

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

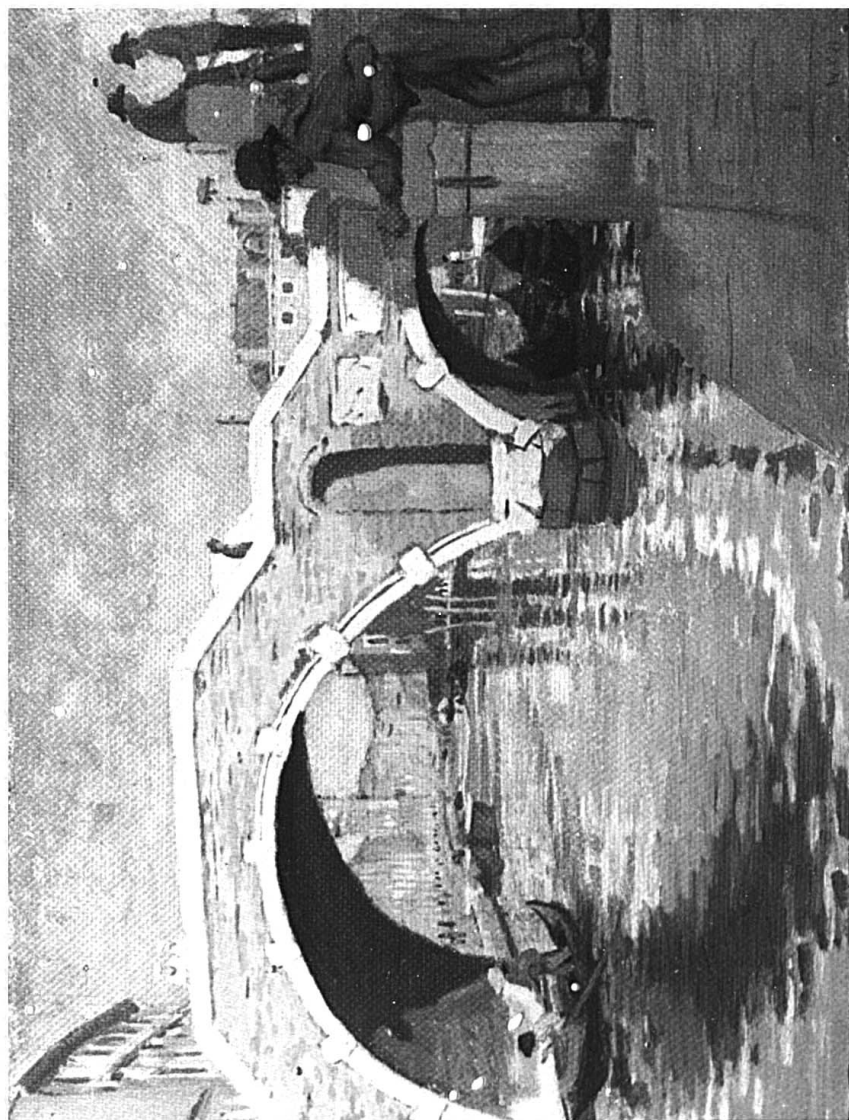
Palazzo Labia—S. Giobbe—The Ghetto—Gli Scalzi

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



FISHING BOATS ON THE GIUDECCA.



CANNAREGGIO.

originated from the fact that here were located the old and new foundries for casting (*gettando*) the ordnance of the Republic. The sites of the old and the new foundries (the Ghetto Vecchio and the Ghetto Nuovo) were in 1516 assigned to the Jews for their quarter. Little that is characteristic now remains. On the L. as we enter the quarter is an inscription declaring the "firm intention of the magistrates of the Republic to severely repress the sin of blasphemy whether committed by Jews or converted Jews. They therefore have ordered this proclamation to be carved in stone in the most frequented part of the Ghetti, and threaten with the cord, stocks, whip, galleys or prisons all who are guilty of blasphemy. Their Excellencies offer to receive secret denunciations and to reward informers by a sum of a hundred ducats to be taken from the property of the offender on conviction."

We return to the *fondamenta* and pursue our way to the fine bridge on the R. which spans the Cannareggio and leads to the railway station. We cross the bridge and reach the church of S. Maria agli Scalzi (1648-89), designed by Longhena. The façade by Sardi was restored by the Austrians in 1853-62. The interior is condemned by Ruskin as a vulgar abuse of marble in every way. The ceiling is frescoed by Tiepolo in his most flamboyant style. This heavily decorated edifice (p. 195) was erected, as its name implies, for Our Lady of the Shoeless Friars. Behind the high altar is a doubtful Giov. Bellini. The last of the Doges, Ludovico Manin, lies in this church.