

a doubtful Bissolo between the first and second chapels in the R. nave, and a Last Supper by Paris Bordone, utterly disfigured by restoration, in the L. nave.

On leaving, we turn again E. to the church of S. Martino, with a Bocca del Leone (p. 248) in the façade. Just beyond the church we sight the main portal of the great arsenal, once fortified with twelve watch-towers and walls two miles in extent, paced night and day by sentinels. The portal is flanked by the four Greek lions in marble brought from the Porta Leoni at Athens by Francesco Morosini, and surmounted by the Lion of St Mark and a statue of St Giustina by Campagna, to commemorate the victory of Lepanto. The museum contains on the first floor, among other objects of interest, models of Venetian ships and galleys of all kinds, a small carved panel from an old Bucintoro, and a fragment of a mast, all that remains of the last Bucintoro which Goethe saw and described as not overloaded with decoration, since it was all decoration. A model of this gorgeous vessel may be seen in the room. On the second floor is a collection of weapons and spoils of war. The simple, noble statue of Vittor Pisani faces us as we ascend the staircase. A striking contrast is afforded by Canova's sentimental monument to Angelo Emo. In the room are preserved the armour of Doge Seb. Ziani, with closed visor and bearing a crest on the cuirass, and of Seb. Venier, with open visor, and crest on cuirass; of Henry IV. of France, and of the condottiero Gattamelata. We cross the iron bridge to the L. of the portal of the arsenal, and return to the Riva. We may now proceed past the church of S. Biagio to the Public Gardens.

SECTION X

S. Salvatore—Corte del Milione—S. Giovanni Grisostomo

WE take our way along the Merceria, past the church of S. Zulian, until we come in sight of the tall apse of S.

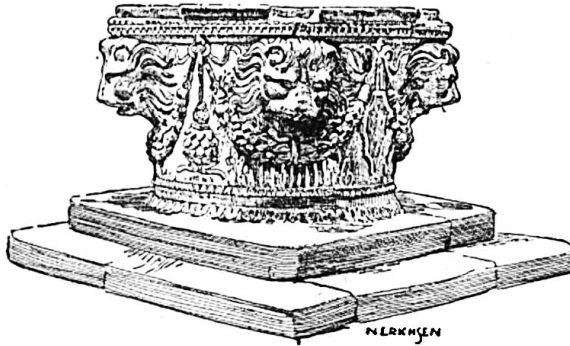


S. FOSCA AND PALAZZO GIOVANELLI.

Salvatore. We enter from the Merceria by the door of the L. aisle. S. Salvatore is one of the most important examples of ecclesiastical Renaissance architecture in Venice. Spavento, four of the Lombardi, Sansovino, Scamozzi and Longhena all contributed at various periods to the building and decoration, not to speak of more modern restorers. Here in the R. transept is the massive memorial to unhappy Queen Catherine Cornaro by Bernardini Contino. A finer specimen of monumental art is Sansovino's tomb of Doge Franc. Venier (1556), beyond the second altar in the R. aisle. The figures of Faith and Charity, the former said to have been almost wholly carved by the master in his eightieth year, are among the greatest achievements of later Renaissance sculpture. Over the third altar is Titian's Annunciation and at the high altar his Transfiguration, both painted when he was approaching ninety years of age; the latter, however, by some critics is depreciated to a school painting. In the chapel L. of choir is a most interesting, Christ at Emmaus, generally attributed to Giovanni Bellini, but by Crowe and Cavalcaselle confidently assigned to Carpaccio. Another critic (Molmenti) is convinced it is by no other hand than that of Benedetto Diana.

Leaving by the front entrance we find ourselves on the Campo S. Salvatore, where in olden times stood a water trough, and a fig tree to which horses were tied, after the law of 1287 forbade equestrian traffic along the Merceria. We turn R. by the new Merceria due Aprile, pass the Goldoni statue, and cross the Ponte dell' Olio to the church of S. Giovanni Grisostomo. Before we enter, a slight deviation by the calle Ufficio della Seta and the calle del Teatro (over a fruiterer's shop will be seen the inscription: *PROVISORES SIRICI*, p. 117) will bring us on the R. to the entrance to the Corte Milione. On the N. side of this court stood the house of the Polo family, which Marco, then a lad of seventeen, left in 1271, with his uncles Nicolo and Maffeo, for the East. A quarter of a century later three travel-stained wanderers.

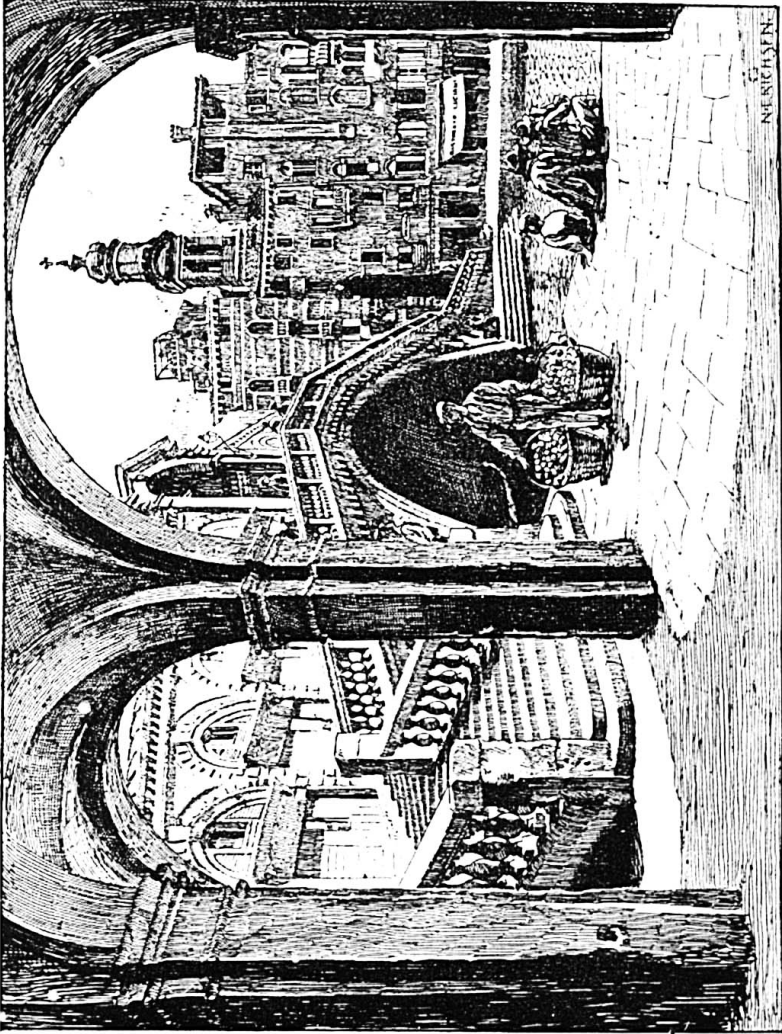
dressed in coarse garb of Tartar cut and speaking broken Venetian with a Tartar accent, were at first refused admission by their kinsmen. The three, to warm the affection of their relatives, invited them to a sumptuous banquet, and when all were seated entered arrayed in flowing crimson robes of satin. Having washed their hands, they retired and returned clothed in crimson damask, and ordered the first dresses to be cut up and distributed among the servants. After a few dishes a similar change was made into crimson velvet and similarly disposed of. Again they changed into dresses of



WELL-HEAD: CAMPO S. GIOVANNI GRISOSTOMO.

ordinary fashion. When the nine suits had been divided among the servants, Marco rose, went to his chamber, and appeared with the old Tartar coats, and ripping them open with a knife, showered on the table before his amazed guests a glittering and inestimable treasure of jewels and precious stones. The thirteenth century arched doorway and various fragments of sculptured stonework imbedded in the walls of the neighbouring houses almost certainly formed part of the original Polo mansion (p. 99).

We return to the church of S. Giov. Grisostomo by Tullio or Moro Lombardo. The finely proportioned interior holds one of the most precious of Venetian paintings—the



NEUCHÂTEL

THE RIALTO BRIDGE

altarpiece by Giov. Bellini, over the first chapel to the R., SS. Jerome, Christopher, and Augustine, dated 1513. It is the last of his signed works, and was painted three years before his death. At the high altar is Sebastiano del Piombo's sensuous painting of the patron saint, with the Baptist, SS. Augustine, Liberale, Catherine of Alexandria, Agnes, and the Magdalen. Over the second altar, L., is a fine relief by Tullio Lombardo. We note the fine Renaissance well-head in the Campo, and retrace our steps to the foot of the Rialto bridge and the pier on the Rio del Carbon.

SECTION XI

*S. Moisè—S. Stefano—Site of the Aldine Press—Il Bovolo—
S. Vitale—S. Vio—The Salute—The Seminario*

FROM the S.W. angle of the Piazza a bustling street leads W. past S. Moisè, a late seventeenth century church by A. Tremignan, whose amazing façade was once thought beautiful. Traversing the Campi S. Maria Zobenigo and S. Maurizio, we reach the large Campo Franc. Morosini. At the N. end of the campo is the fine Gothic brick church of S. Stefano (1294-1320). The principal portal and the windows of the W. front are by the Massegne. The spacious interior contains several good Renaissance monuments, the best being that of Jac. Suriano, L. of entrance; P. Lombardo's statues of SS. Jerome and Paul stand either side of the third altar, L. aisle; those of the Baptist and St Anthony at either side of the altar in the sacristy. The last is one of the master's most perfect works in Venice. Near these statues are Bart. Vivarini's SS. Nicholas and Lawrence. Morosini's tomb is on the pavement of the nave. We quit the church by the L. aisle, and enter the cloister, with some fragmentary remains of Pordenone's frescoes.