

THOMAS JONGLEZ, PAOLA ZOFFOLI
AND IRENE GALIFI



SECRET VENICE



JONGLEZ PUBLISHING

CONTENTS

San Marco

THE TESTA D'ORO AT RIALTO	16
THE GRAFFITI IN THE FONDACO DEI TEDESCHI	17
THE PALA D'ARGENTO IN THE CHURCH OF SAN SALVADOR	20
SACRISTY OF THE CHURCH OF SAN SALVADOR	22
THE FORMER REFECTORY OF THE MONASTERY OF SAN SALVADOR	23
CASINO VENIER	24
HEAD OF AN OLD WOMAN	28
THE EMBLEMS ON THE FLAG POLE IN CAMPO SAN LUCA	29
GRAFFITI OF A MAN WITH A PIPE	30
THE PLAQUE OF THE FIRST FEMALE GRADUATE	31
PLAQUE COMMEMORATING THE CHURCH OF SAN PATERNIAN	32
THE LAST TRACES OF THE ANCIENT CHURCH OF SANT'ANGELO	35
CHURCH OF SANT'ANGELO DEGLI ZOPPI OR DELL'ANNUNZIATA	35
FORMER HEADQUARTERS OF THE CONFRATERNITY OF MASONS	36
DUTCH CERAMICS FROM THE FORMER CASINO CONTARINI	37
THE FORMER PREMISES OF THE CONFRATERNITY OF GERMAN SHOEMAKERS	38
CHURCH OF SANTI ROCCO E MARGHERITA	39
THE VENETIAN 'PANTHEON' AT PALAZZO LOREDAN	40
A FORGOTTEN TRACE OF THE AUSTRIAN OCCUPATION	41
REMINERS OF THE PRODUCTION OF TERIACA IN CAMPO SANTO STEFANO	42
THE WINGED HORSE OF PALAZZO MOROSINI	46
THE ONLY UNDERGROUND CANAL IN VENICE	47
THE REMAINS OF THE OLD BELL TOWER OF SANTA MARIA DEL GIGLIO	50
THE CHAMBER OF RELIQUARIES IN THE CHURCH OF SANTA MARIA DEL GIGLIO	51
THE ROOMS OF THE RIDOTTO AT THE HOTEL MONACO	
E GRAND CANAL	52
FRESCO OF A DICE GAME	54
THE ARMENIAN CHURCH OF SANTA CROCE DEGLI ARMENI	55
DECORATIVE WELL COPING IN CORTE GREGOLINA	56
THE FACADE OF THE CHURCH OF SAN GIULIANO	58
THE SCULPTED PLAQUE OF AN OLD WOMAN WITH A MORTAR	62
SANT'ALIPIO'S SUNDIAL	66
THE SYMBOLIC FLAGPOLES IN FRONT OF ST. MARK'S BASILICA	68

THE PORPHYRY LOZENGE IN THE ATRIUM OF ST. MARK'S BASILICA	70
THE MOSAIC OF THE DODECAHEDRON	72
THE MOSAIC OF THE RHINOCEROS	76
THE STONE MARKING THE BURIAL SITE OF DOGE FRANCESCO ERIZZO'S HEART	82
A DEPICTION OF PIETRO ARETINO	84
THE PLAQUE INDICATING THE SITE OF THE CHURCH OF SAN GEMINIANO	92
MADONNA DEI GONDOLIERI SHRINE	94
THE NARRATIVE OF THE COLUMN CAPITALS IN THE DOGE'S PALACE	96
THE PINK COLUMNS OF THE DOGE'S PALACE	104
THE LAMPS OF THE DOGE'S PALACE	105
TRACES OF AN OLD WELL IN ST. MARK'S SQUARE	105
THE AXIS OF THE BASILICA	105
PER L'ARTE DEI CALEGHERI INSCRIPTION	106

Santa Croce

THE COLUMN OF THE FORMER CHURCH OF SANTA CROCE	110
SYMBOLS ON THE CAPITAL FROM THE FORMER CHURCH OF SANTA CROCE	112
THE UNDERGROUND CEMETERY AT SAN SIMEON PICCOLO	114
GARDEN PALAZZO SORANZO CAPPELLO	116
THE LOW RELIEF OF ST. JOHN THE BAPTIST	118
THE REMAINS OF CASINO TRON	120
THE MIRACLE OF THE VIRGIN AT THE CHURCH OF SAN GIACOMO DELL'ORIO	122
THE UNALIGNED BALCONIES OF PALAZZO PEMMA	124
REMAINS OF AN ANATOMY THEATRE	125
AN 'ISLAND' SET APART FROM THE WORLD	125
LOW RELIEFS OF THE EVANGELISTS ON PALAZZO AGNUSDIO	126
THE ERASED IMAGE OF A LION ON CA' ZANE	128
THE DISCOVERY OF THE TRUE CROSS BY TINTORETTO	129

San Polo

THE CAPPELLINA IN THE CHURCH OF SAN CASSIANO	134
AN INSCRIPTION RECORDING THE CAPTURE OF BUDA	135
THE CAPITALS IN THE FISH MARKET	136
THE INSCRIPTION <i>PISCIS PRIMUM A CAPITAE FOETET</i>	138

CONTENTS

THE COLUMN WHERE FRUIT WAS SOLD	140
THE LEANING HOUSE AT SAN POLO 965A	141
A 'BARREL' DOORWAY	142
THE LOW RELIEF OF A BARREL	143
THE 'SPACER'	148
OYSTER AND FISH OUTLINES	150
THE STANDARD <i>BARBACANE</i>	152
LOW RELIEF OF FOUR CROWNED SAINTS	154
THE CHAPTER ROOM OF THE FORMER SCUOLA OF WINE MERCHANTS	155
THE LOW RELIEF OF A SLEEPING POPE	158
PLAQUE COMMEMORATING ALDO MANUZIO'S PRINT SHOP	164
THE PAVING STONE OF THE 'COLUMN OF INFAMY'	165
CA' SAN BOLDO	166
THE INSCRIPTION <i>STATIONI DELLE SETTE CHIESE DI ROMA IN PERPETUO</i>	168
LOW RELIEF OF 'A COLUMN AND A HALF'	170
THE LIONS ON THE SAN POLO BELL TOWER	171
THE MASCHERON OF HERCULES	171
THE LOW RELIEF AT THE SCUOLA DEI CALEGHERI	172
THE SYMBOLS IN CANOVA'S FUNERAL MONUMENT	174
THE TRIPLE ENCLOSURE AT THE SCUOLA DI SAN ROCCO	176
THE SECRETS OF THE SCUOLA GRANDE DI SAN ROCCO	178
THE PAINTINGS OF TWO MARYS	182
THE CEILING OF THE CHAPTER ROOM	184
HIGH RELIEF OF LA DONNA ONESTA	190
AN INDISCREET OPENING IN THE CASA GOLDONI	191
'SANTA CASA DI LORETO' SHRINE	192
THE CHAPEL OF THE HOLY NAIL	196
GIOVANNI DI ALEMAGNA'S <i>IL PARADISO</i>	197
THE MEDALLION OF A BYZANTINE EMPEROR	198

Cannaregio

THE SCULPTURE OF HOMO SILVANUS	202
THE EXECUTIONER'S HOUSE	204
GRAFFITI RECORDING A 'GREAT FREEZE' ON THE LAGOON	206
THE TERIACA HOLE	207
GOOD LUCK ANCHORS	207
THE SECRET GARDEN OF CA' MOROSINI DEL GIARDIN	208
STATUES OF THE ARCHANGELS SEALTIEL, URIEL AND BARAQUIEL	210

THE SACRISTY OF THE JESUIT CHURCH	214
THE GRILLE OF THE ORATORIO DEI CROCIFERI	215
'ANTONIO MARIA TRAVERSI' MUSEUM OF PHYSICAL SCIENCES	216
THE EYES OF ST. LUCY	218
THE FORMER CASINO SAGREDO	220
ARTISTIC OVERFLOW PIPES	222
THE RAT GRAFFITI	224
GERMAN PROTESTANT CHURCH - FORMER SCUOLA DELL'ANGELO CUSTODE	225
CORNO DUCALE AT PALAZZO MICHEL DEL BRUSÀ	226
THE GARDEN OF THE CASINO DEGLI SPIRITI	228
THE GARDEN OF CARDINAL PIAZZA'S HOUSE	230
THE WORKSHOP OF THE VALESE IRON FOUNDRY	232
THE OLD ICEHOUSE IN THE GARDEN OF PALAZZO RIZZO-PATAROL	234
THE PLANT NURSERY AT THE MISERICORDIA	236
A FACADE CORNICE BECOME QUAYSTONE	237
THE DOUBLE GARDEN OF THE SCUOLA VECCHIA DELLA MISERICORDIA	238
THE HIGH RELIEF OF HERCULES AND HIS CLUB	240
ALCHEMICAL SYMBOLS AT PALAZZO LEZZE	242
THE MIRACULOUS STATUE OF THE BLESSED VIRGIN OF THE GRACES	246
A SATANIC LION	247
THE ARZANÀ COLLECTION	248
THE CHAPEL OF THE VOLTO SANTO	250
REMAINS OF THE CHURCH OF I SERVI	251
FOOTPRINTS ON THE PONTE SANTA FOSCA	252
THE ERCOLE D'ORO PHARMACY	254
MASONIC SYMBOLS IN THE CHURCH OF LA MADDALENA	256
THE WAGNER ROOMS AT CA' VENDRAMIN CALERGI	260
THE INSCRIPTION <i>NON NOBIS DOMINE, NON NOBIS</i>	262
THE FACES IN CORTE DEL VOLTO SANTO	266
THE MAP OF THE ERUV OF VENICE	268
THE HINGES OF THE OLD GHETTO GATES	269
THE CHRIST OF THE CHURCH OF SANTI GEREMIA E LUCIA	272
PLAQUE COMMEMORATING THE FORMER CHURCH OF SANTA LUCIA	274
THE ALTAR IN THE CRYPT OF SANTI GEREMIA E LUCIA	275
CONVENT OF THE DISCALCED CARMELITES (SCALZI)	276

CONTENTS

Castello

THE LIBRARY OF SAN MARCO	280
A GRAFFITI IMAGE OF A HUMAN HEART	282
THE FRESCO OF MARCANTONIO BRAGADIN, SKINNED ALIVE	284
THE MISSING ARM OF THE STATUE OF POMPEO GIUSTINIANI	285
OSPEDALETTO SALA DELLA MUSICA	288
THE HIDDEN INITIALS OF KING VICTOR EMANUEL II	290
THE HOLE AND THE ANGEL AT PALAZZO SORANZO	292
THE LIBRARY OF THE SCIENTIFIC ASSOCIATION OF PALAZZO CAPPELLO	294
CHAPEL OF THE VISION OF ST. MARK	296
THE GARDENS AND VINEYARDS OF SAN FRANCESCO DELLA VIGNA	298
THE KABBALAH-INSPIRED MEASUREMENTS OF THE CHURCH OF SAN FRANCESCO DELLA VIGNA	300
THE RED STONE IN THE SOTOPORTEGO DE LA CORTE NOVA	308
THE GRAND PRIORATE OF THE ORDER OF THE KNIGHTS OF MALTA IN VENICE	310
REMAINS OF THE FOUNDLINGS' WHEEL AT LA PIETÀ CONVENT	316
THE PLAQUE FORBIDDING CHILD ABANDONMENT	318
A BRICK HEART IN SOTOPORTEGO DEI PRETI	324
THE STANDARD MEASURE OF A PASSO VENEZIANO	326
MUTUAL HELP ASSOCIATION OF SHIP'S CARPENTERS AND CAULKERS	328
SURVIVING TRACES OF THE HOMES FOR WORKERS AT THE ARSENALE	328
TOOLS FROM THE ARSENALE ON THE FLOOR OF THE CHURCH OF SAN MARTINO	329
THE RUNIC INSCRIPTIONS ON THE LIONS OF THE ARSENALE	330
BLESSING OF THE THROATS	332
STATUE OF GIUSEPPE ZOLLI	334
THE GOLDEN ROSE AND THE DOGARESSA MOROSINA MOROSINI	336
SOTOPORTEGO ZURLIN	338
THE LAYET CASE-RINGHIERA	339
THE WHITE STONE IN CAMPO SAN PIETRO	340
THE ELIO DE PELLEGRINI BOATYARDS	341

Dorsoduro

THE LIBRARY OF THE VENICE SEMINARY	344
THE PICTURE GALLERY IN THE VENICE SEMINARY	346
KABBALAH AND THE DESIGN OF THE BASILICA DELLA SALUTE	348
CURIOUS DEATHS AT CA' DARIO	352
THE CHURCH OF THE FORMER OSPEDALE DEGLI INCURABILI	354
THE COLUMN OF CASA VELLUTI	356
THE HIDDEN CLOISTERS OF THE DON ORIONE ARTIGIANELLI CULTURAL CENTRE	357
THE VAULT OVER THE RIO TERÀ DEI GESUATI	358
THE HOUND OF ST. DOMENICO	360
TOLETTA ALARM CLOCK	361
MYSTICAL DECORATION IN THE SACRISTY OF THE CHURCH OF SANTA TRINITÀ OGNISSANTI	362
THE OLD OSSUARY OF THE CHURCH OF SANTA TRINITÀ OGNISSANTI: THE VICTORY OF LIFE OVER DEATH	363
THE SYMBOLISM OF THE PATERAS AT THE CHURCH OF I CARMINI	364
THE SOCIETÀ BOCCIOFILA AT SAN SEBASTIANO	366
THE 'MARIANO CUCCO' SOCIETÀ BOCCIOFILA	367
THE VEGETABLE GARDENS OF PALAZZO MINOTTO	368
THE PIANO NOBILE OF CA' ZENOBIO	370
THE CA' ZENOBIO ORATORY	371
A COLUMN FROM CAPE SOUNION	372
A PLAQUE FORBIDDING BULL-BAITING	374
THE SCARPA ROOM AT THE UNIVERSITY OF CA' FOSCARI	376

Giudecca and San Giorgio

THE CONCLAVE CHAMBER AT SAN GIORGIO MAGGIORE	380
CHAPEL OF THE DEPOSITION	381
VILLA HERRIOT	384
THE CAPUCHIN MONASTERY VEGETABLE GARDEN	388
THE ANATOMICAL BUSTS IN THE SACRISTY OF IL REDENTORE	390
THE OLD ROPE FACTORY ON THE GIUDECCA	391
THE MARKET OF THE WOMEN'S PRISON ON GIUDECCA	392
ALPHABETICAL INDEX	396
THEMATIC INDEX	401

THE TESTA D'ORO AT RIALTO

①

Custodian of the secrets of a universal panacea

Salizada Pio X
Rialto



Almost opposite the entrance to the church of San Bartolomeo at the foot of Rialto Bridge is a small sculpture of a head that can often pass unnoticed. In bronze, it is the old shop sign for the apothecary 'Alla Testa d'Oro' (At the Golden Head) and dates from an era when a substantial part of the population was illiterate and had no other way of identifying the shop. We do not know exactly whom the artist took as his inspiration for this depiction of a rather haughty, determined face crowned with laurel leaves. Perhaps it was Virgilio Zorzi, one of the former owners of the apothecary shop, or perhaps it was an imaginary portrait of Andromache or Mithridates. On the wall, you can also see a fragment of an inscription which refers to *Theriaca d'Andromaco*. A sort of universal panacea believed to be efficacious against any number of ills (see page 44), *Theriaca* was a speciality of this spezieria as early as 1603. In fact, its *Theriaca* was considered the best in the city, thus 'Alla Testa d'Oro' was authorised to manufacture the potion three times a year, whilst all the other licensed apothecaries in Venice could only do so once a year.

After the Fall of the Venetian Republic in 1797, this apothecary was the only one to go on producing *Theriaca*. It would continue to do so right into the 20th century, even if the recipe was simplified. For example, when regulations regarding pharmaceutical products were introduced in the 1940s, *Theriaca* could no longer include opium, an ingredient that had originally been included for its analgesic properties.

NEARBY

The Graffiti in the Fondaco dei Tedeschi

②

The Fondaco dei Tedeschi formerly housed the warehouses, exchange and residence facilities (more than 200 rooms) for merchants from Germany, Austria, Hungary and the north of Europe in general. The interior courtyard was laid out on three floors, the corridors visible through arcades (so the Venetians could keep the activities within under easy surveillance). On the first floor, alongside the monumental clock, there are various bits of graffiti carved into the parapets. These include the schema for a game of Nine Men's Morris, which here seems more likely to be an esoteric symbol than the simple outline of a game (see p. 175).

THE FACADE OF THE CHURCH OF SAN GIULIANO 29

A specific application of hermetic theories

Church of San Giuliano – Campo San Zulian

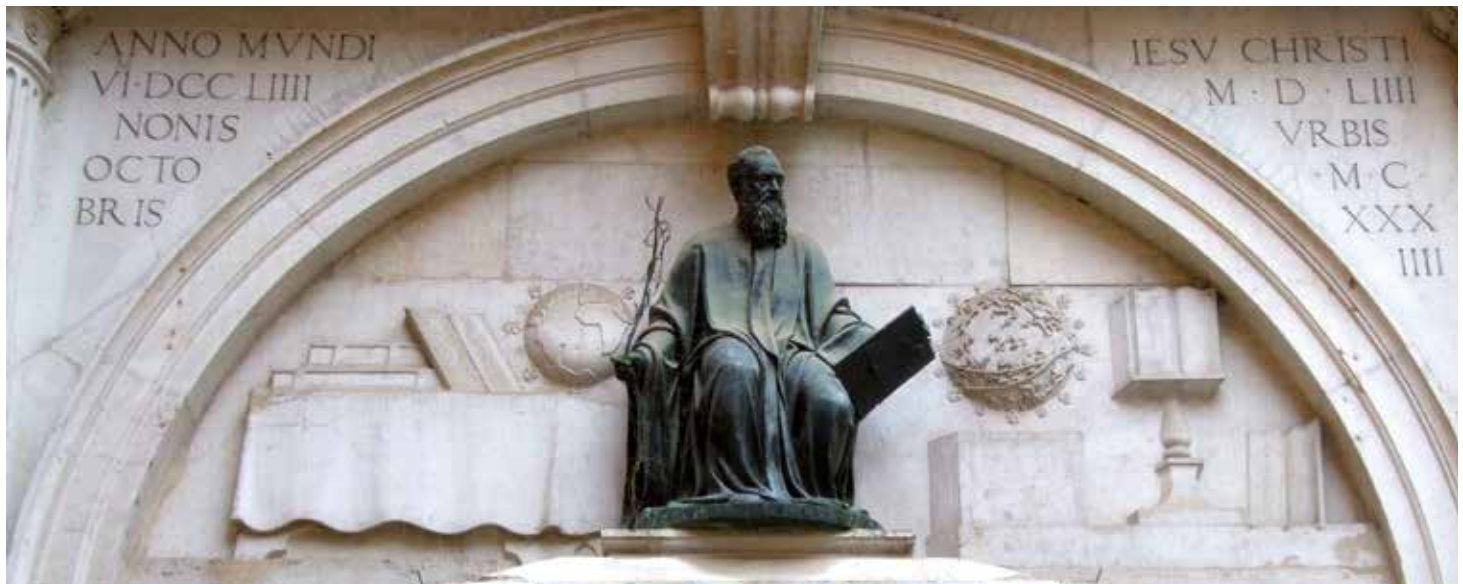
The curious facade of the church of San Giuliano in the eponymous square contains Alessandro Vittoria's statue of Tommaso Rangone, an extraordinary Renaissance figure who made his fortune from a natural 'remedy' for syphilis brought from South America (see double page overleaf). Part of his wealth went to finance the 1553 restoration of this church, which was by then in a parlous state.

Rangone, shown seated on a sarcophagus and wearing a professorial gown, seems to be in the act of proffering part of his vast knowledge – an attitude befitting a far from modest man who was convinced of his own special destiny. The hemispherical space within which he is depicted is a symbol of the Heavens above the Earth. Hence, there is a conscious reference to the hermetic theories that enjoyed such a vogue in the Renaissance. Arguing that 'all that which is above is just as that which is below', these ideas aimed to describe the action of cosmic and sidereal energies upon the sublunary world (see page 186). The globe to the right

of Rangone is shown inclined at $44^{\circ} 30'$ (the latitude of Venice) and is engraved with the constellations as they were on the date of his birth (18 August 1493; his zodiac sign – Leo – is shown at the centre of the heavenly sphere). In combination with the cube on which it rests, this celestial globe symbolises motion and stability, Heaven and Earth, and the finite and the infinite. To the left, a terrestrial globe is shown on a table, together with some books. Inclined in the opposite direction to the celestial globe, it shows at its centre the Atlantic Ocean between Europe and South America (where Rangone's 'remedy' had been discovered). Between these two globes, Tommaso is shown seated and holding a book in his left hand within which the word DEUS and the abbreviation HIQ (*Hinc Illincque*) can be read, which might be translated as meaning 'on one side and the other' or 'on each side'. The message is that God can be contemplated in both the microcosm and macrocosm, on Earth as in Heaven.

In his right hand, Rangone holds the plant discovered in South America, to which he would give the name of 'Indian wood' or 'holy wood'. The divine presence thus manifests itself on both sides of the Atlantic, just as it does in both the celestial and terrestrial spheres.

There are three inscriptions on the facade. The one in Latin gives biographical and juridical information, that in Greek praises Rangone's cultural achievements, and that in Hebrew recalls the possibility of achieving on Earth the divine project of living to the age of 120 (see page 60).



THE PINK COLUMNS OF THE DOGE'S PALACE

41

Why are two of the columns in the Doge's Palace pink?

Piazza San Marco



In the upper gallery of the Doge's Palace, two pink columns stand amongst all the other white ones. Legend has it that the doge used to stand between these two during official ceremonies. It was also from here that death sentences were announced to the crowd below (the pink thus recalling the colour of blood).

The most common place for the gallows was between the two columns overlooking the waterfront in the Piazzetta. Across the far side of St. Mark's Square was the clock tower, and so the condemned man could see the exact time of his demise.

St. Mark's bell-tower itself was sometimes used for punishments, when a cage (*cheba*) containing convicted criminals was hung from a point half-way up the structure.

NEARBY

The Lamps of the Doge's Palace

42

On the southwest side of the Doge's Palace are two small lamps that are always kept lit. They commemorate one of the rare occasions when the Republic admitted to a miscarriage of justice.

One morning, as he was going to his bakery, baker Piero Tasca tripped over an object lying on the gleaming flagstones. Bending down to pick it up, he saw it was the sheath of a dagger. A few feet away lay the body of a man. Tasca was arrested for his murder, ultimately 'confessing' under torture and consequently executed on 22 March 1507, opposite the south side of the basilica. The real murderer was discovered shortly after his execution.

Traces of an old well in St. Mark's Square

43

A dozen or so metres in front of Café Florian (slightly to the right), a discreet inscription marks the site of the last public well to exist in St. Mark's Square.

The Axis of the Basilica

44

St. Mark's Basilica is not exactly aligned with St. Mark's Square. Under the arcades in the square, opposite Sotoportego de l'Arco Celeste, is a small metal medallion which indicates the exact line of the basilica's axis.

THE GARDEN OF THE CASINO DEGLI SPIRITI

17

Spirits of a chosen few or a gang of forgers?

Piccola Casa della Provvidenza Cottolengo, Fondamenta Contarini 3539

388 4593091 – 328 8416748

giardinistorici.ve@wigwam.it – giardini-venezia.it

Ring at the Porter's Lodge to ask the nuns if you can visit the garden,
or contact Ms Mariagrazia Dammicco at the Wigwam Club Giardini Storici,
Venice: 041 610791



Built for the cardinal and man-of-letters Gasparo Contarini in the first half of the 16th century, Palazzo Contarini dal Zaffo contains one of the finest Renaissance gardens. Nowadays, the property is shared and run by two religious institutions: the Piccola Casa della Provvidenza Cottolengo and the Casa Cardinal Piazza. The garden of the Istituto Cottolengo extends over a fairly vast area and overlooks the north of the lagoon, near the water-basin of the Sacca della Misericordia. It also contains a small building known as the *Casino degli Spiriti* (Summerhouse of the Spirits). And what a charming summerhouse it is! In its day, it was a place where men-of-letters, scholars and artists such as Titian, Sansovino and Aretino used to gather. The interior was even decorated by Guarana, Tiepolo and Fossati, but no trace of their work remains today. However, it is still an ideal space for creative reflection, to feel the inspiration of 'the spirits of the chosen few' engaged in conversation and discussion.

From the 16th to the 18th centuries, the palazzo and its wonderful garden were admired by numerous visitors, enchanted by the views over the lagoon and the stanze di verzura (literally 'rooms of greenery') which used to exist here. In effect, the rich collection of statues, columns and fountains must have made this place both magnificent and theatrical – well suited to the numerous parties and other entertainments held here. In the 19th century, the layout of the garden was changed entirely to make room for a wood store. Once abandoned, the Casino degli Spiriti soon acquired a certain air of mystery thanks to its isolated position within the lagoon. The sound of the wind and the lapping water caused lugubrious legends to spread, with people imagining ghosts bemoaning their fate within the walls of the garden or wandering forever over the still waters of the lagoon. More prosaically, a group of forgers took advantage of the legends that kept people away from the place and chose this as the site for their clandestine 'mint'. After a remarkable project of restoration, the garden has to a large extent returned to its original layout, with its refinement being praised by such writers as D'Annunzio and Brodsky. Today, the silence and beauty of this legendary place once more evokes thoughts of the charming old summerhouse where the select few used to meet, inviting us to indulge in the pleasures of contemplation.

The chapel in the Istituto Cottolengo occupies what was once one of the main salons of the *palazzo*; there is still evidence of where the fireplace used to be. On the ceiling are frescoes (by Tiepolo's studio) celebrating the glories of the Contarini family.

OSPEDALETTO SALA DELLA MUSICA

⑤

A little-known beauty

Barbaria de le Tole

Castello 6691

Visits only on request (Admission: €60)

Reservations by email at info@scalabovolo.org or by calling 041 271 9012

Vaporetto stop: Ospedale

The church of Santa Maria dei Derelitti was built in 1575 on the site of a hospital that had existed since 1528. The complex was used to house the sick, the needy, the elderly, orphans and children whose families could not look after them.

Nicknamed the 'Ospedaletto' (little hospital) because of its small size, the institution is said to have been based on a project by Andrea Palladio. Thanks to the generosity of the hospital's benefactors during the 17th and 18th centuries, the church was endowed with valuable works by Giambattista Tiepolo, Johann Carl Loth (known as Carlo Lotti in



Italy) and Pietro Liberi, as well as the spectacular facade by Baldassare Longhena.

The Ospedaletto was also renowned for its tradition of choirs of orphaned girls, who received their musical education from distinguished teachers. This is clear from the presence of the 1751 pipe organ by Pietro Nacchini, above the high altar, and from the fact that the hospital had a Hall of Music.

Venetian aristocrat Girolamo Miani (later St. Jerome Emiliani) had instigated this literary and artistic training of orphans, as well as teaching them singing, a method that was later imitated throughout the city.

Since the foundation of the hospital, the girls who found a home there had sung in the church during Mass. Their reputation quickly won over the city. The donations collected during performances provided the girls with a dowry so that they could eventually leave the Ospedaletto and marry.

The girls were also taught to play an instrument, and in this way a proper orchestra (up to 40 members) was formed. This lies at the origins of the Venetian tradition of female youth choirs.

The 16th century saw the development of the Ospedaletto School of Music, a socio-educational phenomenon that other hospitals soon adopted by welcoming orphans, to the point where a fierce competition developed between the various choirs.

To encourage these musical performances, a new space was added in 1776 – in place of the Ospedaletto's kitchens, a Hall of Music with excellent acoustics was built. In 1777, this little-known hall was decorated with frescoes by Jacopo Guarana (a student of Tiepolo), in collaboration with Agostino Mengozzi-Colonna. They were the last representatives of a pictorial tradition that had reached its high point in the 18th century with the works of Tiepolo.



Note the splendid oval staircase and the equally magnificent Longhena courtyard, with the original well coping and a loggia with statues of the Four Seasons.

CURIOUS DEATHS AT CA' DARIO

A deadly Palazzo

Vaporetto stop: Salute

④



With its fine polychrome marble façade, Ca' Dario is one of the most charming *palazzi* in Venice. It is also one of the most mysterious. It seems that purchasing the building can very quickly lead to the ruin or violent death of the owner.

The earliest of such stories associated with the building date back to the very first owner, Giovanni Dario, the Venetian ambassador to Constantinople, who had the place built in the 15th century by architect Pietro Lombardo. Even if he himself did not live there – it served as the home of his daughter, who was married to nobleman Vincenzo Barbaro – Giovanni Dario soon lost his political influence, whilst his son-in-law went bankrupt and his daughter died of a broken heart.

In the 17th century, the palazzo was occupied for a time by a descendant of the Barbaro family, Giacomo Barbaro, who was murdered in Candia (Crete) when he was governor there.

The very next owner, the rich Armenian diamond-merchant Arbib Abdol, lost his entire fortune and died a ruined man.

The story continues in the 19th century. Rawdon Brown, an English scientist who lived in the palazzo from 1832 to 1842, would – like his lover – commit suicide, a ruined man.

And in the 20th century, the American Charles Briggs had to flee the country as the result of a homosexual scandal; his lover committed suicide in Mexico shortly afterwards.

In the 1970s, the palazzo was home to Filippo Giordano delle Lanze, whose lover beat him to death there with a statuette.

The next owner, Fabrizio Ferrari, may not have died, but he did lose a large part of his fortune; his sister Nicoletta, however, was found dead in a field. And again, the famous Italian industrialist Raul Gardini committed suicide soon after buying the palazzo.

There was one last incident. After a serious car accident, tenor Mario del Monaco gave up his plans of buying the palazzo – as did Woody Allen when he learnt of the curse that seems to hang over the place.

Now the building has been bought by a developer who intends to turn it into apartments.

Henri de Régnier, author of *Altana or Venetian Life*, spent a lot of time writing on the *altana* (roof terrace) of Ca' Dario.

THOMAS JONGLEZ, PAOLA ZOFFOLI AND IRENE GALIFI

SECRET VENICE



Discover the secrets of St. Mark's Basilica without the tourists, unravel the mystery of the pillars around the Doge's Palace, take a trip on the only underground canal in Venice in search of the alchemical sculpture of the winged horse, track down Teriaca, that miracle potion brewed in Venice from time immemorial, decode the paintings of the Scuola di San Rocco applying the principles of the Jewish Kabbalah and see how Kabbalistic music influenced the construction of San Francesco della Vigna, visit an unknown underground cemetery, stroll through unsuspected gardens beyond the gates of palazzos and monasteries, admire the extraordinary forgotten library of the Venice Seminary, sleep in a sublime bedroom concealed within a palazzo, go shopping in the market of Giudecca women's prison, play petanque in the heart of the city ...

Five years of research have gone into the compilation of this exceptional guide, an opportunity for all who love Venice, as well as Venetians themselves, to leave the beaten track far behind and rediscover the most extraordinary city in the world.

Secret Venice was selected as 'Travel guide of the Year' at the Independent Publisher Book Awards, USA.

JONGLEZ PUBLISHING
416 PAGES

£15.99 - €19.95 - US\$21,95

info@jonglezpublishing.com
www.jonglezpublishing.com

ISBN: 978-2-36195-912-8



9 782361 959128



5 2195 >