VENETIAN INDEX

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VENETIAN INDEX[1]

EXPLANATORY NOTE

In the Venetian Index, I have named every building of importance in the city of Venice itself, or near it; supplying, for the convenience of the traveller, short notices of those to which I had no occasion to allude in the text of the work; and making the whole as complete a guide as I could, with such added directions as I should have given to any private friend visiting the city. As, however, in many cases, the opinions I have expressed differ widely from those usually received; and, in other instances, subjects which may be of much interest to the traveller, have not come within the scope of my inquiry; the reader had better take Lazari's small Guide[2] in his hand also, as he will find in it both the information I have been unable to furnish, and the expression of most of the received opinions upon any subject of art.

Various inconsistencies will be noticed in the manner of indicating the buildings, some being named in Italian, some in English, and some half in one, and half in the other. But these inconsistencies are permitted in order to save trouble, and make the Index more practically useful. For instance, I believe the traveller will generally look for "Mark," rather than for "Marco," when he wishes to find the reference to St. Mark's Church; but I think he will look for Rocco, rather than for Roch, when he is seeking for the account of the Scuola di San Rocco. So also I have altered the character in which the titles of the plates are printed, from the black letter in the first volume, to the plain Roman in the second and third;[3] finding

[1] [In eds. 1–3 (*i.e.* in all those which preceded the publication in 1886 of the new index by Mr. Wedderburn, see Vol. IX. pp. liv., lviii.), the heading and first few introductory lines were different, thus :—

"Indices.

I. Personal Index. III. Topical Index.
II. Local Index. IV. Venetian Index.

The first of the following Indices contains the names of persons; the second those of places (not in Venice) alluded to in the body of the work. The third Index consists of references to the subjects touched upon. In the fourth, called the Venetian Index, I have named . . . "]

[2] [See Vol. X. p. 59 *n.*; the book has long been out of print and is now scarce.]

[3] [The "black letter" in the first volume was retained in all the editions (1–4) of the original size in which the original Plates were used. A specimen of it is preserved in this edition in Plate XX. of vol. i. (Vol. IX. p. 425), which also is printed from the original Plate.]

experimentally that the former character was not easily legible, and conceiving that the book would be none the worse for this practical illustration of its own principles, in a daring sacrifice of symmetry to convenience.

Alphabetical Indices[1] will, however, be of little use, unless another, and a very different kind of Index, be arranged in the mind of the reader; an Index explanatory of the principal purposes and contents of the various parts of this essay.[2] It is difficult to analyze the nature of the reluctance with which either a writer or painter takes it upon him to explain the meaning of his own work, even in cases where, without such explanation, it must in a measure remain always disputable: but I am persuaded that this reluctance is, in most instances, carried too far; and that, wherever there really is a serious purpose in a book or a picture, the author does wrong who, either in modesty or vanity (both feelings have their share in producing the dislike of personal interpretation), trusts entirely to the patience and intelligence of the readers or spectators to penetrate into their significance. At all events, I will, as far as possible, spare such trouble with respect to these volumes, by stating here, finally and clearly, both what they intend and what they contain; and this the rather because I have lately noticed, with some surprise, certain reviewers announcing as a discovery, what I thought I had lain palpably on the surface of the book, namely, that "if Mr. Ruskin be right, all the architects, and all the architectural teaching of the last three hundred years, must have been wrong."[3] That is indeed precisely the fact; and the very thing I meant to say, which indeed I thought I had said over and over again. I believe the architects of the last three centuries to have been wrong; wrong without exception; wrong totally, and from the foundation. This is exactly the point I have been endeavouring to prove, from the beginning of this work to the end of it. But as it seems not yet to have been stated clearly enough, I will here try to put my entire theorem into an unmistakable form.

The various nations who attained eminence in the arts before the time of Christ, each of them, produced forms of architecture which in their various degrees of merit were almost exactly indicative of the degrees of intellectual and moral energy of the nations which originated them; and each reached its greatest perfection at the time when the true energy and prosperity of the people who had invented it were at their culminating point. Many of these various styles of architecture were good, considered in relation to the times and races which gave birth to them; but none were absolutely good or perfect, or fitted for the practice of all future time.

The advent of Christianity for the first time rendered possible the full development of the soul of man, and therefore the full development of the arts of man.

Christianity gave birth to a new architecture, not only immeasurably superior to all that had preceded it, but demonstrably the best architecture that *can* exist; perfect in construction and decoration, and fit for the practice of all time.

[1] [In eds. 1–3, "These alphabetical Indices."]

[2] [For the circumstances in which this Explanatory Note was inserted, see above, Introduction, p. xvi.]

[3] [*The Builder*, August 13, 1853; see Vol. X. p. xlv. *n.*]

This architecture, commonly called "Gothic," though in conception perfect, like the theory of a Christian character, never reached an actual perfection, having been retarded and corrupted by various adverse influences; but it reached its highest perfection, hitherto manifested, about the close of the thirteenth century, being then indicative of a peculiar energy in the Christian mind of Europe.

In the course of the fifteenth century, owing to various causes which I have endeavoured to trace in the preceding pages, the Christianity of Europe was undermined; and a Pagan architecture was introduced, in imitation of that of the Greeks and Romans.

The architecture of the Greeks and Romans themselves was not good, but it was natural, and, as I said before,[1] good in some respects, and for a particular time.

But the imitative architecture introduced first in the fifteenth century, and practised ever since, was neither good nor natural. It was good in no respect, and for no time. All the architects who have built in that style have built what was worthless; and therefore the greater part of the architecture which has been built for the last three hundred years, and which we are now building, is worthless. We must give up this style totally, despise it and forget it, and build henceforward only in that perfect and Christian style hitherto called Gothic, which is everlastingly the best.

This is the theorem of these volumes.

In support of this theorem, the first volume contains, in its first chapter, a sketch of the actual history of Christian architecture, up to the period of the Reformation; and, in the subsequent chapters, an analysis of the entire system of the laws of architectural construction and decoration, deducing from those laws positive conclusions as to the best forms and manners of building for all time.

The second volume contains, in its first five chapters, an account of one of the most important and least known forms of Christian architecture, as exhibited in Venice, together with an analysis of its nature in the fourth chapter; and, which is a peculiarly important part of this section, an account of the power of colour over the human mind.

The sixth chapter of the second volume contains an analysis of the nature of Gothic architecture, properly so called, and shows that in its external form it complies precisely with the abstract laws of structure and beauty, investigated in the first volume. The seventh and eighth chapters of the second volume illustrate the nature of Gothic architecture by various Venetian examples. The third volume investigates, in its first chapter, the causes and manner of the corruption of Gothic architecture; in its second chapter, defines the nature of the Pagan architecture which superseded it; in the third chapter, shows the connection of that Pagan architecture with the various characters of mind which brought about the destruction of the Venetian nation; and, in the fourth chapter, points out the dangerous tendencies in the modern mind which the practice of such an architecture indicates.

Such is the intention of the preceding pages, which I hope will no more be doubted or mistaken. As far as regards the manner of its fulfilment,

[1] [See preceding page.]

though I hope, in the course of other inquiries, to add much to the elucidation of the points in dispute, I cannot feel it necessary to apologise for the imperfect handling of a subject which the labour of a long life, had I been able to bestow it, must still have left imperfectly treated.[1]

[1] [Here in eds. 1–3, the Personal, Local, and Topical Indices followed; while the further introductory remarks, now given on pp. 359, 360, came under the head "IV. Venetian Index."]

INDEX[1]

I HAVE endeavoured to make the following index as useful as possible to the traveller by indicating only the objects which are really worth his study. A traveller's interest, stimulated as it is into strange vigour by the freshness of every impression, and deepened by the sacredness of the charm of association which long familiarity with any scene too fatally wears away,* is too precious a thing to be heedlessly wasted; and as it is physically impossible to see and to understand more than a certain quantity of art in a given time, the attention bestowed on second-rate works, in such a city as Venice, is not merely lost, but actually harmful,—deadening the interest and confusing the memory with respect to those which it is a duty to enjoy, and a disgrace to forget. The reader need not fear being misled by any omissions; for I have conscientiously pointed out every characteristic example, even of the styles which I dislike, and have referred to Lazari in all instances in which my own information failed: but if he is in anywise willing to trust me, I should recommend him to devote his principal attention, if he is fond of paintings, to the works of Tintoret, Paul Veronese, and John Bellini; not of course neglecting Titian, yet remembering that Titian can be well and thoroughly studied in almost any great European gallery, while Tintoret and Bellini can be judged of *only* in Venice, and Paul Veronese, though gloriously represented by the two great pictures in the Louvre,[2] and many others throughout Europe, is yet not to be

* "Am I in Italy? Is this the Mincius?
Are those the distant turrets of Verona?
And shall I sup where Juliet at the masque
Saw her loved Montague, and now sleeps by him?
Such questions hourly do I ask myself;
And not a stone in a crossway inscribed
'To Mantua,' 'To Ferrara,' but excites
Surprise, and doubt, and self-congratulation."

Alas! after a few short months, spent even in the scenes dearest to history, we can feel thus no more.[3]

[1] [In the following Index the author's additions made for the "Travellers' Edition" of 1881 are enclosed in round brackets; the editors' additions—with regard to which see above, Introduction, p. xxiii.—in square brackets. In following Ruskin's topographical directions in this and the preceding volumes, the reader should remember that the *canale* is the broader, and the *rio* the narrower waterway. A *fondamenta* is a pathway alongside a canale or a rio; a *calle*, a street with houses on either side; a *campo*, a paved open place; a *campiello*, a smaller campo; a *corte*, a court; a *salizzada* is a paved street; for *sacca* see Vol. X. p. 37 *n.*]

[2] [At the time Ruskin wrote, "The Family of Darius," now No. 294 in the National Gallery, had not been brought to London; it was purchased in 1857. Ruskin described it as "the most precious Paul Veronese in the world." The "two great pictures in the Louvre" are "The Wedding Feast of Cana" and "The Dinner at Simon, the Pharisee's": see Ruskin's "Notes on the Louvre" in Vol. XII.]

[3] [See the letter to Rogers in the Introduction, above, p. xxvi.]

fully estimated until he is seen at play among the fantastic chequers of the Venetian ceilings.

I have supplied somewhat copious notices of the pictures of Tintoret, because they are much injured, difficult to read, and entirely neglected by other writers on art. I cannot express the astonishment and indignation I felt on finding, in Kugler's handbook, a paltry cenacolo, painted probably in a couple of hours for a couple of zecchins, for the monks of St. Trovaso, quoted as characteristic of this master;[1] just as foolish readers quote separate stanzas of Peter Bell or the Idiot Boy, as characteristic of Wordsworth. Finally, the reader is requested to observe, that the dates assigned to the various buildings named in the following index, are almost without exception conjectural; that is to say, founded exclusively on the internal evidence of which a portion has been given in the Final Appendix. It is likely, therefore, that here and there, in particular instances, farther inquiry may prove me to have been deceived; but such occasional errors are not of the smallest importance with respect to the general conclusions of the preceding pages, which will be found to rest on too broad a basis to be disturbed.

(1881. The delay in the publication of the second volume of the "Travellers' Edition" was caused by my wish to complete this index into some more generally serviceable form. But I find that now-a-days, as soon as I begin to speak of anything anywhere, it is sure to be moved somewhere else; and now, at last, in desperation, I print the old index almost as it was, cutting out of it only the often-repeated statements that such and such churches or pictures were of "no importance."[2] The modern traveller is but too likely to say so for himself. In my last edition of *Murray's Guide to Northern Italy*, I find the visitor advised how to see all the remarkable objects in Venice in a single day.[3])

[1] [See the edition of 1851, vol. ii. pp. 460–461. In subsequent editions the passage was omitted; in still later editions an apologetic note was inserted, referring to the better understanding of Tintoret's works which Ruskin had brought about: this note has already been cited, see Vol. IV. p. xlvi. For Ruskin's notice of the picture referred to, see below, *s.* "Trovaso," p. 435.]

[2] [The index is in this edition reprinted as it stood in the original and uncurtailed form; for the variations in the "Travellers' Edition," see above, Bibliographical Note, p. xxxiv.]

[3] [So also in the current edition; but the less hurried visitor is given a week. Baedeker's plan allows him "3–4 days."

Ruskin originally intended to revise the index further by adding fresh notices of painters. This appears from the first MS. version of the note here:—

> "1877. All the important works of Gentile Bellini and Carpaccio are now also noticed in this index, and I have revised it throughout; so that, with this in his hand, the traveller will sufficiently know what I esteem best worth his attention. For detailed criticism he must consult my recent Guides."

"My recent Guides" are the *Guide to the Principal Pictures in the Academy at Venice* (1877) and the first supplement to *St. Mark's Rest* (describing Carpaccio's pictures) issued separately in the same year.]

A

ACCADEMIA DELLE BELLE ARTE.[1] Notice above the door the two bas-reliefs of St. Leonard and St. Christopher, chiefly remarkable for their rude cutting at so late a date, 1377; but the niches under which they stand are unusual in their bent gables, and in the little crosses within circles which fill their cusps. The traveller is generally too much struck by Titian's great picture of the "Assumption," to be able to pay proper attention to the other works in this gallery. Let him, however, ask himself candidly, how much of his admiration is dependent merely upon the picture being larger than any other in the room, and having bright masses of red and blue in it; let him be assured, that the picture is in reality not one whit the better for being either large, or gaudy in colour; and he will then be better disposed to give the pains necessary to discover the merit of the more profound and solemn works of Bellini and Tintoret. One of the most wonderful works in the whole gallery is Tintoret's "Death of Abel," on the left of the "Assumption;" the "Adam and Eve," on the right of it, is hardly inferior; and both are more characteristic examples of the master, and in many respects better pictures, than the much vaunted "Miracle of St. Mark." All the works of Bellini in this room are of great beauty and interest. In the great room, that which contains Titian's "Presentation of the Virgin," the traveller should examine carefully all the pictures by Vittor Carpaccio and Gentile Bellini, which represent scenes in ancient Venice; they are full of interesting architecture and costume. Marco Basaiti's "Agony in the Garden" is a lovely example of the religious school. The Tintorets in this room[2] are all second rate, but most of the Veroneses are good, and the large ones are magnificent.

(1877. I leave this article as originally written; the sixth chapter of *St. Mark's Rest* now containing a careful notice of as many pictures as travellers are likely to have time to look at.)

ALGA. See GIORGIO.

ALVISE, CHURCH OF ST. I have never been in this church, but Lazari dates its interior, with decision, as of the year 1388, and it may be worth a glance, if the traveller has time.[3]

[1] [On the Grand Canal, in a group of buildings belonging to the church, monastery, and guild of S. Maria della Carità, which were appropriated by the French Government, after the fall of the Republic, for a picture gallery. For Ruskin's account of the building and description of the pictures, see his *Guide to the Principal Pictures in the Academy of Fine Arts at Venice*, first issued in 1877. In this separate publication, instead of in the sixth chapter of *St. Mark's Rest*, as he first intended (see his note of 1877, above), is contained his "notice of as many pictures as travellers are likely to have time to look at."]

[2] [The rooms have been re-arranged since Ruskin wrote; see notes to his *Guide*, where also other references (besides those in the *Guide* itself) to the pictures here mentioned will be found. For the "Miracle of St. Mark" see also Vol. IX. p. 348.]

[3] [The church, as Ruskin afterwards pointed out, contains ceiling paintings—characteristic of the Renaissance "passion for perspective"—and "celebrated pieces by Tiepolo . . . the beginner of Modernism" (*St. Mark's Rest*, §§ 189–191); also eight

ANDREA, CHURCH OF ST. Well worth visiting for the sake of the peculiarly sweet and melancholy effect of its little grass-grown campo, opening to the lagoon and the Alps. The sculpture over the door, "The Miraculous Draught of Fishes,"[1] is a quaint piece of Renaissance work. Note the distant rocky landscape, and the oar of the existing gondola floating by St. Andrew's boat. The church is of the later Gothic period, much defaced, but still picturesque. The lateral windows are bluntly trefoiled, and good of their time.

(1877. All now defaced and defiled by factory and railroad bridges. A mere woe and desolation.)

ANGELI, CHURCH DEGLI, at Murano. The sculpture of the "Annunciation" over the entrance-gate is graceful. In exploring Murano, it is worth while to row up the great canal thus far for the sake of the opening to the lagoon.

[ANGELO, PONTE DELL', X. 295.]

ANTONINO, CHURCH OF ST. Of no importance.

APOLLINARE, CHURCH OF ST. Of no importance [IX. p. 237].

APOSTOLI, CHURCH OF THE. The exterior is nothing. There is said to be a picture by Veronese in the interior, "The Fall of the Manna." I have not seen it; but if it be of importance, the traveller should compare it carefully with Tintoret's, in the Scuola di San Rocco, and in San Giorgio Maggiore.

(1877. It is an imitation of that in San Giorgio, almost invisible, and not worth losing time upon.[2])

APOSTOLI, PALACE AT, X. 296, on the Grand Canal, near the Rialto, opposite the fruit-market. A most important transitional palace. Its sculpture in the first story is peculiarly rich and curious; I think Venetian, in imitation of Byzantine. The sea story and first floor are of the first half of the thirteenth century, the rest modern. Observe that only one wing of the sea story is left, the other half having been modernized. The traveller should land to look at the capital drawn in Plate 2 of Vol. XI., fig. 7 [above, opposite p. 12].

ARSENAL. Its gateway is a curiously picturesque example of Renaissance workmanship, admirably sharp and expressive in its ornamental sculpture; it is in many parts like some of the best Byzantine work. The Greek lions in front of it appear to me to deserve more praise than they have received; though they are awkwardly balanced between conventional and imitative representation, having neither the severity proper to the one, nor the veracity necessary for the other.[3]

(1877. No, there's no good in them; they are stupid work of the

panels, "to me among the most interesting pieces of art in North Italy," being, according to Ruskin's attribution, youthful pieces by Carpaccio—"Solomon and the Queen of Sheba," etc.—(*ibid.*, §§ 191–193).]

[1] [Eds. 1-3 read, "St. Peter Walking on the Water," instead of "The Miraculous Draught of Fishes."]

[2] [In a MS. note Ruskin says :—

"It is an imitation of Tintoret's at San Giorgio, and seems to have had some qualities unusual in Paolo; but nothing can be seen of it in its present place. To me, the tombs in the Cornaro chapel are invisible also to any purpose. It is waste of time to go to the church."]

[3] [For some windows near the Arsenal, see X. 303.]

Greek decadence,—mere cumber of ground: but at least decently quiet, not strutting or sprawling or mouthing like lions of modern notion. Pacific at least—not insolent lumber. The traveller who cares for Turner should look with remembering attention at the internal angle of the Arsenal canal. Turner made its brick walls one flame of spiritual fire, in his mystic drawing of them, now in our National Gallery.[1])

B

BADOER, PALAZZO, in the Campo San Giovanni in Bragora [IX. 289–290 and Plate 8]. A magnificent example of the fourteenth century Gothic, circa 1310–1320, anterior to the Ducal Palace, and showing beautiful ranges of the fifth-order window, with fragments of the original balconies, and the usual lateral window larger than any of the rest. In the centre of its arcade on the first floor is the inlaid ornament drawn in Plate 8, Vol. IX. The fresco painting on the walls is of later date; and I believe the heads which form the finials have been inserted afterwards also, the original windows having been pure fifth order.

The building is now a ruin, inhabited by the lowest orders; the first floor, when I was last in Venice, by a laundress.

(1877. Restored and destroyed.)

BAFFO, PALAZZO, in the Campo St. Maurizio. The commonest late Renaissance. A few olive-leaves and vestiges of two figures still remain upon it, of the frescoes by Paul Veronese with which it was once adorned.

(1877. All but gone now; nor were they Paul's—only some clever imitations.)

[BAGATIN, CALLE DEL, X. 281.]

BALBI, PALAZZO, in Volta di Canal. Of no importance.

BARBARIGO, PALAZZO, on the Grand Canal, next the Casa Pisani [X. 325]. Late Renaissance; noticeable only as a house in which some of the best pictures of Titian were allowed to be ruined by damp, and out of which they were then sold to the Emperor of Russia.[2]

BARBARO, PALAZZO, on the Grand Canal, next the Palazzo Cavalli. These two buildings form the principal objects in the foreground of the view which almost every artist seizes on his first traverse of the Grand Canal, the Church of the Salute forming a most graceful distance. Neither is, however, of much value, except in general effect; but the Barbaro is the best, and the pointed arcade in its side wall, seen from the narrow canal between it and the Cavalli, is good Gothic of the earliest fourteenth century type.

BARNABA, CHURCH OF ST. Of no importance.

BARTOLOMEO, CHURCH OF ST. I did not go to look at the works of Sebastian del Piombo which it contains, fully crediting M. Lazari's statement,

[1] [No. 173 in the Water Colour Collection; referred to by Ruskin in the Preface to his *Notes on the Turner Gallery*, 1856, as "an excellent instance of Turner's later manner."]

[2] [This was in 1850. The pictures by Titian—a penitent "Magdalen" (by his son Pompinio), "Venus with the Mirror," "Portrait of Paul III.," and five others—are now in the gallery of the Hermitage at St. Petersburg.]

that they have been "Barbaramente sfigurati da mani imperite che pretendevano ristaurarli." Otherwise the church is of no importance.[1]

Basso, Church of St. Of no importance.

Battaglia, Palazzo, on the Grand Canal. Of no importance.

Beccherie. See Querini.

Bembo, Palazzo, on the Grand Canal, next the Casa Manin. A noble Gothic pile, circa 1400,[2] which, before it was painted by the modern Venetians with the two most valuable colours of Tintoret, Bianco e Nero,[3] by being whitewashed above, and turned into a coal warehouse below, must have been among the most noble in effect on the whole Grand Canal. It still forms a beautiful group with the Rialto, some large shipping being generally anchored at its quay. Its sea story and entresol are of earlier date, I believe, than the rest; the doors of the former are Byzantine (see above, Final Appendix, under head "Jambs" [p. 270]); and above the entresol is a beautiful Byzantine cornice, built into the wall, and harmonising well with the Gothic work.

Bembo, Palazzo, in the Calle Magno, at the Campo de' due Pozzi, close to the Arsenal. Noticed by Lazari and Selvatico as having a very interesting staircase. It is early Gothic, circa 1330, but not a whit more interesting than many others of similar date and design. See "Contarini Porta de Ferro," "Morosini," "Sanudo," and "Minelli."

Benedetto, Campo of St. Do not fail to see the superb, though partially ruinous, Gothic palace fronting this little square. It is very late Gothic, just passing into Renaissance; unique in Venice, in masculine character, united with the delicacy of the incipient style. Observe especially the brackets of the balconies, the flower-work on the cornices, and the arabesques on the angles of the balconies themselves.

Benedetto, Church of St. Of no importance.

Bernardo, Palazzo, on the Grand Canal. A very noble pile of early fifteenth century Gothic, founded on the Ducal Palace. The traceries in its lateral windows are both rich and unusual.

Bernardo, Palazzo, at St. Polo. A glorious palace, on a narrow canal, in a part of Venice now inhabited by the lower orders only. It is rather late central Gothic, circa 1380–1400, but of the finest kind, and superb in its effect of colour when seen from the side. A capital in the interior court is much praised by Selvatico and Lazari, because its "foglie d' acanto" (anything, by the bye, *but* acanthus), "quasi agitate da vento si attorcigliano d' intorno alla campana, *concetto non indegno della bell' epoca greca!*" Does this mean "epoca Bisantina"? The capital is simply a translation into Gothic sculpture of the Byzantine ones of St. Mark's and the Fondaco de' Turchi (see Plate 8, Vol. IX., fig. 14), and is far inferior to either. But, taken as a whole, I think that, after the Ducal Palace, this is the noblest in effect of all in Venice.

Brenta, Banks of the, IX. 412. Villas on the, IX. 413.

Businello, Casa, X. 453.

[1] [This sentence is omitted in the "Travellers' Edition."]

[2] [The date "1400" was substituted in the "Travellers' Edition" for "1350–1380" in the editions of the complete work.]

[3] [See, for other references to this saying of Tintoret's, Vol. X. p. xxxv., and *Modern Painters*, vol. iii. ch. xvi. § 42.]

BYZANTINE PALACES generally, X. 143.[1]
["BRAIDED HOUSE," X. 146 *n.*, 159 *n.*, 453.]
[BIAGIO, FONDAMENTA S., X. 303 *n.*]

C

CAMERLENGHI, PALACE OF THE, beside the Rialto [X. 6]. A graceful work of the early Renaissance (1525) passing into Roman Renaissance. Its details are inferior to most of the work of the school. The "Camerlenghi," properly "Camerlenghi di Comune," were the three officers or ministers who had care of the administration of public expenses.

CANCELLARIA, X. 342.

CANCIANO, CHURCH OF ST. Of no importance.

CAPPELLO, PALAZZO, at St. Aponal. Of no interest. Some say that Bianca Cappello fled from it; but the tradition seems to fluctuate between the various houses belonging to her family.[2]

CARITÀ, CHURCH OF THE. Once an interesting Gothic church of the fourteenth century, lately defaced, and applied to some of the usual important purposes of the modern Italians.[3] The effect of its ancient façade may partly be guessed at from the pictures of Canaletto, but only guessed at; Canaletto being less to be trusted for renderings of details, than the rudest and most ignorant painter of the thirteenth century.[4]

CARMINI, CHURCH OF THE [XI. 12]. A most interesting church, of late thirteenth century work, but much altered and defaced. Its nave, in which the early shafts and capitals of the pure truncate form are unaltered, is very fine in effect; its lateral porch is quaint and beautiful, decorated with Byzantine circular sculptures (of which the central one is given in Vol. X., Plate 11, fig. 5), and supported on two shafts whose capitals are the most archaic examples of the pure Rose form that I know in Venice.

There is a glorious Tintoret over the first altar on the right in entering; the "Circumcision of Christ." I do not know an aged head either more beautiful or more picturesque than that of the high priest. The

[1] [The last three entries under B. were omitted in the "Travellers' Edition," but retained in later issues of the complete work.]

[2] [See Vol. X. p. 295. The memory of the infamous Bianca (1542–1587) is associated also with the Ca' Trevisan, which she bought in 1577, and gave to her brother, Vittore Cappello (see above, Appendix 4, p. 256). She was a rich heiress who, at the age of fifteen, fled from Venice to Florence, to marry a poor bookkeeper. She became the mistress, and then the wife, of Francesco de' Medici, Duke of Tuscany, who had procured the assassination of her first husband. "Notwithstanding her condemnation by the laws of Venice, the Signory, on her second marriage, took her under their protection for political reasons, and proclaimed her 'the true and particular daughter of the Republic.'" The story of her subsequent adventures, and of the mysterious death of herself and the Duke, may be read in Symonds' *Renaissance*, vi., pp. 296–297 (ed. 1898). Some have thought that hers is the face, of cruel and sensual beauty, which looks at us from Paris Bordone's "Portrait of a Lady" in the National Gallery (No. 674).]

[3] [The church forms part of the Accademia delle Belle Arti (see above, p. 361).]

[4] [Compare *Modern Painters*, vol. i. (Vol. III. pp. 255, 337).]

cloister is full of notable tombs, nearly all dated; one, of the fifteenth century, to the left on entering, is interesting from the colour still left on the leaves and flowers of its sculptured roses.

CASSIANO, CHURCH OF ST. This church must on no account be missed, as it contains three Tintorets, of which one, the "Crucifixion," is among the finest in Europe.[1] There is nothing worth notice in the building itself, except the jamb of an ancient door (left in the Renaissance buildings, facing the canal), which has been given among the examples of Byzantine jambs;[2] and the traveller may therefore devote his entire attention to the three pictures in the chancel.

1. *The Crucifixion.* (On the left of the high altar.) It is refreshing to find a picture taken care of, and in a bright, though not a good light, so that such parts of it as are seen at all are seen well. It is also in a better state than most pictures in galleries, and most remarkable for its new and strange treatment of the subject. It seems to have been painted more for the artist's own delight, than with any laboured attempt at composition; the horizon is so low, that the spectator must fancy himself lying at full length on the grass, or rather among the brambles and luxuriant weeds, of which the foreground is entirely composed. Among these, the seamless robe of Christ has fallen at the foot of the cross; the rambling briars and wild grasses thrown here and there over its folds of rich, but pale, crimson. Behind them, and seen through them, the heads of a troop of Roman soldiers are raised against the sky; and, above them, their spears and halberds form a thin forest against the horizontal clouds. The three crosses are put on the extreme right of the picture, and its centre is occupied by the executioners, one of whom, standing on a ladder, receives from the other at once the sponge and the tablet with the letters INRI. The Madonna and St. John are on the extreme left, superbly painted, like all the rest, but quite subordinate. In fact, the whole mind of the painter seems to have been set upon making the principals accessory, and the accessories principal. We look first at the grass, and then at the scarlet robe; and then at the clump of distant spears, and then at the sky, and last of all at the cross. As a piece of colour, the picture is notable for its extreme modesty. There is not a single very full or bright tint in any part, and yet the colour is delighted in throughout; not the slightest touch of it but is delicious. It is worth notice also, and especially, because this picture being in a fresh state, we are sure of one fact, that, like nearly all other great colourists, Tintoret was afraid of light greens in his vegetation. He often uses dark blue greens in his shadowed trees, but here where the grass is in full light, it is all painted with various hues of sober brown, more especially where it crosses the crimson robe. The handling of the whole is in his noblest manner; and I consider the picture generally quite beyond all price. It was cleaned, I believe, some years ago, but not injured, or at least as

[1] [Not to be confused with the "Crucifixion" in the Scuola di San Rocco (see below, p. 428), which Ruskin considered yet finer. A photograph of the Cassiano "Crucifixion" is reproduced at p. 46 of J. B. Stoughton Holborn's *Tintoretto*, 1903. It is one of two pictures by Tintoret which Ruskin in 1852 hoped to secure for the National Gallery: see Introduction to Vol. XII.]

[2] [See above, p. 270.]

little injured as it is possible for a picture to be which has undergone any cleaning process whatsoever.

2. *The Resurrection.* (Over the high altar.) The lower part of this picture is entirely concealed by a miniature temple, about five feet high, on the top of the altar; certainly an insult little expected by Tintoret, as, by getting on steps, and looking over the said temple, one may see that the lower figures of the picture are the most laboured. It is strange that the painter never seemed able to conceive this subject with any power, and in the present work he is marvellously hampered by various types and conventionalities. It is not a painting of the Resurrection, but of Roman Catholic saints, *thinking* about the Resurrection. On one side of the tomb is a bishop in full robes, on the other a female saint, I know not who; beneath it, an angel playing on an organ, and a cherub blowing it; and other cherubs flying about the sky, with flowers; the whole conception being a mass of Renaissance absurdities. It is, moreover, heavily painted, over-done, and over-finished; and the forms of the cherubs utterly heavy and vulgar. I cannot help fancying the picture has been restored in some way or another, but there is still great power in parts of it. If it be a really untouched Tintoret, it is a highly curious example of failure from over-labour on a subject into which his mind was not thrown; the colour is hot and harsh, and felt to be so more painfully, from its opposition to the grand coolness and chastity of the "Crucifixion." The face of the angel playing the organ is highly elaborated; so, also, the flying cherubs.

3. *The Descent into Hades.* (On the right-hand side of the high altar.) Much injured and little to be regretted. I never was more puzzled by any picture, the painting being throughout careless, and in some places utterly bad, and yet not like modern work; the principal figure, however, of Eve, has either been re-done, or is scholar's work altogether, as, I suspect, most of the rest of the picture. It looks as if Tintoret had sketched it when he was ill, left it to a bad scholar to work on with, and then finished it in a hurry: but he has assuredly had something to do with it; it is not likely that anybody else would have refused all aid from the usual spectral company with which common painters fill the scene. Bronzino,[1] for instance, covers his canvas with every form of monster that his sluggish imagination could coin. Tintoret admits only a somewhat haggard Adam, a graceful Eve, two or three Venetians in court dress, seen amongst the smoke, and a Satan represented as a handsome youth, recognisable only by the claws on his feet. The picture is dark and spoiled, but I am pretty sure there are no demons or spectres in it. This is quite in accordance with the master's caprice, but it considerably diminishes the interest of a work in other ways unsatisfactory. There may once have been something impressive in the shooting in of the rays at the top of the cavern, as well as in the strange grass that grows in the bottom, whose infernal character is indicated by its all being knotted together; but so little of these parts can be seen, that it is not worth spending time on a work

[1] [Bronzino's picture of the subject is in the Uffizi at Florence; it is referred to in *Modern Painters*, vol. ii. (Vol. IV. p. 101).]

certainly unworthy of the master, and in great part probably never seen by him.[1]

CATTARINA, CHURCH OF ST., said to contain a *chef-d'œuvre* of Paul Veronese, the "Marriage of St. Catherine."[2] I have not seen it.

CAVALLI, PALAZZO, opposite the Academy of Arts. An imposing pile, on the Grand Canal, of Renaissance Gothic, but of little merit in the details; and the effect of its traceries has been of late destroyed by the fittings of modern external blinds. Its balconies are good, of the later Gothic type.[3] See "BARBARO."

CAVALLI, PALAZZO, next the Casa Grimani (or Post-Office),[4] but on the other side of the narrow canal. Good Gothic, founded on the Ducal Palace, circa 1380. The capitals of the first story are remarkably rich in the deep fillets at the necks. The crests, heads of sea-horses, inserted between the windows, appear to be later, but are very fine of their kind.

CICOGNA, PALAZZO, at San Sebastiano, X. 309, XI. Appendix 10 (6).

CLEMENTE, CHURCH OF ST. On an island to the south of Venice, from which the view of the city is peculiarly beautiful.[5] See "SCALZI."

CONTARINI, PORTA DI FERRO, PALAZZO, near the Church of St. John and Paul, so called from the beautiful ironwork on a door, which was some time ago taken down by the proprietor and sold. Mr. Rawdon Brown rescued some of the ornaments from the hands of the blacksmith who had bought them for old iron. The head of the door is a very interesting stone arch of the early thirteenth century, already drawn in my folio work.[6] In the interior court is a beautiful remnant of staircase, with a piece of balcony at the top, circa 1350, and one of the most richly and carefully wrought in Venice. The palace, judging by these remnants (all that are now left of it, except a single traceried window of the same date at the turn of the stair), must once have been among the most magnificent in Venice.

CONTARINI (DELLE FIGURE), PALAZZO, on the Grand Canal, XI. 21.

CONTARINI DAI SCRIGNI, PALAZZO, on the Grand Canal. A Gothic building, founded on the Ducal Palace. Two Renaissance statues in niches at the sides give it its name.

CONTARINI FASAN, PALAZZO, on the Grand Canal, X. 286. The richest work of the fifteenth century domestic Gothic in Venice, but notable more for riches than excellence of design. In one respect, however, it deserves

[1] [Above, on the right, in this picture, there is the figure of an angel flying upwards, which has been compared with the "Ganymede" in the National Gallery (No. 32), by an unknown artist: see the reproductions of the two figures in J. B. S. Holborn's *Tintoretto*, between pp. 34, 35.]

[2] ["One of his most enchanting works" (Kugler's *Italian Schools of Painting*, edited by Layard, ii. 620).]

[3] [This palace has recently been restored by its owner, Baron Franchetti.]

[4] [Now the Court of Appeal.]

[5] [The view is that described by Shelley in *Julian and Maddalo*:—

"I leaned, and saw the city, and could mark
How from their many isles in evening's gleam
Its temples and its palaces did seem
Like fabrics of enchantment piled to Heaven."

The church is now part of the Lunatic Asylum, described in the same poem.]

[6] [Plate 11 in the *Examples*; see above, p. 340.]

to be regarded with attention, as showing how much beauty and dignity may be bestowed on a very small and unimportant dwelling-house by Gothic sculpture. Foolish criticisms upon it have appeared in English accounts of foreign buildings, objecting to it on the ground of its being "ill-proportioned;" the simple fact being, that there was no room in this part of the canal for a wider house, and that its builder made its rooms as comfortable as he could, and its windows and balconies of a convenient size for those who were to see through them, and stand on them, and left the "proportions" outside to take care of themselves; which indeed they have very sufficiently done; for though the house thus honestly confesses its diminutiveness, it is nevertheless one of the principal ornaments of the very noblest reach of the Grand Canal, and would be nearly as great a loss, if it were destroyed, as the Church of La Salute itself.[1]

CONTARINI, PALAZZO, at St. Lucca.[2] Of no importance.

CORNER DELLA CA' GRANDE, PALAZZO, on the Grand Canal. One of the worst and coldest buildings of the central Renaissance. It is on a grand scale, and is a conspicuous object, rising over the roofs of the neighbouring houses in the various aspects of the entrance of the Grand Canal, and in the general view of Venice from San Clemente.[3]

CORNER DELLA REGINA, PALAZZO [XI. 150, 190]. A late Renaissance building of no merit or interest.

CORNER MOCENIGO, PALAZZO, at St. Polo. Of no interest.

CORNER SPINELLI, PALAZZO, on the Grand Canal. A graceful and interesting example of the early Renaissance, remarkable for its pretty circular balconies.

CORRER MUSEUM. (Carpaccio's portrait-study of the two ladies with their pets is the most interesting piece of his finished execution existing in Venice. The Visitation, slight but lovely. The Mantegna? or John Bellini? (the Transfiguration), of the most pathetic interest. And there are many other curious and some beautiful minor pictures. 1877.[4])

[CRISTOFORO, DELLA PACE, ST., X. 37.]

[1] [See Ruskin's drawing of the house, Plate 2, opposite p. 212, in Vol. III.]

[2] [The reader will have noticed the large number of palaces named after the once great Contarini family. "The last of the race died in 1902 in lodgings" (Okey's *Venice*, p. 265); compare Ruskin's remarks above, p. 149 *n.*]

[3] [This palace is now the Prefectura; and the next one in the index is the Monte di Pieta.]

[4] [The above note was substituted in the "Travellers' Edition" (and later issues of the complete work) for the following in eds. 1–3 :—

"CORRER, RACCOLTA.—I must refer to M. Lazari's Guide for an account of this collection, which, however, ought only to be visited if the traveller is not pressed for time."

For Ruskin's account of the Carpaccio in this collection, which he rated extraordinarily high, see *St. Mark's Rest*, §§ 199–201; for reference to Dürer's woodcuts of Venice, *ibid.*, § 22 *n.*, and *Guide to the Academy at Venice*. The Correr Museum now forms part of the Museo Civico in the Fondaco de' Turchi.]

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DANDOLO, PALAZZO, on the Grand Canal. Between the Casa Loredan and Casa Bembo is a range of modern buildings, some of which occupy, I believe, the site of the palace once inhabited by the Doge Henry Dandolo. Fragments of early architecture of the Byzantine school may still be traced in many places among their foundations, and two doors in the foundation of the Casa Bembo itself belong to the same group. There is only one existing palace, however, of any value, on this spot, a very small but rich Gothic one of about 1300, with two groups of fourth-order windows in its second and third stories, and some Byzantine circular mouldings built into it above. This is still reported to have belonged to the family of Dandolo, and ought to be carefully preserved, as it is one of the most interesting and ancient Gothic palaces which yet remain.

DANIELI, ALBERGO. See NANI.

DA PONTE, PALAZZO. Of no interest.

DARIO, PALAZZO, IX. *33* (Plate 1), *425*, XI. *21*, *255*.

DOGANA DI MARE, at the separation of the Grand Canal from the Giudecca. A barbarous building of the time of the Grotesque Renaissance (1676), rendered interesting only by its position. The statue of Fortune forming the weathercock, standing on the world, is alike characteristic of the conceits of the time, and of the hopes and principles of the last days at Venice.

DONATO, CHURCH OF ST., at Murano, X. 41.

DONÀ, PALAZZO, on the Grand Canal. I believe the palace described under this name as of the twelfth century, by M. Lazari, is that which I have called the Braided House, X. *453*.

D'ORO, CASA [X. 284, XI. 11 *n.*]. A noble pile of very quaint Gothic, once superb in general effect, but now destroyed by restorations. I saw the beautiful slabs of red marble, which formed the bases of its balconies, and were carved into noble spiral mouldings of strange sections, half a foot deep, dashed to pieces when I was last in Venice;[1] its glorious interior staircase,

[1] [*i.e.* in 1851–1852. Previously, in 1845, he had also seen the "restorers" at work there; see the letters quoted in notes to Vol. III. p. 214, and Vol. VIII. p. 243. This famous house was built (1424–1430) for Marino Contarini (Procurator of St. Mark's) by John Bon, the architect of the Porta della Carta, and other of the early Renaissance work on the Ducal Palace. The contract, with minute specifications, has been unearthed from the State Archives, since Ruskin wrote (see a paper by Signor Boni, communicated to the Royal Institute of British Architects, and summarised in the *Times* of December 7, 1886). Being richly gilded, it was known as the Golden House (Ca' d'Oro). The painter employed was Maestro Zuan di Franza, and the contract stipulated that some of the stonework was to be painted with white lead, and then veined, in imitation of marble. A speaker in the discussion which followed the reading of Signor Boni's paper said that "Mr. Ruskin, had he been present, would probably have been aghast" at this documentary evidence. More probably he would have seen in it, with some satisfaction, a sign of the incipient decadence of Venetian architecture, and a confirmation of conclusions arrived at by him on other evidence—the date of the contract being precisely that which he had fixed as the beginning of "The Fall" (see Vol. X. p. 352). Signor Boni's paper in other respects illustrates Ruskin's conclusions. "The battlements (referred

by far the most interesting Gothic monument of the kind in Venice, had been carried away, piece by piece, and sold for waste marble, two years before. Of what remains, the most beautiful portions are, or were, when I last saw them, the capitals of the windows in the upper story, most glorious sculpture of the fourteenth century. The fantastic window traceries are, I think, later; but the rest of the architecture of this palace is anomalous, and I cannot venture to give any decided opinion respecting it. Parts of its mouldings are quite Byzantine in character, but look somewhat like imitations.

DUCAL PALACE, IX. 52; history of, X. 328, etc., XI. 247; plan and section of, X. 330, 333; description of, X. 358, etc.; series of its capitals, X. 386, etc.; spandrils of, IX. 352 (and Plate 14), 459; shafts of, IX. 458; traceries of, derived from those of the Frari, X. liii., 273; angles of, X. 280; main balcony of, X. 287; base of, XI. 256; Rio Façade of, XI. 32; paintings in, X. 43.[1] [Plates illustrative of, IX. 14; X. H, I, 19; XI. *Examples*, 1, 5, 5B, 15.]

The multitude of works by various masters which cover the walls of this palace is so great that the traveller is in general merely wearied and confused by them. He had better refuse all attention except to the following works.*

1. *Paradise*, by Tintoret; at the extremity of the Great Council-chamber [X. 355, 438; XI. 235]. I found it impossible to count the number of figures in this picture, of which the grouping is so intricate, that at the upper part it is not easy to distinguish one figure from another; but I counted 150 important figures in one half of it alone; so that, as there are nearly as many in subordinate positions, the total number cannot be under 500. I believe this is, on the whole, Tintoret's *chef-d'œuvre;* though it is so vast that no one takes the trouble to read it, and therefore less wonderful pictures are preferred to it. I have not myself been able to study except a few fragments of it, all executed in his finest manner; but it may assist a hurried observer to point out to him that the whole composition is divided into concentric zones, represented one above another like the stories of a cupola, round the figures of Christ and the Madonna, at the central and highest point: both these figures are exceedingly dignified and beautiful. Between each zone

* I leave this notice of the Ducal Palace as originally written. Everything is changed or confused, now, I believe: and the text will only be useful to travellers who have time to correct it for themselves to present need. For fuller account of Tintoret's Paradise, see my pamphlet on Michael Angelo and Tintoret.[2] 1877.

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to in Vol. X. p. 284) are original, and a cornice originally existed along the whole front." Though the palace was erected in 1424–1430, "older work was built into the front." With regard to the "restorations," those spoken of by Ruskin were mostly carried out when the house fell into the hands of the ballet dancer, Taglioni, in 1847. A beautiful well-head was at that time sold to a dealer. More recently, Baron Franchetti has restored the house to something of its original form, and the well-head has been recovered (*Venezia: Nuovi Studi*, by P. Molmenti, p. 37). For Ruskin's notice of the difference between the original and the "restored" capitals, see above, ch. i. p. 11 *n.*]

[1] [For other references than Ruskin here gives, see General Index to the edition.]

[2] [See the note on that lecture for a summary of other references to the picture.]

or belt of the nearer figures, the white distances of heaven are seen filled with floating spirits. The picture is on the whole wonderfully preserved, and the most precious thing that Venice possesses. She will not possess it long; for the Venetian academicians, finding it exceedingly unlike their own works, declare it to want harmony, and are going to retouch it to their own ideas of perfection.[1]

[1] [See also Vol. X. pp. 436 *n.*, 466. The "Paradise" is described in detail at the end of the lecture on *The Relation between Michael Angelo and Tintoret*. It was only gradually that the grandeur of the picture unfolded itself to Ruskin, as we may see by comparing with that description or the one here, his first notes upon it (now among the MSS.), which seem to have formed part of his Diary of 1845 :—

"There is nothing now to be *felt* in the Doge's palace except simply disgust; there is not a corner undesecrated or in peace; its decaying pictures are all that can tempt one to enter, and of these there is but one of great value and importance—the Paradise of Tintoret. Noble as it is, had I seen this picture only, I should have left Venice with my feelings respecting the master little changed. Tintoret was of all men perhaps the least capable of fully rendering the feeling of a scene whose prevailing spirit was to be peace; the most energetic and fiery of all painters, he is completely defeated when he has to paint rest; neither was his own mind of the quality to understand even the lowest of the joys of heaven. Deprived of human passion and circumstance, he cannot rise to beatific expression, or vary the character and manifestation of Love, and he falls necessarily into the repetition of an unmeaning countenance, variously softened, wrinkled, bronzed or beautified, into the various ages and orders of angelic life, but in itself the same. And at last from the repetition of it in a thousand figures, becoming unmanageable in his wearied hands, and passing into mannerism and coarseness. Of all the faces in this vast picture, and they are *literally* countless, I saw not one of elevated cast or marked expression—not one that would in any way have rewarded the pains of a separate study. The countenance of the two principal figures ought perhaps to be excepted, for the contour and gesture of these are exceedingly fine; but the faces are too high to be seen.

"Of the composition of the picture it is difficult to judge, unless one were to analyse the groups, and give the whole work a month's quiet digestion. At first, and for as long a time as I could spare, it must necessarily appear confused, for no composition however good, unless eminently symmetrical, could appear orderly at once, while it contains so vast a number of figures and represents not a part of heaven merely, but the filled infinity. As it is, the disposition in concentric circles, which is hardly seen except from the further end of the vast hall, is marvellously kept among the confused groups, and is, I think, all that the mind requires. It *ought* to be bewildered, and the fault of the picture is not so much looseness of arrangement as want of interest in the parts. The colour and chiaroscuro are both magnificent; both are grievously injured, but even yet the grey and golden qualities of its miraculous distances, seen through the gaps of the whirling circles, which send them back by their solid dark masses of crimson and blue, are as fine an exertion of his artistical power as I have seen. Tintoret, like Turner, invariably makes mystery one of the chief qualities of his distance, but he is not so careful as Turner in the refinement and finish of that mystery. Generally his distances are comparatively sketchy, even to mannerism, and when in high light he does not allow the shadows to assume their proper relative darkness, so that if the distances of this Paradiso, of the St. Mark miracle, of the Moses striking the rock, or of the Massacre of the Innocents, were cut out from the rest of the picture, they would not look like distances, but like sketches for larger pictures, sketches exceedingly unfinished but of stupendous power."]

2. *Siege of Zara;* the first picture on the right on entering the Sala del Scrutinio. It is a mere battle piece, in which the figures, like the arrows, are put in by the score. There are high merits in the thing, and so much invention that it is possible Tintoret may have made the sketch for it; but, if executed by him at all, he has done it merely in the temper in which a sign-painter meets the wishes of an ambitious landlord. He seems to have been ordered to represent all the events of the battle at once; and to have felt that, provided he gave men, arrows, and ships enough, his employers would be perfectly satisfied. The picture is a vast one, some thirty feet by fifteen.

Various other pictures will be pointed out by the custode, in these two rooms, as worthy of attention, but they are only historically, not artistically, interesting. The works of Paul Veronese on the ceiling have been repainted; and the rest of the pictures on the walls are by second-rate men. The traveller must, once for all, be warned against mistaking the works of Domenico Robusti (Domenico Tintoretto [1]), a very miserable painter, for those of his illustrious father, Jacopo.

3. *The Doge Grimani kneeling before Faith,* by Titian; in the Sala delle quattro Porte. To be observed with care, as one of the most striking examples of Titian's want of feeling and coarseness of conception.[2] (See above, Vol. IX. p. 32.) As a work of mere art, it is, however, of great value. The traveller who has been accustomed to deride Turner's indistinctness of touch, ought to examine carefully the mode of painting the Venice in the distance at the bottom of this picture.

4. *Frescoes on the roof of the Sala delle quattro Porte,* by Tintoret. Once magnificent beyond description, now mere wrecks (the plaster crumbling away in large flakes), but yet deserving of the most earnest study.[3]

5. *Christ taken down from the Cross,* by Tintoret; at the upper end of

[1] [For another reference to him, see *Modern Painters,* vol. iii. ch. vii. § 18.]

[2] [This was also Ruskin's first impression of the picture. In the above-mentioned notes of 1845 he writes:—

> "There is a semblance of dignity given by the simplicity of the figure, but it is simplicity of the vulgarest kind; the drapery is pocket-handkerchief-like, and would be just as agreeable, or just as disagreeable, if it were thrown any other way. The faces are utterly meaningless, though not without a certain grandeur of feature, resulting, as I conceive, from Titian's society and subjects, not from his own mind. . . . As regards the artistical part of this picture, it is a bad specimen of Titian, and the little good there is in it is destroyed by two vile figures, on side scenes, put on by the modern Italians. The landscape and the lion below are equally slovenly, the former especially nearly unintelligible, and without a straight line in it. The looseness of Tintoret without his power—the obscurity of Turner without his knowledge."

So again, in his 1846 diary, he writes:—

> "In Titian's picture of Faith in the Doge's Palace at Venice, there are all kinds of most painful deficiencies. The St. Mark on the left is a vulgar, ugly, grinning beggar; the lion wags his tail in an unlionly way, as if to keep the flies off; the clouds are without the slightest invention or composition; the armour of the kneeling figure is much too far elaborated, and too bright, and attracts the eye from the face."

For another reference to the picture, see *Modern Painters,* vol. i. (Vol. III. p. 211).]

[3] [The subjects are emblematical of the Venetian Empire—Zeus giving Venice the Empire of the Sea; Padua; Treviso; Friuli, etc.]

the Sala dei Pregadi. One of the most interesting mythic pictures of Venice, two Doges being represented beside the body of Christ, and a most noble painting; executed, however, for distant effect, and seen best from the end of the room.

6. *Venice, Queen of the Sea,* by Tintoret. Central compartment of the ceiling, in the Sala dei Pregadi. Notable for the sweep of its vast green surges, and for the daring character of its entire conception, though it is wild and careless, and in many respects unworthy of the master. Note the way in which he has used the fantastic forms of the sea-weeds, with respect to what was above stated (XI. 187), as to his love of the grotesque.

7. *The Doge Loredano in prayer to the Virgin,* by Tintoret; in the same room.[1] Sickly and pale in colour, yet a grand work; to be studied, however, more for the sake of seeing what a great man does "to order," when he is wearied of what is required from him, than for its own merit.

8. *St. George and the Princess.* There are, besides the "Paradise," only six pictures in the Ducal Palace, as far as I know, which Tintoret painted carefully, and these are all exceedingly fine: the most finished of those are in the Anti-Collegio; but those that are most majestic and characteristic of the master are two oblong ones, made to fill the panels of the walls in the Anti-Chiesetta; these two, each, I suppose, about eight feet by six, are in his most quiet and noble manner. There is excessively little colour in them, their prevalent tone being a greyish brown opposed with grey, black, and a very warm russet. They are thinly painted, perfect in tone, and quite untouched. The first of them is "St. George and the Dragon," the subject being treated in a new and curious way. The principal figure is the princess, who sits astride on the dragon's neck, holding him by a bridle of silken riband; St. George stands above and behind her, holding his hands over her head as if to bless her, or to keep the dragon quiet by heavenly power; and a monk stands by on the right, looking gravely on. There is no expression or life in the dragon, though the white flashes in its eye are very ghastly: but the whole thing is entirely typical; and the princess is not so much represented riding on the dragon, as supposed to be placed by St. George in an attitude of perfect victory over her chief enemy. She has a full rich dress of dull red, but her figure is somewhat ungraceful. St. George is in grey armour and grey drapery, and has a beautiful face; his figure entirely dark against the distant sky. There is a study for this picture in the Manfrini Palace.[2]

9. *St. Andrew and St. Jerome.* This, the companion picture, has even less colour than its opposite. It is nearly all brown and grey; the fig-leaves and olive-leaves brown, the faces brown, the dresses brown, and St. Andrew holding a great brown cross. There is nothing that can be called colour, except the grey of the sky, which approaches in some places a little to blue, and a single piece of dirty brick-red in St. Jerome's

[1] [Now in the "Collegio" room. See for further notices of this picture, *Modern Painters,* vol. ii. (Vol. IV. p. 304 and *n.*).]

[2] [This collection of pictures has now for the most part been dispersed: see below, p. 391.]

dress; and yet Tintoret's greatness hardly ever shows more than in the management of such sober tints. I would rather have these two small brown pictures, and two others in the Academy perfectly brown also in their general tone—the "Cain and Abel" and the "Adam and Eve,"[1] —than all the other small pictures in Venice put together which he painted in bright colours for altar pieces; but I never saw two pictures which so nearly approached grisailles as these, and yet were delicious pieces of colour. I do not know if I am right in calling one of the saints St. Andrew. He stands holding a great upright wooden cross against the sky. St. Jerome reclines at his feet, against a rock over which some glorious fig-leaves and olive branches are shooting; every line of them studied with the most exquisite care, and yet cast with perfect freedom.

10. *Bacchus and Ariadne.* The most beautiful of the four careful pictures by Tintoret, which occupy the angles of the Anti-Collegio. Once one of the noblest pictures in the world, but now miserably faded, the sun being allowed to fall on it all day long. The design of the forms of the leafage round the head of the Bacchus, and the floating grace of the female figure above, will, however, always give interest to this picture, unless it be repainted.

The other three Tintorets in this room are careful and fine, but far inferior to the "Bacchus;" and the "Vulcan and the Cyclops" is a singularly meagre and vulgar study of common models.[2]

11. *Europa,* by Paul Veronese; in the same room. One of the very few pictures which both possess, and deserve, a high reputation.

12. *Venice enthroned,* by Paul Veronese; on the roof of the same room. One of the grandest pieces of frank colour in the Ducal Palace.

13. *Venice and the Doge Sebastian Venier;* at the upper end of the Sala del Collegio. An unrivalled Paul Veronese, far finer even than the "Europa."

14. *Marriage of St. Catherine,* by Tintoret; in the same room. An inferior picture, but the figure of St. Catherine is quite exquisite. Note how her veil falls over her form, showing the sky through it, as an alpine cascade falls over a marble rock.

There are three other Tintorets on the walls of this room, but all inferior, though full of power. Note especially the painting of the lion's wings, and of the coloured carpet, in the one nearest the throne, the Doge Alvise Mocenigo adoring the Redeemer.*

* I was happy enough to obtain the original sketch for this picture, in Venice (it had been long in the possession of Signor Nerly): and after being the most honoured of all pictures at Denmark Hill, until my father's death, it is now given to my school in Oxford.[3]

[1] [For other references to these pictures, see *Modern Painters*, vol. i. (Vol. III. p. 173 *n.*).]

[2] [One of the other famous pictures in this room—the "Mercury and the Graces" —was selected by Ruskin for representation in his Standard Series at Oxford, as "consummate in unostentatious power," though showing also "fatal signs of the love of liberty and pleasure which ruined the Venetian State" (see *Catalogue of Examples*, 1870).]

[3] [The above note was added in the "Travellers' Edition." For the picture, see in the volume containing Ruskin's Oxford Catalogues, *Instructions in the Preliminary*

The roof is entirely by Paul Veronese, and the traveller who really loves painting ought to get leave to come to this room whenever he chooses; and should pass the summer sunny mornings there again and again, wandering now and then into the Anti-Collegio, and Sala dei Pregadi, and coming back to rest under the wings of the couched lion at the feet of the "Mocenigo." He will no otherwise enter so deeply into the heart of Venice.

Exercises arranged for the Lower Drawing School, 1873. The sketch was, however, removed by Ruskin from the school when he finally resigned the Professorship, and it is now at Brantwood. Ruskin's letters to his father from Venice in 1852 describe the purchase of this and another Tintoret :—

"*Feb.* 13.—. . . I saw here yesterday the only genuine bit of Paul Veronese that ever I have seen for sale—a sketch of a woman with two dogs—life size—50 Napoleons. I name it to you, in case you yourself would like to have a bit of the great fellow, and because I never yet saw an unquestionable thing at a price that would admit of one's thinking of it. Of course it is very slight, and a *mere* sketch, or it would fetch more money, but a grand thing—about a quarter of an hour of the man's handling, altogether, but the suggestion of a complete picture. There is with it a sketch of Tintoret's, which once belonged to Rumohr, and which I believe also to be the right thing; but, as you know, Tintoret on a *small scale* is never so thoroughly determinable as other men. I am going to look at it again. They both belong to the painter Nerly—Rumohr made him a present of the Tintoret. I believe he would take 80 Napoleons for both, but I should not like to beat him down, as he lost all his money with that bank which failed two years ago, and I particularly wish you to understand that there is no fear of my taking to buy old pictures—nor do I care about these, but I never saw a bit of good and untouched work for sale before, and so thought I might as well name them to you. The Tintoret is a sketch for a picture in Ducal Palace—the Doge Grimani kneeling before Christ."

"Grimani" is of course a slip of the pen for "Mocenigo." Ruskin did not at the time buy either of the pictures. Subsequently he bought the reputed Veronese :—

"*May* 6.—. . . I was on the point of writing to you for another credit, and should have done so several days ago, but I was afraid the begging letter might arrive on your birthday; and I should not have liked that, for it must be accompanied by a sad confession,—that I gave thirty pounds the other day for the—*not* Paul Veronese—but Tintoret, as I afterwards discovered it to be by accident. It was put into a frame too small for it; in talking over it one day, moving it into a light, it slipped and came out, and behold, behind the frame, a piece of foliage and landscape which only one man's hand in the world could have painted. I wrote most truly to you that I did not care about the 'Paul Veronese,' but a genuine sketch of Tintoret's was another matter—not a thing likely to be offered me twice in my life—more especially a sketch containing a careful piece of foliage. I thought over it a good while, and then determined to offer thirty pounds for it,—believing that you would not be alarmed at the price of a common water-colour drawing for a piece of canvas which had been touched by the one man of old time at whose feet I should have longed to sit. I was almost surprised when—after a week's consideration—the offer was accepted, about a fortnight ago."

This picture, known as "Diana and her Dogs," is at Brantwood; the "foliage and landscape" are on the extreme side of it. The "Doge" was acquired later :—

"[Glenfinlas] *July* 19 [1853].—. . . I want 50 Napoleons sent to Venice to pay for a sketch of Tintoret's which I wrote for last autumn, before I had any idea of buying missals, but I am very glad I have got it, as I think it thoroughly magnificent, now I see it again. . . . It is the Doge Mocenigo

E

EMO, PALAZZO, on the Grand Canal. Of no interest.

ERIZZO, PALAZZO, near the Arsenal, X. 305.

ERIZZO, PALAZZO, on the Grand Canal, nearly opposite the Fondaco de' Turchi. A Gothic palace, with a single range of windows founded on the Ducal traceries, and bold capitals. It has been above referred to in the notice of tracery bars.

EUFEMIA, CHURCH OF ST. A small and defaced, but very curious, early Gothic church on the Giudecca. Not worth visiting, unless the traveller is seriously interested in architecture.

EUROPA, ALBERGO ALL'. Once a Giustiniani palace. Good Gothic, circa 1400, but much altered.

[EUSTACHIO, ST., XI. 150, and below, p. 397, *s.* "Ospedaletto."]

EVANGELISTI, CASA DEGLI, X. 309, XI. 281.

F

FACANON, PALAZZO (ALLA FAVA). A fair example of the fifteenth century Gothic, founded on Ducal Palace.

FALIER, PALAZZO, at the Apostoli, IX. 336, 341, X. 296 (and Plate 15), XI. 272, 276.

[FALIER, PALAZZO, on the Grand Canal, X. (Plate G).]

FANTINO, CHURCH OF ST. Said to contain a John Bellini,[1] otherwise of no importance.

FARSETTI, PALAZZO,[2] on the Grand Canal, X. 146, 150, 157, 159 *n.*, 454 [and see Vol. IX. Plate C].

FAVA, CHURCH OF ST. Of no importance.

FELICE, CHURCH OF ST. Said to contain a Tintoret, which, if untouched, I should conjecture, from Lazari's statement of its subject, St. Demetrius

> on his knees before Christ, with the Ducal Palace and sea in the distance, and I thought considering all I had done about the Ducal Palace and Tintoret that it was well worth the 50 Napoleons to me."
>
> "*July* 24.—. . . I hope you will like the Tintoret in spite of its wretched state. It is interesting as being a sketch for a well-known picture in the Ducal Palace, and full of variations; that is to say, the picture is not the least like the sketch, and the genuineness of the study is so far proved by this, as any forger of old pictures would assuredly have followed the figures of the larger work. I think you will like the way the dress of the Doge is done with those white strokes, and the portrait itself, which though small is highly elaborated."

The "wretched state" of the sketch referred to its dirt and unlined condition. Ruskin wrote later (Aug. 14):—

> "I am so delighted that you like the Tintoret; if you do so in its present state, you will indeed be struck by it when it is cleaned, or rather varnished, for I shall bar cleaning, but I had not time before leaving London to examine it thoroughly, so as to be able to say positively to the cleaner that I should know if he touched a quarter of an inch of the colour."]

[1] [On the right wall of the choir; a small Holy Family, school of Bellini.]

[2] [Now part of the Municipal Offices.]

armed, with one of the Ghisi family in prayer, must be very fine.[1] Otherwise the church is of no importance.

FERRO, PALAZZO,[2] on the Grand Canal. Fifteenth century Gothic, very hard and bad.

FLANGINI, PALAZZO, on the Grand Canal. Of no importance.

FONDACO DE' TEDESCHI. A huge and ugly building near the Rialto, rendered, however, peculiarly interesting by remnants of the frescoes by Giorgione with which it was once covered. See Vol. X. 98, and XI. 29.[3]

FONDACO DE' TURCHI, IX. 384, X. 144–148, 277 [and frontispiece]. The opposite Plate, representing three of its capitals, has been several times referred to [pp. 271, 276].

FORMOSA, CHURCH OF SANTA MARIA, XI. 136, 146. [Square of, X. 166, 309.]

[FORNO SANTA MARINA, CORTE DEL, X. 303.]

FOSCA, CHURCH OF ST. Notable for its exceedingly picturesque campanile, of late Gothic, but uninjured by restorations, and peculiarly Venetian in being crowned by the cupola instead of the pyramid, which would have been employed at the same period in any other Italian city.

[FOSCA, CHURCH OF ST., at Torcello, IX. 41, 148 (and Fig. 28), 336; X. 20.]

FOSCARI, PALAZZO, on the Grand Canal.[4] The noblest example in Venice of the fifteenth century Gothic, founded on the Ducal Palace, but lately restored and spoiled, all but the stonework of the main windows. The restoration was necessary, however: for, when I was in Venice in 1845, this palace was a foul ruin; its great hall a mass of mud, used as the back receptacle of a stonemason's yard; and its rooms whitewashed, and scribbled over with indecent caricatures. It has since been partially strengthened and put in order; but as the Venetian municipality have now given it to the Austrians to be used as barracks, it will probably soon be reduced to its former condition. The lower palaces at the side of this building are said by some to have belonged to the younger Foscari. See "GIUSTINIANI."

FRANCESCO DELLA VIGNA, CHURCH OF ST. Base Renaissance, but must be

[1] [A large picture, about 6 ft. × 2½ ft.]

[2] [Part of the Grand Hotel.]

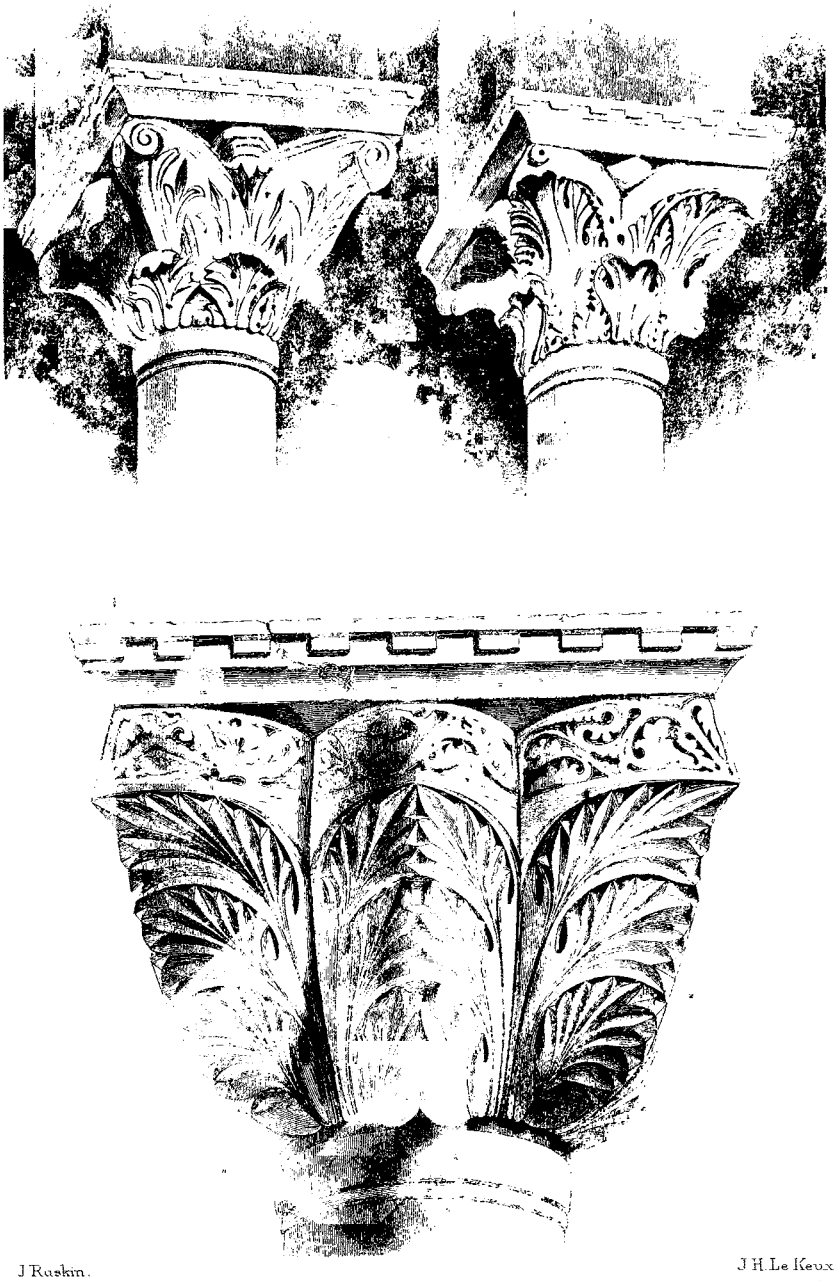
[3] [On a sheet of the MS. there is a fuller description :—

"When we have passed under the Rialto, ascending the Grand Canal, the first building on the right is that called the Fondaco de' Tedeschi. A huge, blank, five-storied pile, on whose walls the first glance detects nothing but the signs of poverty and ruin. They have been covered with stucco which for the most part is now peeled away from the brick beneath, and stains of rusty red, and sickly grey and black, hang down in dark streams from the cornices, or spread in mossy patches hither and thither between its casements. Among this grisly painting where the stucco is still left, the eye may here and there discern other lines,—faint shades of that noble grey which nothing can give but the pencil of a great colourist, and subdued fragments of purple and scarlet, dying into rusty wash from the iron bolts that holds the walls together. This is all that is left of the work of Titian and Giorgione."

For other references to these remains of fresco, see *Modern Painters*, vol. i. (Vol. III. p. 212 and *n.*). The one figure that still remains may be seen high up between two of the top-floor windows. The building is now the General Post Office.]

[4] [The palace is now the School of Commerce. For another reference to it, see Vol. VIII. 131 *n.* and Plate 8.]

XII.



J Ruskin.

J H Le Keux
Allen & Co S.

Capitals of Fondaco de' Turchi.

visited in order to see the John Bellini in the Cappella Santa. The late sculpture, in the Cappella Giustiniani, appears from Lazari's statement to be deserving of careful study. This church is said also to contain two pictures by Paul Veronese.[1]

FRARI, CHURCH OF THE [IX. 43, 124, 169, 322, and Plate A]. Founded in 1250, and continued at various subsequent periods. The apse and adjoining chapels are the earliest portions, and their traceries have been above noticed (X. liii., 272), as the origin of those of the Ducal Palace. The best view of the apse, which is a very noble example of Italian Gothic, is from the door of the Scuola di San Rocco.* The doors of the church are all later than any other portion of it, very elaborate Renaissance Gothic. The interior is good Gothic, but not interesting, except in its monuments. Of these, the following are noticed in the text of this volume:

That of Duccio degli Alberti, XI. 91, 98, 295; of the unknown knight, opposite that of Duccio, XI. 91, 292; of Francesco Foscari, XI. 103; of Giovanni Pesaro, XI. 111; of Jacopo Pesaro, XI. 110.[2]

Besides these tombs, the traveller ought to notice carefully that of Pietro Bernardo, a first-rate example of Renaissance work; nothing can be more detestable or mindless in general design, or more beautiful in execution. Examine especially the griffins, fixed in admiration of bouquets at the bottom. The fruit and flowers which arrest the attention of the griffins may well arrest the traveller's also; nothing can be finer of their kind. The tomb of Canova, *by* Canova, cannot be missed; consummate in science, intolerable in affectation, ridiculous in conception, null and void to the uttermost in invention and feeling. The equestrian statue of Paolo Savelli is spirited; the monument of the Beato Pacifico, a curious example of Renaissance Gothic with wild crockets (all in terra cotta). There are several good Vivarinis in the church,[3] but its chief pictorial treasure is the John Bellini in the sacristy, the most finished and delicate example of the master in Venice.[4]

(1877. The Pesaro Titian was forgotten, I suppose, in this article, because I thought it as well known as the Assumption. I hold it now

* Now destroyed by restoration. [1877.]

[1] [The Bellini (painted 1507) is the Madonna and Child with SS. John Baptist, Anthony the Hermit, Bernardino, and Sebastian. One of the Veroneses—a Resurrection—is in the fourth chapel on the right; the other—a Holy Family, with SS. Catherine and Anthony the Hermit—is in the chapel next to the pulpit.]

[2] [Also the following, now noticed in Appendix 11:—That of Simon Dandolo, p. 301; a nameless tomb, p. 302; Pietro Mocenigo, p. 304; Giovanni Mocenigo, p. 305; Pietro Bernardo, p. 306, also referred to briefly in the text here, and at p. 108.]

[3] [Two altar-pieces by Bartolomeo Vivarini, dated 1474 and 1478, and a "St. Ambrose Enthroned" by Alvise, finished after his death in 1502 by his pupil Basarti. For Ruskin's notes on the Vivarini, see his *Guide to the Academy at Venice*.]

[4] [At a later date Ruskin mentioned not only as the best Bellini's in Venice, but as "the two best pictures in the world," this Madonna of the Frari, and the Madonna at San Zaccharia (see below, where he gives the first place to the St. Jerome of S. Giovanni Grisostomo). Next to the Frari and Zaccharia pictures, he ranked that in the Accademia (see *Relation between Michael Angelo and Tintoret, St. Mark's Rest*, § 200, and *Guide to the Academy at Venice*). The Bellini has now been removed from the sacristy to the choir.]

the best Titian in Venice; the powers of portraiture and disciplined composition, shown in it, placing it far above the showy masses of commonplace cherubs and merely picturesque men, in the Assumption.[1])

G

GEREMIA, CHURCH OF ST. Of no importance.

GESUATI, CHURCH OF THE. Of no importance.

GIACOMO DELL' ORIO, CHURCH OF ST. A most interesting church, of the early thirteenth century, but grievously restored. Its capitals have been already noticed as characteristic of the earliest Gothic [IX. 43]; and it is said to contain four works of Paul Veronese, but I have not examined them.[2] The pulpit is admired by the Italians, but is utterly worthless. The verd-antique pillar in the south transept is a very noble example of the "Jewel Shaft." See the note at p. 101, Vol. X.

GIACOMO DI RIALTO, CHURCH OF ST. [IX. 41]. A picturesque little church, on the Piazza di Rialto. It has been grievously restored, but the pillars and capitals of its nave are certainly of the eleventh century; those of its portico are of good central Gothic; and it will surely not be left unvisited, on this ground, if on no other, that it stands on the site, and still retains the name, of the first church ever built on that Rialto which formed the nucleus of future Venice, and became afterwards the mart of her merchants.[3]

GIOBBE, CHURCH OF ST., near the Canna Reggio. Its principal entrance is a very fine example of early Renaissance sculpture. Note in it, especially, its beautiful use of the flower of the convolvulus. There are said to be still more beautiful examples of the same period, in the interior. The cloister, though much defaced, is of the Gothic period, and worth a glance.

GIORGIO DE' GRECI, CHURCH OF ST. The Greek Church. It contains no valuable objects of art, but its service is worth attending by those who have never seen the Greek ritual.

GIORGIO DE' SCHIAVONI, CHURCH OF ST. Said to contain a very precious

[1] [The "Pesaro Titian" is the votive picture over the altar of the Pesaro family. Titian in 1519 received 102 golden ducats for the picture, which represents the Madonna and Child, with St. Francis, St. Peter, and St. George; on the standard borne by the latter saint are emblazoned the Pesaro arms. Ruskin refers to the picture in the *Guide to the Academy at Venice* (as "the portrait group of the Pesaro family"), and in *Modern Painters*, vol. v. pt. viii. ch. ii. § 12. The picture was also a favourite of Sir Joshua Reynolds (see his *Journey to Flanders and Holland*, vol. ii. p. 174 of *The Literary Works of Sir Joshua Reynolds*, 1852 ed.). See the same *Guide* for the "Assumption," and compare the earlier notices of it in *Modern Painters*, vol. v. pt. ix. chapters iii., vi., and x.]

[2] [The pictures by Veronese are (1) Faith, Hope, and Charity, with the four Fathers of the Church detached; these have been transferred from the ceiling to the wall of the north aisle; (2) in the chapel to the right of the high altar, "St. Jerome and St. John the Baptist"; (3) beside this is another picture, also ascribed to Veronese but badly restored, of "St. Gregory, St. Lorenzo, and St. Augustine."]

[3] [In the course of his later work at Venice (1876–1877), Ruskin discovered an inscription on its gable facing the Rialto bridge, which caused him to attach peculiar importance to this church; see *St. Mark's Rest*, §§ 30, 35, 131.]

series of paintings by Vittor Carpaccio. (1877. See *St. Mark's Rest.* First Supplement, "The Shrine of the Slaves."[1])

GIORGIO IN ALGA (St. George in the seaweed), CHURCH OF ST. Unimportant in itself, but the most beautiful view of Venice at sunset is from a point at about two-thirds of the distance from the city to the island.[2]

(1877. From the island itself, now, the nearer view is spoiled by loathsome mud-castings and machines. But all is spoiled from what it was. The Campanile, good early Gothic, had its top knocked off to get space for an observatory in the siege.)

GIORGIO MAGGIORE, CHURCH OF ST. A building which owes its interesting effect chiefly to its isolated position, being seen over a great space of lagoon. The traveller should especially notice in its façade the manner in which the central Renaissance architects (of whose style this church is a renowned example) endeavoured to fit the laws they had established to the requirements of their age. Churches were required with aisles and clerestories, that is to say, with a high central nave and lower wings; and the question was, how to face this form with pillars of one proportion. The noble Romanesque architects built story above story, as at Pisa and Lucca; but the base Palladian architects dared not do this. They must needs retain some image of the Greek temple, but the Greek temple was all of one height, a low gable roof being borne on ranges of equal pillars. So the Palladian builders raised first a Greek temple with pilasters for shafts; and, *through the middle of its roof, or horizontal beam,* that is to say, of the cornice which externally represented this beam, they lifted another temple on pedestals, adding these barbarous appendages to the shafts, which otherwise would not have been high enough; fragments of the divided cornice or tie-beam being left between the shafts, and the great door of the church thrust in between the pedestals. It is impossible to conceive a design more gross, more barbarous, more childish in conception, more servile in plagiarism, more insipid in result, more contemptible under every point of rational regard.[3]

Observe, also, that when Palladio had got his pediment at the top of the church, he did not know what to do with it: he had no idea of decorating it except by a round hole in the middle. (The traveller should compare, both in construction and decoration, the Church of the Redentore with this of San Giorgio.) Now, a dark penetration is often a most precious assistance to a building dependent upon colour for its effect; for a cavity is the only means in the architect's power of obtaining certain and vigorous shadow; and for this purpose, a circular penetration, surrounded by a deep russet marble moulding, is beautifully used in the centre of the white field on the side of the Portico of St. Mark's. But Palladio had given up colour, and pierced his pediment with a circular cavity, merely because he had not wit enough to fill it with

[1] [Carpaccio, as already noted (Vol. IV. p. 356 *n.*), was a comparatively late discovery of Ruskin's. The note of 1877 above displaced the words "Otherwise of no interest" in eds. 1–3.]

[2] [See Vol. X. p. 4, and Plate A.]

[3] [See also on this subject generally Vol. IX. ch. xii. § 4, and ch. xix.]

sculpture. The interior of the church is like a large assembly room, and would have been undeserving of a moment's attention, but that it contains some most precious pictures, namely:[1]

1. *Gathering the Manna.* (On the left hand of the high altar.) One of Tintoret's most remarkable landscapes. A brook flowing through a mountainous country, studded with thickets and palm-trees: the congregation have been long in the Wilderness, and are employed in various manufactures much more than in gathering the manna. One group is forging, another grinding manna in a mill, another making shoes, one woman making a piece of dress, some washing; the main purpose of Tintoret being evidently to indicate the *continuity* of the supply of heavenly food. Another painter would have made the congregation hurrying to gather it, and wondering at it; Tintoret at once makes us remember that they have been fed with it "by the space of forty years."[2] It is a large picture, full of interest and power, but scattered in effect, and not striking except from its elaborate landscape.

2. *The Last Supper.* (Opposite the former.) These two pictures have been painted for their places, the subjects being illustrative of the sacrifice of the mass. This latter is remarkable for its entire homeliness in the general treatment of the subject; the entertainment being represented like any large supper in a second-rate Italian inn, the figures being all comparatively uninteresting; but we are reminded that the subject is a sacred one, not only by the strong light shining from the head of Christ, but because the smoke of the lamp which hangs over the table turns, as it rises, into a multitude of angels, all painted in grey, the colour of the smoke; and so writhed and twisted together that the eye hardly at first distinguishes them from the vapour out of which they are formed, ghosts of countenances and filmy wings filling up the intervals between the completed heads. The idea is highly characteristic of the master. The picture has been grievously injured, but still shows

[1] [Ruskin's first note of these pictures is in his diary of 1846:—

"In this church there are six Tintorets, but four almost extinguished. Two are still most wonderful—one of The Last Supper, Christ giving the sop to Judas: an awful grey light cast on the cloth from the swinging lantern—chandelier rather—whose lamps wave and writhe into volumes of lurid smoke, which, as it passes into the shade, takes the forms of wings and countenances, and fills the chamber with grey spectral angels—a piece of grand fancy which no one but Tintoret could have dared. The whole picture is one of the most striking pieces of light and shade—or rather of light, for it is all light of some kind—which exist of the master, though a little dramatic and forced.

"The other, The Gathering of Manna, is a composition which it would take a year to examine properly, so full is it of point and various material. The stooping figure with the shoulder bare is most lovely, and the piece of retiring landscape on the left."

In the same place Ruskin notices the carving of the choir-stalls, which are the work of Albert de Brule, a Fleming (1599):—

"The woodwork round the choir is the life of St. Benedict, often very clever in its story-telling and landscape distances—wonderful pieces of defective-effective perspective—everything dared and done, nothing very great or touching anywhere."]

[2] [A recollection of Exodus xvi. 35 and (in the phrasing) Acts vii. 42, etc.]

miracles of skill in the expression of candlelight mixed with twilight; variously reflected rays, and half tones of the dimly lighted chamber, mingled with the beams of the lantern and those from the head of Christ, flashing along the metal and glass upon the table, and under it along the floor, and dying away into the recesses of the room.[1]

3. *Martyrdom of various Saints.* (Altar piece of the third altar in the south aisle.) A moderately sized picture, and now a very disagreeable one, owing to the violent red into which the colour that formed the glory of the angel at the top is changed. It has been hastily painted, and only shows the artist's power in the energy of the figure of an executioner drawing a bow, and in the magnificent ease with which the other figures are thrown together in all manner of wild groups and defiances of probability. Stones and arrows are flying about in the air at random.

4. *Coronation of the Virgin.* (Fourth altar in the same aisle.) Painted more for the sake of the portraits at the bottom,[2] than of the Virgin at the top. A good picture, but somewhat tame for Tintoret, and much injured. The principal figure, in black, is still, however, very fine.

5. *Resurrection of Christ.* (At the end of the north aisle, in the chapel beside the choir.) Another picture painted chiefly for the sake of the included portraits,[3] and remarkably cold in general conception; its colour has, however, been gay and delicate, lilac, yellow, and blue being largely used in it. The flag which our Saviour bears in His hand has been once as bright as the sail of a Venetian fishing-boat, but the colours are now all chilled, and the picture is rather crude than brilliant; a mere wreck of what it was, and all covered with droppings of wax at the bottom.

6. *Martyrdom of St. Stephen.* (Altar piece in the north transept.) The saint is in a rich prelate's dress, looking as if he had just been saying mass, kneeling in the foreground, and perfectly serene. The stones are flying about him like hail, and the ground is covered with them as thickly as if it were a river bed. But in the midst of them, at the saint's right hand, there is a book lying, crushed, but open, two or three stones which have torn one of its leaves lying upon it. The freedom and ease with which the leaf is crumpled is just as characteristic of the master as any of the grander features; no one but Tintoret could have so crushed a leaf; but the idea is still more characteristic of him, for the book is evidently meant for the Mosaic History which Stephen had just been expounding, and its being crushed by the stones shows how the blind rage of the Jews was violating their own law in the murder of Stephen. In the upper part of the picture are three figures,—Christ, the Father, and St. Michael. Christ of course at the right hand of the Father, as Stephen saw Him standing; but there is little dignity in this part of the conception. In the middle of the picture, which is also the middle distance, are three or four men throwing stones, with Tintoret's usual vigour of gesture, and behind them an immense and confused crowd; so

[1] [For another reference to the lighting of this picture, see *Modern Painters*, vol. iv. ch. iv. § 2 *n.* A photograph of the picture is reproduced in J. B. S. Holborn's *Tintoretto*, between pp. 88 and 89.]

[2] [Including St. Benedict and Pope Gregory.]

[3] [Of the Morosini family.]

that, at first, we wonder where St. Paul is; but presently we observe that, in the front of this crowd, and *almost exactly in the centre of the picture*, there is a figure seated on the ground, very noble and quiet, and with some loose garments thrown across its knees. It is dressed in vigorous black and red. The figure of the Father in the sky above is dressed in black and red also, and these two figures are the centres of colour to the whole design. It is almost impossible to praise too highly the refinement of conception which withdrew the unconverted St. Paul into the distance, so as entirely to separate him from the immediate interest of the scene, and yet marked the dignity to which he was afterwards to be raised, by investing him with the colours which occurred nowhere else in the picture except in the dress which veils the form of the Godhead. It is also to be noted as an interesting example of the value which the painter put upon colour only; another composer would have thought it necessary to exalt the future apostle by some peculiar dignity of action or expression. The posture of the figure is indeed grand, but inconspicuous; Tintoret does not depend upon it, and thinks that the figure is quite ennobled enough by being made a keynote of colour.

It is also worth observing how boldly imaginative is the treatment which covers the ground with piles of stones, and yet leaves the martyr apparently unwounded. Another painter would have covered him with blood, and elaborated the expression of pain upon his countenance. Tintoret leaves us under no doubt as to what manner of death he is dying; he makes the air hurtle with the stones, but he does not choose to make his picture disgusting, or even painful. The face of the martyr is serene, and exulting; and we leave the picture, remembering only how "he fell asleep." [1]

GIOVANELLI, PALAZZO, at the Ponte di Noale. A fine example of fifteenth century Gothic, founded on the Ducal Palace.[2]

GIOVANNI E PAOLO, CHURCH OF ST.* Foundation of, XI. 86 [base in, IX. 341; string courses, IX. 148; representative of Venetian Gothic, IX. 43; less popular than St. Mark, X. 90]. An impressive church, though none of its Gothic is comparable with that of the North, or with that of Verona. The western door is interesting as one of the last conditions of Gothic design passing into Renaissance, very rich and beautiful of its kind, especially the wreath of fruit and flowers which forms its principal moulding. The statue of Bartolomeo Colleone, in the little square beside the church, is certainly one of the noblest works in Italy. I have never seen anything approaching it in animation, in vigour of portraiture, or nobleness of line.[3] The reader will need Lazari's Guide

* I have always called this church, in the text, simply "St. John and Paul," not Sts. John and Paul; just as the Venetians say San Giovanni e Paolo, and not Santi G., etc.

[1] [In the Sala del Conclave is a fine Carpaccio—"St. George and the Dragon."]

[2] [This palace contains, among other good pictures, the "Adrastus and Hypsipyle" (otherwise known as the "Giovanelli Figures," or "The Stormy Landscape, with the Soldier and the Gipsy," which is one of the few works universally admitted to be by Giorgione. It was formerly in the Manfrini Collection (see below, p. 391). The palace also contains a battle-piece and several portraits by Tintoret.]

[3] [For this statue, see Vol. X. p. 8 *n.*]

in making the circuit of the church, which is full of interesting monuments: but I wish especially to direct his attention to two pictures, besides the celebrated Peter Martyr:[1] namely,

1. *The Crucifixion*, by Tintoret; on the wall of the left-hand aisle, just before turning into the transept.[2] A picture fifteen feet long by eleven or twelve high. I do not believe that either the "Miracle of St. Mark," or the great "Crucifixion," in the Scuola di San Rocco, cost Tintoret more pains than this comparatively small work, which is now utterly neglected, covered with filth and cobwebs, and fearfully injured. As a piece of colour, and light and shade, it is altogether marvellous. Of all the fifty figures which the picture contains, there is not one which in any way injures or contends with another; nay, there is not a single fold of garment or touch of the pencil which could be spared; every virtue of Tintoret, as a painter, is there in its highest degree,—colour at once the most intense and the most delicate, the utmost decision in the arrangement of masses of light, and yet half tones and modulations of endless variety; and all executed with a magnificence of handling which no words are energetic enough to describe. I have hardly ever seen a picture in which there was so much decision, and so little impetuosity, and in which so little was conceded to haste, to accident, or to weakness. It is too infinite a work to be describable; but among its minor passages of extreme beauty, should especially be noticed the manner in which the accumulated forms of the human body, which fill the picture from end to end, are prevented from being felt heavy, by the grace and the elasticity of two or three sprays of leafage which spring from a broken root in the foreground, and rise conspicuous in shadow against an interstice filled by the pale blue, grey, and golden light in which the distant crowd is invested, the office of this foliage being, in an artistical point of view, correspondent to that of the trees set by the sculptors of the Ducal Palace on its angles. But they have a far more important meaning in the picture than any artistical one. If the spectator will look carefully at the root which I have called broken, he will find that, in reality, it is not broken, but cut: the other branches of the young tree having *lately been cut away*. When we remember that one of the principal incidents in the great San Rocco Crucifixion is the ass feeding on withered palm-leaves,[3] we shall be at no loss to understand the great painter's purpose in lifting the branch of this mutilated olive against the dim light of the distant sky; while, close beside it, St. Joseph of Arimathea drags along the dust a white garment,—observe, the principal light of the picture,—stained with the blood of that King before whom, five days before, His crucifiers had strewn their own garments in the way.

2. *Our Lady with the Camerlenghi.* (In the centre chapel of the three on the right of the choir.[4]) A remarkable instance of the theoretical

[1] [Since destroyed by fire: see Vol. III. p. 28 *n.*]

[2] [This picture was subsequently removed to the Accademia; it is now No. 213 in that collection.]

[3] [See Vol. IV. p. xxxviii.]

[4] [This picture also is now in the Accademia, No. 210. It is inscribed "Unanimis concordiæ Simbolus, 1566." The third saint in attendance on the Virgin is now called not St. Carlo but St. Mark.]

manner of representing scriptural facts, which, at this time, as noted in the second chapter of this volume,[1] was undermining the belief of the facts themselves. Three Venetian chamberlains desired to have their portraits painted, and at the same time to express their devotion to the Madonna; to that end they are painted kneeling before her, and in order to account for their all three being together, and to give a thread or clue to the story of the picture, they are represented as the Three Magi; but lest the spectator should think it strange that the Magi should be in the dress of Venetian chamberlains, the scene is marked as a mere ideality, by surrounding the person of the Virgin with saints who lived five hundred years after her. She has for attendants St. Theodore, St. Sebastian, and St. Carlo (query St. Joseph). One hardly knows whether most to regret the spirit which was losing sight of the verities of religious history in imaginative abstractions, or to praise the modesty and piety which desired rather to be represented as kneeling before the Virgin than in the discharge or among the insignia of important offices of state.

As an "Adoration of the Magi," the picture is, of course, sufficiently absurd; the St. Sebastian leans back in the corner to be out of the way; the three Magi kneel, without the slightest appearance of emotion, to a Madonna seated in a Venetian loggia of the fifteenth century, and three Venetian servants behind bear their offerings in a very homely sack, tied up at the mouth. As a piece of portraiture and artistical composition, the work is altogether perfect, perhaps the best piece of Tintoret's portrait-painting in existence. It is very carefully and steadily wrought, and arranged with consummate skill on a difficult plan. The canvas is a long oblong, I think about eighteen or twenty feet long, by about seven high; one might almost fancy the painter had been puzzled to bring the piece into use, the figures being all thrown into positions which a little diminish their height. The nearest chamberlain is kneeling, the two behind him bowing themselves slightly, the attendants behind bowing lower, the Madonna sitting, the St. Theodore sitting still lower on the steps at her feet, and the St. Sebastian leaning back, so that all the lines of the picture incline more or less from right to left as they ascend. This slope, which gives unity to the detached groups, is carefully exhibited by what a mathematician would call co-ordinates,—the upright pillars of the loggia and the horizontal clouds of the beautiful sky. The colour is very quiet, but rich and deep, the local tones being brought out with intense force, and the cast shadows subdued, the manner being much more that of Titian than of Tintoret. The sky appears full of light, though it is as dark as the flesh of the faces; and the forms of its floating clouds, as well as of the hills over which they rise, are drawn with a deep remembrance of reality. There are hundreds of pictures of Tintoret's more amazing than this, but I hardly know one that I more love.

The reader ought especially to study the sculpture round the altar of the Cappella del Rosario, as an example of the abuse of the sculptor's art; every accessory being laboured out with much ingenuity and intense effort to turn sculpture into painting, the grass, trees, and landscape being as far realized as possible, and in alto-relievo. These bas-reliefs

[1] [See above, pp. 126–134.]

are by various artists, and therefore exhibit the folly of the age, not the error of an individual.

The following alphabetical list of the tombs in this church which are alluded to or described in the text, with references to the pages where they are mentioned, will save some trouble:[1]—

Cavalli, Jacopo, XI. 101, 302.
Cornaro, Marco, XI. 13.
Dolfin, Giovanni, XI. 95.
Giustiniani, Marco, IX. 370, XI. 298.
Mocenigo, Giovanni, XI. 108.
Mocenigo, Pietro, XI. 108.
Mocenigo, Tomaso, IX. 48, XI. 102.
Morosini, Michele, XI. 100.
Steno, Michele, XI. 101.
Vendramin, Andrea, IX. 49, XI. 107.

GIOVANNI GRISOSTOMO, CHURCH OF ST. One of the most important in Venice. It is early Renaissance, containing some good sculpture, but chiefly notable as containing a noble Sebastian del Piombo,[2] and a John Bellini, which a few years hence, unless it be "restored," will be esteemed one of the most precious pictures in Italy, and among the most perfect in the world.[3] John Bellini is the only artist who appears to me to have united, in equal and magnificent measures, justness of drawing, nobleness of colouring, and perfect manliness of treatment, with the purest religious feeling. He did, as far as it is possible to do it, instinctively and unaffectedly, what the Caracci only pretended to do. Titian colours better, but has not his piety. Leonardo draws better, but has not his colour. Angelico is more heavenly, but has not his manliness, far less his powers of art.

GIOVANNI ELEMOSINARIO, CHURCH OF ST. Said to contain a Titian and a Bonifazio. Of no other interest.

(1877. 1398–1410, Selvatico. Its campanile is the most interesting piece of central Gothic remaining comparatively intact in Venice.[4] It stands on four detached piers; a greengrocer's shop in the space between them; the stable tower for its roof. There are three lovely bits of heraldry, carved on three square stones, on its side towards the Rialto. Selvatico gives no ground for his date; I believe 1298–1310 more probable. The Titian, only visible to me by the sacristan's single candle, seems languid and affected.)

GIOVANNI IN BRAGORA, CHURCH OF ST. A Gothic church of the fourteenth century, small but interesting, and said to contain some precious works by Cima da Conegliano, and one by John Bellini.[5]

GIOVANNI, NOVO, CHURCH OF ST. Of no importance.

[1] [The following additions to the list refer to Appendix 11:—
Andrea Morosini, XI. 297; Nicolaus Marcellus, XI. 307.]

[2] [Over the High Altar—St. Chrysostom, with SS. Catharine, Mary Magdalen, Lucia, Paul, John Baptist, and Liberale. The Bellini is "St. Jerome," Christopher and Augustine—dated 1513, three years before the painter's death.]

[3] [See above, p. 379 *n.*, and compare, for Ruskin's general estimate of Bellini, *The Relation between Michael Angelo and Tintoret.*]

[4] [For another mention of the campanile, see *St. Mark's Rest*, § 35. The Titian over the high altar is a picture of the saint; the Bonifazio, over the first altar to the left on entering, is "St. Mark, St. Peter and St. Paul before the Madonna."]

[5] [The pictures by Cima are "St. Helena and Constantine at the Cross" (restored, 1903) and a "Baptism" (1491)—the latter much restored. The Bellini is a "Virgin and Child" in the second chapel on the right, by some attributed to Alvise Vivarini.]

GIOVANNI, S., SCUOLA DI. A fine example of the Byzantine Renaissance, mixed with remnants of good late Gothic. The little exterior cortile is sweet in feeling, and Lazari praises highly the work of the interior staircase.[1]

GIUDECCA. The crescent-shaped island (or series of islands) which forms the southern extremity of the city of Venice, though separated by a broad channel from the main city. Commonly said to derive its name from the number of Jews who lived upon it; but Lazari derives it from the word "judicato," in Venetian dialect "Zudegà," it having been in old time "adjudged" as a kind of prison territory to the more dangerous and turbulent citizens. It is now inhabited only by the poor, and covered by desolate groups of miserable dwellings, divided by stagnant canals.[2]

Its two principal churches, the Redentore and St. Eufemia, are named in their alphabetical order.

GIULIANO, CHURCH OF ST. Of no importance.

GIUSEPPE DI CASTELLO, CHURCH OF ST. Said to contain a Paul Veronese: otherwise of no importance.

GIUSTINA, CHURCH OF ST. Of no importance.

GIUSTINIANI, PALAZZO, on the Grand Canal, now Albergo all' Europa. Good late fourteenth century Gothic, but much altered.

GIUSTINIANI, PALAZZO, next the Casa Foscari, on the Grand Canal. Lazari, I know not on what authority, says that this palace was built by the Giustiniani family before 1428. It is one of those founded directly on the Ducal Palace, together with the Casa Foscari at its side: and there could have been no doubt of their date on this ground; but it would be interesting, after what we have seen of the progress of the Ducal Palace, to ascertain the exact year of the erection of any of these imitations.

This palace contains some unusually rich detached windows, full of tracery, of which the profiles are given in the Appendix [p. 285], under the title of the Palace of the Younger Foscari, it being popularly reported to have belonged to the son of the Doge.

GIUSTINIAN LOLIN, PALAZZO, on the Grand Canal. Of no importance.

GRASSI, PALAZZO, on the Grand Canal, now Albergo all' Imperator d' Austria. Of no importance.[3]

GREGORIO, CHURCH OF ST., on the Grand Canal. An important church of the fourteenth century, now desecrated, but still interesting. Its apse is on the little canal crossing from the Grand Canal to the Giudecca, beside the Church of the Salute, and is very characteristic of the rude ecclesiastical Gothic contemporary with the Ducal Palace. The entrance to its cloisters, from the Grand Canal, is somewhat later; a noble square door, with two windows on each side of it, the grandest examples in Venice of the late window of the fourth order.

[1] [For the style of the Byzantine Renaissance, see above, pp. 20, 21; for the Scuola itself, see *Guide to the Academy at Venice*, where it is described. It is still the seat of the Guild of Sculptors.]

[2] [Now a busy manufacturing centre.]

[3] [No longer an hotel; a private house.]

The cloister, to which this door gives entrance, is exactly contemporary with the finest work of the Ducal Palace, circa 1350. It is the loveliest cortile I know in Venice; its capitals consummate in design and execution; and the low wall on which they stand showing remnants of sculpture unique, as far as I know, in such application. (1877. I guessed this date (circa 1350), and am proud of myself; the actual year being 1342.)

GRIMANI, PALAZZO,[1] on the Grand Canal, XI. 43.

There are several other palaces in Venice belonging to this family, but none of any architectural interest.

J

JESUITI, CHURCH OF THE [IX. 257]. The basest Renaissance; but worth a visit in order to examine the imitations of curtains in white marble inlaid with green.

It contains a Tintoret, "The Assumption," which I have not examined;[2] and a Titian, "The Martyrdom of St. Lawrence," originally, it seems to me, of little value, and now, having been restored, of none.

L

LABIA, PALAZZO, on the Cana Reggio. Of no importance.

LAZZARO DE' MENDICANTI, CHURCH OF ST. Of no importance.

LIBRERIA VECCHIA.[3] A graceful building of the central Renaissance, designed by Sansovino, 1536, and much admired by all architects of the school. It was continued by Scamozzi, down the whole side of St. Mark's Place, adding another story above it, which modern critics blame as destroying the "eurithmia;" never considering that had the two low stories of the Library been continued along the entire length of the Piazza, they would have looked so low that the entire dignity of the square would have been lost. As it is, the Library is left in its originally good proportions, and the larger mass of the Procuratie Nuove forms a more majestic, though less graceful, side for the great square.

But the real faults of the building are not in its number of stories, but in the design of the parts. It is one of the grossest examples of the base Renaissance habit of turning *keystones* into *brackets*, throwing them out in bold projection (not less than a foot and a half) beyond the mouldings of the arch; a practice utterly barbarous, inasmuch as it evidently tends to dislocate the entire arch, if any real weight were laid on the extremity of the keystone; and it is also a very characteristic example of the vulgar and painful mode of filling spandrils by naked figures in alto-relievo, leaning against the arch on each side, and appearing as if

[1] [Now the Court of Appeal.]

[2] [And, in the Refectory of the same church, a "Presentation of Christ" also by Tintoret (reproduced in J. B. S. Holborn's *Tintoretto*, between pp. 60 and 61.]

[3] [This building has now been re-arranged internally, to receive the Marciana Library, transferred there from the Ducal Palace: see Vol. X. p. 466.]

they were continually in danger of slipping off. Many of these figures have, however, some merit in themselves; and the whole building is graceful and effective of its kind. The continuation of the Procuratie Nuove, at the western extremity of St. Mark's Place (together with various apartments in the great line of the Procuratie Nuove), forms the "Royal Palace," the residence of the Emperor when at Venice. This building is entirely modern, built in 1810, in imitation of the Procuratie Nuove, and on the site of Sansovino's Church of San Geminiano.

In this range of buildings, including the Royal Palace, the Procuratie Nuove, the old Library, and the "Zecca" which is connected with them (the latter being an ugly building of very modern date, not worth notice architecturally), there are many most valuable pictures,[1] among which I would especially direct attention, first to those in the Zecca, namely, a beautiful and strange Madonna, by Benedetto Diana; two noble Bonifazios; and two groups, by Tintoret, of the Provveditori della Zecca, by no means to be missed, whatever may be sacrificed to see them, on account of the quietness and veracity of their unaffected portraiture, and the absolute freedom from all vanity either in the painter or in his subjects.

Next, in the "Antisala" of the old Library, observe the "Sapienza" of Titian, in the centre of the ceiling; a most interesting work in the light brilliancy of its colour, and the resemblance to Paul Veronese. Then, in the great hall of the old Library, examine the two large Tintorets, "St. Mark saving a Saracen from Drowning," and the "Stealing his Body from Constantinople," both rude, but great (note in the latter the dashing of the rain on the pavement, and running of the water about the feet of the figures): then, in the narrow spaces between the windows, there are some magnificent single figures by Tintoret, among the finest things of the kind in Italy, or in Europe. Finally, in the gallery of pictures in the Palazzo Reale, among other good works of various kinds, are two of the most interesting Bonifazios in Venice,[2] the "Children of Israel in their Journeyings," in one of which, if I recollect right, the quails are coming in flights across a sunset sky, forming one of the earliest instances I know of a thoroughly natural and Turneresque effect being felt and rendered by the old masters. The picture struck me chiefly from this circumstance; but, the notebook in which I had described it and its companion having been lost on my way home, I cannot now give a more special account of them, except that they are long, full of crowded figures, and peculiarly light in colour and handling as compared with Bonifazio's work in general.

Lio, Church of St. Of no importance, but said to contain a spoiled Titian.

Lio, Salizzada di St., windows in, X. 294, 300.

Loredan, Palazzo,[3] on the Grand Canal near the Rialto, X. 149, 454. Another palace of this name, on the Campo St. Stefano, is of no importance.

Lorenzo, Church of St. Of no importance.

Luca, Church of St. Its campanile is of very interesting and quaint early Gothic, and it is said to contain a Paul Veronese, "St. Luke and the

[1] [See above, Introduction, p. xxviii.]
[2] [See *Modern Painters*, vol. iii. ch. xviii. § 22.]
[3] [Now part of the Municipal Offices.]

Virgin." In the little Campiello St. Luca, close by, is a very precious Gothic door, rich in brickwork of the thirteenth century;[1] and in the foundations of the houses on the same side of the square, but at the other end of it, are traceable some shafts and arches closely resembling the work of the Cathedral of Murano, and evidently having once belonged to some most interesting building.

LUCIA, CHURCH OF ST. Of no importance.

M

MADDALENA, CHURCH OF STA. MARIA. Of no importance.

[" MADONETTA HOUSE," X. 146, 454, XI. 277.]

MALIPIERO, PALAZZO, on the Campo St. M. Formosa, facing the canal at its extremity. A very beautiful example of the Byzantine Renaissance. Note the management of colour in its inlaid balconies.

MANFRINI, PALAZZO. The architecture is of no interest; and as it is in contemplation to allow the collection of pictures to be sold, I shall take no note of them.[2] But, even if they should remain, there are few of the churches in Venice where the traveller had not better spend his time than in this gallery; as, with the exception of Titian's "Entombment," one or two Giorgiones, and the little John Bellini (St. Jerome), the pictures are all of a kind which may be seen elsewhere.

MANGILI, VARMARANA, PALAZZO, on the Grand Canal. Of no importance.

MANIN, PALAZZO, on the Grand Canal. Of no importance.

MANZONI, PALAZZO, on the Grand Canal, near the Church of the Carità [XI. 21]. A perfect and very rich example of Byzantine Renaissance; its warm yellow marbles are magnificent.

MARCILIAN, CHURCH OF ST.[3] Said to contain a Titian "Tobit and the Angel:" otherwise of no importance.

MARCO, SCUOLA, DI SAN, XI. 21. [See *Frontispiece.*]

[MARGHERITA, CAMPO SANTA, house in, XI. *Examples*, 11.]

MARIA, CHURCHES OF STA. See FORMOSA, MATER DOMINI, MIRACOLI, ORTO, SALUTE, and ZOBENIGO.

MARK, CHURCH OF ST., history of, X. 71; approach to, X. 80; general teaching of, X. 134, 141; measures of façade of, X. 152; balustrades of, X. 285, 288; cornices of, IX. 365; horseshoe arches of, X. 291; entrances of, X. 315, XI. App. 10 (2); shafts of, X. 448; base in bapistery of, IX. 343; mosaics in atrium of, X. 134; mosaics in cupola of, X. 135, XI. 205; lily capitals of, X. 164 [and XI. *Examples*, 7]; Plates illustrative of (Vol. X.), **6**, **7** (figs. 9, 10, 11); **8** (figs. 8, 9, 12, 13, 15); **9**, **10** (fig. 1), [also Plates C, D, E]; and Plate **4**, Vol. XI.[4] [and *Examples*, 3, 6, 7.]

[1] [See above, *Examples*, 13.]

[2] [The collection for the most part was dispersed in 1856. It was first offered for sale to the National Gallery (see *Report of the Select Committee* of 1853). The celebrated Giorgione, now in the Palazzo Giovanelli (p. 384 *n.*), was formerly in the Manfrini. The Titian's "Entombment" is a repetition with some alterations of the picture in the Louvre.]

[3] [Known in Venice as the "Marziale," on the Rio della Misericordia. The Titian is over the first altar on the left.]

[4] [For other references than Ruskin here gives, see General Index.]

MARK, SQUARE OF ST. (Piazza di San Marco), anciently a garden, X. 71; general effect of, X. 82, 141; plan of, X. 330. [Floods in, X. xxxvi.; pavement of, X. 62 *n.*, 116 *n.*]

MARTINO, CHURCH OF ST. Of no importance.

MATER DOMINI, CHURCH OF STA. MARIA. It contains two important pictures: one over the second altar on the right, "St. Christina," by Vincenzo Catena, a very lovely example of the Venetian religious school; and, over the north transept door, the "Finding of the Cross," by Tintoret, a carefully painted and attractive picture, but by no means a good specimen of the master, as far as regards power of conception. He does not seem to have entered into his subject. There is no wonder, no rapture, no entire devotion in any of the figures. They are only interested and pleased in a mild way; and the kneeling woman who hands the nails to a man stooping forward to receive them on the right hand, does so with the air of a person saying, "You had better take care of them; they may be wanted another time." This general coldness in expression is much increased by the presence of several figures on the right and left, introduced for the sake of portraiture merely: and the reality, as well as the feeling, of the scene is destroyed by our seeing one of the youngest and weakest of the women with a huge cross lying across her knees, the whole weight of it resting upon her. As might have been expected, where the conception is so languid, the execution is little delighted in: it is throughout steady and powerful, but in no place affectionate, and in no place impetuous. If Tintoret had always painted in this way, he would have sunk into a mere mechanist. It is, however, a genuine and tolerably well-preserved specimen, and its female figures are exceedingly graceful; that of St. Helena very queenly, though by no means agreeable in feature. Among the male portraits on the left there is one different from the usual types which occur either in Venetian paintings or Venetian populace; it is carefully painted, and more like a Scotch Presbyterian minister than a Greek. The background is chiefly composed of architecture, white, remarkably uninteresting in colour, and still more so in form. This is to be noticed as one of the unfortunate results of the Renaissance teaching at this period. Had Tintoret backed his Empress Helena with Byzantine architecture, the picture might have been one of the most gorgeous he ever painted.

MATER DOMINI, CAMPO DI STA. MARIA, X. 304. A most interesting little piazza, surrounded by early Gothic houses, once of singular beauty; the arcade at its extremity, of fourth-order windows, drawn in my folio work[1] is one of the earliest and loveliest of its kind in Venice, and in the houses at the side is a group of second-order windows with their intermediate crosses, all complete, and well worth careful examination.

[MERCERIA, X. 304.]

MICHELE IN ISOLA, CHURCH OF ST. On the island between Venice and Murano. The little Cappella Emiliana at the side of it has been much admired, but it would be difficult to find a building more feelingless or ridiculous.

[1] [See above, Plate 2, of the *Examples*, p. 320.]

It is more like a German summer-house, or angle turret, than a chapel, and may be briefly described as a bee-hive set on a low hexagonal tower, with dashes of stonework about its windows like the flourishes of an idle penman.

The cloister of this church is pretty; and the attached cemetery is worth entering, for the sake of feeling the strangeness of the quiet sleeping ground in the midst of the sea.[1]

MICHIEL DALLE COLONNE, PALAZZO. Of no importance.

MINELLI PALAZZO.[2] In the Corte del Maltese, at St. Paternian. It has a spiral external staircase, very picturesque, but of the fifteenth century, and without merit.

MIRACOLI, CHURCH OF STA. MARIA DEI. The most interesting and finished example in Venice of the Byzantine Renaissance, and one of the most important in Italy of the cinque-cento style. All its sculptures should be examined with great care, as the best possible examples of a bad style. Observe, for instance, that in spite of the beautiful work on the square pillars which support the gallery at the west end, they have no more architectural effect than two wooden posts. The same kind of failure in boldness of purpose exists throughout; and the building is, in fact, rather a small museum of unmeaning, though refined sculpture, than a piece of architecture.

Its grotesques are admirable examples of the base Raphaelesque design examined above, XI. 162. Note especially the children's heads tied up by the hair, in the lateral sculptures at the top of the altar steps. A rude workman, who could hardly have carved the head at all, might have been allowed this or any other mode of expressing discontent with his own doings; but the man who could carve a child's head so perfectly must have been wanting in all human feeling, to cut it off, and tie it by the hair to a vine leaf. Observe, in the Ducal Palace, though far ruder in skill, the heads always *emerge* from the leaves, they are never *tied* to them.

MISERICORDIA, CHURCH OF. The church itself is nothing, and contains nothing worth the traveller's time; but the Albergo de' Confratelli della Misericordia[3] at its side is a very interesting and beautiful relic of the Gothic Renaissance. Lazari says, "del secolo xiv.;" but I believe it to be later. Its traceries are very curious and rich, and the sculpture of its capitals very fine for the late time. Close to it, on the right-hand side of the canal, which is crossed by the wooden bridge, is one of the richest Gothic doors in Venice, remarkable for the appearance of antiquity in the general design and stiffness of its figures, though it bears its date, 1505. Its extravagant crockets are almost the only features which, but for this written date, would at first have confessed its lateness; but, on examination, the figures will be found as bad and spiritless as they are apparently archaic, and completely exhibiting the Renaissance palsy of imagination.

[1] [See Vol. X. p. 38.]

[2] [Now known as the "Palazzo Contarini della Scala," the Minelli family being extinct.]

[3] [Now a large tenement of dwelling-houses.]

The general effect is, however, excellent, the whole arrangement having been borrowed from earlier work.

The action of the statue of the Madonna, who extends her robe to shelter a group of diminutive figures, representative of the Society for whose house the sculpture was executed, may be also seen in most of the later Venetian figures of the Virgin which occupy similar situations. The image of Christ is placed in a medallion on her breast, thus fully, though conventionally, expressing the idea of self-support which is so often partially indicated by the great religious painters in their representations of the infant Jesus.

Moisè, Church of St., X. 80, XI. 148. Notable as one of the basest examples of the basest school of the Renaissance. It contains one important picture, namely, "Christ Washing the Disciples' feet," by Tintoret; on the left side of the chapel, north of the choir. This picture has been originally dark, is now much faded,—in parts, I believe, altogether destroyed,—and is hung in the worst light of a chapel, where, on a sunny day at noon, one could not easily read without a candle. I cannot, therefore, give much information respecting it; but it is certainly one of the least successful of the painter's works, and both careless and unsatisfactory in its composition as well as its colour. One circumstance is noticeable as in a considerable degree detracting from the interest of most of Tintoret's representations of our Saviour with His disciples. He never loses sight of the fact that all were poor, and the latter ignorant; and while he never paints a senator or a saint, once thoroughly canonized, except as a gentleman, he is very careful to paint the Apostles, in their living intercourse with the Saviour, in such a manner that the spectator may see in an instant, as the Pharisee did of old, that they were unlearned and ignorant men; and, whenever we find them in a room, it is always such a one as would be inhabited by the lower classes. There seems some violation of this practice in the dais, or flight of steps, at the top of which the Saviour is placed in the present picture; but we are quickly reminded that the guests' chamber or upper room ready prepared was not likely to have been in a palace, by the humble furniture upon the floor, consisting of a tub with a copper saucepan in it, a coffee-pot, and a pair of bellows, curiously associated with a symbolic cup with a wafer, which, however, is in an injured part of the canvas, and may have been added by the priests. I am totally unable to state what the background of the picture is or has been; and the only point farther to be noted about it is the solemnity, which, in spite of the familiar and homely circumstances above noticed, the painter has given to the scene, by placing the Saviour, in the act of washing the feet of Peter, at the top of a circle of steps, on which the other Apostles kneel in adoration and astonishment.

Moro, Palazzo. See Othello.

Morosini, Palazzo, near the Ponte dell' Ospedaletto, at San Giovanni e Paolo. Outside it is not interesting, though the gateway shows remains of brickwork of the thirteenth century. Its interior court is singularly beautiful; the staircase of early fourteenth century Gothic has originally been superb, and the window in the angle above is the most perfect that

I know in Venice of the kind; the lightly sculptured coronet is exquisitely introduced at the top of its spiral shaft.

This palace still belongs to the Morosini family, to whose present representative, the Count Carlo Morosini, the reader is indebted for the note on the character of his ancestors, above, p. 257.

MOROSINI, PALAZZO, at St. Stefano. Of no importance.

N

NANI-MOCENIGO, PALAZZO.[1] (Now Hotel Danieli.) A glorious example of the central Gothic, nearly contemporary with the finest parts of the Ducal Palace. Though less impressive in effect than the Casa Foscari or Casa Bernardo, it is of purer architecture than either; and quite unique in the delicacy of the form of the cusps in the central group of windows, which are shaped like broad scimitars, the upper foil of the windows being very small. If the traveller will compare these windows with the neighbouring traceries of the Ducal Palace, he will easily perceive the peculiarity.

NICOLO DEL LIDO, CHURCH OF ST. Of no importance.

NOME DI GESU, CHURCH OF THE. Of no importance.

O

ORFANI, CHURCH OF THE. Of no importance.

ORTO, CHURCH OF STA. MARIA DELL'. An interesting example of Renaissance Gothic, the traceries of the windows being very rich and quaint.

It contains four most important Tintorets: "The Last Judgment," "The Worship of the Golden Calf,"[2] "The Presentation of the Virgin," and "Martyrdom of St. Agnes." The first two are among his largest and mightiest works, but grievously injured by damp and neglect; and unless the traveller is accustomed to decipher the thoughts in a picture patiently, he need not hope to derive any pleasure from them. But no pictures will better reward a resolute study. The following account of the "Last Judgment," given in the second volume of *Modern Painters*, will be useful in enabling the traveller to enter into the meaning of the picture, but its real power is only to be felt by patient examination of it.

"By Tintoret only has this unimaginable event (the Last Judgment)

[1] [Originally the Palazzo Dandolo—built to receive the distinguished guests of the Republic. For one of the capitals of its window shafts see Plate 14 in the *Examples*, above, p. 346.]

[2] [On this picture see *Modern Painters*, vol. ii. (Vol. IV. p. 308), where Ruskin calls attention to the beauty of the landscape; and *ibid.*, vol. iv. ch. iv. § 2 *n.*, where he notes the clouds around Mount Sinai. See also Vol. IV. pp. xxxvi.–xxxvii., where a passage is given from his diary of 1845 describing these pictures, more especially "The Last Judgment."]

been grappled with in its Verity; not typically nor symbolically, but as they may see it who shall not sleep, but be changed. Only one traditional circumstance he has received, with Dante and Michael Angelo, the Boat of the Condemned; but the impetuosity of his mind bursts out even in the adoption of this image; he has not stopped at the scowling ferryman of the one, nor at the sweeping blow and demon dragging of the other, but, seized Hylas-like by the limbs and tearing up the earth in his agony, the victim is dashed into his destruction; nor is it the sluggish Lethe, nor the fiery lake, that bears the cursed vessel, but the oceans of the earth and the waters of the firmament gathered into one white, ghastly cataract; the river of the wrath of God, roaring down into the gulf where the world has melted with its fervent heat, choked with the ruins of nations, and the limbs of its corpses tossed out of its whirling, like water-wheels. Bat-like, out of the holes and caverns and shadows of the earth, the bones gather, and the clay heaps heave, rattling and adhering into half-kneaded anatomies, that crawl, and startle, and struggle up among the putrid weeds, with the clay clinging to their clotted hair, and their heavy eyes sealed by the earth darkness yet, like his of old who went his way unseeing to the Siloam Pool; shaking off one by one the dreams of the prison-house, hardly hearing the clangour of the trumpets of the armies of God, blinded yet more, as they awake, by the white light of the new Heaven, until the great vortex of the four winds bears up their bodies to the judgment-seat; the Firmament is all full of them, a very dust of human souls, that drifts, and floats, and falls into the interminable, inevitable light; the bright clouds are darkened with them as with thick snow, currents of atom life in the arteries of heaven, now soaring up slowly, and higher and higher still, till the eye and the thought can follow no farther, borne up, wingless, by their inward faith and by the angel powers invisible, now hurled in countless drifts of horror before the breath of their condemnation."

Note in the opposite picture the way the clouds are wrapped about the distant Sinai.

The figure of the little Madonna in the "Presentation" should be compared with Titian's in his picture of the same subject in the Academy.[1] I prefer Tintoret's infinitely; and note how much finer is

[1] [In his 1846 diary Ruskin works out the contrasts in detail :—

"Tintoret's is grey, grand and useful, no picturesqueness admitted; Titian's is brown and mean, and with all the evil of picturesqueness, without its nature; it is awkwardly chipped and stained. Tintoret puts an arabesque on the steps in gold, actual gilding with a brown touch of paint beside it; these sweeping steps are rich and delicious (perhaps suggested by the beautiful decoration of those of the Giant's Staircase). Titian's are meagre, square, and cold; his old woman with her basket of eggs is altogether vulgar, singularly inferior to Tintoret's grand sitting figure looking down on the child, though this latter even is a little hurtful as absolutely uninterested in the chief action; the profile of the upright ascending figure on the right [*i.e.* in Tintoret's picture] is about the most beautiful Venetian face of a certain order that I know. In Tintoret's architecture the projecting balcony above, p. 27 [*i.e.* in Ruskin's notebook], on the perspective side of the house, is curious for its severe and not very tasteful simplicity. I think the interstices

the feeling with which Tintoret has relieved the glory round her head against the pure sky, than that which influenced Titian in encumbering his distance with architecture.

(1877. The whole picture has now been daubed over,—chiefly this lovely bit of sky, and is a ghastly ruin and eternal disgrace to modern Venice.)

The "Martyrdom of St. Agnes" *was* a lovely picture. It has been "restored" since I saw it.[1]

OSPEDALETTO, CHURCH OF THE. The most monstrous example of the Grotesque Renaissance which there is in Venice; the sculptures on its façade representing masses of diseased figures and swollen fruit.

It is almost worth devoting an hour to the successive examination of five buildings, as illustrative of the last degradation of the Renaissance. San Moisè is the most clumsy, Santa Maria Zobenigo the most impious, St. Eustachio the most ridiculous, the Ospedaletto the most monstrous, and the head at Santa Maria Formosa the most foul.

OTHELLO, HOUSE OF, at the CARMINI. The researches of Mr. Brown into the origin of the play of *Othello* have, I think, determined that Shakespeare wrote on definite historical grounds; and that Othello may be in many points identified with Christopher Moro, the lieutenant of the republic at Cyprus in 1508. See *Ragguagli su Marin Sanuto*, i. 226.[2]

His palace was standing till very lately, a Gothic building of the fourteenth century, of which Mr. Brown possesses a drawing. It is now destroyed, and a modern square-windowed house built on its site. A statue, said to be a portrait of Moro, but a most paltry work, is set in a niche in the modern wall.

P

PANTALEONE, CHURCH OF ST. Said to contain a Paul Veronese; otherwise of no importance.[3]

PATERNIAN, CHURCH OF ST. Its little leaning tower[4] forms an interesting

are too crowded above, and should be arranged as in the figure *a* below, where also the lie of the drapery is given. It casts no shadow, and is altogether poor and ineffective; yet the picture on the whole is grand and spacious; in the figures the blacks and reds are excessively violent in quantity, the former exceedingly cold. The little Madonna has a sphere or glory of light all about her; in Tintoret's it is only about her head; but tenfold more expressive and heavenly from its being brought against the light of the sky in the most daring manner."]

[1] [In the same church (first altar on the right) is the picture of "St. John the Baptist" by Cima da Conegliano, which Ruskin selected for the first example in his Educational Series at Oxford: see *Catalogue* of that series (where its lovely detail is dwelt upon); and *Lectures on Art*, § 150 ("the whole picture full of peace and intense faith and hope").]

[2] [See Vol. X. p. 353 *n.*]

[3] [The Veronese is in the second chapel on the right, "St. Pantaleone leading a Child;" for the painting of the roof, see *St. Mark's Rest*, §§ 189–191.]

[4] [Since pulled down; now the Savings Bank.]

object, as the traveller sees it from the narrow canal which passes beneath the Porte San Paternian. The two arched lights of the belfry appear of very early workmanship, probably of the beginning of the thirteenth century.

Pesaro, Palazzo, on the grand Canal [XI. 150]. The most powerful and impressive in effect of all the palaces of the Grotesque Renaissance. The heads upon its foundation are very characteristic of the period, but there is more genius in them than usual. Some of the mingled expressions of faces and grinning casques are very clever.

[Piazzetta, IX. 52, X. 359.]

Piazzetta, pillars of, see Final Appendix, under head "Capitals."[1] The two magnificent blocks of marble, brought from St. Jean d'Acre, which form one of the principal ornaments of the Piazzetta, are Greek sculpture of the sixth century, and will be described in my folio work.

Pieta, Church of the. Of no importance.[2]

Pietro, Church of St., at Murano [X. 41]. Its pictures, once valuable, are now hardly worth examination, having been spoiled by neglect.[3]

Pietro di Castello, Church of St., IX. 26, 419. It is said to contain a Paul Veronese, and I suppose the so-called "Chair of St. Peter" must be worth examining.[4]

Pisani, Palazzo, on the Grand Canal. The latest Venetian Gothic, just passing into Renaissance. The capitals of the first-floor windows are, however, singularly spirited and graceful, very daringly undercut, and worth careful examination. The Paul Veronese, once the glory of this palace, is, I believe, not likely to remain in Venice.[5] The other picture in the same room, the "Death of Darius," is of no value.

Pisani, Palazzo, at St. Stefano. Late Renaissance, and of no merit, but grand in its colossal proportions, especially when seen from the narrow canal at its side, which, terminated by the apse of the Church of San Stefano, is one of the most picturesque and impressive little pieces of water scenery in Venice.

[Pistor, Calle del, X. 294.]

Polo, Church of St. Of no importance, except as an example of the advantages accruing from restoration. M. Lazari says of it, "Before this church was modernized, its principal chapel was adorned with mosaics, and possessed a pala of silver gilt, of Byzantine workmanship, which is now lost."

[1] [Above, p. 275. In the "Travellers' Edition" the reference was altered to "See *St. Mark's Rest*"—§§ 14 *seq.* For the Jean d'Acre pillars, see Vol. IX. p. 105 *n.* The intended Plates in the *Examples* were not published.]

[2] [In a gallery over the entrance, there is a fine work of Moretto, "Supper in the House of the Pharisee."]

[3] [They include one by Giovanni Bellini.]

[4] [The Veronese, on the west wall to the left on entering, is "The Agony in the Garden." The so-called "Chair of St. Peter" is an ancient episcopal seat, given by the Emperor Michael III. to the Doge of Venice in the middle of the ninth century; the back of it, inscribed with Arabic characters, seems to have been a gravestone.]

[5] ["The family of Darius at the feet of Alexander after the battle of Issus." It was purchased in 1857 by the English Government, and now hangs in London in the National Gallery, No. 294: see above, p. 359 *n.*]

POLO, SQUARE OF ST. (Campo San Polo) [IX. 321]. A large and important square, rendered interesting chiefly by three palaces on the side of it opposite the church, of central Gothic (1360), and fine of their time, though small. One of their capitals has been given in Plate 2 of this volume, fig. 12. They are remarkable as being decorated with sculptures of the Gothic time, in imitation of the Byzantine ones; the period being marked by the dog-tooth, and cable being used instead of the dentil round the circles.

POLO, PALAZZO, at San G. Grisostomo (the House of Marco Polo), X. 166. Its interior court is full of interest, showing fragments of the old building in every direction, cornices, windows, and doors, of almost every period, mingled among modern rebuilding and restoration of all degrees of dignity.

PORTA DELLA CARTA, X. 353.

PRIULI, PALAZZO [X. 310, XI. 29]. A most important and beautiful early Gothic palace, at San Severo; the main entrance is from the Fondamento San Severo, but the principal façade is on the other side, towards the canal. The entrance has been grievously defaced, having had winged lions filling the spandrils of its pointed arch, of which only feeble traces are now left; the façade has very early fourth-order windows in the lower story, and, above, the beautiful range of fifth-order windows drawn in Plate 18, Vol. X., where the heads of the fourth-order range are also seen (note their inequality, the larger one at the flank). This palace has two most interesting traceried angle windows also, which, however, I believe are later than those on the façade; and, finally, a rich and bold interior staircase.

PROCURATIE NUOVE, see "LIBRERIA." VECCHIE: A graceful series of buildings, of late fifteenth century design, forming the northern side of St. Mark's Place, but of no particular interest.

Q

QUERINI, PALAZZO, now the Beccherie, X. 298, XI. 273.

R

RAFFAELLE, CHIESA DELL' ANGELO. Said to contain a Bonifazio:[1] otherwise of no importance.

[RAMO DIRIMPETTO MOCENIGO, door-head in, XI. *Examples*, 12.]

REDENTORE, CHURCH OF THE, X. 443. It contains three interesting John Bellinis,[2] and also, in the sacristy, a most beautiful Paul Veronese.

REMER, CORTE DEL, house in, IX. 305, X. 292, XI. 279.

[1] [Seven panels round the organ loft; the story of Tobit and the Angel.]

[2] [Compare Vol. X. p. 443. The beautiful "Virgin and Child with two Angels" is now attributed by some to Alvise Vivarini.]

REZZONICO, PALAZZO, on the Grand Canal.[1] Of the Grotesque Renaissance time, but less extravagant than usual.

RIALTO, BRIDGE OF THE. The best building raised in the time of the Grotesque Renaissance; very noble in its simplicity, in its proportions, and in its masonry. Note especially the grand way in which the oblique archstones rest on the butments of the bridge, safe, palpably both to the sense and eye: note also the sculpture of the Annunciation on the southern side of it; how beautifully arranged, so as to give more lightness and grace to the arch—*the dove, flying towards the Madonna, forming the keystone,*—and thus the whole action of the figures being parallel to the curve of the arch, while all the masonry is at right angles to it. Note, finally, one circumstance which gives peculiar firmness to the figure of the angel, and associates itself with the general expression of strength in the whole building; namely, that the sole of the advanced foot is set perfectly level, as if placed on the ground, instead of being thrown back behind like a heron's, as in most modern figures of this kind.

The sculptures themselves are not good; but these pieces of feeling in them are very admirable. The two figures on the other side, St. Mark and St. Theodore, are inferior, though all by the same sculptor, Girolamo Campagna.

The bridge was built by Antonio da Ponte, in 1588. It was anciently of wood, with a drawbridge in the centre, a representation of which may be seen in one of Carpaccio's pictures at the Accademia delle Belle Arti: and the traveller should observe that the interesting effect, both of this and the Bridge of Sighs, depends in great part on their both being *more* than bridges; the one a covered passage, the other a row of shops, sustained on an arch. No such effect can be produced merely by the masonry of the roadway itself.

[RIMEDIO, CALLE DI, X. 295.]

RIO DEL PALAZZO, X. 330, XI. 32 *n.*

[RIO DI CA' FOSCARI, Byzantine house in, X. 146, 151, 155, 454, XI. *Examples,* 8, 9, and 10.]

ROCCO, CAMPIELLO DI SAN, windows in, X. 303.

ROCCO, CHURCH OF ST. Notable only for the most interesting pictures by Tintoret which it contains, namely:

1. *San Rocco before the Pope.* (On the left of the door as we enter.) A delightful picture in his best manner, but not much laboured; and, like several other pictures in this church, it seems to me to have been executed at some period of the painter's life when he was either in ill-health, or else had got into a mechanical way of painting, from having made too little reference to nature for a long time. There is something stiff and forced in the white draperies on both sides, and a general character about the whole which I can feel better than I can describe; but which, if I had been the painter's physician, would have immediately caused me to order him to shut up his painting-room, and take a voyage to the Levant and back again. The figure of the Pope is, however, extremely beautiful, and

[1] [Robert Browning died in this palace in 1889, which now bears an inscription recording the fact.]

is not unworthy, in its jewelled magnificence, here dark against the sky, of comparison with the figure of the high priest in the "Presentation," in the Scuola di San Rocco.

2. *Annunciation.* (On the other side of door, on entering.) A most disagreeable and dead picture, having all the faults of the age, and none of the merits of the painter. It must be a matter of future investigation to me, what could cause the fall of his mind from a conception so great and so fiery as that of the "Annunciation" in the Scuola di San Rocco, to this miserable reprint of an idea worn out centuries before. One of the most inconceivable things in it, considered as the work of Tintoret, is that where the angel's robe drifts away behind his limb; one cannot tell by the character of the outline, or by the tones of the colour, whether the cloud comes in before the robe, or whether the robe cuts upon the cloud. The Virgin is uglier than that of the Scuola, and not half so real; and the draperies are crumpled in the most commonplace and ignoble folds. It is a picture well worth study, as an example of the extent to which the greatest mind may be betrayed by the abuse of its powers, and the neglect of its proper food in the study of nature.

3. *Pool of Bethesda.* (On the right side of the church, in its centre, the lowest of the two pictures which occupy the wall.) A noble work, but eminently disagreeable, as must be all pictures of this subject; and with the same character in it of undefinable want, which I have noticed in the two preceding works. The main figure in it is the cripple, who has taken up his bed; but the whole effect of this action is lost by his not turning to Christ, but flinging it on his shoulder like a triumphant porter with a huge load; and the corrupt Renaissance architecture, among which the figures are crowded, is both ugly in itself and much too small for them. It is worth noticing, for the benefit of persons who find fault with the perspective of the Pre-Raphaelites, that the perspective of the brackets beneath these pillars is utterly absurd; and that, in fine, the presence or absence of perspective has nothing to do with the merits of a great picture; not that the perspective of the Pre-Raphaelites *is* false in any case that I have examined, the objection being just as untenable as it is ridiculous.[1]

4. *San Rocco in the Desert.* (Above the last-named picture.) A single recumbent figure in a not very interesting landscape, deserving less attention than a picture of St. Martin just opposite to it,—a noble and knightly figure on horseback by Pordenone, to which I cannot pay a greater compliment than by saying that I was a considerable time in doubt whether or not it was another Tintoret.

5. *San Rocco in the Hospital.* (On the right-hand side of the altar.) There are four vast pictures by Tintoret in the dark choir of this church, not only important by their size (each being some twenty-five feet long by ten feet high), but also elaborate compositions; and remarkable, one for its extraordinary landscape, and the other as the most studied picture in which the painter has introduced horses in violent action. In order

[1] [For current criticism at the time to this effect, and Ruskin's reply to it, see his letter to the *Times*, May 13, 1851 (reprinted in *Arrows of the Chace*, 1880, i. 90, and in Vol. XII. of this edition).]

to show what waste of human mind there is in these dark churches of Venice, it is worth recording that, as I was examining these pictures, there came in a party of eighteen German tourists, not hurried, nor jesting among themselves, as large parties often do, but patiently submitting to their cicerone, and evidently desirous of doing their duty as intelligent travellers. They sat down for a long time on the benches of the nave, looked a little at the "Pool of Bethesda," walked up into the choir, and there heard a lecture of considerable length from their *valet-de-place* upon some subject connected with the altar itself, which, being in German, I did not understand; they then turned and went slowly out of the church, not one of the whole eighteen ever giving a single glance to any of the four Tintorets, and only one of them, as far as I saw, even raising his eyes to the walls on which they hung, and immediately withdrawing them, with a jaded and *nonchalant* expression, easily interpretable into "Nothing but old black pictures." The two Tintorets above noticed, at the end of the church, were passed also without a glance; and this neglect is not because the pictures have nothing in them capable of arresting the popular mind, but simply because they are totally in the dark, or confused among easier and more prominent objects of attention. This picture, which I have called "St. Rocco in the Hospital," shows him, I suppose, in his general ministrations at such places, and is one of the usual representations of disgusting subjects from which neither Orcagna[1] nor Tintoret seems ever to have shrunk. It is a very noble picture, carefully composed and highly wrought; but to me gives no pleasure, first, on account of its subject, secondly, on account of its dull brown tone all over,—it being impossible, or nearly so, in such a scene, and at all events inconsistent with its feeling, to introduce vivid colour of any kind. So it is a brown study of diseased limbs in a close room.

6. *Cattle Piece.* (Above the picture last described.) I can give no other name to this picture, whose subject I can neither guess nor discover, the picture being in the dark, and the guide-books leaving me in the same position. All I can make out of it is, that there is a noble landscape, with cattle and figures. It seems to me the best landscape of Tintoret's in Venice, except the "Flight into Egypt;" and is even still more interesting from its savage character, the principal trees being pines, something like Titian's in his "St. Francis receiving the Stigmata," and chestnuts on the slopes and in the hollows of the hills: the animals also seem first-rate. But it is too high, too much faded, and too much in the dark to be made out. It seems never to have been rich in colour, rather cool and grey, and very full of light.

7. *Finding of Body of San Rocco.* (On the left-hand side of the altar.) An elaborate, but somewhat confused picture, with a flying angel in a blue drapery; but it seemed to me altogether uninteresting, or, perhaps, requiring more study than I was able to give it.[2]

8. *San Rocco in Campo d' Armata.* So this picture is called by the sacristan. I could see no San Rocco in it; nothing but a wild group of

[1] [See in Vol. XII., *Lectures on Architecture and Painting*, § 123.]

[2] [The picture is called by Ridolfi "S. Rocco struck by death and visited by an angel."]

horses and warriors in the most magnificent confusion of fall and flight ever painted by man. They seem all dashed different ways as if by a whirlwind; and a whirlwind there must be, or a thunder-bolt, behind them, for a huge tree is torn up and hurled into the air beyond the central figure as if it were a shivered lance. Two of the horses meet in the midst, as if in a tournament; but in madness or fear, not in hostility: on the horse to the right is a standard-bearer, who stoops as from some foe behind him, with the lance laid across his saddle-bow level, and the flag stretched out behind him as he flies, like the sail of a ship drifting from its mast; the central horseman, who meets the shock, of storm, or enemy, whatever it be, is hurled backwards from his seat, like a stone from a sling; and this figure, with the shattered tree trunk behind it, is the most noble part of the picture. There is another grand horse on the right, however, also in full action. Two gigantic figures on foot, on the left, meant to be nearer than the others, would, it seems to me, have injured the picture, had they been clearly visible; but time has reduced them to perfect subordination.

Rocco, Scuola di San, bases of, IX. 344, 471; soffit ornaments of, IX. 392. An interesting building of the early Renaissance (1517), passing into Roman Renaissance. The wreaths of leafage about its shafts are wonderfully delicate and fine, though misplaced.

As regards the pictures which it contains, it is one of the three most precious buildings in Italy; buildings, I mean, consistently decorated with a series of paintings at the time of their erection, and still exhibiting that series in its original order. I suppose there can be little question but that the three most important edifices of this kind in Italy are the Sistine Chapel, the Campo Santo of Pisa, and the Scuola di San Rocco at Venice: the first painted by Michael Angelo; the second by Orcagna, Benozzo Gozzoli, Pietro Laurati, and several other men whose works are as rare as they are precious;[1] and the third by Tintoret.

Whatever the traveller may miss in Venice, he should, therefore, give unembarrassed attention and unbroken time to the Scuola di San Rocco; and I shall, accordingly, number the pictures, and note in them, one by one, what seemed to me most worthy of observation.[2]

They are sixty-two in all, but eight of these are merely of children or children's heads, and two of unimportant figures. The number of valuable pictures is fifty-two; arranged on the walls and ceilings of three rooms, so badly lighted, in consequence of the admirable arrangements of the Renaissance architect, that it is only in the early morning that some of the pictures can be seen at all, nor can they ever be seen but imperfectly. They were all painted, however, for their places in the dark, and, as compared with Tintoret's other works, are therefore, for the most part, nothing more than vast sketches, made to produce, under a certain degree of shadow, the effect of finished pictures. Their treatment is thus to be considered as a kind of scene-painting; differing from ordinary scene-painting only in this, that the effect aimed at is

[1] [See Vol. IV. pp. xxx., 84.]

[2] [For Ruskin's first impressions of the Scuola di San Rocco, see Vol. IV. pp. xxxvii., 354.]

not *that of a natural scene,* but *of a perfect picture.* They differ in this respect from all other existing works; for there is not, as far as I know, any other instance in which a great master has consented to work for a room plunged into almost total obscurity. It is probable that none but Tintoret would have undertaken the task, and most fortunate that he was forced to it. For in this magnificent scene-painting we have, of course, more wonderful examples, both of his handling and knowledge of effect, than could ever have been exhibited in finished pictures; while the necessity of doing much with few strokes keeps his mind so completely on the stretch throughout the work (while yet the velocity of production prevented his being wearied), that no other series of his works exhibits powers so exalted. On the other hand, owing to the velocity[1] and coarseness of the painting, it is more liable to injury through drought or damp; and as the walls have been for years continually running down with rain, and what little sun gets into the place contrives to fall all day right on one or other of the pictures, they are nothing but wrecks of what they were;[2] and the ruins of paintings originally coarse are not likely ever to be attractive to the public mind. Twenty or thirty years ago they were taken down to be retouched; but the man to whom the task was committed providentially died, and only one of them was spoiled. I have found traces of his work upon another, but not to an extent very seriously destructive. The rest of the sixty-two, or, at any rate, all that are in the upper room, appear entirely intact.

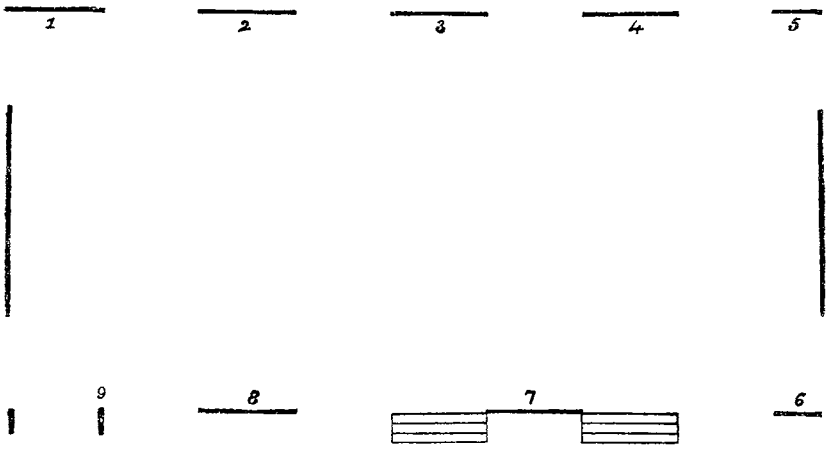
Although, as compared with his other works, they are all very scenic in execution, there are great differences in their degrees of finish; and, curiously enough, some on the ceilings and others in the darkest places in the lower room are very nearly finished pictures, while the "Agony in the Garden," which is in one of the best lights in the upper room, appears to have been painted in a couple of hours with a broom for a brush.

For the traveller's greater convenience I shall give a rude plan of the arrangement, and list of the subjects, of each group of pictures before examining them in detail.

[1] [Ridolfi's story of Tintoret's connexion with the Brotherhood of S. Rocco illustrates the speed at which the painter worked. The picture referred to is No. 40 in Ruskin's list: "S. Rocco in Heaven." "About 1560 the members of the brotherhood resolved to have a great picture painted in the Refectory." The best artists of the day were invited to submit designs. "When, on the appointed day, Paolo Veronese, Andrea Schiavone, Giuseppe Salviati, and Federigo Zuccaro came to show their designs, and Tintoretto was asked to exhibit his, he uncovered his canvas, which he had cleverly hidden with a cartoon, and said that they could make no mistake about the design which he had drawn; and if his readiness displeased them, he would make a gift of it to S. Rocco, who had already given him so much." The artists, who had made only designs, while Tintoret had made a picture, withdrew from the competition. "So they received Tintoretto into the brotherhood, and gave him the charge of what paintings should be needful for the rooms of the Scuola. In addition they granted him an annuity of 100 ducats for life, on condition that he should provide one complete picture each year."]

[2] [On the neglect of the pictures in the Scuola, compare Vol. IV. pp. 40, 395.]

First group. *On the walls of the room on the ground floor.*



1. Annunciation.
2. Adoration of Magi.
3. Flight into Egypt.
4. Massacre of Innocents.
5. The Magdalen.
6. St. Mary of Egypt.
7. Circumcision.
8. Assumption of Virgin.

At the turn of the stairs leading to the upper room :

9. Visitation.

1. *The Annunciation.* This, which first strikes the eye, is a very just representative of the whole group, the execution being carried to the utmost limits of boldness consistent with completion. It is a well-known picture, and need not therefore be specially described, but one or two points in it require notice.[1] The face of the Virgin is very disagreeable to the spectator from below, giving the idea of a woman about thirty, who had never been handsome. If the face is untouched, it is the only instance I have ever seen of Tintoret's failing in an intended effect, for, when seen near, the face is comely and youthful, and expresses only surprise, instead of the pain and fear of which it bears the aspect in the distance. I could not get near enough to see whether it had been retouched. It looks like Tintoret's work, though rather hard; but, as there are unquestionable marks of the retouching of this picture, it is possible that some slight restoration of lines supposed to be faded, entirely alters the distant expression of the face. One of the evident pieces of repainting is the scarlet of the Madonna's lap, which is heavy and lifeless. A far more injurious one is the strip of sky seen through the doorway by which the angel enters, which has originally been of the deep golden colour of the distance on the left, and which the blundering

[1] [The picture had already been described, and its imaginative powers discussed, in *Modern Painters*, vol. ii. : see Vol. IV. pp. 263–265.]

restorer has daubed over with whitish blue, so that it looks like a bit of the wall; luckily he has not touched the outlines of the angel's black wings, on which the whole expression of the picture depends. This angel and the group of small cherubs above form a great swinging chain, of which the dove representing the Holy Spirit forms the bend. The angels in their flight seem to be attached to this as the train of fire is to a rocket; all of them appearing to have swooped down with the swiftness of a falling star.

2. *Adoration of the Magi.* The most finished picture in the Scuola except the "Crucifixion," and perhaps the most delightful of the whole.[1] It unites every source of pleasure that a picture can possess; the highest elevation of principal subject, mixed with the lowest detail of picturesque incident; the dignity of the highest ranks of men, opposed to the simplicity of the lowest; the quietness and serenity of an incident in cottage life, contrasted with the turbulence of troops of horsemen and the spiritual power of angels. The placing of the two doves as principal points of light in the front of the picture, in order to remind the spectator of the poverty of the mother whose child is receiving the offerings and adoration of three monarchs, is one of Tintoret's master touches; the whole scene, indeed, is conceived in his happiest manner. Nothing can be at once more humble or more dignified than the bearing of the kings: and there is a sweet reality given to the whole incident by the Madonna's stooping forward and lifting her hand in admiration of the vase of gold which has been set before the Christ, though she does so with such gentleness and quietness that her dignity is not in the least injured by the simplicity of the action. As if to illustrate the means by which the Wise Men were brought from the East, the whole picture is nothing but a large star, of which the Christ is the centre; all the figures, even the timbers of the roof, radiate from the small bright figure on which the countenances of the flying angels are bent, the star itself, gleaming through the timbers above, being quite subordinate. The composition would almost be too artificial were it not broken by the luminous distance, where the troop of horsemen are waiting for the kings. These, with a dog running at full speed, at once interrupt the symmetry of the lines, and form a point of relief from the over-concentration of all the rest of the action.

3. *Flight into Egypt.* One of the principal figures here is the donkey.[2] I have never seen any of the nobler animals—lion, or leopard, or dragon—made so sublime as this quiet head of the domestic ass, chiefly owing to the grand motion in the nostril and writhing in the ears. The space of the picture is chiefly occupied by a lovely landscape, and the Madonna and St. Joseph are pacing their way along a shady path upon the banks of a river at the side of the picture. I had not

[1] [Ruskin noticed other points in this picture in later volumes—*Modern Painters*, vol. iii. ch. vii. §§ 2, 3, where it is instanced for "general ideal treatment of the human form"; ch. ix. § 18, for the painting of "the black bark on the birch trunks"; and *ibid.*, vol. iv. ch. iv. § 15, where he speaks of the awe with which the picture filled him. For Ruskin's studies from it, see Plates 6, 7, and 11 in Vol. IV.]

[2] [This picture is also described in *Modern Painters*, vol. ii. (Vol. IV. p. 274), and again, with special reference to the donkey, in a letter cited at Vol. IV. p. xxxix.]

any conception, until I got near, how much pains had been taken with the Virgin's head; its expression is as sweet and as intense as that of any of Raffaelle's, its reality far greater.[1] The painter seems to have intended that everything should be subordinate to the beauty of this single head; and the work is a wonderful proof of the way in which a vast field of canvas may be made conducive to the interest of a single figure. This is partly accomplished by slightness of painting, so that on close examination, while there is everything to astonish in the masterly handling and purpose, there is not much perfect or very delightful painting; in fact, the two figures are treated like the living figures in a scene at the theatre, and finished to perfection, while the landscape is painted as hastily as the scenes, and with the same kind of opaque size colour. It has, however, suffered as much as any of the series, and it is hardly fair to judge of its tones and colours in its present state.

4. *Massacre of the Innocents.* The following account of this picture, given in *Modern Painters*, may be useful to the traveller, and is therefore here repeated. "I have before alluded to the painfulness of Raffaelle's treatment of the Massacre of the Innocents. Fuseli affirms of it, that, 'in dramatic gradation he disclosed all the mother through every image of pity and of terror.' If this be so, I think the philosophical spirit has prevailed over the imaginative. The imagination never errs; it sees all that is, and all the relations and bearings of it: but it would not have confused the mortal frenzy of maternal terror with various development of maternal character. Fear, rage, and agony, at their utmost pitch, sweep away all character: humanity itself would be lost in maternity, the woman would become the mere personification of animal fury or fear. For this reason all the ordinary representations of this subject are, I think, false and cold: the artist has not heard the shrieks, nor mingled with the fugitives; he has sat down in his study to convulse features methodically, and philosophize over insanity. Not so Tintoret. Knowing, or feeling, that the expression of the human face was, in such circumstances, not to be rendered, and that the effort could only end in an ugly falsehood, he denies himself all aid from the features, he feels that if he is to place himself or us in the midst of that maddened multitude, there can be no time allowed for watching expression. Still less does he depend on details of murder or ghastliness of death; there

[1] [In an earlier and shorter draft of this description Ruskin wrote :—

"The Madonna is full of sweetness, but a little English—Reynolds-like—owing perhaps in some measure to her hair being curled in vertical ringlets over the brow."

In letters to his father from Venice (March 19, April 9, 1852) he writes :—

"I am getting a good study of Tintoret, and am going to-day to the Scuola di San Rocco to try if I can get the feeblest likeness of the most noble piece of animal painting ever produced by man—the donkey's head in the Flight into Egypt. I like the Madonna there better than any of Raphael's, and I like the donkey *all but* as well as the Madonna.

"Tintoret seems never to have liked horses. The Ass in the Flight into Egypt is painted with as much respect as if he had been a Senator; but the horses are always neglected and, as far as it is possible for Tintoret to draw ill, even ill-drawn."]

is no blood, no stabbing or cutting, but there is an awful substitute for these in the chiaroscuro. The scene is the outer vestibule of a palace, the slippery marble floor is fearfully barred across by sanguine shadows, so that our eyes seem to become bloodshot and strained with strange horror and deadly vision; a lake of life before them, like the burning seen of the doomed Moabite on the water that came by the way of Edom: a huge flight of stairs, without parapet, descends on the left; down this rush a crowd of women mixed with the murderers; the child in the arms of one has been seized by the limbs; *she hurls herself over the edge, and falls head downmost, dragging the child out of the grasp by her weight*;—she will be dashed dead in a second:—close to us is the great struggle; a heap of the mothers, entangled in one mortal writhe with each other and the swords; one of the murderers dashed down and crushed beneath them, the sword of another caught by the blade and dragged at by a woman's naked hand; the youngest and fairest of the women, her child just torn away from a death grasp, and clasped to her breast with the grip of a steel vice, falls backwards, helplessly over the heap, right on the sword points; all knit together and hurled down in one hopeless, frenzied, furious abandonment of body and soul in the effort to save. Far back, at the bottom of the stairs, there is something in the shadow like a heap of clothes. It is a woman, sitting quiet,—quite quiet,—still as any stone; she looks down steadfastly on her dead child, laid along on the floor before her, and her hand is pressed softly upon her brow."[1]

I have nothing to add to the above description of this picture, except that I believe there may have been some change in the colour of the shadow that crosses the pavement. The chequers of the pavement are, in the light, golden white and pale grey; in the shadow, red and dark grey, the white in the sunshine becoming red in the shadow. I formerly supposed that this was meant to give greater horror to the scene,[2] and it is very like Tintoret if it be so; but there is a strangeness and discordance in it which make me suspect the colours may have changed.

5. *The Magdalen.* This and the picture opposite to it, "St. Mary of Egypt," have been painted to fill up narrow spaces between the windows which were not large enough to receive compositions, and yet in which single figures would have looked awkwardly thrust into the corner. Tintoret has made these spaces as large as possible by filling them with landscapes, which are rendered interesting by the introduction of single figures of very small size. He has not, however, considered his task of making a small piece of wainscot look like a large one, worth the stretch of his powers, and has painted these two landscapes just as carelessly and as fast as an upholsterer's journeyman finishing a room at a railway hotel. The colour is for the most part opaque, and dashed or scrawled

[1] [*Modern Painters*, vol. ii. sec. ii. ch. iii. § 21 (Vol. IV. pp. 272–273). The MS. version of the description, though to the same effect as this from *Modern Painters*, is differently worded and arranged. One detailed criticism is added: "One figure in the picture hurts it excessively—the executioner on the right, whose action is entirely theatrical and false."]

[2] [*Ibid.*, § 25 (Vol. IV. p. 278).]

on in the manner of a scene-painter; and as during the whole morning the sun shines upon the one picture, and during the afternoon upon the other, hues, which were originally thin and imperfect, are now dried in many places into mere dirt upon the canvas. With all these drawbacks the pictures are of very high interest, for although, as I said, hastily and carelessly, they are not languidly painted; on the contrary, he has been in his hottest and grandest temper; and in this first one (Magdalen) the laurel-tree, with its leaves driven hither and thither among flakes of fiery cloud, has been probably one of the greatest achievements that his hand performed in landscape: its roots are entangled in underwood, of which every leaf seems to be articulated, yet all is as wild as if it had grown there instead of having been painted; there has been a mountain distance, too, and a sky of stormy light, of which I infinitely regret the loss, for though its masses of light are still discernible, its variety of hue is all sunk into a withered brown. There is a curious piece of execution in the striking of the light upon a brook which runs under the roots of the laurel in the foreground: these roots are traced in shadow against the bright surface of the water: another painter would have drawn the light first, and drawn the dark roots over it. Tintoret has laid in a brown ground which he has left for the roots, and painted the water through their interstices with a few mighty rolls of his brush laden with white.

6. *St. Mary of Egypt.* This picture differs but little, in the plan, from the one opposite, except that St. Mary has her back towards us, and the Magdalen her face, and that the tree on the other side of the brook is a palm instead of a laurel. The brook (Jordan?) is, however, here much more important; and the water painting is exceedingly fine. Of all painters that I know, in old times, Tintoret is the fondest of running water; there was a sort of sympathy between it and his own impetuous spirit. The rest of the landscape is not of much interest, except so far as it is pleasant to see trunks of trees drawn by single strokes of the brush.[1]

7. *The Circumcision of Christ.* The custode has some story about this picture having been painted in imitation of Paul Veronese. I much doubt if Tintoret ever imitated anybody; but this picture is the expression of his perception of what Veronese delighted in, the nobility that there may be in mere golden tissue and coloured drapery. It is, in fact, a picture of the moral power of gold and colour; and the chief use of the attendant priest is to support upon his shoulders the crimson robe, with its square tablets of black and gold; and yet nothing is withdrawn from the interest or dignity of the scene. Tintoret has taken immense pains with the head of the high priest. I know not any existing old man's head so exquisitely tender, or so noble in its lines. He receives the infant Christ in his arms kneeling, and looking down upon the child with infinite veneration and love; and the flashing of golden rays from its head is made the centre of light and all interest. The whole picture is like a golden charger to receive the Child; the priest's dress is held

[1] [For another reference to the two landscapes, 5 and 6, see *Modern Painters*, vol. ii. (Vol. IV. p. 285).]

up behind him, that it may occupy larger space; the tables and floor are covered with chequer work; the shadows of the temple are filled with brazen lamps; and above all are hung masses of curtains, whose crimson folds are strewn over with golden flakes. Next to the "Adoration of the Magi" this picture is the most laboriously finished of the Scuola di San Rocco, and it is unquestionably the highest existing type of the Sublimity which may be thrown into the treatment of accessories of dress and decoration.

8. *Assumption of the Virgin.* On the tablet or panel of stone which forms the side of the tomb out of which the Madonna rises, is this inscription, in large letters, REST. ANTONIUS FLORIAN, 1834. Exactly in proportion to a man's idiocy is always the size of the letters in which he writes his name on the picture that he spoils. The old mosaicists in St. Mark's have not, in a single instance, as far as I know, signed their names; but the spectator who wishes to know who destroyed the effect of the nave, may see his name inscribed twice over, in letters half a foot high, Bartolomeo Bozza.[1] I have never seen Tintoret's name signed, except in the great "Crucifixion"; but this Antony Florian, I have no doubt, repainted the whole side of the tomb that he might put his name on it. The picture is, of course, ruined wherever he touched it, that is to say, half over: the circle of cherubs in the sky is still pure; and the design of the great painter is palpable enough yet in the grand flight of the horizontal angel, on whom the Madonna half leans as she ascends. It has been a noble picture, and is a grievous loss; but, happily, there are so many pure ones, that we need not spend time in gleaning treasures out of the ruins of this.

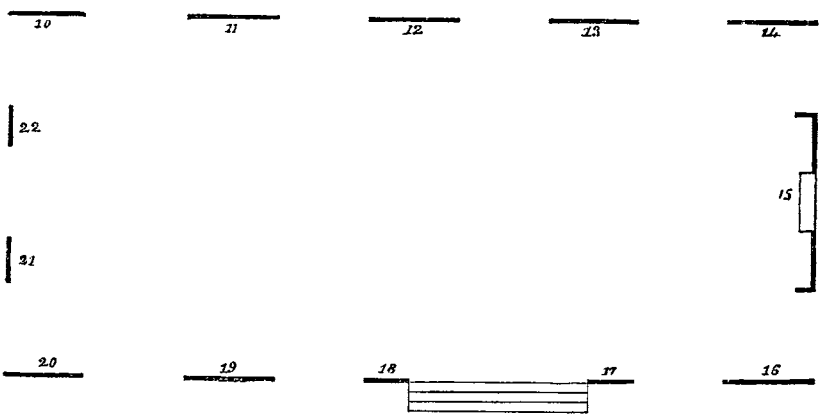
9. *Visitation.* A small picture, painted in his very best manner; exquisite in its simplicity, unrivalled in vigour, well preserved, and, as a piece of painting, certainly one of the most precious in Venice. Of course, it does not show any of his high inventive powers: nor can a picture of four middle-sized figures be made a proper subject of comparison with large canvases containing forty or fifty; but it is, for this very reason, painted with such perfect ease, and yet with no slackness either of affection or power, that there is no picture that I covet so much. It is, besides, altogether free from the Renaissance taint of dramatic effect. The gestures are as simple and natural as Giotto's, only expressed by grander lines, such as none but Tintoret ever reached. The draperies are dark, relieved against a light sky, the horizon being excessively low, and the outlines of the drapery so severe that the intervals between the figures look like ravines between great rocks, and have all the sublimity of an alpine valley at twilight. This precious picture is hung about thirty feet above the eye, but by looking at it in a strong light, it is discoverable that the St. Elizabeth is dressed in green and crimson, the Virgin in the peculiar red which all great colourists delight in,—a sort of glowing brick colour or brownish scarlet, opposed to a rich golden brownish black; and both have white kerchiefs, or drapery, thrown over their shoulders. Zacharias leans on his staff behind them in a black dress with white sleeves. The stroke of brilliant white light, which outlines

[1] [See Vol. X. p. 139 *n.*]

the knee of St. Elizabeth, is a curious instance of the habit of the painter to relieve his dark forms by a sort of halo of more vivid light which, until lately, one would have been apt to suppose a somewhat artificial and unjustifiable means of effect. The daguerreotype has shown—what the naked eye never could—that the instinct of the great painter was true, and that there is actually such a sudden and sharp line of light round the edges of dark objects relieved by luminous space.

Opposite this picture is a most precious Titian, the "Annunciation," full of grace and beauty. I think the Madonna one of the sweetest figures he ever painted. But if the traveller has entered at all into the spirit of Tintoret, he will immediately feel the comparative feebleness and conventionality of the Titian. Note especially the mean and petty folds of the angels' drapery, and compare them with the draperies of the opposite picture. The larger pictures at the sides of the stairs by Zanchi and Negri are utterly worthless.

Second group. *On the walls of the upper room.*



10. Adoration of Shepherds.
11. Baptism.
12. Resurrection.
13. Agony in Garden.
14. Last Supper.
15. Altar Piece: St. Rocco.
16. Miracle of Loaves.
17. Resurrection of Lazarus.
18. Ascension.
19. Pool of Bethesda.
20. Temptation.
21. St. Rocco.
22. St. Sebastian.

10. *The Adoration of the Shepherds.*[1] This picture commences the series of the upper room, which, as already noticed, is painted with far less care than that of the lower. It is one of the painter's inconceivable caprices that the only canvases that are in good light should be covered in this hasty manner, while those in the dungeon below, and on the

[1] [A photograph of this picture is reproduced at p. 52 of J. B. S. Holborn's *Tintoretto*.]

ceiling above, are all highly laboured. It is, however, just possible that the covering of these walls may have been an afterthought, when he had got tired of his work. They are also, for the most part, illustrative of a principle of which I am more and more convinced every day, that historical and figure pieces ought not to be made vehicles for effects of light. The light which is fit for a historical picture is that tempered semi-sunshine of which, in general, the works of Titian are the best examples, and of which the picture we have just passed, "The Visitation," is a perfect example from the hand of one greater than Titian; so also the three "Crucifixions," of San Rocco, San Cassano, and St. John and Paul; the "Adoration of the Magi" here; and, in general, the finest works of the master; but Tintoret was not a man to work in any formal or systematic manner; and, exactly like Turner, we find him recording every effect which Nature herself displays. Still, he seems to regard the pictures which deviate from the great general principle of colourists rather as "tours de force" than as sources of pleasure; and I do not think there is any instance of his having worked out one of these tricky pictures with thorough affection, except only in the case of the "Marriage of Cana." By tricky pictures, I mean those which display light entering in different directions, and attract the eye to the effects rather than to the figure which displays them. Of this treatment, we have already had a marvellous instance in the candlelight picture of the "Last Supper" in San Giorgio Maggiore. This "Adoration of the Shepherds" has probably been nearly as wonderful when first painted; the Madonna is seated on a kind of hammock floor, made of rope netting, covered with straw; it divides the picture into two stories, of which the uppermost contains the Virgin, with two women who are adoring Christ, and shows light entering from above through the loose timbers of the roof of the stable, as well as through the bars of a square window; the lower division shows this light falling behind the netting upon the stable floor, occupied by a cock and a cow, and against this light are relieved the figures of the shepherds, for the most part in demi-tint, but with flakes of more vigorous sunshine falling here and there upon them from above. The optical illusion has originally been as perfect as in one of Hunt's best interiors: but it is most curious that no part of the work seems to have been taken any pleasure in by the painter; it is all by his hand, but it looks as if he had been bent only on getting over the ground. It is literally a piece of scene-painting, and is exactly what we might fancy Tintoret to have done, had he been forced to paint scenes at a small theatre at a shilling a day. I cannot think that the whole canvas, though fourteen feet high and ten wide, or thereabouts, could have taken him more than a couple of days to finish: and it is very noticeable that exactly in proportion to the brilliant effects of light is the coarseness of the execution, for the figures of the Madonna, and of the women above, which are not in any strong effect, are painted with some care, while the shepherds and the cow are alike slovenly; and the latter, which is in full sunshine, is recognizable for a cow more by its size and that of its horns, than by any care given to its form. It is interesting to contrast this slovenly and mean sketch with the ass's head in the "Flight into Egypt," on which the painter exerted his full power; as an effect of light, however, the work

is, of course, most interesting. One point in the treatment is especially noticeable: there is a peacock in the rack beyond the cow; and, under other circumstances, one cannot doubt that Tintoret would have liked a peacock in full colour, and would have painted it green and blue with great satisfaction.[1] It is sacrificed to the light, however, and is painted in warm grey, with a dim eye or two in the tail: this process is exactly analogous to Turner's taking the colours out of the flags of his ships in the "Gosport." Another striking point is the litter with which the whole picture is filled in order more to confuse the eye: there is straw sticking from the roof, straw all over the hammock floor, and straw struggling hither and thither all over the floor itself; and, to add to the confusion, the glory round the head of the infant, instead of being united and serene, is broken into little bits, and is like a glory of chopped straw. But the most curious thing, after all, is the want of delight in any of the principal figures, and the comparative meanness and commonplaceness of even the folds of the drapery. It seems as if Tintoret had determined to make the shepherds as uninteresting as possible; but one does not see why their very clothes should be ill painted, and their disposition unpicturesque. I believe, however, though it never struck me until I had examined this picture, that this is one of the painter's fixed principles: he does not, with German sentimentality, make shepherds and peasants graceful or sublime, but he purposely vulgarizes them, not by making their actions or their faces boorish or disagreeable, but rather by painting them ill, and composing their draperies tamely. As far as I recollect at present, the principle is universal with him; exactly in proportion to the dignity of character is the beauty of the painting. He will not put out his strength upon any man belonging to the lower classes; and, in order to know what the painter is, one must see him at work on a king, a senator, or a saint. The curious connexion of this with the aristocratic tendencies of the Venetian nation, when we remember that Tintoret was the greatest man whom that nation produced, may become very interesting, if followed out. I forgot to note that, though the peacock is painted with great regardlessness of colour, there is a feature in it which no common painter would have observed,—the peculiar flatness of the back and undulation of the shoulders: the bird's body is all there, though its feathers are a good deal neglected; and the same thing is noticeable in a cock who is pecking among the straw near the spectator, though in other respects a shabby cock enough. The fact is, I believe he had made his shepherds so commonplace that he dared not paint his animals well, otherwise one would have looked at nothing in the picture but the peacock, cock, and cow. I cannot tell what the shepherds are offering; they look like milk-bowls, but they are awkwardly held up, with such twistings of body as would have certainly spilt the milk. A woman in front has a basket of eggs; but this I imagine to be merely to keep up the rustic character of the scene, and not part of the shepherds' offerings.

[1] [For another reference to this "peacock without any colour in it," see *Lectures on Landscape*, § 50; and for "Gosport," Ruskin's *Notes on his Drawings by Turner*, No. 37.]

11. *Baptism.* There is more of the true picture quality in this work than in the former one, but still very little appearance of enjoyment or care. The colour is for the most part grey and uninteresting, and the figures are thin and meagre in form, and slightly painted; so much so, that, of the nineteen figures in the distance, about a dozen are hardly worth calling figures, and the rest are so sketched and flourished in that one can hardly tell which is which. There is one point about it very interesting to a landscape painter: the river is seen far into the distance, with a piece of copse bordering it: the sky beyond is dark, but the water nevertheless receives a brilliant reflection from some unseen rent in the clouds, so brilliant, that when I was first at Venice, not being accustomed to Tintoret's slight execution, or to see pictures so much injured, I took this piece of water for a piece of sky.[1] The effect, as Tintoret has arranged it, is indeed somewhat unnatural, but it is valuable as showing his recognition of a principle unknown to half the historical painters of the present day,—that the reflection seen in water is totally different from the object seen above it, and that it is very possible to have a bright light in reflection where there appears nothing but darkness to be reflected. The clouds in the sky itself are round, heavy, and lightless; and in a great degree spoil what would otherwise be a fine landscape distance. Behind the rocks on the right a single head is seen, with a collar on the shoulders: it seems to be intended for a portrait of some person connected with the picture.

12. *Resurrection.* Another of the "effect of light" pictures, and not a very striking one, the best part of it being the two distant figures of the Maries seen in the dawn of the morning. The conception of the Resurrection itself is characteristic of the worst points of Tintoret. His impetuosity is here in the wrong place; Christ bursts out of the rock like a thunderbolt, and the angels themselves seem likely to be crushed under the rent stones of the tomb. Had the figure of Christ been sublime, this conception might have been accepted; but, on the contrary, it is weak, mean, and painful; and the whole picture is languidly or roughly painted, except only the fig-tree at the top of the rock, which, by a curious caprice, is not only drawn in the painter's best manner, but has golden ribs to all its leaves, making it look like one of the beautiful crossed or chequered patterns, of which he is so fond in his dresses: the leaves themselves being a dark olive brown.

13. *The Agony in the Garden.* I cannot at present understand the order of these subjects; but they may have been misplaced. This, of all the San Rocco pictures, is the most hastily painted, but it is not, like those we have been passing, *clodly*[2] painted; it seems to have been executed altogether with a hearth-broom, and in a few hours. It is another of the "effects," and a very curious one; the angel who bears the cup to Christ is surrounded by a red halo; yet the light which falls

[1] [The reference is to the description of the picture in *Modern Painters*, vol. ii. (first edition, 1846); in the second edition (1848), Ruskin noted that further examination had "made him doubt his interpretation of some portions of it." See on this subject the editors' note at Vol. IV. p. 268.]

[2] [A coinage of Ruskin's, italicised by him; no other use of the word is recorded in Dr. Murray's *New English Dictionary*.]

upon the shoulders of the sleeping disciples, and upon the leaves of the olive-trees, is cool and silvery, while the troop coming up to seize Christ are seen by torchlight. Judas, who is the second figure, points to Christ, but turns his head away as he does so, as unable to look at Him. That is a noble touch; the foliage is also exceedingly fine, though what kind of olive-tree bears such leaves I know not, each of them being about the size of a man's hand. If there be any which bear such foliage, their olives must be of the size of cocoa-nuts. This, however, is true only of the underwood, which is, perhaps, not meant for olive. There are some taller trees at the top of the picture, whose leaves are of a more natural size. On closely examining the figures of the troop on the left, I find that the distant ones are concealed, all but the limbs, by a sort of arch of dark colour, which is now so injured, that I cannot tell whether it was foliage or ground; I suppose it to have been a mass of close foliage, through which the troop is breaking its way; Judas rather showing them the path, than actually pointing to Christ, as it is written, "Judas, who betrayed Him, knew the place." St. Peter, as the most zealous of the three disciples, the only one who was to endeavour to defend his Master, is represented as waking and turning his head towards the troop, while James and John are buried in profound slumber, laid in magnificent languor among the leaves. The picture is singularly impressive, when seen far enough off, as an image of thick forest gloom amidst the rich and tender foliage of the South: the leaves, however, tossing as in disturbed night air, and the flickering of the torches, and of the branches, contrasted with the steady flame which from the angel's presence is spread over the robes of the disciples. The strangest feature in the whole is that the Christ also is represented as sleeping. The angel seems to appear to Him in a dream.[1]

14. *The Last Supper.* A most unsatisfactory picture; I think about the worst I know of Tintoret's, where there is no appearance of retouching. He always makes the disciples in this scene too vulgar; they are here not only vulgar, but diminutive, and Christ is at the end of the table, the smallest figure of them all. The principal figures are two mendicants sitting on steps in front, a kind of supporters, but I suppose intended to be waiting for the fragments: a dog, in still more earnest expectation, is watching the movements of the disciples, who are talking together, Judas having but just gone out. Christ is represented as giving what one at first supposes is the sop to Judas, but as the disciple who receives it has a glory, and there are only eleven at table, it is evidently the sacramental bread. The room in which they are assembled is a sort of large kitchen, and the host is seen employed at a dresser in the background. This picture has not only been originally poor, but is one of those exposed all day to the sun, and is dried into mere dirty canvas; where there was once blue, there is now nothing.[2]

15. *St. Rocco in Glory.* One of the worst order of Tintorets, with

[1] [There are references to this picture also in *Modern Painters*, vol. ii.: see Vol. IV. pp. 245, 274.]

[2] [The picture is incidentally interesting as being one of those which Velazquez copied for the King of Spain; the "Crucifixion" was another: see Justi's *Velazquez and his Times*, p. 153.]

apparent smoothness and finish, yet languidly painted, as if in illness or fatigue; very dark and heavy in tone also; its figures, for the most part, of an awkward middle size, about five feet high, and very uninteresting. St. Rocco ascends to Heaven, looking down upon a crowd of poor and sick persons who are blessing and adoring him. One of these, kneeling at the bottom, is very nearly a repetition, though a careless and indolent one, of that of St. Stephen, in St. Giorgio Maggiore, and of the central figure in the "Paradise" of the Ducal Palace. It is a kind of lay figure of which he seems to have been fond; its clasped hands are here shockingly painted,—I should think unfinished. It forms the only important light at the bottom, relieved on a dark ground. At the top of the picture, the figure of St. Rocco is seen in shadow against the light of the sky, and all the rest is in confused shadow. The commonplaceness of this composition is curiously connected with the languor of thought and touch throughout the work.

16. *Miracle of the Loaves.* Hardly anything but a fine piece of landscape is here left; it is more exposed to the sun than any other picture in the room, and its draperies having been, in great part, painted in blue, are now mere patches of the colour of starch; the scene is also very imperfectly conceived. The twenty-one figures, including Christ and His disciples, very ill represent a crowd of seven thousand; still less is the marvel of the miracle expressed by the perfect ease and rest of the reclining figures in the foreground, who do not so much as look surprised: considered merely as reclining figures, and as pieces of effect in half light, they have once been fine. The landscape, which represents the slope of a woody hill, has a very grand and far-away look. Behind it is a great space of streaky sky, almost prismatic in colour, rosy and golden clouds covering up its blue, and some fine vigorous trees thrown against it; painted in about ten minutes each, however, by curly touches of the brush, and looking rather more like seaweed than foliage.

17. *Resurrection of Lazarus.* Very strangely, and not impressively conceived. Christ is half reclining, half sitting, at the bottom of the picture, while Lazarus is disencumbered of his grave-clothes at the top of it; the scene being the side of a rocky hill, and the mouth of the tomb probably once visible in the shadow on the left; but all that is now discernible is a man having his limbs unbound, as if Christ were merely ordering a prisoner to be loosed. There appears neither awe nor agitation, nor even much astonishment, in any of the figures of the group: but the picture is more vigorous than any of the three last mentioned, and the upper part of it is quite worthy of the master, especially its noble fig-tree and laurel, which he has painted, in one of his usual fits of caprice, as carefully as that in the "Resurrection of Christ," opposite. Perhaps he has some meaning in this; he may have been thinking of the verse, "Behold the fig-tree, and all the trees; when they now shoot forth,"[1] etc. In the present instance, the leaves are dark only, and have no golden veins. The uppermost figures also come dark against the sky, and would form a precipitous mass, like a

[1] [Luke xxi. 29.]

piece of the rock itself, but that they are broken in upon by one of the limbs of Lazarus, bandaged and in full light, which, to my feeling, sadly injures the picture, both as a disagreeable object, and a light in the wrong place. The grass and weeds are, throughout, carefully painted, but the lower figures are of little interest, and the face of the Christ a grievous failure.

18. *The Ascension.* I have always admired this picture, though it is very slight and thin in execution, and cold in colour; but it is remarkable for its thorough effect of open air, and for the sense of motion and clashing in the wings of the angels which sustain the Christ: they owe this effect a good deal to the manner in which they are set, edge on; all seem like sword-blades cutting the air. It is the most curious in conception of all the pictures in the Scuola, for it represents, beneath the Ascension, a kind of epitome of what took place before the Ascension. In the distance are two apostles walking, meant, I suppose, for the two going to Emmaus; nearer are a group round a table, to remind us of Christ appearing to them as they sat at meat: and in the foreground is a single reclining figure of, I suppose, St. Peter, because we are told that "He was seen of Cephas, then of the twelve:[1] but this interpretation is doubtful; for why should not the vision by the Lake of Tiberias be expressed also? And the strange thing of all is the scene, for Christ ascended from the Mount of Olives; but the disciples are walking, and the table is set, in a little marshy and grassy valley, like some of the bits near Maison Neuve on the Jura, with a brook running through it, so capitally expressed, that I believe it is this which makes me so fond of the picture. The reflections are as scientific in the diminution, in the image, of large masses of bank above, as any of Turner's, and the marshy and reedy ground looks as if one would sink into it; but what all this has to do with the Ascension I cannot see. The figure of Christ is not undignified, but by no means either interesting or sublime.

19. *Pool of Bethesda.* I have no doubt the principal figures have been repainted; but as the colours are faded, and the subject disgusting, I have not paid this picture sufficient attention to say how far the injury extends; nor need any one spend time upon it, unless after having first examined all the other Tintorets in Venice. All the great Italian painters appear insensible to the feeling of disgust at disease;[2] but this study of the population of an hospital is without any points of contrast, and I wish Tintoret had not condescended to paint it. This and the six preceding paintings have all been uninteresting,—I believe chiefly owing to the observance in them of Sir Joshua's rule for the heroic, "that drapery is to be mere drapery, and not silk, nor satin, nor brocade."[3] However wise such a rule may be when

[1] [1 Corinthians xv. 5.]
[2] [See above, p. 402.]
[3] [A quotation from memory; see the *Discourses*, iv.: "In the same manner as the historical painter never enters into the detail of colour, so neither does he debase his conceptions with minute attention to the discriminations of drapery. It is the inferior style that marks the variety of stuffs. With him, the clothing is neither woollen, nor linen, nor silk, satin, or velvet; it is drapery; it is nothing more."]

applied to works of the purest religious art, it is anything but wise as respects works of colour. Tintoret is never quite himself unless he has fur or velvet, or rich stuff of one sort or the other, or jewels, or armour, or something that he can put play of colour into, among his figures, and not dead folds of linsey-wolsey; and I believe that even the best pictures of Raffaelle and Angelico are not a little helped by their hems of robes, jewelled crowns, priests' copes, and so on; and the pictures that have nothing of this kind in them, as for instance the "Transfiguration,"[1] are to my mind not a little dull.

20. *Temptation.* This picture singularly illustrates what has just been observed; it owes great part of its effect to the lustre of the jewels in the armlet of the evil angel, and to the beautiful colours of his wings. These are slight accessories apparently, but they enhance the value of all the rest, and they have evidently been enjoyed by the painter. The armlet is seen by reflected light, its stones shining by inward lustre; this occult fire being the only hint given of the real character of the Tempter, who is otherways represented in the form of a beautiful angel, though the face is sensual; we can hardly tell how far it was intended to be therefore expressive of evil; for Tintoret's good angels have not always the purest features; but there is a peculiar subtlety in this telling of the story by so slight a circumstance as the glare of the jewels in the darkness. It is curious to compare this imagination with that of the mosaics in St. Mark's, in which Satan is a black monster, with horns, and head, and tail, complete. The whole of the picture is powerfully and carefully painted, though very broadly; it is a strong effect of light, and therefore, as usual, subdued in colour. The painting of the stones in the foreground I have always thought, and still think, the best piece of rock drawing before Turner, and the most amazing instance of Tintoret's perceptiveness afforded by any of his pictures.[2]

21. *St. Rocco.* Three figures occupy the spandrils of the windows above this and the following picture, painted merely in light and shade, two larger than life, one rather smaller. I believe these to be by Tintoret; but as they are quite in the dark, so that the execution cannot be seen, and very good designs of the kind have been furnished by other masters, I cannot answer for them. The figure of St. Rocco, as well as its companion, St. Sebastian, is coloured; they occupy the narrow intervals between the windows, and are of course invisible under ordinary circumstances. By a great deal of straining of the eyes, and sheltering them with the hand from the light, some little idea of the design may be obtained. The "St. Rocco" is a fine

[1] [By Raphael in the Picture Gallery of the Vatican: see a similar reference in *Modern Painters*, vol. iv. ch. iii. § 23.]

[2] [For another reference to the figure of Satan in this picture, see *Modern Painters*, vol. ii. (Vol. IV. p. 319); and for notices of the rock drawing, *ibid.* (pp. 244, 285), and "Review of Eastlake's *History of Oil-Painting*" (*On the Old Road*, 1899, i. § 133, reprinted in Vol. XII.). J. A. Symonds, in the *critique* already referred to (see note in Vol. IV. p. 268), upon Ruskin's account of these pictures, makes him say "background" instead of "foreground," adds on his own account "Now there are *no* stones in the background," and founds on this misquotation certain "painful" conclusions !]

figure, though rather coarse, but at all events, worth as much light as would enable us to see it.

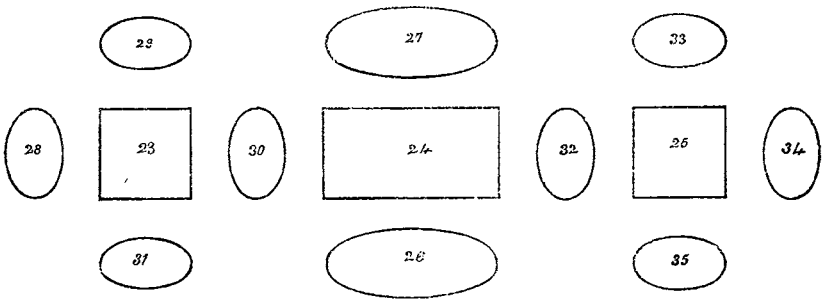
22. *St. Sebastian.* This, the companion figure, is one of the finest things in the whole room, and assuredly the most majestic St. Sebastian in existence, as far as mere humanity can be majestic, for there is no effort at any expression of angelic or saintly resignation; the effort is simply to realise the fact of the martyrdom, and it seems to me that this is done to an extent not even attempted by any other painter. I never saw a man die a violent death, and therefore cannot say whether this figure be true or not, but it gives the grandest and most intense impression of truth. The figure is dead, and well it may be, for there is one arrow through the forehead and another through the heart; but the eyes are open, though glazed, and the body is rigid in the position in which it last stood, the left arm raised and the left limb advanced, something in the attitude of a soldier sustaining an attack under his shield, while the dead eyes are still turned in the direction from which the arrows came: but the most characteristic feature is the way these arrows are fixed. In the common martyrdoms of St. Sebastian they are stuck into him here and there like pins, as if they had been shot from a great distance and had come faltering down, entering the flesh but a little way, and rather bleeding the saint to death than mortally wounding him; but Tintoret had no such ideas about archery. He must have seen bows drawn in battle, like that of Jehu when he smote Jehoram between the harness:[1] all the arrows in the saint's body lie straight in the same direction, broad-feathered and strong-shafted, and sent apparently with the force of thunderbolts; every one of them has gone through him like a lance, two through the limbs, one through the arm, one through the heart, and the last has crashed through the forehead, nailing the head to the tree behind, as if it had been dashed in by a sledge-hammer. The face, in spite of its ghastliness, is beautiful, and has been serene; and the light which enters first and glistens on the plumes of the arrows, dies softly away upon the curling hair, and mixes with the glory upon the forehead. There is not a more remarkable picture in Venice, and yet I do not suppose that one in a thousand of the travellers who pass through the Scuola so much as perceive there is a picture in the place which it occupies.

23. *Moses Striking the Rock.* We now come to the series of pictures upon which the painter concentrated the strength he had reserved for the upper room; and in some sort wisely, for, though it is not pleasant to examine pictures on a ceiling, they are at least distinctly visible without straining the eyes against the light. They are carefully conceived, and thoroughly well painted in proportion to their distance from the eye. This carefulness of thought is apparent at a glance: the "Moses Striking the Rock" embraces the whole of the seventeenth chapter of Exodus, and even something more, for it is not from that chapter, but from parallel passages, that we gather the facts of the impatience of Moses and the wrath of God at the waters of Meribah; both which facts are shown by the leaping of the stream out of the rock half-a-dozen

[1] [1 Kings xxii. 34.]

ways at once, forming a great arch over the head of Moses, and by the partial veiling of the countenance of the Supreme Being. This latter is the most painful part of the whole picture, at least as it is seen from below; and I believe that in some repairs of the roof this head must have been destroyed and repainted. It is one of Tintoret's usual fine thoughts that the lower part of the figure is veiled, not merely by clouds, but in a kind of watery sphere, showing the Deity coming to the Israelites at that particular moment as the Lord of the Rivers and of the Fountain of the Waters. The whole figure, as well as that of

Third group. *On the roof of the upper room.*



23. Moses Striking the Rock.
24. Plague of Serpents.
25. Fall of Manna.
26. Jacob's Dream.
27. Ezekiel's Vision.
28. Fall of Man.
29. Elijah.
30. Jonah.
31. Joshua.
32. Sacrifice of Isaac.
33. Elijah at the Brook.
34. Paschal Feast.
35. Elisha Feeding the People.

Moses, and the greater number of those in the foreground, is at once dark and warm, black and red being the prevailing colours, while the distance is bright gold touched with blue, and seems to open into the picture like a break of blue sky after rain. How exquisite is this expression, by mere colour, of the main force of the fact represented! that is to say, joy and refreshment after sorrow and scorching heat. But, when we examine of what this distance consists, we shall find still more cause for admiration. The blue in it is not the blue of sky, it is obtained by blue stripes upon white tents glowing in the sunshine; and in front of these tents is seen that great battle with Amalek of which the account is given in the remainder of the chapter, and for which the Israelites received strength in the streams which ran out of the rock in Horeb. Considered merely as a picture, the opposition of cool light to warm shadow is one of the most remarkable pieces of colour in the Scuola, and the great mass of foliage which waves over the rocks on the left appears to have been elaborated with his highest power and his most sublime invention. But this noble passage is much injured, and now hardly visible.

24. *Plague of Serpents.* The figures in the distance are remarkably

important in this picture, Moses himself being among them; in fact, the whole scene is filled chiefly with middle-size figures, in order to increase the impression of space. It is interesting to observe the difference in the treatment of this subject by the three great painters, Michael Angelo, Rubens, and Tintoret.[1] The first two, equal to the latter in energy, had less love of liberty: they were fond of binding their compositions into knots, Tintoret of scattering his far and wide; they all alike preserve the unity of composition, but the unity in the first two is obtained by binding, and that of the last by springing from one source; and, together with this feeling, comes his love of space, which makes him less regard the rounding and form of objects themselves than their relations of light and shade and distance. Therefore Rubens and Michael Angelo made the fiery serpents huge boa-constrictors and knotted the sufferers together with them. Tintoret does not like to be so bound; so he makes the serpents little flying and fluttering monsters, like lampreys with wings; and the children of Israel, instead of being thrown into convulsed and writhing groups, are scattered, fainting in the fields, far away in the distance. As usual, Tintoret's conception, while thoroughly characteristic of himself, is also truer to the words of Scripture. We are told that "the Lord sent fiery serpents among the people, and they *bit* the people;"[2] we are not told that they crushed the people to death. And, while thus the truest, it is also the most terrific conception. M. Angelo's would be terrific if one could believe in it: but our instinct tells us that boa-constrictors do not come in armies; and we look upon the picture with as little emotion as upon the handle of a vase, or any other form worked out of serpents, where there is no probability of serpents actually occurring. But there is a probability in Tintoret's conception. We feel that it is not impossible that there should come up a swarm of these small winged reptiles; and their horror is not diminished by their smallness: not that they have any of the grotesque terribleness of German invention; they might have been made infinitely uglier with small pains, but it is their *veritableness* which makes them awful. They have triangular heads with sharp beaks or muzzles; and short, rather thick bodies, with bony processes down the back like those of sturgeons; and small wings spotted with orange and black; and round glaring eyes, not very large, but very ghastly, with an intense delight in biting expressed in them. (It is observable that the Venetian painter has got his main idea of them from the sea-horses and small reptiles of the Lagoons.[3]) These monsters are fluttering and writhing about everywhere, fixing on whatever they come near with their sharp venomous heads; and they are coiling about on the ground, and all the shadows and thickets are full of them, so that there is no escape anywhere: and, in order to give the idea of greater extent to the plague, Tintoret has not been content

[1] [Michael Angelo's painting of the subject, on one of the corner spandrils of the ceiling of the Sistine Chapel, is discussed in *Modern Painters*, vol. ii. (Vol. IV. p. 120 *n.*) Rubens's picture is in the National Gallery (No. 59). Tintoret's is again referred to in *Modern Painters*, vol. ii. (Vol. IV. p. 278).]

[2] [Numbers xxi. 6.]

[3] [See Vol. X. p. xxxv., and Plate 5 in Vol. IV.]

with one horizon; I have before mentioned[1] the excessive strangeness of this composition, in having a cavern open in the right of the foreground, through which is seen another sky and another horizon. At the top of the picture, the Divine Being is seen borne by angels, apparently passing over the congregation in wrath, involved in masses of dark clouds; while, behind, an angel of mercy is descending towards Moses, surrounded by a globe of white light. This globe is hardly seen from below; it is not a common glory, but a transparent sphere, like a bubble, which not only envelopes the angel, but crosses the figure of Moses, throwing the upper part of it into a subdued pale colour, as if it were crossed by a sunbeam. Tintoret is the only painter who plays these tricks with transparent light, the only man who seems to have perceived the effects of sunbeams, mists, and clouds in the far-away atmosphere, and to have used what he saw on towers, clouds, or mountains, to enhance the sublimity of his figures. The whole upper part of this picture is magnificent, less with respect to individual figures, than for the drift of its clouds, and originality and complication of its light and shade; it is something like Raffaelle's "Vision of Ezekiel,"[2] but far finer. It is difficult to understand how any painter, who could represent floating clouds so nobly as he has done here, could ever paint the odd, round, pillowy masses, which so often occur in his more carelessly designed sacred subjects. The lower figures are not so interesting, and the whole is painted with a view to effect from below, and gains little by close examination.

25. *Fall of Manna.* In none of these three large compositions has the painter made the slightest effort at expression in the human countenance; everything is done by gesture, and the faces of the people who are drinking from the rock, dying from the serpent-bites, and eating the manna, are all alike as calm as if nothing was happening; in addition to this, as they are painted for distant effect, the heads are unsatisfactory and coarse when seen near, and perhaps in this last picture the more so, and yet the story is exquisitely told. We have seen in the Church of San Giorgio Maggiore another example of his treatment of it,[3] where, however, the gathering of manna is a subordinate employment, but here it is principal. Now, observe, we are told of the manna, that it was found in the morning; that then there lay round about the camp a small round thing like the hoar-frost, and that "when the sun waxed hot it melted."[4] Tintoret has endeavoured, therefore, first of all, to give the idea of coolness; the congregation are reposing in a soft green meadow, surrounded by blue hills, and there are rich trees above them, to the branches of one of which is attached a great grey drapery to catch the manna as it comes down. In any other picture such a mass of drapery would assuredly have had some vivid colour, but here it is grey; the fields are cool frosty green, the mountains cold blue, and, to complete the expression and meaning of all this, there is a most important point to be noted in the form of the Deity

[1] [In *Modern Painters*, vol. ii. (Vol. IV. p. 278).]
[2] [In the Pitti at Florence; painted about 1510.]
[3] [Above, p. 382.]
[4] [Exodus xvi. 21.]

seen above, through an opening in the clouds. There are at least ten or twelve other pictures in which the form of the Supreme Being occurs, to be found in the Scuola di San Rocco alone; and in every one of these instances it is richly coloured, the garments being generally red and blue, but in this picture of the manna the figure is *snow white*. Thus the painter endeavours to show the Deity as the Giver of Bread, just as in the "Striking of the Rock" we saw that he represented Him as the Lord of the Rivers, the Fountains, and the Waters. There is one other very sweet incident at the bottom of the picture; four or five sheep, instead of pasturing, turn their heads aside to catch the manna as it comes down, or seem to be licking it off each other's fleeces. The tree above, to which the drapery is tied, is the most delicate and delightful piece of leafage in all the Scuola; it has a large sharp leaf, something like that of a willow, but five times the size.

26. *Jacob's Dream.* A picture which has good effect from below, but gains little when seen near. It is an embarrassing one for any painter, because angels always look awkward going up and down stairs; one does not see the use of their wings. Tintoret has thrown them into buoyant and various attitudes, but has evidently not treated the subject with delight; and it is seen to all the more disadvantage because just above the painting of the "Ascension," in which the full fresh power of the painter is developed. One would think this latter picture had been done just after a walk among hills, for it is full of the most delicate effects of transparent cloud, more or less veiling the faces and forms of the angels, and covering with white light the silvery sprays of the palms, while the clouds in the "Jacob's Dream" are the ordinary rotundities of the studio.

27. *Ezekiel's Vision.* I suspect this has been repainted, it is so heavy and dead in colour; a fault, however, observable in many of the smaller pictures on the ceiling, and perhaps the natural result of the fatigue of such a mind as Tintoret's. A painter who threw such intense energy into some of his works can hardly but have been languid in others in a degree never experienced by the more tranquil minds of less powerful workmen; and when this languor overtook him whilst he was at work on pictures where a certain space had to be covered by mere force of arm, this heaviness of colour could hardly but have been the consequence: it shows itself chiefly in reds and other hot hues, many of the pictures in the Ducal Palace also displaying it in a painful degree. This "Ezekiel's Vision" is, however, in some measure worthy of the master, in the wild and horrible energy with which the skeletons are leaping up about the prophet; but it might have been less horrible and more sublime, no attempt being made to represent the space of the Valley of Dry Bones, and the whole canvas being occupied only by eight figures, of which five are half skeletons. It is strange that, in such a subject, the prevailing hues should be red and brown.

28. *Fall of Man.* The two canvases last named are the most considerable in size upon the roof, after the centre pieces. We now come to the smaller subjects which surround the "Striking the Rock"; of these, this "Fall of Man" is the best, and I should think it very fine anywhere but in the Scuola di San Rocco: there is a grand light on

the body of Eve, and the vegetation is remarkably rich, but the faces are coarse, and the composition uninteresting. I could not get near enough to see what the grey object is upon which Eve appears to be sitting, nor could I see any serpent. It is made prominent in the picture of the Academy of this same subject,[1] so that I suppose it is hidden in the darkness, together with much detail which it would be necessary to discover in order to judge the work justly.

29. *Elijah* (?). A prophet holding down his face, which is covered with his hand. God is talking with him, apparently in rebuke. The clothes on his breast are rent, and the action of the figures might suggest the idea of the scene between the Deity and Elijah at Horeb: but there is no suggestion of the past magnificent scenery,—of the wind, the earthquake, or the fire; so that the conjecture is good for very little. The painting is of small interest; the faces are vulgar, and the draperies have too much vapid historical dignity to be delightful.

30. *Jonah.* The whale here occupies fully one half of the canvas; being correspondent in value with a landscape background. His mouth is as large as a cavern, and yet, unless the mass of red colour in the foreground be a piece of drapery, his tongue is too large for it. He seems to have lifted Jonah out upon it, and not yet drawn it back, so that it forms a kind of crimson cushion for him to kneel upon in his submission to the Deity. The head to which this vast tongue belongs is sketched in somewhat loosely, and there is little remarkable about it except its size, nor much in the figures, though the submissiveness of Jonah is well given. The great thought of Michael Angelo renders one little charitable to any less imaginative treatment of this subject.[2]

31. *Joshua* (?). This is a most interesting picture, and it is a shame that its subject is not made out, for it is not a common one. The figure has a sword in its hand, and looks up to a sky full of fire, out of which the form of the Deity is stooping, represented as white and colourless. On the other side of the picture there is seen among the clouds a pillar apparently falling, and there is a crowd at the feet of the principal figure, carrying spears. Unless this be Joshua at the fall of Jericho, I cannot tell what it means; it is painted with great vigour, and worthy of a better place.

32. *Sacrifice of Isaac.* In conception, it is one of the least worthy of the master in the whole room, the three figures being thrown into violent attitudes, as inexpressive as they are strained and artificial. It appears to have been vigorously painted, but vulgarly; that is to say, the light is concentrated upon the white beard and upturned countenance of Abraham, as it would have been in one of the dramatic effects of the French school, the result being that the head is very bright and very conspicuous, and perhaps, in some of the late operations upon the roof, recently washed and touched. In consequence, every one who comes into the room is first invited to observe the "bella testa di Abramo." The only thing characteristic of Tintoret is the way in which

[1] [For which picture, see *Modern Painters*, vol. i. (Vol. III. p. 173).]
[2] [For Michael Angelo's "Jonah" in the Sistine Chapel, see *Modern Painters*, volumes i. and ii. (Vol. III. p. 117 *n.*, Vol. IV. p. 303.]

the pieces of ragged wood are tossed hither and thither in the pile upon which Isaac is bound, although this scattering of the wood is inconsistent with the scriptural account of Abraham's deliberate procedure, for we are told of him that "he set the wood in order." But Tintoret had probably not noticed this, and thought the tossing of the timber into the disordered heap more like the act of the father in his agony.

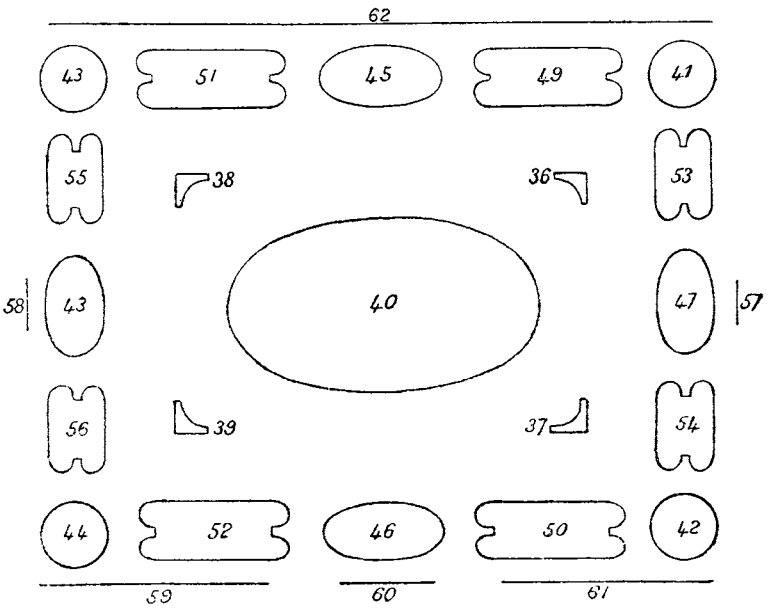
33. *Elijah at the Brook Cherith* (?). I cannot tell if I have rightly interpreted the meaning of this picture, which merely represents a noble figure couched upon the ground, and an angel appearing to him; but I think that between the dark tree on the left, and the recumbent figure, there is some appearance of a running stream; at all events, there is of a mountainous and stony place. The longer I study this master, the more I feel the strange likeness between him and Turner, in our never knowing what subject it is that will stir him to exertion. We have lately had him treating Jacob's Dream, Ezekiel's Vision, Abraham's Sacrifice, and Jonah's Prayer (all of them subjects on which the greatest painters have delighted to expend their strength), with coldness, carelessness, and evident absence of delight; and here, on a sudden, in a subject so indistinct that one cannot be sure of its meaning, and embracing only two figures, a man and an angel, forth he starts in his full strength. I believe he must somewhere or another, the day before, have seen a kingfisher; for this picture seems entirely painted for the sake of the glorious downy wings of the angel,—white clouded with blue as the bird's head and wings are with green,—the softest and most elaborate in plumage that I have seen in any of his works: but observe also the general sublimity obtained by the mountainous lines of the drapery of the recumbent figure, dependent for its dignity upon these forms alone, as the face is more than half hidden, and what is seen of it expressionless.

34. *The Paschal Feast.* I name this picture by the title given in the guide-books; it represents merely five persons watching the increase of a small fire lighted on a table or altar in the midst of them. It is only because they have all staves in their hands that one may conjecture this fire to be that kindled to consume the Paschal offering. The effect is of course a firelight; and, like all mere firelights that I have ever seen, totally devoid of interest.

35. *Elisha Feeding the People.* I again guess at the subject; the picture only represents a figure casting down a number of loaves before a multitude; but, as Elisha has not elsewhere occurred, I suppose that these must be the barley-loaves brought from Baal-shalisha. In conception and manner of painting, this picture and the last, together with the others above mentioned, in comparison with the "Elijah at Cherith," may be generally described as "dregs of Tintoret": they are tired, dead, dragged out upon the canvas apparently in the heavy-hearted state which a man falls into when he is both jaded with toil and sick of the work he is employed upon. They are not hastily painted, on the contrary, finished with considerably more care than several of the works upon the walls; but those, as, for instance, the "Agony in the Garden," are hurried sketches with the man's whole

heart in them, while these pictures are exhausted fulfilments of an appointed task. Whether they were really amongst the last painted, or whether the painter had fallen ill at some intermediate time, I cannot say; but we shall find him again in his utmost strength in the room which we last enter.

Fourth group. *Inner room on the upper floor.*



On the Roof.

36 to 39. Children's Heads.
40. St. Rocco in Heaven.
41 to 44. Children.
45 to 56. Allegorical Figures.

On the Walls.

57. Figure in Niche.
58. Figure in Niche.
59. Christ before Pilate.
60. Ecce Homo.
61. Christ Bearing His Cross.
62. Crucifixion.

36 to 39. *Four Children's Heads*, which it is much to be regretted should be thus lost in filling small vacuities of the ceiling.

40. *St. Rocco in Heaven.* The central picture of the roof, in the inner room.[1] From the well-known anecdote respecting the production of this picture, whether in all its details true or not, we may at least

[1] [The Refectory. For the story of the painting of this picture, see above, p. 404 *n.*]

gather that, having been painted in competition with Paul Veronese and other powerful painters of the day, it was probably Tintoret's endeavour to make it as popular and showy as possible. It is quite different from his common works; bright in all its tints and tones; the faces carefully drawn, and of an agreeable type; the outlines firm, and the shadows few; the whole resembling Correggio more than any Venetian painter. It is, however, an example of the danger, even to the greatest artist, of leaving his own style; for it lacks all the great virtues of Tintoret, without obtaining the lusciousness of Correggio. One thing, at all events, is remarkable in it,—that, though painted while the competitors were making their sketches, it shows no sign of haste or inattention.

41 to 44. *Figures of Children*, merely decorative.

45 to 56. *Allegorical Figures on the Roof.* If these were not in the same room with the "Crucifixion," they would attract more public attention than any works in the Scuola, as there are here no black shadows, nor extravagances of invention, but very beautiful figures richly and delicately coloured, a good deal resembling some of the best works of Andrea del Sarto. There is nothing in them, however, requiring detailed examination. The two figures between the windows are very slovenly, if they are his at all; and there are bits of marbling and fruit filling the cornices, which may or may not be his: if they are, they are tired work, and of small importance.

59. *Christ before Pilate.* A most interesting picture, but, which is unusual, best seen on a dark day, when the white figure of Christ alone draws the eye, looking almost like a spirit; the painting of the rest of the picture being both somewhat thin and imperfect. There is a certain meagreness about all the minor figures, less grandeur and largeness in the limbs and draperies, and less solidity, it seems, even in the colour, although its arrangements are richer than in many of the compositions above described. I hardly know whether it is owing to this thinness of colour, or on purpose, that the horizontal clouds shine through the crimson flag in the distance; though I should think the latter, for the effect is most beautiful. The passionate action of the Scribe in lifting his hand to dip the pen into the ink-horn is, however, affected and overstrained, and the Pilate is very mean; perhaps intentionally, that no reverence might be withdrawn from the person of Christ. In work of the thirteenth and fourteenth centuries, the figures of Pilate and Herod are always intentionally made contemptible.[1]

60. *Ecce Homo.* As usual, Tintoret's own peculiar view of the subject. Christ is laid fainting on the ground, with a soldier standing on one side of Him; while Pilate, on the other, withdraws the robe from the scourged and wounded body, and points it out to the Jews. Both this and the picture last mentioned resemble Titian more than Tintoret in the style of their treatment.

61. *Christ Bearing His Cross.* Tintoret is here recognisable again in undiminished strength. He has represented the troops and attendants

[1] [For another description of this picture, see *Modern Painters*, vol. ii. (Vol. IV. p. 274). This and No. 61 were published by the Arundel Society: see above, p. xxxii.]

climbing Calvary by a winding path of which two turns are seen, the figures on the uppermost ledge, and Christ in the centre of them, being relieved against the sky; but instead of the usual simple expedient of the bright horizon to relieve the dark masses, there is here introduced, on the left, the head of a white horse, which blends itself with the sky in one broad mass of light. The power of the picture is chiefly in effect, the figure of Christ being too far off to be very interesting, and only the malefactors being seen on the nearer path; but for this very reason it seems to me more impressive, as if one had been truly present at the scene, though not exactly in the right place for seeing it.

62. *The Crucifixion.* I must leave this picture to work its will on the spectator; for it is beyond all analysis, and above all praise.[1]

S

Sagredo, Palazzo, on the Grand Canal, X. 299 [and Plate F], XI. 27. Much defaced, but full of interest. Its sea story is restored: its first floor has a most interesting arcade of the early thirteenth century third-order windows; its upper windows are the finest fourth and fifth orders of early fourteenth century: the group of fourth orders in the centre being brought into some resemblance to the late Gothic traceries by the subsequent introduction of the quatrefoils above them.

Salute, Church of Sta. Maria della, on the Grand Canal, [X. 6, 7, 443; XI. 92, 363.] One of the earliest buildings of the Grotesque Renaissance, rendered impressive by its position, size, and general proportions. These latter are exceedingly good; the grace of the whole building being chiefly dependent on the inequality of size in its cupolas, and pretty grouping of the two campaniles behind them. It is to be generally observed that the proportions of buildings have nothing whatever to do with the style or general merits of their architecture. An architect trained in the worst schools, and utterly devoid of all meaning or purpose in his work, may yet have such a natural gift of massing and grouping as will render all his structures effective when seen from a distance: such a gift is very general with the late Italian builders, so that many of the most contemptible edifices in the country have good stage effect so long as we do not approach them. The Church of the Salute is farther assisted by the beautiful flight of steps in front of it down to the canal; and its façade is rich and beautiful of its kind, and was chosen by Turner for the principal object in his well-known view of the Grand Canal.[2] The principal faults of the building are the meagre windows in the sides of the cupola, and the ridiculous disguise of the buttresses under the form of colossal scrolls; the buttresses themselves being originally a hypocrisy, for the cupola is stated by Lazari to be of timber, and therefore needs none. The sacristy contains several precious pictures: the three on its roof by Titian,

[1] [The picture is described at length in *Modern Painters*, vol. ii. (Vol. IV. p. 270); in the note to that passage, other references are collected.]

[2] ["Venice," exhibited at the Royal Academy in 1834.]

much vaunted, are indeed as feeble as they are monstrous;[1] but the small Titian, "St. Mark, with Sts. Cosmo and Damian," was, when I first saw it, to my judgment, by far the first work of Titian's in Venice. It has since been restored by the Academy, and it seemed to me entirely destroyed, but I had not time to examine it carefully.

At the end of the larger sacristy is the lunette which once decorated the tomb of the Doge Francesco Dandolo (see above, page 92); and, at the side of it, one of the most highly finished Tintorets in Venice,[2] namely:

The Marriage in Cana. An immense picture, some twenty-five feet long by fifteen high, and said by Lazari to be one of the few which Tintoret signed with his name. I am not surprised at his having done so in this case. Evidently the work has been a favourite with him, and he has taken as much pains as it was ever necessary for his colossal strength to take with anything. The subject is not one which admits of much singularity or energy in composition. It was always a favourite one with Veronese, because it gave dramatic interest to figures in gay costumes and of cheerful countenances; but one is surprised to find Tintoret, whose tone of mind was always grave, and who did not like to make a picture out of brocades and diadems, throwing his whole strength into the conception of a marriage feast; but so it is, and there are assuredly no female heads in any of his pictures in Venice elaborated so far as those which here form the central light. Neither is it often that the works of this mighty master conform themselves to any of the rules acted upon by ordinary painters; but in this instance the popular laws have been observed, and an Academy student would be delighted to see with what severity the principal light is arranged in a central mass, which is divided and made more brilliant by a vigorous piece of shadow thrust into the midst of it, and which dies away in lesser fragments and sparkling towards the extremities of the picture. This mass of light is as interesting by its composition as by its intensity. The cicerone, who escorts the stranger round the sacristy in the course of five minutes, and allows him some forty seconds for the contemplation of a picture which the study of six months would not entirely fathom, directs his attention very carefully to the "bell' effetto di prospettivo," the whole merit of the picture being, in the eyes of the intelligent public, that there is a long table in it, one end of which looks farther off than the other; but there is more in the "bell' effetto di prospettivo" than the observance of the common laws of optics. The table is set in a spacious chamber, of which the windows at the end let in the light from the horizon, and

[1] ["Death of Abel," "Sacrifice of Isaac," and "David and Goliath:" see, however, *Guide to the Academy at Venice*, for another and more favourable reference to Titian's work on the roof of the sacristy here. The picture by Titian—an early work of his "Giorgionesque" period—was painted about 1512, to commemorate the steadfastness of the Republic when confronted by the League of Cambrai. On one side, below St. Mark, stand St. Sebastian and St. Roch; on the other, SS. Cosmos and Damianus. A photograph of the picture is reproduced at p. 48 of *The Earlier Work of Titian*, by Claude Phillips.]

[2] [This is one of two pictures by Tintoret which Ruskin hoped to secure for the National Gallery: see above, p. 366 *n.*]

those in the side wall the intense blue of an eastern sky. The spectator looks all along the table, at the farther end of which are seated Christ and the Madonna, the marriage guests on each side of it, on one side men, on the other women; the men are set with their backs to the light, which, passing over their heads and glancing slightly on the tablecloth, falls in full length along the line of young Venetian women, who thus fill the whole centre of the picture with one broad sunbeam, made up of fair faces and golden hair. Close to the spectator a woman has risen in amazement, and stretches across the table to show the wine in her cup to those opposite; her dark red dress intercepts and enhances the mass of gathered light. It is rather curious, considering the subject of the picture, that one cannot distinguish either the bride or the bridegroom; but the third[1] figure from the Madonna in the line of women, who wears a white head-dress of lace and rich chains of pearls in her hair, may well be accepted for the former, and I think that between her and the woman on the Madonna's left hand the unity of the line of women is intercepted by a male figure:* be this as it may, this fourth female face is the most beautiful, as far as I recollect, that occurs in the works of the painter, with the exception only of the Madonna in the "Flight into Egypt." It is an ideal which occurs indeed elsewhere in many of his works, a face at once dark and delicate, the Italian cast of feature moulded with the softness and childishness of English beauty some half a century ago; but I have never seen the ideal so completely worked out by the master. The face may best be described as one of the purest and softest of Stothard's conceptions, executed with all the strength of Tintoret. The other women are all made inferior to this one, but there are beautiful profiles and bendings of breasts and necks along the whole line. The men are all subordinate, though there are interesting portraits among them; perhaps the only fault of the picture being that the faces are a little too conspicuous, seen like balls of light among the crowd of minor figures which fill the background of the picture. The tone of the whole is sober and majestic in the highest degree; the dresses are all broad masses of colour, and the only parts of the picture which lay claim to the expression of wealth or splendour are the head-dresses of the women. In this respect the conception of the scene differs widely from that of Veronese, and approaches more nearly to the probable truth. Still the marriage is not an unimportant one; an immense crowd, filling the background, forming superbly rich mosaic of colour against the distant sky. Taken as a whole, the picture is perhaps the most perfect example which human art has produced of the utmost possible force and sharpness of shadow united with richness of local colour. In all the other works of Tintoret, and much more of other colourists, either the light and shade or the local colour is predominant; in the one case the picture has a tendency to look as if painted by

* A correspondent writes that, with a good glass, a beard is discernible on the face of this figure. [Note added in the edition of 1884.]

[1] ["Third" was a correction for "fourth" in the "Travellers' Edition" for 1884.]

candlelight, in the other it becomes daringly conventional, and approaches the conditions of glass-painting. This picture unites colour as rich as Titian's with light and shade as forcible as Rembrandt's, and far more decisive.

There are one or two other interesting pictures of the early Venetian schools in this sacristy, and several important tombs in the adjoining cloister; among which that of Francesco Dandolo, transported here from the Church of the Frari, deserves especial attention. See above, p. 92.

SALVATORE, CHURCH OF ST. Base Renaissance, occupying the place of the ancient church, under the porch of which the Pope Alexander III. is said to have passed the night. M. Lazari states it to have been richly decorated with mosaics; now, all is gone.

In the interior of the church are some of the best examples of Renaissance sculptural monuments in Venice. (See above, Chap. ii. § 80, p. 110.) It is said to possess an important pala of silver, of the thirteenth century, one of the objects in Venice which I much regret having forgotten to examine; besides two Titians, a Bonifazio, and a John Bellini. The latter ("The Supper at Emmaus") must, I think, have been entirely repainted: it is not only unworthy of the master, but unlike him;[1] as far, at least, as I could see from below, for it is hung high.

[SALVIATI, CORTE, windows in, X. 295.]

SANUDO, PALAZZO. At the Miracoli. A noble Gothic palace of the fourteenth century, with Byzantine fragments and cornices built into its walls, especially round the interior court, in which the staircase is very noble. Its door, opening on the quay, is the only one in Venice entirely uninjured; retaining its wooden valve richly sculptured, its wicket for examination of the stranger demanding admittance, and its quaint knocker in the form of a fish.

SCALZI, CHURCH OF THE. It possesses a fine John Bellini, and is renowned through Venice for its precious marbles. I omitted to notice above,[2] in speaking of the buildings of the Grotesque Renaissance, that many of them are remarkable for a kind of dishonesty, even in the use of *true* marbles, resulting not from motives of economy, but from mere love of juggling and falsehood for their own sake. I hardly know which condition of mind is meanest, that which has pride in plaster made to look like marble, or that which takes delight in marble made to look like silk. Several of the later churches in Venice, more especially those of the Jesuiti, of San Clemente, and this of the Scalzi, rest their chief claims to admiration on their having curtains and cushions cut out of rock. The most ridiculous example is in San Clemente, and the most curious and costly are in the Scalzi; which latter church is a perfect type of the vulgar abuse of marble in every possible way, by men who had no eye for colour, and no understanding of any merit in a work of

[1] [By some critics it is attributed to Carpaccio; by others, to Benedetto Diana. The two Titians are an "Annunciation" (one of his latest works) and a "Transfiguration" (over the high altar). The Pala of embossed silver was executed at Venice in 1290.]

[2] [See above, ch. i. § 38 *n.*, p. 35.]

art but that which arises from costliness of material, and such powers of imitation as are devoted in England to the manufacture of peaches and eggs out of Derbyshire spar.

SEBASTIAN, CHURCH OF ST. [XI. 31 *n.*]. The tomb, and of old the monument, of Paul Veronese. It is full of his noblest pictures, or of what once were such; but they seemed to me for the most part destroyed by repainting. I had not time to examine them justly, but I would especially direct the traveller's attention to the small Madonna over the second altar on the right of the nave, still a perfect and priceless treasure.[1]

SERVI, CHURCH OF THE.[2] Only two of its gates and some ruined walls are left, in one of the foulest districts of the city. It was one of the most interesting monuments of the early fourteenth century Gothic; and there is much beauty in the fragments yet remaining. How long they may stand I know not, the whole building having been offered me for sale, ground and all, or stone by stone, as I chose, by its present proprietor, when I was last in Venice.[3] More real good might at present be effected by any wealthy person who would devote his resources to the preservation of such monuments wherever they exist, by freehold purchase of the entire ruin, and afterwards by taking proper charge of it, and forming a garden round it, than by any other mode of protecting or encouraging art. There is no school, no lecturer, like a ruin of the early ages.

SEVERO, FONDAMENTA SAN, palace at, X. 308.

SILVESTRO, CHURCH OF ST. Of no importance in itself, but it contains two very interesting pictures: the first, a "St. Thomas of Canterbury with the Baptist and St. Francis," by Girolamo Santa Croce, a superb example of the Venetian religious school; the second by Tintoret, namely:

The Baptism of Christ. (Over the first altar on the right of the nave.)

[1] [Ruskin's first note of the pictures by Veronese in this church is in his 1846 diary:—

"VENICE, *May* 23.— . . . The altar-piece of the church of San Sebastiano is, or has been, one of the richest and most studied works of Veronese, and I think the Madonna there is more sacredly felt, and the tone of the picture more solemn, than in any other of his works. She looks down calmly as she sits to receive the soul of St. Sebastian, who is fastened to a column, the colour of the body in shade immensely fine. The Esther before Ahasuerus on the roof is remarkable for the light concentrated in the sky in spite of the brilliancy of colour in the figures; it is not merely a white sky, but a beautifully graduated burst of light from behind the canopy of the throne."]

[2] [Now the "Istituto Canal," a Reformatory for Girls.]

[3] [Ruskin mentioned this offer in a letter to his father:—

"*March* 24 [1852].— . . . I was rather disgusted yesterday by a man's coming up to me as I was going to my work, to ask if I would buy any of the sculptured stones of the church of the Servi. It is a ruin of the year 1318, and would be exquisitely beautiful, were it not in one of the vilest suburbs of Venice. . . . The man says he wants the ground, and must throw it down some day soon, but is waiting to see if he can find anybody to buy the sculptures. I told him I would much rather pay to keep it up, than to throw it down. So it is. Our wise Europe has not yet discovered that a relic of past centuries, which millions on millions cannot recover, is worth, at any rate, the ground it stands upon, nor that a fine picture is worth as much space as is necessary to show it."]

An upright picture, some ten feet wide by fifteen high; the top of it is arched, representing the Father supported by angels. It requires little knowledge of Tintoret to see that these figures are not by his hand. By returning to the opposite side of the nave, the join in the canvas may be plainly seen, the upper part of the picture having been entirely added on: whether it had this upper part before it was repainted, or whether originally square, cannot now be told, but I believe it had an upper part which has been destroyed. I am not sure if even the dove and the two angels which are at the top of the older part of the picture are quite genuine. The rest of it is magnificent, though both the figures of the Saviour and the Baptist show some concession on the part of the painter to the imperative requirement of his age, that nothing should be done except in an attitude; neither are there any of his usual fantastic imaginations. There is simply the Christ in the water and the St. John on the shore, without attendants, disciples, or witnesses of any kind; but the power of the light and shade, and the splendour of the landscape, which on the whole is well preserved, render it a most interesting example. The Jordan is represented as a mountain brook, receiving a tributary stream in a cascade from the rocks, in which St. John stands: there is a rounded stone in the centre of the current; and the parting of the water at this, as well as its rippling among the roots of some dark trees on the left, are among the most accurate remembrances of nature to be found in any of the works of the great masters. I hardly know whether most to wonder at the power of the man who thus broke through the neglect of nature which was universal at his time; or at the evidences, visible throughout the whole of the conception, that he was still content to paint from slight memories of what he had seen in hill countries, instead of following out to its full depth the fountain which he had opened. There is not a stream among the hills of Priuli which in any quarter of a mile of its course would not have suggested to him finer forms of cascade than those which he has idly painted at Venice.

SIMEONE, PROFETA, CHURCH OF ST. Very important, though small, possessing the precious statue of St. Simeon, above noticed, X. 361, XI. 87. The rare early Gothic capitals of the nave are only interesting to the architect; but in the little passage by the side of the church, leading out of the Campo, there is a curious Gothic monument built into the wall, very beautiful in the placing of the angels in the spandrils, and rich in the vine-leaf moulding above.

SIMEONE, PICCOLO, CHURCH OF ST. One of the ugliest churches in Venice or elsewhere. Its black dome, like an unusual species of gasometer, is the admiration of modern Italian architects.

SOSPIRI, PONTE DE'. The well-known "Bridge of Sighs," a work of no merit, and of a late period (see Vol. X. 355), owing the interest it possesses chiefly to its pretty name, and to the ignorant sentimentalism of Byron.[1]

SPIRITO SANTO, CHURCH OF THE. Of no importance.

STEFANO, CHURCH OF ST. [IX. 315, 337, 341, 342, XI. 13.] An interesting building of central Gothic, the best ecclesiastical example of it in

[1] [See Vol. X. p. 8; XI. pp. 232, 234.]

Venice.[1] The west entrance is much later than any of the rest, and is of the richest Renaissance Gothic, a little anterior to the Porta della Carta, and first-rate of its kind. The manner of the introduction of the figure of the angel at the top of the arch is full of beauty. Note the extravagant crockets and cusp finials as signs of decline.

STEFANO, CHURCH OF ST., at Murano (pugnacity of its abbot), X. 44. The church no longer exists.

STROPE, CAMPIELLO DELLA, house in, X. 310.

T

TANA [RIO DELLA], windows at, X. *303 n.*

["TERRACED HOUSE," X. 151, *453.*]

TEPFOLO, PALAZZO, on the Grand Canal. Of no importance.

TOLENTINI, CHURCH OF THE. One of the basest and coldest works of the late Renaissance. It is said to contain two Bonifazios.

TOMA, CHURCH OF ST. Of no importance.

TOMA, PONTE SAN. There is an interesting ancient doorway opening on the canal close to this bridge, probably of the twelfth century, and a good early Gothic door, opening upon the bridge itself.

TORCELLO, general aspect of, X. 17; Santa Fosca at, IX. 148, X. 20; duomo, X. 20; mosaics of, X. 232; measures of, X. 444; date of, X. 444; [capital at, XI. *Examples,* 3.]

TREVISAN, PALAZZO, IX. 425 (and Plate 20), XI. 256.

TRON, PALAZZO. Of no importance.

TROVASO, CHURCH OF ST.[2] Itself of no importance, but containing two pictures by Tintoret, namely:

1. *The Temptation of St. Anthony.* (Altar-piece in the chapel on the left of the choir.) A small and very carefully finished picture, but marvellously temperate and quiet in treatment, especially considering the subject, which one would have imagined likely to inspire the painter with one of his most fantastic visions. As if on purpose to disappoint us, both the effect and the conception of the figures are perfectly quiet, and appear the result much more of careful study than of vigorous imagination. The effect is one of plain daylight; there are a few clouds drifting in the distance, but with no wildness in them, nor is there any energy or heat in the flames which mantle about the waist of one of the figures. But for the noble workmanship, we might almost fancy it the production of a modern academy: yet, as we begin to read the picture, the painter's mind becomes felt. St. Anthony is surrounded by four figures, one of which only has the form of a demon, and he is in the background, engaged in no more terrific act of violence towards St. Anthony, than endeavouring to pull off his mantle;

[1] [This church and its campanile have recently been restored. Frescoes—decorative diaper work—have been discovered round the clerestory walls, and the whitewash which concealed them is now removed.]

[2] [A corruption of SS. Gervasio e Protasio.]

he has, however, a scourge over his shoulder, but this is probably intended for St. Anthony's weapon of self-discipline, which the fiend, with a very Protestant turn of mind, is carrying off. A broken staff, with a bell hanging to it, at the saint's feet, also expresses his interrupted devotion. The three other figures beside him are bent on more cunning mischief: the woman on the left is one of Tintoret's best portraits of a young and bright-eyed Venetian beauty. It is curious that he has given so attractive a countenance to a type apparently of the temptation to violate the vow of poverty, for this woman places one hand in a vase full of coins, and shakes golden chains with the other. On the opposite side of the saint, another woman, admirably painted, but of a far less attractive countenance, is a type of the lusts of the flesh, yet there is nothing gross or immodest in her dress or gesture. She appears to have been baffled, and for the present to have given up addressing the saint: she lays one hand upon her breast, and might be taken for a very respectable person, but that there are flames playing about her loins. A recumbent figure on the ground is of less intelligible character, but may perhaps be meant for Indolence; at all events, he has torn the saint's book to pieces. I forgot to note, that, under the figure representing Avarice, there is a creature like a pig;[1] whether actual pig or not is unascertainable, for the church is dark, the little light that comes on the picture falls on it the wrong way, and one-third of the lower part of it is hidden by a white case, containing a modern daub, lately painted by way of an altar-piece; the meaning, as well as the merit, of the grand old picture being now far beyond the comprehension both of priests and people.

2. *The Last Supper.* (On the left-hand side of the Chapel of the Sacrament.) A picture which has been through the hands of the Academy, and is therefore now hardly worth notice. Its conception seems always to have been vulgar, and far below Tintoret's usual standard. There is singular baseness in the circumstance that one of the near Apostles, while all the others are, as usual, intent upon Christ's words, "One of you shall betray me," is going to help himself to wine out of a bottle which stands behind him. In so doing he stoops towards the table, the flask being on the floor. If intended for the action of Judas at this moment, there is the painter's usual originality in the thought; but it seems to me rather done to obtain variation of posture, in bringing the red dress into strong contrast with the table-cloth. The colour has once been fine, and there are fragments of good painting still left; but the light does not permit these to be seen, and there is too much perfect work of the master's in Venice to permit us to spend time on retouched remnants. The picture is only worth mentioning, because it is ignorantly and ridiculously referred to by Kugler as characteristic of Tintoret.[2]

[1] [The pig, one of the regular attributes of St. Anthony, symbolises the evils of sensuality and gluttony which he vanquished; the crutch (marking his age) and the bell (for purposes of exorcising evil spirits) are also regular attributes.]

[2] [See above, p. 360.]

V

VITALE, CHURCH OF ST. Said to contain a picture by Vittor Carpaccio, over the high altar:[1] otherwise of no importance.

[VITTURA, CASA, XI. 144 *n.*, 281.]

VOLTO SANTO, CHURCH OF THE. An interesting but desecrated ruin of the fourteenth century; fine in style. Its roof retains some fresco colouring, but, as far as I recollect, of later date than the architecture.

Z

ZACCARIA, CHURCH OF ST. Early Renaissance, and fine of its kind; a Gothic chapel attached to it is of great beauty. It contains the best John Bellini in Venice, after that of San G. Grisostomo, "The Virgin, with Four Saints;"[2] and is said to contain another John Bellini and a Tintoret, neither of which I have seen.

[ZACCARIA, ST. CAMPO, XI. 12.]

ZITELLE, CHURCH OF THE. Of no importance.

ZOBENIGO, CHURCH OF SANTA MARIA, XI. 149. It contains one valuable Tintoret, namely:

Christ with Sta. Justina and St. Augustin. (Over the third altar on the south side of the nave.) A picture of small size, and upright, about ten feet by eight. Christ appears to be descending out of the clouds between the two saints, who are both kneeling on the sea-shore. It is a Venetian sea, breaking on a flat beach, like the Lido, with a scarlet galley in the middle distance, of which the chief use is to unite the two figures by a point of colour. Both the saints are respectable Venetians of the lower class, in homely dresses and with homely faces. The whole picture is quietly painted, and somewhat slightly; free from all extravagance, and displaying little power except in the general truth or harmony of colours so easily laid on. It is better preserved than usual, and worth dwelling upon as an instance of the style of the master when *at rest*.

[ZORZI, PALAZZO, X. 308.]

[1] ["St. Vitale on horseback, with his mother Valeria, his sons Gervasius and Protasius, St. George and other saints." This fine picture is signed, and dated 1514. It has been published by the Arundel Society.]

[2] [For the Bellini, see above, p. 379. The other reputed Bellini—a Circumcision—is a school picture; the Tintoret is the "Birth of St. John the Baptist."]

END OF VOLUME XI