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## VENICE

This book is a sweeping historical portrait of the floating city of Venice from its foundations to the present day. Joanne M. Ferraro considers Venice's unique construction within an amphibious environment and identifies the Asian, European, and North African exchange networks that made it a vibrant and ethnically diverse Mediterranean cultural center. Incorporating recent scholarly insights, the author discusses key themes related to the city's social, cultural, religious, and environmental history, as well as its politics and economy. A refuge and a pilgrim stop; an international emporium and center of manufacture; a mecca of spectacle, theater, music, gambling, and sexual experimentation; and an artistic and architectural marvel, Venice's allure springs eternal in every phase of the city's fascinating history.

Joanne M. Ferraro is professor and chair of the Department of History at San Diego State University. She is the author of *Family and Public Life in Brescia, 1500-1600* (Cambridge University Press, 1993); *The Foundations of Power in the Venetian State* (Cambridge University Press, 1993); *Marriage Wars in Late Renaissance Venice* (2001), which was named best book by the Society for the Study of Early Modern Women and was awarded the Helen and Howard R. Marraro Prize in Italian History; and *Nefarious Crimes, Contested Justice: Illicit Sex and Infanticide in the Republic of Venice, 1570-1700* (2008).

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VENICE  
*History of the Floating City*



JOANNE M. FERRARO  
San Diego State University



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*For Elsa Dalla Venezia*

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## PREFACE

The only way to care for Venice as she deserves it is to give her a chance to touch you often – to linger and remain and return.

Henry James<sup>1</sup>

Perhaps no city in the world holds the allure of Venice, with its endless maze of narrow alleys and waterways. An obligatory stop on the Grand Tour, the love of John Ruskin, Henry James, Mary McCarthy, and other celebrated writers, droves of artists, scholars, and tourists continue to explore its *calli* and *campi* year after year. The floating city brings sighs of utter astonishment as sky and sea paint the landscape, changing the palette in rhythm with breaking light. Domes, rooftops, and towers glint and glaze in the summer, retreating mysteriously like ghostlike forms during the dark and misty winter. All the while the water mirrors the atmosphere, yielding tantalizing glimpses of Byzantine, Islamic, and Gothic styles.

Over the ages, Venice has been a beacon of hope for many: to the original island settlers, it augured refuge; to Crusading adventurers, it was a pilgrim stop and a place to book passage to the Holy Land; to laborers, it promised employment opportunities; to pleasure seekers, it offered spectacle, gambling, and sexual experimentation; to gentlemen on the Grand Tour, it was a finishing school to study the Venetian constitution, view monumental art, and savor Baroque music; to expatriates, it provided new ways of life; to scholars, it became a place to preserve or reinterpret the past; to artists, writers, and composers, it offered a source of inspiration and a place to seek solace and consolation. Now the floating labyrinth is one of the most visited cities in the world, luring tourists with its artistic patrimony, film festivals, Carnival celebrations, and avant-garde art expositions.

Venice's history and culture are filled with worldly connections. Its medieval origins were tied to the Byzantine Empire, which carried a rich

Greco-Roman legacy; to the broader cultural and economic life of the Mediterranean basin; and to such far-off places as India and China. The city's material and cultural development paralleled that of commerce, following a southeast axis. From their Adriatic hub, the Venetians routed ships southward, with obligatory stops at ports along the east Adriatic Coast, a stretch of gulf that harbored Slavic peoples but whose language of commerce and material culture remained Italic, if not Venetian, and Christian. The cogs and galleys passed the strategic island of Corfu, which guarded the entrance to the Adriatic Sea, and reaching Modone turned in any number of directions – toward Alexandria on the North African Coast, or Acre in the Levant, or northeast along the Greek Archipelago and up to Constantinople, which was first a great Byzantine capital and after 1453 a metropolis of the Ottoman Empire. Alexandria, Acre, and Constantinople were depositories for Venetian cargo as well as supply regions for the goods that arrived via horse, mule, camel, and wagon from India, Persia, and China. Venetians also planted colonies of landowners, farmers, and merchants on some of the islands along their sea routes. These settlements served as strategic stepping-stones for the convoys making their way to the major trade termini, but they also supplied food and merchandise to the Rialto emporium. Through the trade and transport businesses, as well as colonization, Venice thus became a principal force, like Genoa, Alexandria, and Constantinople, endowing the Mediterranean world with common cultural components. Moreover, it carried the Mediterranean's material culture to its northern European trading posts, both by land and by sea, and brought back to Venice transalpine ways of life. The travelers who returned to the lagoon from Asia, Europe, and North Africa, together with the city's immigrant groups, helped shape Venice's civilization in important ways.

With roots firmly planted in Byzantium and the Islamic world, at the start of the fifteenth century the Venetians also discovered the cultural idioms of northern and central Italy. The establishment of a territorial state in north-east Italy heightened Venetian awareness of Latin civilization, infusing the arts, humanities, and material life with new cultural energies. The Venetian Renaissance arrived much later than that of Tyrrhenian Italy but nonetheless made a lasting impact both on the urban fabric and upon European civilization. The acquisition of the mainland territories to Venice's west included one of Europe's greatest universities at Padua, where science and medicine were developing in leaps and bounds.

Although Venetian power in the Mediterranean waned after 1625, its importance as a port and emporium bringing in goods from around the world remained intact, and its material culture continued to absorb the aesthetics

of worldly encounters. Moreover, the city experienced an efflorescence in music, theater, and painting, becoming one of Europe's most important cultural capitals. The Venetians thus exhibited a remarkable capacity to adapt to contingent circumstances by making their city a virtual Baroque theater of entertainment. At the same time they continued to refashion their own history and civic identity through the visual arts and an elaborate public pageantry.

It was primarily the constitutional hereditary elite that gave continuity to the city's history by reiterating its myths and triumphs both visually and in print in the midst of broader transformations. The aristocratic regime that ruled the Republic for several centuries held tenaciously to a distinctly Catholic orientation, albeit to a Venetian rather than Roman church. While Venice was home to Jews, Muslims, Orthodox Christians, and Protestants, the Venetian ruling class discouraged intermarriage between Roman Catholics and non-Christians as rigidly as it did interclass unions. Moreover, patricians officially upheld Catholic prescriptive literature, with its emphasis on female virginity and chastity, and its strict definitions of legitimacy, structures that sustained the secular model of family estate management. Yet this continuity at the top, which was indelibly imprinted in the city's iconology and repeated regularly on feast days and during public celebrations, was not immune to ruptures. People found ways to breach boundaries, transgressing the Republic's laws to live out their own lives.



THE PRESENT WORK AIMS TO CAPTURE A BROAD RANGE OF THE scholarly literature that has emerged since Frederick Lane's *Venice: A Maritime History*, still a pivotal work for Venetian studies. The vast body of interdisciplinary scholarship on this remarkable city has continued to explode in the decades following Lane's 1973 opus, yet another testament to Venice's endless allure. From this impressive output, I have chosen to emphasize four themes that are timely and important in the postmodern age: the construction and evolution of identities; the multiculturalism of material life; social hierarchy; and gender as a cultural construction. The first theme, identities, is explored in terms of both Venetian insularity and new encounters created by networks of trade and immigration. On the one hand, the floating city, detached from the mainland until the nineteenth century, developed definitions of self rooted in local family and corporate traditions, in devotion to the Venetian ruling class, in civic life and neighborhood community, in Christian traditions and piety, and in performance, through mythmaking, the creation of visual imagery, processions, theater, and music. On the other, contact with

peoples and goods from many different parts of the world also helped shape both individual and collective identities. Moreover, family, corporate, and civic self-fashioning was not fixed in time but rather evolved in response to changing circumstances. The second theme, multiculturalism, portrays medieval and early modern Venice as a mirror of the Mediterranean world, where Hebrew, Spanish, Ottoman Turkish, Portuguese, Greek, German, and many Italian dialects including Venetian were spoken. New foods, raw materials, and finished products that reached the city from exotic places allowed for a variety of modes of familial and corporate self-representation. The third theme, social hierarchy, underlay Venice's purported social and political cohesion and supported the aristocratic state's myth of enduring stability. It was sustained by law and a variety of cultural forms, including models of marriage, Catholic prescriptive literature, housing, dress, and performance. Class distinctions assumed increasingly sharper boundaries, but not without the anomalies that exposed the fragility of certain secular ideals and restrictions, like arranged marriage and estate planning, the forced enclosure of aristocratic women and some men into religious institutions, and the sexual demands of the body. There was also a lack of consensus over Catholic orthodoxy, evident in cases of heresy, feigned sanctity, and magic. That Venice was one of the greatest printing capitals in Europe from the late fifteenth century brought the underlying forms of resistance into the discursive arena of learned men and a small group of women writers in academies and salons. The fourth theme, gender as a cultural construction, underlines the fragility of secular and ecclesiastical prescriptions designed to sustain patriarchy and hierarchy. Assumptions about the nature of women kept them out of politics and formal education, and for enclosed nuns out of society in general, but there were defiant groups of females that resisted patriarchy, claiming power and finding outlets for self-expression on the fringes as folk healers, midwives, witches, innkeepers, and courtesans. Their transgressions, which implicitly involved men as well, come to us through Venice's numerous tribunals of repression, exposing the rifts and fissures of a Republic that shrewdly persisted in portraying itself as "Most Serene."

The focus of this history remains the Republic of Venice, while only brief attention is given to the modern period. Napoleon's armies swept away the ironies of the Republic with its fall in 1797, but others replaced them, as historians of the modern period have ably attested. The city underwent an extended period of decline under French and Austrian occupation during the nineteenth century. Artists and writers mourned the Republic's ghostly forms as pavements and structures cracked and crumbled. The city became a metaphor for death but also a cause célèbre for advocates of renovation.

Modernity perforce propelled Venice into the mechanized world of the twentieth century, steamboats and electricity replacing gondoliers and lanterns, motorways and railroad tracks linking the islands of the lagoon to land. But the city itself did not undergo industrialization, instead harkening back to its tradition of tourism, with the legacy of the Republic its central draw. The choice ushered in a new wave of cultural development during the twentieth century, oriented toward attracting visitors. Only temporarily interrupted by two world wars, the tourist magnet remained on an inexorable trajectory, receiving busloads and boatloads of curious visitors. The weight of tourism on Venice's sinking foundations, together with environmental pollution and flooding, remain in the twenty-first century a cause of international concern. The sea, once the key to Venetian independence, a cushion against uninvited marauders, the principal element shaping an enchantingly unique urban morphology, has now become a source of peril, invading *calli* and *campi*, drowning buildings, holding inhabitants hostage in their homes, and eroding foundations. Let us hope the tides change, for Venice is a truly remarkable city, one that has won the admiration of the world.

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## CHRONOLOGY OF HISTORICAL EVENTS

|           |   |
|-----------|---|
| 307–37    | Reign of Constantine, Roman Emperor   |
| 330       | Transfer of the capital of the Roman Empire to Constantinople   |
| 401       | Barbarian invasions in western Europe   |
| 421       | Legendary foundation of Venice  |
| 493–553   | Ostrogoth kings rule northern Italy   |
| 537       | Cassiodorus's letter to the lagoon dwellers   |
| 554       | Byzantine Emperor Justinian rules peninsula at Ravenna  |
| 568       | Lombard invasions of Italy; mainlanders flee to the lagoon  |
| 697       | Election of first doge  |
| 727–8     | Italy revolts against Byzantium   |
| 751       | The Lombards occupy Ravenna   |
| 773–4     | Charlemagne conquers the north Italian Lombard kingdom  |
| 800       | Charlemagne crowned Holy Roman Emperor in Rome  |
| 828–9     | Relics of St. Mark brought to Venice  |
| 900s      | Development of hydraulic energy; development of the<br><i>commenda</i> (business partnerships)                      |
| 962       | Otto I, king of Germany, invades Italy; crowned Holy<br>Roman Emperor in Rome                                       |
| 1000      | Pietro II Orseolo doge; Venetians defeat the Normans in<br>southern Italy   |
| 1075      | Seljuk Turks conquer Jerusalem  |
| 1082      | Golden Bull of Byzantine emperor; Venice acquires trading<br>privileges in return for naval aid against the Normans |
| 1096–1109 | The First Crusade   |
| c. 1100   | Spinning wheel in Europe (c. 1000 in China)   |
| 1118–30   | Domenico Michiel doge; naval triumphs at Ascalon and in<br>Aegean   |
| 1154–76   | Wars between Barbarossa and the northern Italian communes   |

- 1176 Northern Italian communes form the Lombard League; win independence from Fredrick I
- 1177 Peace of Venice
- c. 1200 Manufacture of paper (from China)
- 1204 Fourth Crusade; Sack of Constantinople; Partition of Byzantine Empire under Doge Enrico Dandolo
- 1205 Bronze horses arrive from Constantinople
- 1207 Annexation of Corfu, Modone, and Corone
- 1211 First colonization of Crete
- 1253–68 First Genoese War under Ranieri Zeno doge; Fort of Marcamò constructed on the Po
- 1259 Loss of Constantinople
- 1268–75 The Polo brothers travel to China
- 1278 Earthquake
- 1285 Earthquake
- 1289 Second War with Genoa
- 1297 First Closing of the Great Council, under Pietro Gradenigo doge
- c. 1300 Development of the compass (from Arabs) replaces needle-and-bowl; first clocks; first firearms (from China)
- 1309–77 Papacy transferred to Avignon
- 1310 Tiepolo-Querini conspiracy
- 1323 Great Council membership becomes hereditary
- 1343–54 Third Genoese War; Dalmatia lost
- 1347 Earthquake
- 1347–9 Black Death
- 1355 Doge Marin Faliero decapitated; peace with Genoa
- 1362 Petrarch visits Venice; donates books for a library in San Marco
- 1378–81 War of Chioggia; Venice in the Mediterranean
- 1382 Plague
- 1395 Jews barred from residency
- 1400s Full-rigged ship developed; artillery
- 1400 Plague
- 1403 Peace with Suleiman
- 1404–5 Acquisition of Verona, Vicenza, Rovigo, Treviso, Feltre, Belluno, Padua
- 1409 Acquisition of Zara, Scutari, Durazzo, Valona, Corfu
- 1414–18 End of Papacy's Great Schism



## CHRONOLOGY OF HISTORICAL EVENTS

xxv

- 1420 Acquisition of Udine and Friuli under Doge Tommaso Mocenigo
- 1425–54 War with the Visconti; annexation of Peschiera, Brescia, and Bergamo under Doge Francesco Foscari
- 1431 The lagoon freezes
- 1451 Creation of the Patriarcate
- 1453 Fall of Constantinople to Mehmed II; Constantinople becomes Istanbul
- 1454 Treaty with the Ottoman Turks; Peace of Lodi among Italian states
- c. 1455 Gutenberg Bible, first printed book in Europe
- 1468 Cardinal Bessarion donates his library to Venice
- 1469 Movable print established in Venice; plague
- 1469–80 54 printing shops established: 16 were German; 21 Italian; 6 French or Flemish; others unknown
- 1470–9 War with the Ottoman Turks; fall of Negroponte
- 1479 Treaty with Sultan Mehmed II rejuvenates Aegean commerce
- 1481–4 League against Venice: Milan, Florence, Mantua, Aragon, the Papacy
- 1488 Bartolomeo Diaz reaches the Cape of Good Hope
- 1489 Caterina Corner, Queen of Cyprus, donates the island to the Republic
- 1492 Columbus discovers America
- 1493 Aldo Manutius establishes a print shop in Venice
- 1494 Charles VIII attempts to conquer the kingdom of Naples; beginning of the Italian Wars
- 1498 Vasco da Gama circumnavigates Africa and reaches India via the sea
- 1499–1500 Venice loses Lepanto, Modone, and Corone to the Ottoman Turks
- 1499–1517 Portuguese discover sea route to India; competition for spices
- 1503 Peace with Ottoman Turks
- 1508–17 Wars of League of Cambrai
- 1509 Venice defeated by pope, emperor, France, Spain at Agnadello
- 1516 The Jewish ghetto established
- 1517 Venice regains Italian mainland possessions; Martin Luther advocates Church reform

- 1519 Charles V crowned Holy Roman Emperor  
 1520 Martin Luther's works are confiscated in Venice  
 1527 Sack of Rome by Imperial troops  
 1528 Paracelsus writes a modern manual of surgery  
 1530 Venice does not recognize Charles V's jurisdictions  
 1537 Jacopo Sansovino designs St. Mark's Library  
 1537–40 War with Ottoman Turks  
 1539 Famine; Ignatius of Loyola's Society of Jesus receives papal approval  
 1542 Roman Inquisition created  
 1543 Andreas Vesalius founds the modern study of anatomy with *De Humani Corporis Fabrica*  
 1545–63 Council of Trent; start of Catholic Reform and Counter-Reformation  
 1549–91 Veronica Franco, poet and courtesan  
 c. 1550 Casting of iron guns  
 1556 Abdication of Charles V; Italy ceded to Spain; office of *Provveditori ai beni inculti* established to oversee agriculture  
 1559 Treaty of Cateau-Cambresis; France renounces claims to Italy  
 1564 Tintoretto paints at San Rocco  
 1571 Victory of Venice and the Papacy over the Ottoman Turks at Lepanto, but Venice loses Cyprus  
 1574 Henry III of France visits Venice  
 1575–7 Plague; building of Church Il Redentore  
 1582–1630 The Young Party (*Giovani*) are in power; Council of Ten's powers limited  
 1588 Building of Procuratie Nuove by Vincenzo Scamozzi  
 1591 Famine  
 1602 Polar temperatures freeze the canals  
 1606–12 Papal Interdict defied under Leonardo Donà doge  
 1607 Vittorio Zonca (Padua) designs water-powered machine for throwing silk  
 1608 Cold winter  
 1609 Calvinists in Venice  
 1610 Galileo Galilei publishes *The Starry Messenger*  
 1615–17 War with Austria at Gradisca; removal of Uskoks  
 1618 Spanish plot to take Adriatic and Venice  
 1618–48 The Thirty Years' War in Europe

## CHRONOLOGY OF HISTORICAL EVENTS

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- 1619 Unauthorized edition of Paolo Sarpi's *History of the Council of Trent* published in London
- 1628 Powers of Ten challenged
- 1629 Famine
- 1630 War of Mantuan Succession under Nicolò Contarini doge; League with the Papacy, France, and Mantua against Spain
- 1630–1 Plague
- 1631 Baldassare Longhena designs Church of Santa Maria della Salute; papal condemnation of Galileo Galilei for favoring the Copernican view of the universe
- 1637 First public opera house in Venice
- 1643 First performance of Monteverdi's *L'incoronazione di Poppea* in Venice
- 1645–68 War with Candia
- 1677–82 Punta della Dogana constructed
- 1684–98 First War of the Morea
- 1687 Venice bombs the Parthenon
- 1699 Peace of Carlowitz
- 1700–12 War of the Spanish Succession
- 1706–7 Austria conquers Milan and the Kingdom of Naples
- 1709 Icy temperatures in Venice
- 1714–18 Second War of Morea
- 1720 Caffè Florian opens
- 1776 Independence of the United States
- 1789 The French Revolution
- 1796 Austrian and French invasions
- 1797 12 May: Great Council abdicates; Napoleon takes Venice; 17 October: Treaty of Campo Formio; Venice ceded to Austria
- 1798 18 January: Austrian troupes enter Venice
- 1802 Napoleon Bonaparte becomes president of the Italian Republic
- 1804–5 Napoleon crowned Emperor and King of Italy
- 1814–15 Fall of Napoleon in Italy
- 1825 First performance of Rossini's *Semiramide* in Venice
- 1846–7 Famine in Europe
- 1848 Revolution in Europe and in Venice under Daniele Manin and T. Niccolò Tommaseo
- 1851 First performance of Giuseppe Verdi's *Rigoletto* in Venice
- 1861 Proclamation of the Kingdom of Italy

- 1870 Rome becomes capital of Italy  
 1915–18 Italy participates in World War I on the side of the Allies  
 1922–43 Establishment of Fascist regime in Italy under Benito  
 Mussolini  
 1938 Fascist racial laws deprive Jews of civil rights in Italy  
 1940–3 Italy in World War II as an Axis power; joined the Allies in  
 1943  
 1943–4 Nazi deportation of Italian Jews, with roundups in Venice  
 1943–5 German occupation of Venice  
 1946 Kingdom of Italy falls  
 1969 Proclamation of the First Italian Republic
- Architecture, Art, Literature, and Music<sup>2</sup>
- 600s Cathedral at Torcello; Church of Santi Maria e Donato,  
 Murano  
 775 Church of San Pietro di Castello  
 800s San Giacometto at Rialto  
 829 Basilica San Marco begun  
 1100s Ca' Loredan, Ca' Farsetti  
 13th century Churches of Santi Giovanni e Paolo; Santa Maria Gloriosa  
 dei Frari  
 1340 South wing of Doge's Palace and Great Council Hall begun  
 1345 *Pala d'Oro*  
 14th–15th  
 centuries Scuola Vecchia della Misericordia, Doge's Palace  
 1421–43 Ca' D'Oro  
 1424 West wing of Doge's Palace  
 1430s–60s Jacopo Bellini, painter  
 c.1435–1516 Giovanni Bellini, painter  
 1437 Scuola of San Marco  
 1438–43 Porta della Carta, Bon family  
 1438–89 Arco Foscari, Bon family; Antonio Rizzo; Antonio Bregno,  
 sculptors  
 1444–1500 Church of San Zaccaria  
 1449–1515 Aldo Manutius, printer  
 1452 Ca' Foscari begun; Palazzo Loredan  
 1454–1512 Scuola of San Giovanni Evangelista  
 1460 Porta Magna of the Arsenale  
 1466 Antonio Vivarini, painter

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- 1469–78 Church of San Michele in Isola, Mauro Codussi, architect  
 1474–1516 Gentile and Giovanni Bellini, painters at Doge's Palace  
 1480 Scuola San Giorgio degli Schiavoni (Dalmatians) begun  
 1481–8 Andrea Verrocchio and Alessandro Leopardi, artists; equestrian monument of Bartolomeo Colleoni  
 1481–94 Santa Maria dei Miracoli church, Pietro Lombardo, architect  
 1483–98 East wing of Doge's Palace, Antonio Rizzo, architect  
 1485–93 Scala dei Giganti, Doge's Palace, Antonio Rizzo, architect  
 1485–95 Scuola Grande of San Marco  
 c.1485–1576 Titian (Tiziano Vecellio), painter  
 1487–95 Façade, Scuola Grande di San Marco; Entry, San Giovanni Evangelista  
 1490 Palazzo Corner Spinelli, Mauro Codussi, architect  
 1492–1510 Gentile Bellini paints *Miracle of the Holy Cross*  
 1495–1500 Vittore Carpaccio paints *Legend of St. Ursula*  
 1496–1506 Clock Tower, Mauro Codussi and Pietro Lombardo, architects  
 1498 Scuola of San Nicolò (Greek)  
 1500–32 Procuratie Vecchie  
 1500 Palazzo Grimani; Jacopo de'Barbari, woodcut view of Venice  
 1502–7 Vittore Carpaccio paints the lives of Sts. George, Tryphon, Jerome in the Scuola San Giorgio degli Schiavoni  
 1504 Alessandro Leopardi, bronze flagpole bases, San Marco  
 1505 Giovanni Bellini paints the San Zaccaria Altarpiece  
 1505–8 Fondaco dei Tedeschi  
 1506 Albrecht Durer, Lorenzo Lotto, Giorgione, painters  
 1508–9 Sebastiano del Piombo, painter  
 1508–80 Andrea Palladio, architect  
 1515–60 Scuola Grande di San Rocco  
 1516 Ghetto Nuovo  
 1518–94 Jacopo (Robusti) Tintoretto, painter  
 1527 Ospedaletto, shelter for the old and indigent  
 1528–88 Paolo Veronese, painter  
 1532–61 Palazzo Corner, Jacopo Sansovino, architect  
 1535–83 Scuola Grande of the Misericordia, begun by Sansovino, architect  
 1536–45 Palazzo Dolfin, Jacopo Sansovino, architect  
 1537–66 Roman *renovatio*: Loggetta, Library of St. Mark's, the Mint; Jacopo Sansovino, architect  
 1539–61 Church of San Giorgio dei Greci

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|-----------|--|
| 1540      | Bonifazio de' Pitati paints <i>God the Father above Piazza San Marco</i>   |
| 1550s     | Paris Bordone, painter   |
| 1552      | Church of the Mendicanti, Vincenzo Scamozzi, architect;<br>façade 1673, Giuseppe Sardi, architect                            |
| 1555–6    | Fabbriche Nuove of Rialto, Jacopo Sansovino, architect   |
| 1560s     | Paolo Veronese, Jacopo Tintoretto, Titian, painters  |
| 1560–3    | Refectory of San Giorgio Maggiore, Andrea Palladio,<br>architect   |
| 1563–1614 | Prisons, Antonio da Ponte and Antonio Contin, architects   |
| 1564      | Tintoretto paints the interior of the Scuola of San Rocco  |
| 1565      | Ospedale degli Incurabili, Jacopo Sansovino, architect   |
| 1577      | Fire incinerates Great Council hall; Antonio da Ponte rebuilds it  |
| 1577–92   | Church of Il Redentore, Andrea Palladio, architect   |
| 1579      | Church of San Giorgio Maggiore, Andrea Palladio, architect   |
| 1579–     | Construction begins on the Scuola Grande of San Teodoro  |
| 1579–91   | Rope Works of the Tana remodeled, Antonio da Ponte,<br>architect   |
| 1579–1620 | Paolo Veronese, Jacopo and Domenico Tintoretto, Francesco<br>Bassano, Jacopo Palma il Giovane paint for the Doge's<br>Palace |
| 1582–6    | Church and Hospice of the Zitelle, Andrea Palladio and<br>Giacomo Bozzetto, architects                                       |
| 1586–1616 | Procuratie Nuove, Vincenzo Scamozzi, architect   |
| 1588–91   | Rialto Bridge in stone, Antonio da Ponte, architect  |
| 1595–1600 | Bridge of Sighs, (Antonio Abbondi) Scarpagnino, architect  |
| 1601–49   | Church of San Lazzaro dei Mendicanti, Vincenzo Scamozzi<br>and Giuseppe Sardi, architects                                    |
| 1627–63   | Scuola Grande of the Carmini, Baldassare Longhena, architect   |
| 1630      | Palazzo Widmann-Rezzonico, Baldassare Longhena, architect  |
| 1631–81   | Church of Santa Maria della Salute, Baldassare Longhena,<br>architect  |
| 1638–1700 | Scuola Levantina at the Ghetto Vecchio   |
| 1641–71   | Library at San Giorgio Maggiore, Baldassare Longhena,<br>architect   |
| 1642      | Monteverdi composes the opera <i>L'incoronazione di Poppea</i>   |
| 1652–82   | Ca' Pesaro, Baldassare Longhena and Gian Antonio Gaspari,<br>architects  |
| 1660      | Scuola Ponentina at the Ghetto Vecchio, attributed to<br>Baldassare Longhena, architect                                      |