

SECTION XV

Giudecca—The Redentore—S. Trovaso

A STEAMER leaves the Riva degli Schiavoni every hour for the S. Croce Pier on the island of the Giudecca where stands Palladio's masterpiece, the plague church of the Redentore de' Cappucini. The island, formerly known as Spinalunga was assigned (*giudicata*) in the ninth century as a place of banishment to certain of the nobles implicated in the murder of Doge Tradenico. Hence according to some authorities its name: by others it is believed to have been the ancient Jewry.

The fine proportion and symmetry make the interior of the church even more impressive than that of S. Giorgio Maggiore. In the sacristy are three early Venetian paintings once assigned to Giov. Bellini, now generally attributed: (1) Virgin with the Sleeping Jesus attended by two Angels to Alvise Vivarini (p. 196); (2) Virgin and Child with SS. John and Catherine and (3) Virgin and Child with SS. Mark and Francis to Bissolo. The last is by some critics attributed to Pasqualino, a feeble imitator of Giov. Bellini.

We may return by the steamer that crosses every few minutes to the *fondamenta* of the *Zattere* (rafts) so called because here the great rafts of timber from the Alps were and still are landed, and follow the *rio di S. Trovaso*, on which is a most picturesque *squero* (boat builder's) purchased by the municipality of Venice to save it from destruction, to the church of S. Trovaso. The church contains two Tintoretto's of interest. At the high altar is his *Temptation of St Anthony*. "A small and very carefully finished picture, marvellously temperate and quiet in treatment," says Ruskin, who describes the painting in the Venetian Index. There is little tranquillity in the other picture, the *Last Supper*, in the L. transept. The whole scene is full of "bustle and tumult" and in nearly all its details the

composition is coarse and irreverent. The moment chosen is when Christ has uttered the words, "One of you shall betray Me." An overturned rush-bottom chair is in the foreground. One of the Apostles is leaning down to fill his glass from a large fiasco of wine on the floor; another is in the act of lifting the lid of a soup kettle; a cat is lapping up some of the soup. The solemn scene is degraded to the level of a vulgar beanfeast.

SECTION XVI

Palazzo Labia—S. Giobbe—The Ghetti—Gli Scalzi

FROM the S. Geremia Pier on the Grand Canal we turn along the W. bank of the Cannareggio and quickly reach the Pal. Labia. A hall on the first floor is decorated by the finest of Tiepolo's work existing in Venice. We continue along the fondamenta and at length reach the grass-grown campo, opposite the Ponte Tre Archi, on which stands the Franciscan church of S. Giobbe attributed to Pietro Lombardo. The chief pictures of interest are in the sacristy: the portrait of Doge Cristoforo Moro with a careful representation of a ducal cap is a Bellini school painting; a well-preserved Marriage of St Catherine is by Previtati in the master's most suave and gracious manner; there is also a not very convincing tryptich by Ant. Vivarini. In the Ante-Sacristy is a much-restored Savoldo, the Birth of Christ. Moro's tomb is on the ground before the altar in the beautiful chapel erected by the Doge to his personal friend S. Bernardino. The chapel is a fine example of Pietro Lombardo's decorative genius and power.

The Ghetto Vecchio and the Ghetto Nuovo may be reached by crossing the Ponte Tre Archi and following the E. bank of the Cannareggio to a portico which gives access to the Jewry of Venice. The term Ghetto is said to have