), Fondamenta delle tette (Tits), Ponte de le maravege (Bridge of wonders), Ponte dei pugni (Bridge of fists), Fondamenta dei assassini (murderers), Calle de l'orso (Bear narrow street) are some of the queerest and most amusing titles and we could go on for ever.
The numbering of houses is something impossible to understand even for postmen. Actually every sestiere or district (as we said at the beginning of the Guide, the six quarters of Venice are called sestieri) has got a certain quantity of house numbers (for an amount of even more than 5000 numbers for larger quarters) but they are arranged in a rather open order, so it may happen you come out of a narrow street where the last house number is 3671 but you cannot find number 3672 nearby. For such reason in Venice people can understand one another only by mentioning a specific narrow street, a bridge or the neighbouring hotel or shop. Nevertheless pay attention if you have to ask for some information to get the way to a narrow street or a campo as the coincidence of names in Venice is very common. An example? Of Calle del forno (Bakery narrow street), which designated the presence of a baker's in a specified narrow street, actually a furnace, we can find more than thirty.





Wells and well parapets

In order to get in a supply of water the Venetians used wells. Not existing fresh water beds they had a clever method for getting it. On the campos where you find the well parapet you will notice that at its sides there are two or four manhole covers. From these ones the rain water was canalized into a clay cistern, thus made of a waterproof material, and filled with sand which acted as a filter. Water gathered in the central pipe placed under the well and it was ready to be pulled up with a bucket. Nonetheless the water of wells could not be sufficient for all the Venetians who, thus, had to get it brought by means of scows coming from the Brenta.



Legends and ghosts

Many people can imagine that Venice, the city of love and magic, of uncontrolled amusement and deep absorption, is also a place inhabited by spirits. As a matter of fact there are lots of stories of ghosts wandering around the Venetian narrow streets, keeping faithful to tradition which wants the spirit of a dead person as related to a specific place for ever.

It happens, thus, that in Bressana Court at SS. Giovanni and Paolo, every night you may run into the skeleton of one of the last bell-ringers of St. Marc. After selling his bones to a scientist, out of greed, such man is condemned to wander, after midnight, begging for alms among passers-by, in order to buy himself again.

Another skeleton is in Cannaregio, in Campo de l'abazia. There, the old usurer Bartolomeo Zenni is condemned to transform himself into a burning skeleton, because of his meanness.

The same destiny is for the spirit of a little girl, Giuseppina Gabriel Carmelo, who drowned in 1904 because of a collision, in the fog, between a steamer and the gondola on which she was voyaging. The accident happened in the lagoon off St. Michele in Island, namely Venice cemetery and during the foggy nights you can make out a small floating coffin with four burning candles on its cover. That is Giuseppina who shows herself, in order to avoid ferrymen to collide with her again.

An accursed place par excellence is, anyway, Ca' Dario, namely an elegant small palace on the Canal Grande. All the Venetians know that its owners, if do not die a violent death, sooner or later will be ruined: what keeps alive such rumour is



an impressive sequence of losses ad failures occurred from the Sixteenth century till nowadays.

Going back to spirits, in campo St. Piero, Castello, the ghost of young Tosca wanders dressed up as a bride, looking for a finger of hers having the ring, which, in past times, was cut off. Just in such a way she will be able to celebrate her wedding.

In Campo St. Barnaba, then, you can even run into a mummy: that of a French crusader who died dishonourably in town before his embarkation for the Holy Land and still nowadays he is in search of a noble action to perform, which could be the only way to redeem himself. We can notice that it is just at Campo S.Barnaba that Indiana Jones arrives during his journey in the search of the Saint Grail in his latest adventure!

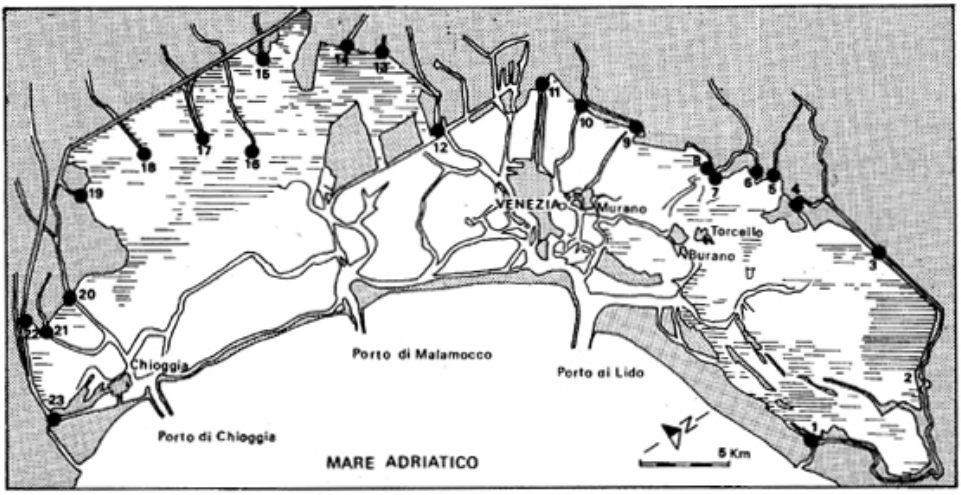
The spectre of Fosco Loredan emerges from Canal Grande off campiello del Remier, not very far from Rialto Bridge, bearing in his hands his wife Elena's head, which he cut off in a fit of jealousy.

Another woman with her head cut off is the little Turkish Selima, killed by his Osman, who appears (entirely and her throat cut) between the bridge and the narrow street of Turchette, that is a place of Venice where, historically, she lived, during the unbelievable long course of events representing the whole story of the Serenissima.

At last, the nice ghost of the nameless girl of Palazzo Grassi whispers at the ladies' ears their Christian names, and she once saved a person's life. More than a spirit, we could consider her as a little angel living among men.



The Lagoon



THE LAGOON

The lagoon of Venice is nearly 6000 years old. Of its whole lagoon surface only 5% is made of lands constantly appearing on it, namely the islands, whilst the 20% is represented by low muddy islands on the surface of the water, covered with vegetation which is particularly salt-resistant. The whole lagoon is marked by more or less deep canals and the navigable ones are marked by bricole and paline, namely pales driven into the subsoil, which prevent boats from running aground.

The lagoon is divided from the open sea by outlets, namely long sandy corridors, at times embanked by man with works of various kinds. The communication with the external occurs by means of inlets at Lido, Malamocco and Chioggia. Water



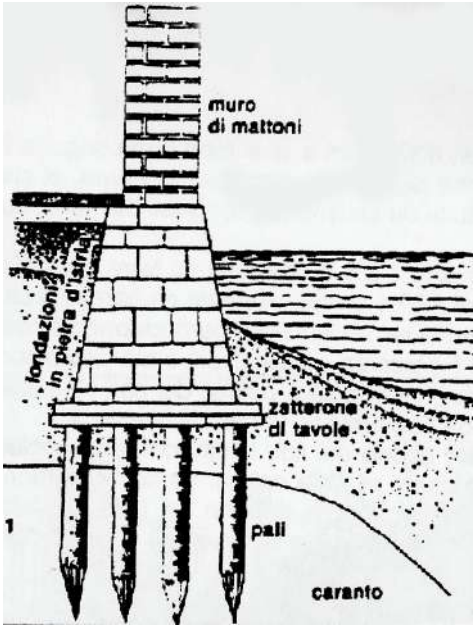
gets in from the sea every six hours and gets out other six other later. As a consequence of tides in Venice there is the High Water phenomenon. The future of the lagoon without the intervention of man would have been a gradual sinking process caused by the bringing of sediments transported by the rivers flowing into the lagoon itself and which have been the indirect responsible elements for its creation. The Venetians, thanks to some works of hydraulic engineering, diverted the major rivers flowing into the lagoon, by moving their outlets outside. Then, just on such unstable land made of small emerging islands, they ingeniously built the extremely innovative foundations of the magnificent Venice.



Venetian Housing

VENETIAN HOUSING

The housing in Venice, thus, has got some particular features to be referred to the environmental conditions: the necessity of building on an unstable soil has had, as a consequence, the finding of solutions permitting lightness and flexibility. At first the lagoon was inhabited above all by the fishermen who lived in wooden houses resting on piles, piles-works, like those you can still see when crossing the canal going from Pellestrina to Chioggia. Afterwards they began to build them always with wood, but on the land near the bank. When the town became masonry built man thought of consolidating the soil by driving some larch piles, which were very resistant on that sturdier soil, namely on that layer called 'caranto' which is under the mud. The piles driven deep, instead of decaying, undergo a petrification process making the soil on which the building rests more and more resistant. On the piles, which, according to the dimensions of the Palace, can be placed along the external boundary or covering its whole surface (like in the case of the great palaces on the Canal Grande), some planks were placed, on which the foundations made of stone from Istria and brickworks rest. For the building of the Venetian houses and palaces some measures have been adopted in order to solve the problems related to an extremely dense and entangled construction, such as lots of porticos where calli or narrow alleyways pass underneath buildings in order to gain room on upper floors. The altane too are very frequent, namely





roof-level platforms made of wood, from which the houses can get the sun light which is often limited because of the high density of housing. Not rarely you can see the 'barbacani', or large wooden or stone corbels supporting overhanging storeys and permitting an extended development of buildings, nonetheless safeguarding the width of the pedestrian ways.

THE VENETIAN PALACE

The Venetian Palace still keeps the signs of its origin as warehouse and then both as residence of noblemen and of merchants. Each palace has got two entrances, one on the water from which the goods get in, called bank, and the other one, on the land, usually led into a courtyard with its own well in the centre, for water supply. Besides, it is bizarre the fact that a town surrounded by water had several problems related to drinkable water. Such problems were solved by means of specific wells which had to collect rain water and filter it. On the ground floor, next to the entrance hall (androne) there is often the mezzanine floor: its sides were divided into two halves along their height, and they were used as business offices by the merchant. The side rooms of the entrance hall, on the first floor or piano nobile, were used as the residence of the owner. In the end, the attic was usually inhabited by his servants and merchantmen.



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