

**VENICE** ...Were I to describe to you all the curiosities of this city as fully as I have done until now, I should not have time to write them down, and indeed I do not know that they would always merit your attention; so that I shall choose the most outstanding and remarkable, and begin with the bridge of the Rialto, worthily included among the wonders of the world. It is halfway along the Grand Canal, by which the city is divided into two parts. It has but a single arch, all of white marble, and it is crossed by three paths; on either side of the central way there are twenty-four shops, selling pretty things. From the inscription carved upon it, one learns when it was built and also, if the account is correct, the origins of the city: it runs *Paschale Ciconia venetiarum duce*, etc. And as Venice stands upon seventy-two islands, so they are joined by four hundred bridges, so that you may go on foot from one place to another, if you wish.

*Italienische Reise*, 1740.

JOHANN KASPAR GOETHE

...The view of Venice, at some little distance from the town, is mentioned by many travellers in terms of the highest admiration. I had been so often forewarned of the amazement with which I should be struck at first sight of this city, that when I actually did see it, I felt little or no amazement at all. You will behold, said those anticipators, a magnificent town, — or more frequently, to make the deeper impression, they gave it in detail — You will behold, said they, magnificent palaces, churches, towers and steeples, all standing in the middle of the sea. Well; this, unquestionably, is an uncommon scene; and there is no manner of doubt that a town surrounded by water is a very fine sight; but all the travellers that have existed since the days of Cain will not convince me that a town surrounded by land is not a much finer. Can there be any comparison, in point of beauty, between the dull monotony of a watery surface, and the delightful variety of gardens, meadows, hills and woods?

...The arsenal at Venice is a fortification of between two and three miles in compass. On the ramparts are many little watch-towers, where sentinels are stationed. Like the arsenal at Toulon, it is at once a dockyard and repository for naval and military stores. Here the Venetians build their ships, cast their cannon, make their cables, sails, anchors, etc. The arms are arranged here as in other places of the same kind, in large rooms divided into narrow walks by long walls of muskets, pikes and halberts.

The Bucentaur is kept under cover, and never taken out but for the espousals. It is formed for entertaining a very numerous company, is finely gilt and ornamented within, and loaded on the outside with emblematical figures in sculpture. This vessel may possibly be admired by landsmen, but will not much charm a seaman's eye, being a heavy, broad-bottomed machine which draws little water, and consequently may be easily upset in a gale of wind. Of this, however, there is no great danger, as two precautions are taken to prevent such an accident; one of which seems calculated to quiet the minds of believers, and the other to give confidence to the most incredulous. The first is used by the Patriarch, who, as soon as the vessel is afloat, takes care to pour into the sea some holy water, which is believed to have the virtue of preventing or allaying storms. The second is entrusted to the Admiral, who has the discretionary power of postponing the marriage ceremony, when the bride seems in the smallest degree boisterous. One of the virtues of the holy water, that of allaying storms, is by this means rendered superfluous. But when the weather is quite favourable, the ceremony is performed every Ascension Day. The solemnity is announced in the morning by the ringing of bells and firing of cannon. About mid-day the Doge, attended by a numerous party of the senate and clergy, goes on board the Bucentaur; the vessel is rowed a little way into the sea, accompanied by the splendid yachts of the foreign Ambassadors,

the gondolas of the Venetian nobility, and an incredible number of barks and galleys of every kind. Hymns are sung, and a band of music performs, while the Bucentaur and her attendants slowly move towards the Lido, a small island two miles from Venice. Prayers are then said, after which the Doge drops a ring, of no great value, into the sea, pronouncing these words: *Desponsamus te, Mare, in signum veri perpetuæ dominii*. The sea, like a modest bride, assents by her silence, and the marriage is deemed valid and secure to all intents and purposes.

*A View of Society and Manners in Italy*, London, 1781.

JOHN MOORE

1779

...So much has already been written and said of Venice that I will not linger over describing it: I will say only how it appeared to me. What struck me most was the people, a vast throng which leads the life it has to lead. This people did not seek refuge on this island for amusement; it was not of their own will that those who came later joined those who were already here: necessity taught them to seek safety in the most disadvantageous site, a site which proved itself favourable and made them progress when the northern world was still shrouded in darkness. The increase in their numbers and their riches was a natural consequence. The houses were crowded one against another, sand and marsh were replaced by stone, the houses sought the light like plants growing enclosed between walls, so that they tried to gain in height what they lacked in area. Sparing of every inch of ground, and from earliest times crowded into confined spaces, they allowed the lanes no width more than what was strictly necessary to separate houses which faced each other and to permit, with difficulty, the passage of the citizens. For the rest, water was there to take the place of streets, of squares, of promenades. The Venetian had to become a particular kind of person who, like Venice itself, can only be compared with himself. The Grand Canal, which bends and twists among the palaces, yields to no street in the world, and nothing can approach the area which lies before St. Mark's.

...It is evident that the eye is educated according to the objects which it observes from childhood, and for this reason the Venetian painter must see everything more clearly and more serenely than other men. When, with the sun high in the sky, I crossed the lagoon, observing the gondoliers aboard their gondolas moving with such agility, with their many-coloured clothing, intent upon their craft, and I noted how they stood out against the azure background of the sky, I seemed to be looking at the best and most lively painting of the Venetian school. The sunlight gave a dazzling emphasis to the special colour of the place, and the parts that lay in shadow were so luminous that they could, in a way, have served as sources of light. The same could be said of the light from the green waters of the sea. Everything was painted in brightness upon brightness, so that the curling waves and the reflections of light were necessary to put the finishing touch. The cupolas and vaults and the lateral fronts of St. Mark's Cathedral are richly decorated with variously coloured figures on a gold background — mosaic work. Some of them are very beautiful, others less so, according to the ability of the painters who prepared the cartoons.

...After supper I hastened to equip myself with a comprehensive view of the city, and I launched forth, without a guide except the stars, into that labyrinth of a city which, although it is cut asunder at every turn by canals large and small, is nevertheless joined together again by large and small bridges. It is impossible to imagine without having seen it, the narrowness of these streets, the closeness of one house to another. Generally one can measure the width of the former by stretching out the arms, and for some merely the elbows suffice, with one's hands on one's sides. There are, to speak truth, some wider

streets, and here and there small squares, but on the whole everything is narrow, hemmed in. I found the Grand Canal with ease, and the chief bridge, that of the Rialto, formed by a single arch in white marble. From the apex of the bridge the view is stupendous — the canal furrowed by boats, bringing from the mainland the necessities of life, which for the most part stop to unload at this point; and among these boats, a flotilla of gondolas. And today especially, the feast of Michaelmas, the spectacle, the view, were marvellous indeed; but in order to give any precise idea, it is necessary to add a few details.

The two principal parts of Venice, separated by the Grand Canal, are united by no other bridge than this single one of the Rialto, but at other points communication is provided between the parts of the city by public boats which continually cross the canal at certain determined points.

...All the bridges are raised to a certain height and they are crossed by means of steps; thus not only gondolas but boats of greater capacity may pass beneath the arches. Many houses rise from the water itself. Here and there, however, there are well-paved pathways between the water and the churches and palaces. Particularly pleasant is the long stone path on the north side whence the view of other islands, and especially Murano, another smaller Venice, can be enjoyed. The lagoon between these islands is continually animated by the coming and going of gondolas.

...I climbed the tower of St. Mark from where a unique spectacle can be enjoyed. It was about midday, the sun shone clearly so that without need for a telescope the eye could discern objects at a great distance. The lagoons were covered by the water and when I turned my gaze towards what is called the Lido, a narrow tongue of land which closes the lagoon, I saw for the first time from Venice the sea, and some sails upon it. In the lagoon there were galleys and frigates which were intended to join Cavaliere Emo, who is commanding the war against the Algerians, but which were detained here by contrary winds. The hills of Padua, of Vicenza, and the mountains of the Tyrol bounded the horizon, between west and south, of this superb panorama.

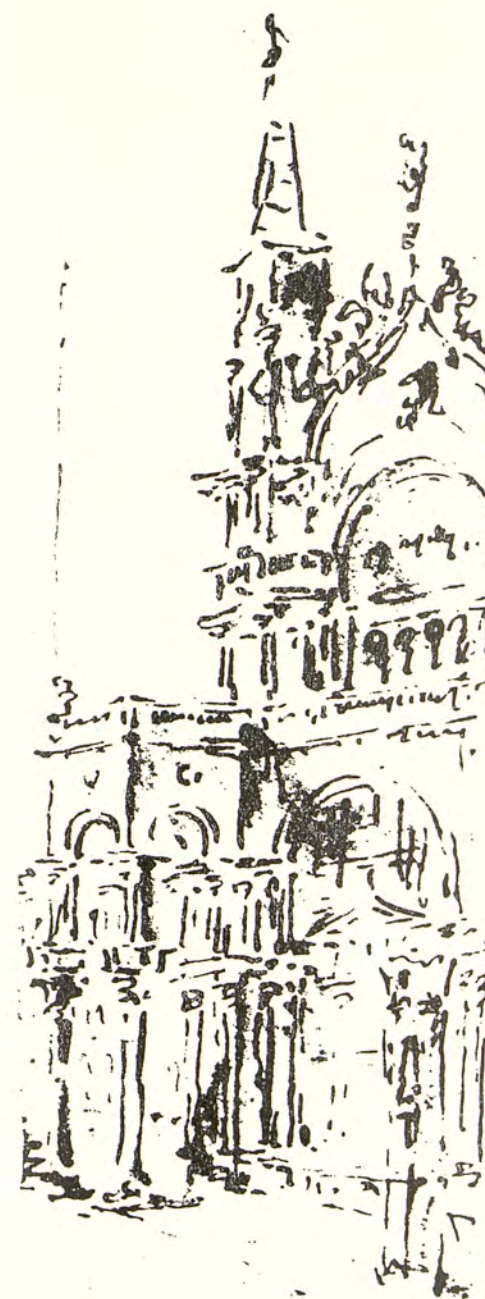
*Italienische Reise* (1786-1788).

JOHANN WOLFGANG GOETHE

September 1786

...Venice is a large city, unusual and unique for both political and physical reasons, worthy to be seen and studied not only on account of the strange and marvellous manner of its construction but also for its wise government: it is exceedingly pleasing and admirable as much for its rare qualities as for its beauty and magnificence and the rich treasures it possesses, both in science and in all the arts. In the midst of a great lagoon, lapped by the waves of the sea, a great and proud city rises from the water, full of elegant domes, high towers, splendid temples, majestic palaces, and many sumptuous buildings. A multitude of diverse and well-peopled islands are scattered around it on all sides, and serve as a noble crown to the sovereign queen of these seas. From whatever direction one approaches, she cannot be reached but by water, and from afar off one sees her raise her royal head; and as he sails along the shores of delightful islands, while yet at a distance she begins to amaze and enchant the foreigner who gazes upon her. Without moats or ditches, without walls and ramparts, without drawbridges, gates or soldiers, without guards or sentinels or any other military apparatus, and with no outward show of the kind which impedes the entry into other cities, one enters Venice tranquilly and freely, as into a temple and haven of peace and liberty.

But when one enters the city and passes along her canals and streets, what new and unexpected sight is there which does not meet one's eyes? However much you may have heard about Venice, and however many descriptions you may have read, you cannot form a true



idea of how it lies and is built, and you will certainly not attain to it however much I attempt to present it to your imagination, painting it with lengthy description. I will say only, that Venice is a collection of seventy-two islands very close one to another, and united each with another by one or more bridges; which has an infinite number of canals winding their way between these islands; that one may count four hundred bridges by which it is possible to pass from one island to another, and that upon these islands stand the buildings, the streets and the squares. Almost the whole of Venice can be reached by water, and for this purpose there are fixed places called *traghetti* which are like small ports where you may embark, either to cross to the island opposite, where there is a kind of landing-place, or to make a longer voyage and go to alight at some house or some street which you wish to reach with speed and comfort. Without interruption by water various fairly wide alley-ways link up with other spacious areas that are here called *campi*, and to which one can in fact give the name of *piazza*. Among these alley-ways there are some which are known as a *fondamenta* and which are a special kind of paved walk running along the canals; sometimes one sees them only on one side of the canal, and sometimes they run along both sides. The bridges, as I have said, amount to about four hundred, and as they do not have to carry the weight of carts, coaches, animals or any heavy load, they are very lightly built, but still strong and solid enough to bear the continual passage of people. These bridges for the most part are not very large, but the celebrated bridge of the Rialto is indeed wide; it is the only one across the Grand Canal, since on account of its breadth they did not wish to make more than one bridge, but that that one should be of great value. The canals are like so many streets, one passes along them and transacts business as one does in streets upon land. All those who move about in gondolas, which are as many, or more, as go in coaches in other cities, all cargoes of foodstuffs and merchandise and everything that has to be transported, all this passes along the canals in gondolas, in *burchielli* and other small boats used for goods, and keeps the canals very crowded and animated, and makes them the scene of great activity and gaiety.

This strange and unique situation, this unusual sight not to be seen elsewhere, amazes and astonishes the foreigner the first time that he sees it; but his wonder increases when he sees such splendid places, such magnificent temples, such grand buildings, and when he considers that all these are built, so to speak, upon water.

What an immense quantity of materials must have been thrown down to form their foundations, to raise safely and solidly such great edifices on such marshy ground in the midst of such a wide expanse of waters! What treasure must have been buried below ground to sustain such majestic buildings, which themselves cost much treasure to erect!

*Cartas familiares del abate D. Juan Andrés a su hermano, Madrid, 1790*

JUAN ANDRÉS  
November 1788

...This increased the animation which in any case prevailed in all parts of this noisy but pleasant and varied city. Nowhere else did strangers flock in such numbers as to this fair city, attracted there largely by the singularity of the sights which it offers, the like of which is not to be found in the universe... No city ever drew so great a number of strangers to it as Venice, for whichever way one approaches it, by land or by sea, the view is equally strange and unparalleled. It is seen from afar, floating upon the surface of the water, so circled about by a forest of masts belonging to ships and other craft that its principal buildings, and in particular those in the piazza of St. Mark, can hardly be seen.

*Mémoires secrètes des Cours et des Gouvernements, Paris, 1793.*

GIUSEPPE GORANI  
1768

33. GASPAR VAN WITTEL: *The Bacino di San Marco* (detail). Florence, Private collection.

The viewpoint is the centre of the Bacino di San Marco, between the island of San Giorgio and the Molo. The view shows, from the left, the Fonteghetto della Farina, the old public granary, and on the quay, the fish market and the Ponte della Pescheria, a group of buildings which stood on the site of the present Royal Garden. On the right is the façade of the Old Library, facing the Piazzetta, and the two columns.





34. GASPAR VAN WITTEL: *The Bacino di San Marco* (detail). Florence, Private collection.

Another detail from the painting from which the preceding detail is also taken, to the left of it, showing the Customs-house (the Dogana) and Santa Maria della Salute.



35. GASPAR VAN WITTEL: *The Bacino di San Marco* (detail). Rome, Galleria Doria.

A detail from the left of the painting, showing ships at the entrance to the Giudecca canal.



36. LUCA CARLEVARIJS: *The Piazzetta from the Riva degli Schiavoni* (detail). Birmingham, City Art Gallery.

A detail from the central section of the painting portraying the arrival of the English Ambassador, the Earl of Manchester, at the Doge's Palace on 22 September 1707. It was commissioned from Carlevarijs by the ambassador himself.



37. LUCA CARLEVARIJS: *The Doge's Palace and the Piazzetta from the Riva degli Schiavoni* (detail). Birmingham, City Art Gallery.

A detail from the righthand section of the same painting, showing the ambassador and his suite entering the Palace.



38. LUCA CARLEVARIJS: *The Arrival of the Imperial Ambassador, the Count of Colloredo-Waldsee, at the Doge's Palace*. Dresden, Gemäldegalerie.

This is the latest datable work by Carlevarijs. After an interval of twenty years he treats once more the subject of an ambassadorial reception, this time from a different viewpoint and with a considerably wider angle of vision.

39. LUCA CARLEVARIJS: *A little Square*. Formerly London, Private collection.

An unpublished view of a corner of Venice and its everyday life which deserves a place among the artist's best work for its freshness and spontaneity.



40. LUCA CARLEVARIJS: *The Piazzetta* (detail). Oxford, Ashmolean Museum.  
One of the finest of Carlevarijs' late works, outstanding for the characterization of the figures which animate the scene. The drawing for the figure of the bookseller reading is in the Victoria and Albert Museum.



41. CANALETTO: *The Stonemason's Yard* (detail). London, National Gallery.  
The painting takes its title from the stonemason's yard which occupies the whole of the foreground of the composition, beside the Grand Canal on the site of the present Campo San Vitale. On the other side of the canal is the Church of Santa Maria della Carità, closed in 1807, whose site is now occupied by the Accademia delle Belle Arti, and its tower, now demolished. Beside it is the Scuola di Santa Maria della Carità, whose façade was rebuilt in the neoclassical period and now serves as the entrance to the Accademia. Further to the right is the campanile of San Trovaso.





◁ 42. CANALETTO: *The Bacino di San Marco* (detail). Cardiff, National Museum of Wales.  
On the street flanking the Giudecca canal a lady and a gentleman walk along in conversation. This is an incidental sketch of a kind rare in the work of Canaletto.

43. CANALETTO: *Piazza San Marco and the Colonnade of the Procuratie Nuove* (detail). London, National Gallery.  
A late work, painted after Canaletto's return from England. The entire length of the arcade is seen in perspective from beneath one of the arches of the Procuratie Nuove. In the foreground is the Caffè Florian, opened by Floriano Francesconi in 1720.

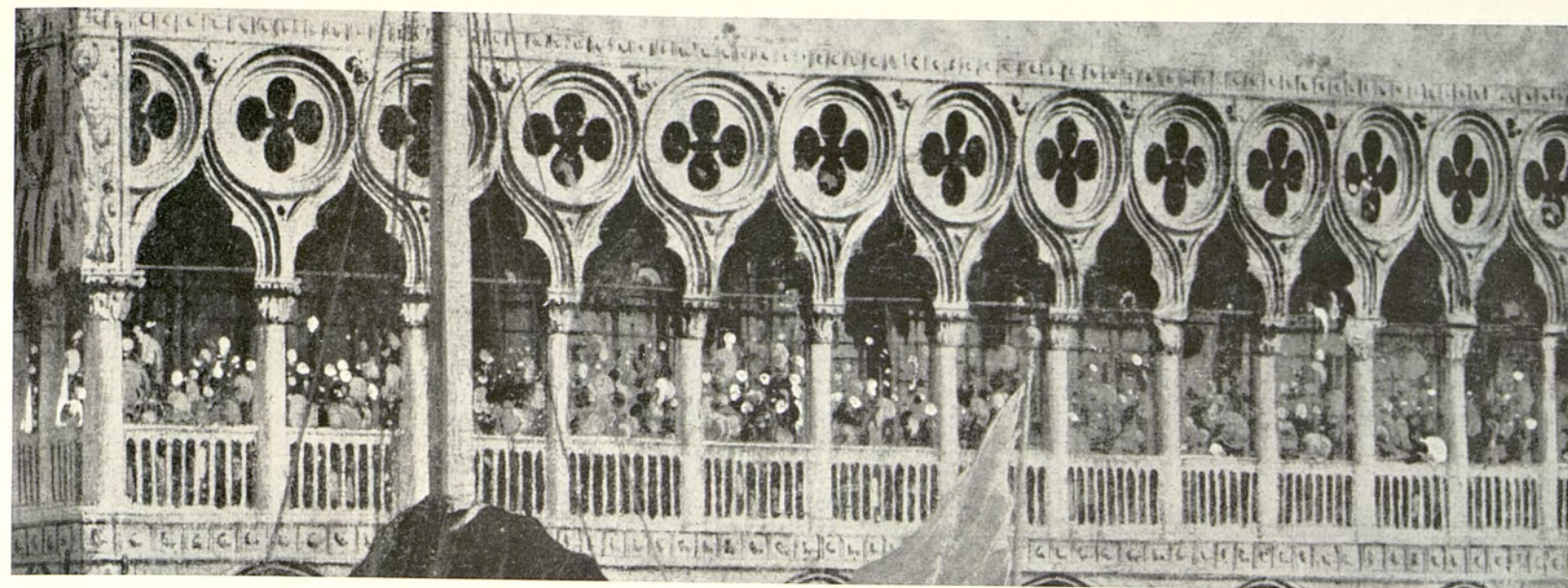


44. CANALETTO: *The Campo dei Santi Giovanni e Paolo*. Dresden, Gemäldegalerie.

On the left is the Rio dei Mendicanti and the Ponte del Cavallo, in the centre the Scuola di San Marco, on the right the Church of SS. Giovanni e Paolo and the monument to Bartolomeo Colleoni. It is an early work by the artist, painted before 1730.

45-46. CANALETTO: *The Bacino di San Marco*. Milan, Aldo Crespi Collection.

The view extends from the Molo to the Riva degli Schiavoni and includes the Mint (Zecca), the Old Library with the Campanile behind it, the Piazzetta, the Doge's Palace and the Prisons. Opposite the Palace, the Bucintoro, with a numerous escort of boats, is about to leave for San Nicolò di Lido for the magnificent ceremony of the Betrothal of the Sea, which was celebrated every year on Ascension Day. The detail shows the balconies of the Ducal Palace.





47-49. CANALETTO: *The Bacino di San Marco* (details). Milan, Aldo Crespi Collection.

The painting of the Bacino di San Marco on the Feast of the Ascension is companion to another view of the Molo and the Doge's Palace showing the reception of the Imperial Ambassador, Count Bolagno, in 1729. The two works were executed probably in the same year or at the latest in consecutive years. They are significant in marking the beginning of a change in Canaletto's style which characterizes the works of the fourth decade of the eighteenth century.

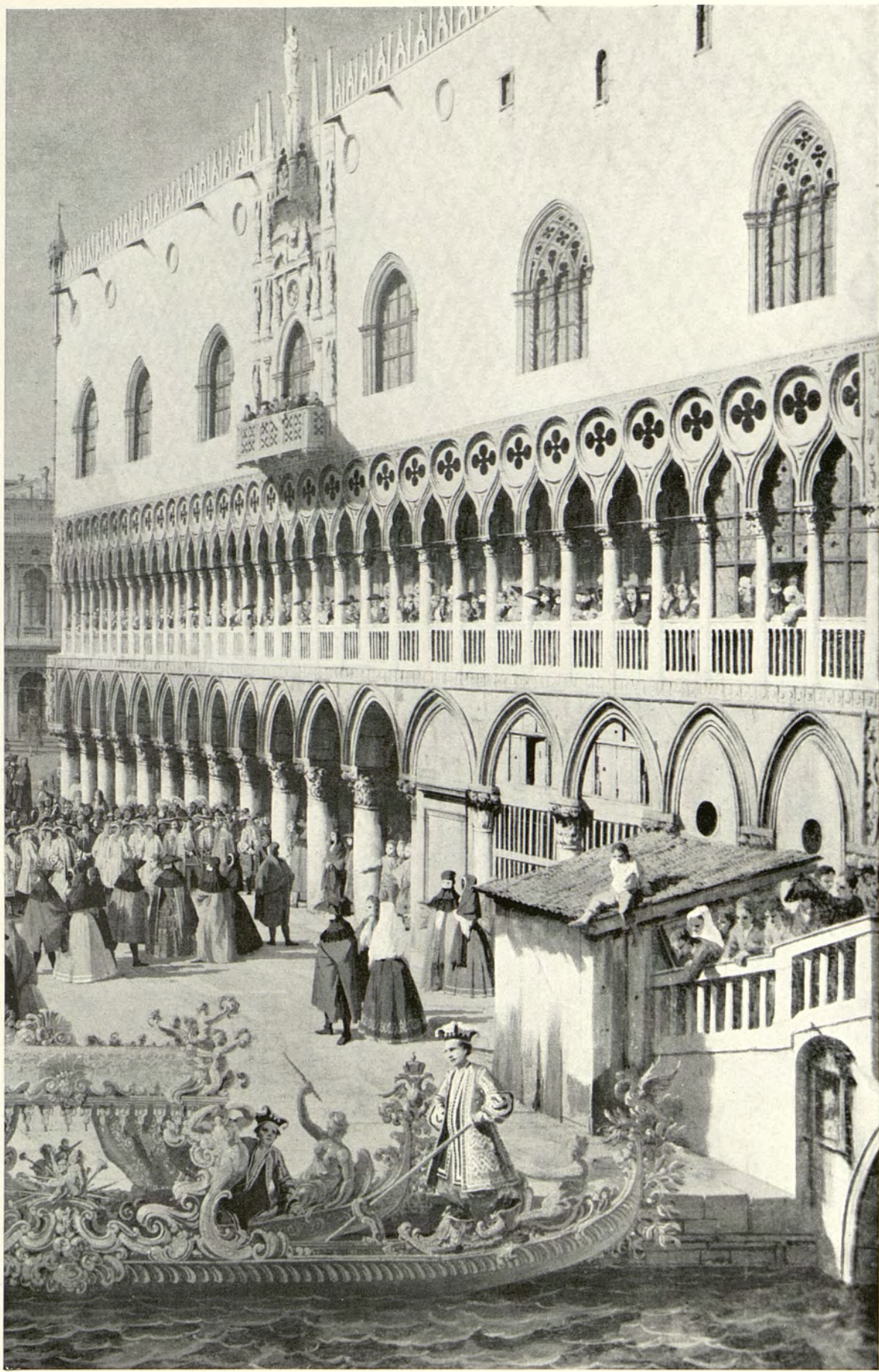




50-51. CANALETTO: *San Giacomo di Rialto*. Dresden, Gemäldegalerie.

The earlier of two known views of the same subject, this painting must date from before 1730. It depicts the Campo of San Giacometto and the church which gives it its name and which popular tradition named as the oldest in Venice. On the right is the Ruga degli Orefici, the interior of the Rialto bridge, and some buildings on the far side of the Grand Canal, dominated by the spire of San Bartolomeo. In the square, a scene of everyday life: among the pedlars an artist is displaying his canvases.





52. CANALETTO: *The Reception of the Imperial Ambassador Count Bologno* (detail). Milan, Aldo Crespi Collection.

The event took place on 16 May 1729, the probable year of the painting. Canaletto had previously painted a similar scene to commemorate the arrival of the French Ambassador on 4 November 1726 (now in the Hermitage, Leningrad).



53. CANALETTO: *The Bacino di San Marco from the Piazzetta* (detail). Milan, Mario Crespi Collection.

This painting is one of a series of eight formerly in the Liechtenstein Collection and datable about 1730. Beyond the corner of the Doge's Palace is the Molo and the Bacino full of ships. In the background, behind the forest of masts and yards, is the end of the Riva degli Schiavoni with the Church of San Nicolò, now demolished, and in the distance the campanile of San Pietro a Castello.



54. CANALETTO: *The Riva delle Prigioni* (detail). Toledo, Ohio, Toledo Museum of Art.

One of the paintings of the Liechtenstein Collection. The detail shows part of the Bacino di San Marco opposite the Riva delle Prigioni, with a group of houses which lay between the Prisons and Palazzo Dandolo (now the Danieli Hotel), part of which can be seen on the right. The houses no longer exist.

55. CANALETTO: *The Dogana and the Riva delle Zattere*. Milan, Mario Crespi Collection.

Another of the Liechtenstein series. The view, which is a rather unusual one, shows the Riva delle Zattere and the Giudecca canal from the Punta della Dogana, to be seen on the extreme right. In the background, behind the anchored ships, is the island of Giudecca and the Church of San Giacomo, now demolished.





56. CANALETTO: *The Riva delle Zattere* (detail). Milan, Mario Crespi Collection.

A detail of the preceding illustration showing the first houses on the Riva delle Zattere separated from the Customs-house by the Rio della Salute.

57. CANALETTO: *The Giudecca from the Punta della Dogana* (detail). Vienna, Kunsthistorisches Museum.

A detail from the picture which follows, showing the calm waters of the Lagoon off the Punta della Dogana. On the left is part of the island of San Giorgio and on the right the end of the Giudecca with the Church of San Giovanni Battista, now demolished.



58. CANALETTO: *The Punta della Dogana*. Vienna, Kunsthistorisches Museum.

Another of the Liechtenstein series, from which the same Museum also possesses a view of the Riva degli Schiavoni. The Punta della Dogana is seen from the Grand Canal with the Giudecca in the background, from the Church of San Giovanni Battista to that of the Zitelle.



59. CANALETTO: *The Campo di Santa Maria Formosa* (detail). Woburn Abbey, Collection of the Duke of Bedford.

One of a series of 24 views which Canaletto painted in 1731 and 1732 for the fourth Duke of Bedford and which are still in the place for which they were intended. The Campo is one of the most characteristic squares in Venice, and the painting shows, in the centre, the Church of Santa Maria Formosa rebuilt in 1492 to the design of Moro Coducci, and the seventeenth-century campanile. On the left, beyond the bridge of Ruga Giuffa, is Palazzo Malipiero-Trevisani.



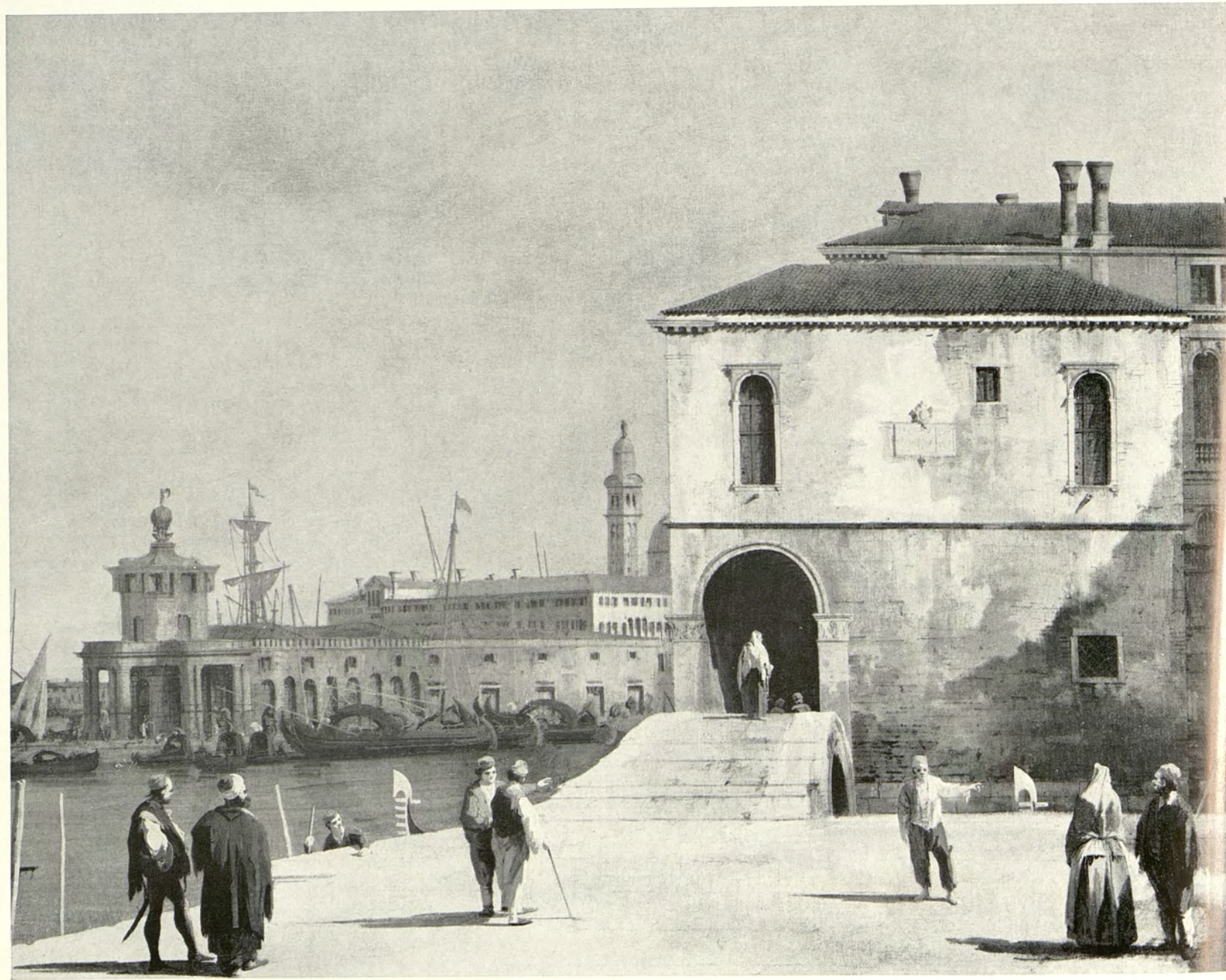
60. CANALETTO: *The Bacino di San Marco*. Boston, Mass., Museum of Fine Arts.

The view from the Punta della Dogana shows the whole extent of the Bacino di San Marco from the public granaries, where the Royal Garden is now, the entire length of the Riva degli Schiavoni to the point of Sant'Elena, and, towards the south, the Lido in the distance, the island of San Giorgio and the beginning of the Giudecca on the right of the painting. It is a very extensive view, such as today would require a wide-angle lens, which draws the spectator into the vivid reality of the scene. Painted probably in the early seventeenth-century, it is one of Canaletto's greatest achievements. Stylistically, this view heralds the famous London paintings.



61. CANALETTO: *The Fontegheto della Farina* (detail). Venice, Giustiniani Collection.

The chief feature of this view is the old public granary, the Fontegheto della Farina, across the bridge over the Rio della Luna. Behind the building can be seen Palazzo Vallarosso, later Palazzo Erizzo and now the Hotel Monaco. On the left, on the other side of the entrance to the Grand Canal, is the Punta della Dogana and the campanile of Santa Maria della Salute. The part of the Molo from which this view is taken is now the Royal Garden. A relatively early work, the painting is datable to the late 1720s or early 1730s.



62. CANALETTO: *The Riva degli Schiavoni, looking West*. Vienna, Kunsthistorisches Museum.

One of the Liechtenstein views. It is an unusual aspect of the Riva degli Schiavoni seen from the neighbourhood of the Arsenal, near the Church of San Biagio. Beyond the bridge which crosses the Rio dell'Arsenale are the Military Bakeries and the towers of the churches of San Giovanni in Bragora and San Giorgio dei Greci. In the background is the Molo, with the Doge's Palace and the campanile of San Marco. On the left, behind the ships at anchor, is Santa Maria della Salute.







63-64. CANALETTO: *The Riva degli Schiavoni, looking West* (detail). Vienna, Kunsthistorisches Museum.

The painting dates from about 1730, like the other works in the Liechtenstein series, all of which show successive views of the Bacino di San Marco.



65. CANALETTO: *Santa Maria della Salute and the entrance to the Grand Canal*. Houston, Texas, Museum of Fine Arts.

A receipt for two paintings, of which this is one, was given by Consul Joseph Smith in 1730, so that it must have been painted in that year or shortly before. The paintings were for the collection of Hugh Howard. The view shows the Church of Santa Maria della Salute from the entrance to the Grand Canal, which can be seen as far as its first curve, level with the campanile of Santa Maria della Carità, later demolished.





66-67. CANALETTO: *The Scuola di San Rocco* (details). Woburn Abbey, Collection of the Duke of Bedford.

Another of the 24 views painted by Canaletto for the fourth Duke of Bedford in 1731 and 1732 (see Plate 59). The artist had his back to the side wall of the Church of Santa Maria dei Frari; the façade of the Scuola di San Rocco is in the centre and in the background to the left is the campanile of San Pantaleone.



68-69. CANALETTO: *The Grand Canal by Palazzo Bembo* (view and detail). Woburn Abbey, Collection of the Duke of Bedford. Another of the series of 24 views and one of many paintings of the Grand Canal by Canaletto, this shows one of the less usual aspects. The viewpoint is close to the entrance to the Cannaregio and on the right bank can be seen Palazzo Bembo, now demolished, with its façade in the shade and the side of the building in full light. On the left bank is the unfinished Palazzo Querini, later Palazzo Contarini, and Palazzo Grimani, now Palazzo Vendramin Calergi.



70-72. CANALETTO: *San Nicolò di Castello* (view and details). Milan, Private collection.

One of a series of 21 views formerly in the Harvey Collection, London, which were painted between 1730 and 1735. This shows a corner of Venice which has disappeared, in the neighbourhood of the Arsenal from the end of the Riva, the location of the present Viale Trieste, with the Bacino at the viewer's back. On the right is the Church of San Nicolò di Castello, demolished in 1807 and in the centre, beside the bridge across the Rio di San Giuseppe, is the Church of San Giuseppe di Castello which still exists. At the beginning of the nineteenth century the Napoleonic Gardens were planted on the site of San Nicolò.





73-75. CANALETTO: *The Grand Canal from the Rialto Bridge* (view and details). Rome, Galleria Nazionale.  
One of a series of four views belonging to the Corsini Collection and originally from the Torlonia Collection which were formerly attributed to Bellotto but are now considered to be by Canaletto and datable to shortly after 1730. The view is from the Rialto bridge, looking towards Ca' Foscari. On the left are the Riva del Carbon, Palazzo Dolfin-Manin (now the Banca d'Italia), Palazzo Bembo and, in the distance, Palazzo Grimani; on the right, the Fondamenta del Vin and Palazzo Barbarigo.



76. FRANCESCO GUARDI: *The Grand Canal and San Geremia*. Baltimore, Museum of Art.

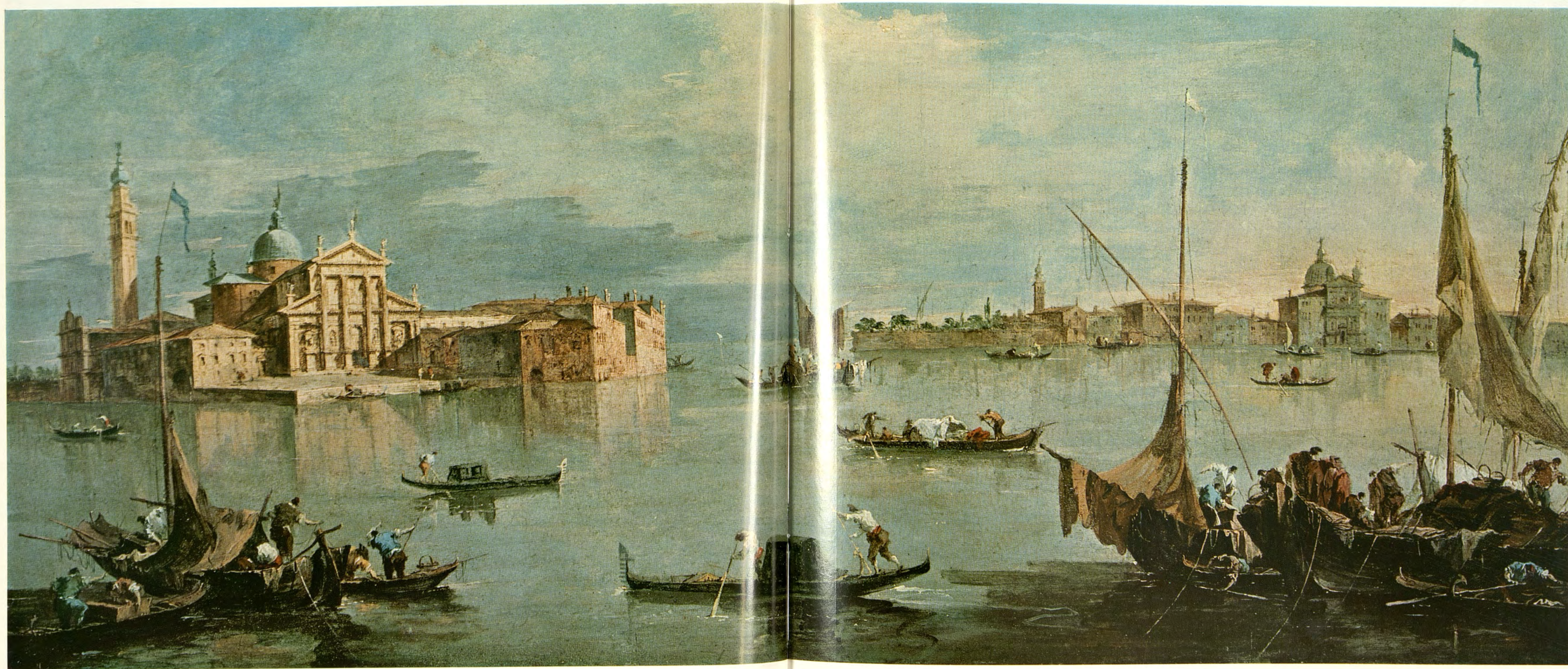
Formerly attributed to Marieschi, together with the companion painting of Santa Maria della Salute, this is now recognized as one of Guardi's earliest works, datable to about 1750. It is a view of the Grand Canal with the entrance to the Cannaregio, showing in the centre the campanile of San Geremia and Palazzo Labia.

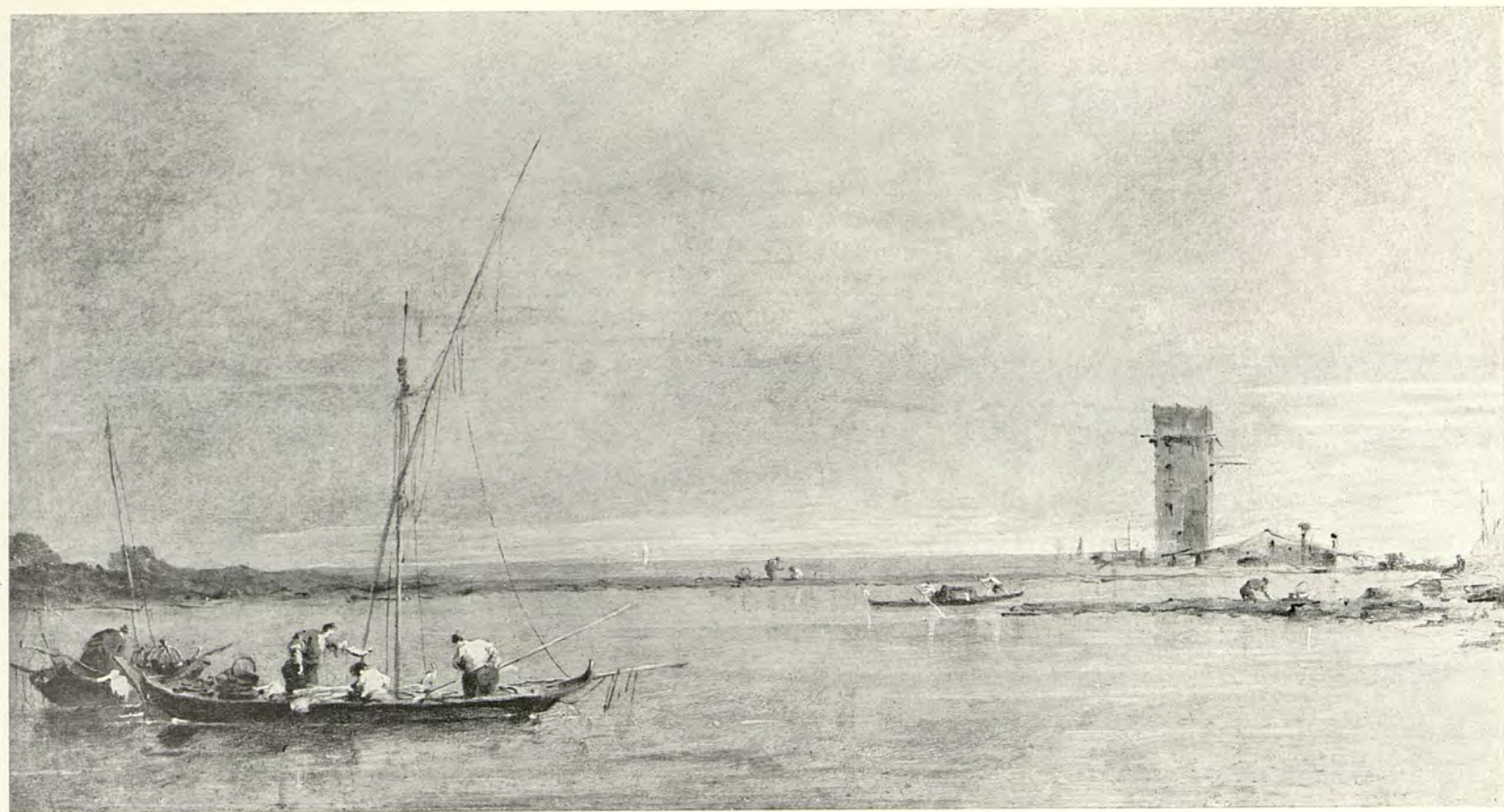
77. FRANCESCO GUARDI: *The Balloon*. Berlin-Dahlem, Staatliche Museen.

The painting, from the portico of the Dogana, commemorates the balloon ascent of Count Francesco Zambecari in 1783.



78. FRANCESCO GUARDI: *San Giorgio and the Giudecca*. Toledo, Ohio, Toledo Museum of Art.  
Perhaps the finest of the several versions of this scene by Guardi. The perspective is extended and unrealistic but the quality of the light and the atmospheric harmony of sky and lagoon make it one of the most poetic achievements of Guardi's maturity.





79. FRANCESCO GUARDI: *The Tower of Malghera*. London, National Gallery.

The tower of Malghera, near Mestre, a relic of the ancient fortifications of Venice, was destroyed probably during the nineteenth century and certainly before 1842. It became a popular subject largely owing to the engraving by Canaletto in the series printed for Consul Smith from 1741 to 1746. The impression of light conveyed by this view of the Lagoon places it among Guardi's finest works.



80. FRANCESCO GUARDI: *The Three-arched Bridge*. Washington, National Gallery of Art Samuel H. Kress Collection.

The triple-arched bridge over the Rio di Cannaregio was built by Andrea Tiroli in 1688. The painting belongs to Guardi's later years.



81-82. FRANCESCO GUARDI: *View of Dolo (details)*. Detroit, Institute of Arts.

A similar view of Dolo, on the Brenta Canal, was painted by Canaletto about 1730 (in the Ashmolean Museum, Oxford), from which an engraving was made. Guardi painted two versions, showing no variation in composition or perspective, both based on the Canaletto view. The other is in the Gulbenkian Foundation, Lisbon; both are datable to about 1770.





83. FRANCESCO GUARDI: *San Pietro di Castello*. Oeiras (Lisbon), Gulbenkian Foundation.

A view of the island of San Pietro di Castello, in the extreme north-east of Venice, with the church which gives it its name and which was until the fall of the Republic the cathedral of the city, the title passing to San Marco in 1807. This is a late work of Guardi, dating from between 1770 and 1780, and it is certainly one of his masterpieces.

84. FRANCESCO GUARDI: *The Feast of the Ascension*. Oeiras (Lisbon), Gulbenkian Foundation.

The painting shows Piazza San Marco during the Feast of the Ascension. Wooden structures with porticoes were erected on the Piazza in which wares of various kinds were sold. In 1776 the type of these structures was changed (the work of Meccaruzzi), and the altered appearance of the Piazza is shown in another of Guardi's paintings, now in the Kunsthistorisches Museum, Vienna. Another painting, similar to the present one with a few slight variations, is also in the Gulbenkian Foundation in Lisbon.



85. CASSAS: *View of the Grand Canal, Trieste.* Trieste, Fondazione Scaramangà.

The drawing reproduced here is one of a series of views of Trieste by Cassas now in the Fondazione Scaramangà and shows the entrance to the canal, filled with sailing vessels and boats, with sailors at work unloading cargo.

