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*Drawings Collection*

*Catalogue of  
the Drawings Collection  
of the Royal Institute  
of British Architects*

ANTONIO VISENTINI

by John McAndrew

GREGG INTERNATIONAL



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FOR

RENATO PADOAN

*Soprintendente ai Monumenti*

AND

FRANCESCO VALCANOVER

*Soprintendente alle Gallerie ed alle Opera d'Arte*

two true friends who are the great heroes  
in the saving of Venice

# Introduction

Most architect's drawings may be assigned to one of a few main categories: sketches made in developing the design of a building to be built; sketches of something already built showing it more or less as it appears to our eyes; or, quite different from either, plans, sections and elevations, the precise orthographic projections which are now the usual architect's 'working drawings', records of buildings presented in a proportionate, measurable and abstract idiom not showing our eyes how a building looks but through our eyes telling our minds how it actually is (*orthos* = straight or correct + *graphos* = drawing).

This type of drawing, first mentioned by Raphael, came haphazardly into being in the Renaissance and first achieved systematic orderliness in Rome, most often in drawings of ancient monuments. By the time Serlio had published his *Architettura* (1537 &c) it was an established practice. Antoine Lafréry soon began to print scores of plates of Roman buildings in direct elevation, not from any theoretical preference but because he found it simple and informative. The Venetian humanist Daniele Barbaro held perspective drawing less accurate than orthographic, and he may have influenced (or been influenced by?) his friend Palladio who, as far as we know, did not draw in perspective whether recording old buildings or inventing new ones. For Palladio, plans and direct elevations must have seemed ideal because with them he could set down clearly not only the simple ratios he preferred in his own works but also, for the antique buildings he so revered, he could lay out schematically his proportionate conjectures of the full design, based on the fractioned bits which were all that was there for his hungry eye to see.

This was found also to be an effective way of showing buildings in books and prints, usually famous monuments or, more rarely, unbuilt projects answering some particular interest. Virtually all the important architectural books of the Renaissance in Italy were published first in Venice, and orthographic projection soon became the natural mode for their illustrations, as it still was in the mid-eighteenth century when the drawings considered in this catalogue were made.

The range of their subjects suggests that another popular kind of architectural representation may have influenced them as well. Since the sixteenth century, views of much-visited cities had begun to appear fairly often in guidebooks and, from the end of the seventeenth, sets of prints of the chief buildings and squares had begun to be issued for sale to travellers. Around 1740 Antonio Visentini of Venice began to organize work in this already profitable field, making use of a corps of assistants or pupils, not just for prints of ordinary views (*vedute*) like those of his contemporaries and not, like most *vedute*, for illustrations in perspective. His atelier specialized in drawings of individual buildings in strict orthographic projection. Already collections of similar drawings were being made in Rome and occasionally in other cities; but nowhere, so far as we know, was there a local market able to support a workshop turning out such quantities as those that streamed from this atelier in the middle of the eighteenth century.

## JOSEPH SMITH AND ANTONIO VISENTINI

The market was provided through the extracurricular activities of Joseph Smith, resident in Venice from c.1700 until he died there in 1770, and British Consul there from 1744 to 1760. He was indefatigable as an amateur of the arts, a collector and a picture dealer, the regular agent or Canaletto, whose work he himself collected far more actively than

any Italian. The shop of the printer Pasquali, which Smith financed, was the club-like meeting-place for half the artistic and intellectual circles of Venice, and both the shop and Smith's house on the Grand Canal were visited by most of the important foreigners who came to the city. The painter-etcher-architect Antonio Visentini, who had first worked for him c.1717, kept on working for him almost exclusively for more than fifty years. In Smith's famous library Visentini could see an unrivalled selection of architectural books such as Colen Campbell's *Vitruvius Britannicus*, Kent's *Inigo Jones*, Wood's *Palmyra* and *Baalbek*, Stuart & Revett's *Athens* and the first volumes of Smith's young friend Robert Adam, whom he had commissioned to study Spalato. There were also, of course, the best Italian books and quite a few French.

Financial reverses forced Smith to sell his library and hundreds of his paintings, pastels and drawings. Nearly all were bought by Englishmen, with a great lion's share going to George III in 1762 and 1763. In his last years Smith was less active. A full account of his life and dealings, with abundant new information, has lately been assembled by Frances Vivian (*Il Console Smith, mercenante e collezionista*, 1971). The house Visentini remodelled for him still stands on the Grand Canal, and his long-abandoned tombstone has just been freshly installed in the English church in Venice.

Antonio Visentini, born in Venice in 1688, worked there all his life and died there in 1782. Trained as a painter under Giannantonio Pellegrini, he turned out deft architectural *capricci* not notably different from those of his competent contemporaries. Commissions came for frescoes in a few villas and for decorative paintings such as the overdoors Smith ordered with views of Palladian buildings, including Mereworth, set in landscapes added by Zuccarelli (now at Windsor and Buckingham Palace). Smith's publishing and art-dealing enterprises and probably Visentini's own proclivities led him soon to specialize almost entirely in architectural subjects, and more and more in prints.

It is these prints which are most relevant to the drawings considered here. Among the earliest and most important are etchings of fourteen views of Venice reproducing paintings by Canaletto then in Smith's house (now at Windsor), issued together as a set in 1735, and again in 1742 with a new title and twenty-four new plates, and successfully published yet again in 1751. He made other views as well, including a small set of the churches on the islands around Venice printed – perhaps after some quick change in plans – as initials in the handsome Smith-Pasquali volumes of Guicciardini's history of Florence (1738) and then republished more appropriately as an *Isolario*. His independent *vedute* are as accurate as Canaletto's, with the buildings far less deformed than in the widely circulated earlier prints of Coronelli or Carlevarijs.

While the books illustrated were diverse in character, the manner in which he illustrated them was not. In the 1740s he did some work for the learned and influential Marchese Poleni of Padua, prints for a book on S Mark's and for an annotated edition of Vitruvius (published only posthumously). His *Raccolto di vari schizzi* of 1747, transcribing some drawings of Angelo Rossi, is a late Baroque and quasi-Rococo compendium in what we assume to have been his own taste rather than in the more conservative, academic, antiquarian taste of Smith. For a few more years Visentini continued to make graceful decorative headings, tailpieces and such for Smith-Pasquali publications, still in much the same style. Smith had him prepare plates of a different nature for a luxurious



edition of Chamber's *Cyclopaedia or universal dictionary of the arts* in 1748 – three parchment-bound volumes calling for accurate illustrations of great variety.

By 1761/2 his interests had shifted towards a stringent academicism, perhaps as a result of prodding by Smith. He prepared a manifesto attacking an early Baroque treatise by one Giannantonio Rusconi. He made illustrations for it, including antique but unorthodox examples in Athens, Palmyra and Baalbek (a last flicker of Baroque unrest able to be disguised as classical because of their ancient dates). He was beating a dying or already dead donkey. Immediately after this he wrote an encomium on the architecture and theories of Palladio. Both essays reveal a chilly new point of view. Although made ready, they were never published, probably because of Smith's financial troubles which led to his giving up the Pasquali Press (1762) and selling his collections. (Both manuscripts are now in the Correr Museum, Venice: *Codice Cicogna* 3656, 3658.)

In 1771 he brought out another prescriptive tract with a different publisher, a tract based on an anti-Baroque essay by Teofilo Gallacini, an academic classicist who had denounced the 'errors' of his Baroque contemporaries. Smith, always the artistic conservative, had already put out – rather surprisingly – an exact facsimile of the first edition of Palladio's *Quattro libri dell'architettura* of 200 years before and also his friend Temanza's new life of Palladio, half-leading and half-following a Palladian revival in Venetian taste. Visentini, already in his late middle age, was turning his back on the Baroque and near-Rococo in which he had long performed so pleasurably and proficiently; soon he became the effective professional and executive arm of Smith's amateur architectural predilections. More and more Smith and Visentini seem to have accepted Palladio's precepts as devotedly as Moses's Tablets of the Law.

One of the founders of the Venetian Academy, Visentini was its 'Professor of Perspective Architecture' (1761-78). For decades many of his own drawings of architecture had been in perspective but he had also made special and informative orthographic drawings of great elegance. Those he had his assistant make for sale were usually plans, elevations and sections. Fundamentally an eclectic, easily shifting styles, he was more a decorator than an architect or painter, and as he became more and more academic, he showed less and less personal style. The same may have been true of his helpers.

More than a thousand of these impersonal orthographic drawings from the atelier are now in England. Such a supply of such a special product was unprecedented and must have been brought about by an equivalent demand, a demand certainly fostered by Smith. All the sheets have been found in England, none in Venice, for all were sold through Smith. They were made expressly for travelling Englishmen, and are usually dimensioned not in local measure but in English feet. Some few may have been bought as *souvenirs de voyage*, precursors of the sepia photographs our grandparents brought home from Italy, but most – never picturesque sketches but strict elevations, sections and plans – would have been acquired as exemplars of correct Italian architecture, a proper interest for gentlemen travellers, and potentially useful to those who might be thinking of doing a bit of building at home. A telling study might be made by tracking down samples, which cannot be really rare, of their effect on British building in the later eighteenth century. (See S. Lang, in *AR*, CXIII, 1953, pp.192-195.)

#### THE MEASURED DRAWINGS IN THE RIBA

The largest group consists of 468 sheets in the RIBA Drawings Collection. It is made up of the following:

357 folio sheets (approx. 760 × 495) once bound in 3 sets; mounting marks still show on the back. These were presented by Mr Granville Proby in 1942, having come probably from Elton Hall, the Proby seat. All are

of works in Venice. The condition is generally good, often excellent, and the quality of the draughtsmanship runs from fine drawings by Visentini himself to weak ones by beginners. Plans and sections are pochéd in pale pink, and accompanied by a graphic scale without any name for its unit of measure.

84 smaller drawings (480/90 × 355/65) once mounted, as traces around the edges reveal. They are more worn than the larger set, and some have lost parts of their borders. With them is a 'Tavola di disegni' or index, framed in a red line. Presumably they were once owned by Lord Burlington, who had contacts with Consul Smith. Most are inscribed in the same flowing hand with flourishes, but several different hands can be distinguished in the drawing. Usually there is a graphic scale in 'Piedi inglesi'. Many are of the most famous sights of Rome, ancient, Renaissance, and what was then modern.

17 slightly larger sheets (485/520 × 365/75) perhaps from Copped Hall, Essex, presented in 1959 by Mrs Guy Elves of Wood Park, Essex. With them is a slightly incorrect list of 18, with a bill made out to Sir Francis Child, London, from 'Mons. Sellon, Banquier à Lyons' to which has been added in another hand 'Paid the man for these designs eight Zecchins HM'. They make a distinguishable group with traits in common: they never were mounted, and are yellower than most, more worn as though from more use (or neglect?); a few have a labelled 'scala' and most have identifying titles in a large childish hand. Many repeat subjects in the Burlington set of 84 small drawings with index.

6 sheets of ancient monuments (5 approx. 480 × 365) transferred in 1971 from the British School at Rome through the good offices of Sir Anthony Blunt. Like half a dozen in the smaller Burlington set of 84 with index (which is the same size) these have a 'Scala (sic) di Piedi inglesi' and are labelled in the same small jerky hand quite different from the more flowing hand found more often in that set.

2 odd sheets of villas in Rome (approx. 530 × 370) bought in 1966. These have bright pink poché and the standard double border, but appear to have been made by two draughtsmen not familiar from other Visentini *bottega* drawings.

1 sheet bound with a manuscript devoted to bridges showing the Ponte Santa Trinità in Florence (RIBA MS HER/18).

1 sheet of the cloister of the Monastery of La Carità in Venice, formerly filed with the Burlington-Devonshire Palladio drawings (XIII/2), signed 'Antonio Visentini Del'. It is of an odd size (520 × 760) and lacks the double border lines that enclose all the other identifiable Visentini atelier drawings.

The greatest number are of churches (c.35 per cent) and palaces (c.15 per cent), and then fewer, in descending order, of garden features, ancient monuments, public buildings, *scuole* (men's religious clubs) and villas, plus an unexpected number of miscellaneous, ill-identified monumental doorways (c.25 per cent), among them the weakest drawings of all, perhaps trial pieces by pupils. It may be revealing that those of buildings then the most famous and generally admired are on the sheets now showing the most wear.

Plans for the churches are almost always given, but fewer for the palaces; façades of the palaces are given, but few for the churches; the churches have one or two sections, the palaces none (with a single exception). Palace flanks are ignored, but then Venice was and still is a city made of what seem to be pictures of façades arranged like folding screens along the canals or *campi*. Carved ornament and sculpture are usually omitted, and so generally are roofs. Gothic is excluded entirely, and the full High Baroque avoided, toned down or 'corrected' to conform to academic bias. The atelier did not hesitate to redesign parts of buildings not in approved taste. No theatres were chosen except Palladio's wonderful pseudo-antique Olimpico, though Venice was at the time



a centre of great dramatic and operatic dash with about a dozen theatres in use. Surely of Baroque design, and probably ultra-Baroque, they may have been thought unsuitable for English clients.

We are shown Venice, then, through the eyes of reformers in sympathy with the severe incoming fashion and at odds with the freer outgoing one, hostile to Baroque 'excess' the 'barbaric' Middle Ages. Consequently these drawings are more reliable as samples of one kind of late eighteenth-century taste than as true indications of what buildings in Italy looked like at the time. They have a unique value also from their images of more than thirty buildings no longer standing, not to mention dozens of lost doorways, garden loggias and such. They can extend the very useful catalogue of lost buildings in Alvise Zorzi's recent *Venezia scomparsa*.

Not surprisingly, there are more drawings of monuments in Venice than in any other city, and not just in the RIBA collections but also in those of the British Museum. As so many buildings on the Giudecca were included, it might be that one of the draughtsmen lived there. So many drawings and such a distinguished choice of subjects in Verona and Padua suggest that Smith's scholarly and literary friends may have advised him there: Marchese Scipione Maffei, author of an illustrated guide to Verona, and the humanist Marchese Giannantonio Poleni of Padua where the choices, sophisticated for the 1750s would still be sophisticated in the 1950s – works by Moroni (misattributed to Palladio), an architect re-established only in the 1930s.

Murano, Mantua and Treviso are perplexingly represented, largely by buildings not now and perhaps never there. Nothing said to be in Mantua can be identified, nor can all six churches in Murano or all five at Treviso. These problematic drawings are among the very weakest, and all are summarily labelled on the verso in the same handwriting. They appear to be related. One might conjecture a studio surplus from which, for quick sale, sheets were hastily labelled as being in cities the English Grand Tourists would not be likely to visit. Some similar sharp commercial wish could have led to the many misattributions – in addition to the common ones of the time – usually upgrading, to Michelangelo, Palladio and Scamozzi, then the most celebrated and marketable names in Italian architecture and, conversely, to the casual downgrading of Sansovino and Sanmicheli whose names were not yet, it seems, in profitable demand. Palladio was of course most often chosen, and thirteen of the buildings attributed to him in Vicenza and Venice are surely by him. Among others, Muttoni's and Fossati's books on Palladio must have been consulted by Visentini and his helpers.

#### SMITH-VISENTINI DRAWINGS IN OTHER COLLECTIONS

476 folio sheets bound in 3 handsome volumes, *Admiranda Urbis Venetae* in the King's Library of the British Museum in London (71.i.1-3, hereinafter *AUV*), assembled and indexed by Consul Smith and sold by him to George III in 1762. The subjects are all, of course, in Venice, mainly palaces and churches, with some *scuole* and a wealth of doorways and altars, arranged almost always in pairs, plan and section. The quality is as varied as at the RIBA, and as many different hands must have been at work. The BM properly catalogues them as 'probably by A. Visentini and members of his workshop'.

34 smaller drawings, once 36, in the Manuscript Room of the British Museum (MS Add. 26107), bound together in the mid-C19. Many are of particularly vigorous quality.

Odd sheets of the arch Palladio put up for the welcoming of Henri III to Venice, also in the BM (King's MS 146).

74 drawings in the Royal Library at Windsor Castle bound as *Admiranda Artis Architecturae Varia*, from the library of George III (187 A/13), annotated perhaps by Smith. Only 15 are of works in Venice, and this volume may once have been a companion to those of Venice in the BM.

All were drawn apparently by one of Visentini's most skilled draughtsmen; bound in at the end are 3 non-Visentini sheets of Roman and 6 of English buildings.

24 miscellaneous drawings, also at Windsor (MS 517) probably remaining from what had been a larger group.

50 particularly fine drawings of buildings in Padua, Venice and Vicenza, a few double-page, in a red morocco binding of c.1760 (presumably the original), the property of the Hon. Richard Beaumont and previously in the library of the Duke of Newcastle. Many of the elevations are accompanied by a plan and several sections. Although unsigned, these were surely drawn by Visentini himself. At the back are 5 designs for a garden temple, probably by Sir William Chambers.

42 miscellaneous drawings, mostly unlabelled, of above-average quality, were sold at Christie's in July 1972 to Dr Claus Virch of Kiel, Germany. 27 of them repeat subjects in the RIBA collections. They seem to belong together as a group, and may be part of a once larger set.

6 sheets, mainly of ancient monuments, are in the collection of Mr Ben Weinreb of London. A particularly interesting arch at Ancona is pencilled in English with directions and many precise dimensions, said to be for use in building at Northwick Hall, and giving evidence that Visentini workshop drawings were used as practical exemplars.

3 prophetically neo-Classical restorations of antique monuments are in the collection of Sir Anthony Blunt in London.

2 on finer paper than most, of temples in Rome, were surely drawn by Visentini himself, and are now in the collection of Mrs Frances Vivian of London.

Smaller lots occasionally come on the market: 8, for example, were offered for sale in 1963 (Weinreb Catalogue No.2), and doubtless there are hidden, in scattered collections, quite a few more, unknown to scholars and perhaps unidentified by their owners. All that have so far been recognized have been found in England, but rumour now adds Ireland.

In general, these confirm what can be observed in the RIBA sheets and they can be recognized as part of the output of the atelier more by the format and general style, though that is severely impersonal, than by the draughtsmanship of any distinguishable individual hands.

The many repetitions of the same subjects can tell something of how the atelier was run. For example, clients may have selected their orders from a file or book of samples. Copies would then be specially made, and of course the copying would often be done by draughtsmen who had never seen the buildings they were drawing. Inaccuracies would have accrued. Some peculiar instances of repeated inaccuracies and the occasional anomalies in showing buildings as they appeared not when they were drawn but at some earlier time would indicate that not only other drawings but also engravings or book illustrations were used as sources. All of Consul Smith's fine library was easily accessible until 1762; and his drawings of Athens, Baalbek and Palmyra show that Visentini himself had nothing against copying engravings by others.

For example, the monuments of ancient Rome are not shown as they then appeared but fully reconstructed in the manner then favoured by scholars – never in the dawning romantic taste for picturesque ruins. Such reconstructions could not have been invented by the draughtsmen. Most if not all must have been taken from books, some quite clearly from Palladio. With rare exceptions, only temples and arches were chosen, and theatres and amphitheatres, still landmarks in Rome and Verona, were ignored. (Perhaps there were no equivalents in contemporary English life for which renderings of them could have been useful?)

That these drawings must have been produced largely between



about 1740 and the early 1760s can be deduced from the dates when some of the buildings they show were put up or pulled down. A catalogue of Consul Smith's library was compiled in 1737, and the three volumes of *Admiranda Urbis Venetae* are not listed in it. They do appear in the 1755 catalogue, and these two dates confirm important activity in the 1740s. The drawings in the BM volumes, very like those of the large series in the RIBA, should be roughly contemporary with them. Some few might be a bit earlier; some others certainly must be later. Not many would have been made after the curtailing of the Consul's businesses in 1762.

#### AUTHORSHIP

Attribution of such quasi-mechanical productions is always a shaky business, for in drawing classicizing buildings with ruled lines, rigid orthographic projection and standardized shop practice, any personal singularities of draughtsmanship are destroyed or very well hidden. Individual idiosyncracies are minimal, and it would be risky if not vain to insist on identifying the work of different hands in most cases.

No one person would be likely to have made all the thousand or so of these drawings now known, but with sizes, ink, borders, spelling and such regularly recurrent in them it is clear that they came from the same atelier, one well organized as a business enterprise of a kind that today might be known as Smith, Visentini & Co.

Two sheets in the RIBA were beyond any doubt drawn by Visentini himself: that of the cloister of La Carità in Venice, signed *Antonio Visentini Del.*, and that of the Temple of Antoninus and Faustina in Rome, initialled with what is generally read as *AV* and drawn more hastily, it seems, than the first. On the basis of these two, particularly the first, other sheets can be given to Visentini with confidence. Those in the RIBA which seem close enough to the certain works to be likely from the same hand are so noted in the catalogue which follows. A separate group, close to Visentini but more convincingly by a different distinguishable hand will be credited to a 'best assistant'. In general, there are too many unknowns to allow identification of any other individuals of the team working in the shop.

The writing on the inscription of the drawing of the Temple of Antoninus and Faustina differs not only from that of the initials *AV* on the same sheet, but also from the striking calligraphy on the Carità sheet with its very individual bravura whiplashes and tails ending in curls or hooks. The Antoninus and Faustina inscription must have been added by another hand. The Carità handwriting appears with a bit less bravura on a number of other sheets, sometimes in slightly diluted form as though from a hand now in a hurry and now not, or perhaps from one hand writing at different times a dozen or more years apart. Very different drawings are sometimes labelled with what must be the same handwriting, and very similar ones are labelled in what are clearly different hands. In other words, handwriting is not a conclusive clue except in the cases of repetitions of the Carità hand when it is securely identifiable. There can be no doubt that this is Visentini's for it is the same writing as that of the 161 pages of his *Contra Rusconi* manuscript in the Correr Library in Venice. While it is understandable that someone of less importance in the atelier might be called on to add inscriptions to Visentini's drawings, he would be unlikely to have written labels on the work of his subordinates.

The drawings of the *Contra Rusconi*, furthermore, are recognizably like that of the Carità and the Temple of Antoninus and Faustina as well as a score or so of others in the RIBA, not to mention the Newcastle Beaumont volume, the drawings of Mrs Vivian and a few others.

#### GENERAL NOTES

*Ink:* All the identified sheets from the atelier except that of the Carità and the index of the small Burlington set have borders of two ruled lines, one thick, one thin. These borders and the drawings they enclose are in sepia ink, almost always of excellent quality, a staple in Venice thanks to a lagoon alive with *seppie*. Similar borders had been used for some time on various other Venetian drawings. Washes are generally in grey (Chinese ink?), but sometimes in sepia ranging from near-black to near-yellow, or sometimes in varying mixtures of sepia and grey. Poché is either in grey or – for the series on large paper – in pale pink. In the catalogue which follows, all drawings unless otherwise noted are made with sepia lines and grey washes or mixed sepia and grey washes. Any variation from these firmly set procedures suggests the product of some other atelier.

*Dimensions:* The dimensions, either given in 'Piedi Inglesi' or not given at all, are only approximate. Some are so surprisingly far from true that one suspects that accuracy was not subject to checking by anyone in charge. It cannot often have been possible to measure anything higher than a man could reach, and verticals are consequently the least reliable dimension; many buildings are drawn disproportionately low.

*Inscriptions:* These are varied and, unless carefully lettered, most probably not by the hand of the draughtsman. Different handwriting appears on recto and the less accurate verso, one correcting or amplifying the other. Spelling seems more freewheeling even than the eighteenth-century average. Venetian, generally spoken by local contemporaries, even the educated – we are in the age of Goldoni – is inexplicably absent. When English words or abbreviations appear, one assumes that Smith himself had intervened.

*Arrangement:* The catalogue listing is alphabetical by cities, and within each city, alphabetical by the names of the buildings. Works of the same kind are grouped together: thus all chapels, cloisters, monasteries, oratories and such are kept together under *C* as *churches*, and then arranged alphabetically under their commonest names, ignoring *S* for *San* or *Santa*, and not listed as *oratory* or *monastery* under *O* or *M*; palaces are all arranged alphabetically under *P* by the family or other popularly used name even if the building may not usually be known as a *palazzo* but rather as a *casa* or a *ca'*; villas, however, as a distinct class of building, are here listed separately under *V*.

Unidentified or disturbingly doubtful works come at the end of the whole list regardless of whatever city they might be presumed to be in, and are listed alphabetically by what they are: church, doorway, fountain, gateway or whatever.

So many variant names were then in use and so many – not always the same – are in use today, that it has been hard to decide where to place some monuments. The names most commonly in use in English or Italian have usually been chosen, and it is hoped that generous cross-references, together with the index, may make identification easy for those who might have chosen differently.

*Illustrations:* As so many of the buildings drawn in the workshop will still be familiar, I have generally chosen the less well known for the illustrations, and particularly those which have been destroyed. These drawings are often the only evidence for their appearance.

*Comments and bibliography:* The comments are based on my own observations and on the expected bibliographical sources, for which no individual references interrupting the text seemed necessary. Therefore



I have not annotated every fact, every date, having assumed that anyone interested enough to be reading in this catalogue would also be informed enough to know where to find their sources and justification, the standard sources named in the bibliography. The most useful have been Giulio Lorenzetti's unsurpassed *Venezia e il suo estuario* and many older guides, particularly those of the mid-eighteenth century. Also, Sagredo's *Edifici distrutti*, Tassini's *Edifici distrutti* and A. Zorzi's *Venezia scomparsa*, as well as Bassi's *Architettura del sei e settecento*.

Published information on the activities of the workshop and the particular nature of its products is all recent and, unfortunately, limited. There is little outside the following:

- E. Bassi, in *Boll Pall*, VI, 1964, pp.105-117  
A. Blunt & E. Croft-Murray, *Venetian drawings at Windsor*, 1957  
S. Lang, in *AR*, CXIII, 1953, pp.192-194  
A. McAndrew, in *Art Bull*, LI, 1969, pp.15-28  
F. Vivian, in *Boll Pall*, V, 1963, pp.340-358  
    in *Burlington Magazine*, CV, 1963, pp.157-162  
    *Console Smith, mercante e collezionista*, 1971  
R. Wittkower, in *Boll Pall*, V, 1963, pp.61-72

JOHN MCANDREW  
*Venice, June 1973*

# Bibliography

This list could be many times longer, but to little purpose, for those seeking more items presumably already know their way about in the field and others will not want to be burdened with too many references. Every work consulted is not listed, nor are articles in periodicals. Titles have been abbreviated. Numerous subsequent editions are indicated by '&c'. Relevant monographs and a few articles of particular interest for one building have been included in the text and do not appear here.

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*Palladio*, 1966  
 [Giovanni Battista Albrizzi], *Il forestiero illuminato*, 1740 &c  
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 Jean Barbault, *Les plus beaux édifices de Rome moderne*, 1763  
 Franco Barbieri, *Scamozzi*, 1952  
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# Abbreviations

AR	<i>Architectural Review</i>
AUV	<i>Admiranda Urbis Venetae</i>
Art Bull	<i>Art Bulletin</i>
BM	British Museum
Boll Pall	<i>Bolletino del Centro Internazionale di Studi di Architettura Andrea Palladio</i>
c.	<i>circa</i>
C	century
Insc	inscribed
pl.	plate
Pres.	presented
Prov	provenance
Pur.	purchased
Reprd	reproduced
RIBA	Royal Institute of British Architects
s	signed
V & A	Victoria & Albert Museum

[1] ANCONA: Arch of Trajan

Elevation, with *Scala di Piedi Inglese*

Insc: *Arco Traiano in Ancona*; (in index) *Arco di Traiano*... 29 & 55 (480 × 355)

This arch was ordered by the Senate in 155 not to commemorate any triumph of Trajan's but to honour him for having built the new port. Unexpected, then, is the special technical elegance of construction normally reserved for more honorific monuments such as Trajan's properly Triumphal Arch at Benevento. The fine Greek marble is very precisely cut and laid up without mortar so skilfully that the arch rode undamaged through the many earthquakes that shook down much of the city in 1972-73. In the drawing the uncommonly slender proportions have been moderated to look more 'classical', more like those of the probable model, the Arch of Titus in Rome [44]. As a non-utilitarian monument – not even a frame to march processions through – it could justifiably be set high on a podium approached by steep steps (not shown here because still buried in Visentini's time). The drawing is probably by Visentini himself, and is inscribed in the same florid hand as his *Carità* cloister [93], with the possibly tell-tale spelling of 'Scalla'. It was very likely made from an engraving (of Serlio, III, f.108r) rather than from the arch itself, for nothing else in the neighbourhood appears in work from the Visentini shop. A similar drawing in the Weinreb collection, London, has had additions made in pencil: a number of dimensions and 'Niche at Northwick / and Doorway', showing that it was considered as a model for actual building, a role that many of the other drawings may have also played.

[2] BAGNAIA (nr Viterbo): Villa Lante

1 Elevation of lower front, with *Scala di Piedi Inglese*

Insc: *Architettura del Vignola & Casino di Casa Lanti a Bagnaja*; (in index) *Casino, Lanti a Bagnaja*... 17. *Vignola*

2 Elevation of upper front, with *Scala di Piedi Inglese*

Insc: *Architettura del Vignola & Casino, di Casa Lanti, parte Opposta, in Bagnaja*; (in index) *parte opposta*... 18. *Vignola* (355 × 480)

Since much of the history of this *delizia* has long been unclear, it may merit restating. In 1532 the abundant water from a new aqueduct made possible the transmutation from hunting lodge to villa. In 1578 Cardinal Gambara terraced part of the hillside, ran a sequence of fountains and a cascade down the middle and built a small casino at one side. He must have envisaged a mate opposite, but after reproof from S Charles Borromeo, he abandoned the idea and endowed a hospital instead. For the general plan he may have engaged Vignola, then working nearby for his Farnese relatives at Caprarola. Although no document names him, the harmonious organization of the scheme, with its echoing repetitions on either side of the crescendo down the main axis, betokens a single mature designer, and Vignola is often proposed for the main plan, but not convincingly for the house (Negri Arnaldi, monograph, 1963). Cardinal Montalto completed the second casino c.1589. Stairs and a sloping plot separate the twin houses and make the garden axis count more than the living quarters it splits. After several owners the property passed to the Dukes of Lante in 1656. Badly damaged in the last war, it was rescued by a Società Villa Lante and admirably restored by the Soprintendenza Generale di Belle Arti. The drawings could represent either of the casinos. The belvedere atop the roof and the windows in the frieze have been ignored, and much of the rest has been made coarser and weaker. Corner pilasters replace the bolder and wider strips of rustication; the pedimented windows should be less pinched by the piers; the voussoirs of the lower arcades are actually set in a livelier and less usual pattern. Such

changes must come more from carelessness than from any will to criticize the design.

BRENTA

See MALCONTENTA [9]; STRA [74]; NE STRA [75]

[3] FLORENCE: Church of S Croce

Elevation of Pazzi chapel, with *Scala di Piedi Inglese*

Insc: *Architettura di Michel Angelo & Loggia in S. Croce, Fiorenza*; (in index) *Loggia nel Claustro di Santa Croce*... 37. *Michelangelo* (355 × 480)

It is almost as unexpected to find this precocious Early Renaissance work here as it is to find it given to Michelangelo instead of Brunelleschi. Commissioned as a chapter house and family chapel in 1429, it was built mainly 1433-36. The portico, Brunelleschi's one executed church façade, was begun only after his death, modified in execution and left incomplete when the Pazzi were disgraced in 1478. As part of a cloister, it does not and could not conform to any normal design for the front of a church or chapel. There was a major restoration in 1899-1900. The drawing adds plinths under the columns and takes away the unorthodox continuation of the torus-scotia-torus bases as a curb between the columns. The windows do not rest on a continuous sill, as shown, for their frame mouldings run in typical Brunelleschian manner all around the openings. There are no consoles at the top of the door frame. The draughtsman has 'corrected' the twin dwarf pilasters of the attic by showing single ones in their place, perhaps unable to sanction the uncanonical two-over-one. He shows the archivolt slicing the pilaster where the opposite occurs. The upper entablature has been reduced by half, perhaps in order to match the lower one: actually the upper is proportioned to the whole front and the lower to the columns which carry it.

A plan and an accurate elevation in the BM (MS Add. 26107, f.31, 32) are also attributed to Michelangelo, a peculiar mistake, and probably all coming from one source; the elevation could have been drawn by Visentini, but the inaccurate and inconsistent shading must have been added by someone else. A similar drawing at smaller scale is in the collection of Dr Virch.

FLORENCE: Palazzo Giacomini

See FLORENCE: Palazzo Larderel [4]

[4] FLORENCE: Palazzo Larderel (Giacomini)

Front elevation, with *Scala di Piedi Inglese*

Insc: *Architettura di Michel' Angelo & Palazzo del Giacomini in Fiorenza*; (in index) *Palazzo Giacomini*... 35. *Michelangelo* (480 × 355)

Built from designs by Giovanni Antonio Dosio, 1558-80, under inspiration from Raphael's Palazzo Pandolfini [5] by way of Baccio d'Agnolo's Palazzo Bartolini, this has no documentary connection with Michelangelo, nor can it claim to look like any work of his. What it lacks in originality it makes up in delicacy and grace. The drawing, as do many others, makes the building lower and wider, mainly by diminishing the area of wall above the pediments. All the openings except the doorway should be flanked by pilasters, not columns. The pediment of the window above the door should be pointed, not curved. The quoins of each storey should have a separate capital – here missing above the lower floor – and the main cornice should not break over them. Such changes come, presumably, more from indifference to fact than from wish for change. The draughtsman, of fair technical competence, would appear to have worked not from studying the building itself but either from looking at sketches or notes in the common workshop stock or else from copying some other drawing a bit carelessly. (Cf. also Windsor 187 A/13 10558; a sheet in the Virch collection; and BM MS Add. 26107, f.13, perhaps by Visentini himself.)

FLORENCE: Palazzo di Michel Angelo

See FLORENCE: Palazzo Ugoccioni [6]

[5] FLORENCE: Palazzo Pandolfini

Front elevation, with *Scala di Piedi Inglese*

Insc: *Architettura di Raffaello Sancio d'Urbino & Palazzo del Pandolfini, Firenze*; (in index) *Palazzo Pandolfini*... 38. *Raffaello Sancio d'Urbino* (355 × 480)

Although never finished, this palace has been famous ever since it was put up by Giovanni Francesco and Aristotile da Sangallo, c.1520-c.1530, from designs by their master Raphael. The draughtsman (same as for the Palazzo Larderel?) has again made modifications in the whole – lower and wider – and in some details: each lower window should be set higher, on a base which also runs between them and links them all across the front; the colonettes are really pilasters; the pediments alternate curved and pointed and there should be more space above them; no cornice marks the division between storeys, but only a fascia carved with an elegant Greek wave. The upper storey has undergone similar changes: the window bases project almost like balconies and contain balusters; the zones of wall between windows, or window and quoins, are all of equal size and all are panelled. The individual quoins alternate in length, making a stepped inner edge, a feature first introduced here by Raphael and soon to be common in palace design. The grand frieze at the top has been reduced and its lettering suppressed. The bold cornice has been pulled in to become less Florentine and more Vitruvian. Although the drawing is neither clumsy nor very inaccurate, still these relatively minor shiftings, crowdings and coarsenings of elements have eaten away some of the freshness, elegance and originality as well as the variety of those elements, and also some of the harmonious relationships which have so long been admired in this celebrated whole. The unlabelled version belonging to Dr Virch is above average in quality and truer to its model, as is the similar sheet in the BM (MS Add. 26107, f.14), both close to Visentini's own hand.

[6] FLORENCE: Palazzo Ugoccioni

Front elevation, with *Scala di Piedi Inglese* [Fig.3]

Insc: *Palazzo di Michel Angelo, Architettura dello stesso*; (in index) *Palazzo di Michelangiolo Bonarroti*... 14. *Michelangiolo* (480 × 355)

This palace, prominent on the Piazza della Signoria, was begun in 1549 by the obscure Mariotto di Zanobi Folli, reputedly on the basis of a drawing from Rome, said sometimes, as here, to be by Michelangelo, sometimes by Antonio da Sangallo, sometimes by Raphael. A Raphael-like drawing of it is in the Uffizi, and a coarser but more accurate Visentini drawing, similar to the RIBA example, is at Windsor (187 A/13 35). The basic design is Roman, and comes from Bramante's house for Raphael (Fig.4) and Raphael's Palazzo Vidoni Caffarelli. A Raphael-like drawing of the Ugoccioni is in the Uffizi.

The draughtsman of the RIBA sheet (same as for Palazzo Larderel and Pandolfini?) has complicated one feature in the opposite way from what was done to the Palazzo Pandolfini: the pediments on both floors are shown alternating when those of the top are really all pointed and those of the middle, all curved. Elsewhere he has made things not only simpler but more ordinary: the bulgy rustication flattened, the corner strip of wall outside the columns left off, the paired pedestals of the paired columns merged, and the flaring Florentine cornice pulled back to a commonplace profile. (Cf. also Windsor 187 A/13 10559, and similar sheet in the Virch collection.)

FLORENCE: Pazzi chapel

See FLORENCE: S Croce [3]



[7] FLORENCE: Ponte S Trinità

1 Elevation without statues, with *Scala di Piedi Inglese*  
Insc: *Architettura di Michel' Angelo & Ponte di S. Trinità Fiorentina*; (in index) *Ponte a Santa Trinità* . . 33.  
*Michelangelo*  
Graded blue wash framed by arches of bridge  
(355 × 480)

2 Elevation with plan & statues, with *Scala di Piedi Inglese*

Insc: As above & *Ponte di SS Trinità in fiorenza*  
(370 × 475)  
Bound in RIBA MS, *Herman: Papers relating to Westminster Bridge, &c.*, NRA HER/18

This celebrated bridge was built 1567-69/70 from designs by the sculptor-architect Bartolomeo Ammanati who may have made use of earlier proposals by Michelangelo. Blown up by the retreating Germans in August 1944, it was soon reconstructed, largely with original stones; lacking were only a few bits of the statues of the seasons on the end piers, added in 1608 for a Medici-Habsburg wedding. The sloping foundations of the piers, here clearly revealed, are to be seen only when the Arno is at its lowest. The drawings are conscientiously accurate though many measurements must have been difficult to determine. The details of panelling and carved cartouches are handled with exceptional care. A similar third drawing is at Windsor (187 A/13 10563) with an accompanying plan (10562); a fourth, with its plan, was in the lot bought by Dr Virch; a plan and an elevation attributed to 'almanati' were once bound in BM MS Add. 26107, ff.11, 12 but had already been taken out before the set was bought in 1865.

FLORENCE: Via Ghibellina, doorway  
See *Unidentified*: Doorway in Via Ghibellina (?), Florence (?) [224]

[8] FRASCATI: Villa Falconieri (?)

Elevation of gateway, with *Scala di Piedi Inglese*  
[Fig.122]

Insc: *Architettura del Vignola & Portone del Falconieri, a Frascati*; (in index) *Portone del Falconieri in Frascati* . . 34.  
*Vignola*  
(480 × 355)

This remains unidentified. Vignola is not known to have worked at the Villa Falconieri, nor at the Villa Mondragone nearby, though his name is often attached to a loggia there which was built by Vasanzio long after his death. The gardens of the Villa Falconieri, where such a gateway as this might have been, were made largely in the mid-C16 and mid-C17, were reduced in the mid-C19 while the villa was occupied by a Trappist monastery and were wrecked in the Second World War. The main building has been remodelled to serve the new Centro Didattica Nazionale 'VF'.

FUSINA

See MALCONTENTA [9]

[9] MALCONTENTA (between Mira & Fusina): Villa Foscari (La Malcontenta)

1 Plan, with scale  
Insc: *La Pianta della Casa Foscari*  
(520 × 370)

2 Elevation of river front

Insc: *La Casa Foscari in Venezia*  
Sepia wash (520 × 370)

1-2 Prov: Pres. by Mrs Guy Elwes, 1959  
Both numbered 4 on bill to Sir Francis Child.

3 Elevation of river front, with *Scala di Piedi Inglese*  
Insc: *Architettura del Palladio & Casa Foscari, sopra la Brenta*; (in index) *Palazzo Foscari . . 53 Palladio*  
(355 × 480)

Built before 1560 for the Foscari brothers, this temple-like house was less a dwelling than a pavilion for relaxation or for entertainments. No unhappy lady, or malcontenta, was ever confined here: the name is that of the village, older than the villa. Derelict for a century and a half, parts of the building crumbled, and the lively scallop-crested walls of courts at either side disappeared. Salvation came in 1925 with a new owner who gradually made exemplary repairs. Palladio published an idealized version in *Quattro libri* (II, 50), with a fancier top storey, and it has often been republished since. The Visentini draughtsman's crude plan is a simplification, schematized and made symmetrical, with the central hall a Greek instead of a Latin cross. Shorter side arms should lead to rooms, not windows, and the corner spaces should not be all alike. One small room and the very modest stairs have been omitted. The elevation without plan (No.3) is truer in proportions but less in details such as the stairways and window trim. Both elevations add windows under and above the portico which do not and probably never did exist. The balustrades in the upper windows on either side of the portico were added in the C18. What appears to be rustication is really grooved stucco over brick. (Cf. also Windsor 187 A/13 19311 and accurate plan 19310; Muttoni V, xxxiv, for more accurate plan.)

[10] MANTUA (?): Church of S Cristoforo (?)

1 Plan, with scale  
Insc: verso *S. Cristoforo - a Mantova - 3* (pencil & pen)

2 Cross-sections

Insc: verso *S. Cristoforo - Mantova*

3 Longitudinal section [Fig.6]

Insc: verso *S. Cristoforo - a Mantova*  
(495 × 760, 760 × 495)

This set of drawings and those of S Francesco di Paola, the Jesuit church, and S Martino which follow, all bring up the same problem: the churches do not exist at Mantua now and there is no good evidence that any ever did. All are labelled on the verso only and there only sparingly. Such identification could have been added some time after the drawings were made by someone other than the draughtsman, someone who may not have been familiar with Mantua; the churches may not have been in Mantua and the designation of their names may not be correct.

Older people in Mantua today do not recall any church of S Cristoforo, nor do old guidebooks note it. The drawings are reciprocally contradictory: the plan shows a transverse arch over the nave at every pier, part of what must have been a tunnel vault; the long section shows such arches only at alternate piers, and a tall clerestory window over the other piers, and makes square groined vaults quite clear; the cross-section shows a tunnel vault and no clerestory windows. Either there was once some misfiling of drawings or - more likely - someone was as reckless in making the drawings as in making the titles. The scheme with two square groin-vaulted bays in the aisle to one in the nave is hauntingly Romanesque, and if the drawing is accurate in this arrangement the church may have been a remodelling of a well-known north Italian type.

[11] MANTUA (?): Church of S Francesco di Paola (?)

1 Plan, with scale  
Insc: verso *S. Francesco di Paola Mantova - 3* (pencil & pen)

2 Cross-sections, without dome  
Insc: verso *S. Francesco - di Paola*

3 Longitudinal section, with dome [Fig.5]

Insc: verso *S. Francesco - di Paola*  
(495 × 760, 760 × 495)

See note on S Cristoforo, above. There is no church dedicated to S Francesco di Paola in Mantua, and none may ever have existed. The building shown would have been large and impressive, but not of an unusual kind and not, so far, identifiable.

[12] MANTUA (?): Jesuit church (?)

1 Plan, with scale  
Insc: verso *Gesuiti - Mantova* (pencil & pen)

2 Cross-sections

Insc: verso *Gesuiti - Mantova*

3 Longitudinal section

Insc: verso *Gesuiti - Mantova*  
(495 × 760, 760 × 495)

See note on S Cristoforo, above. The large Jesuit complex in Mantua was remodelled in 1763, in 1780 and again in the C19 - all later than the probable activities of Visentini. These drawings cannot be identified with any surviving part. The church may not have been Jesuit, nor in Mantua. It is of a type favoured by the Visentini atelier and often drawn there.

[13] MANTUA (?): Church of S Martino (?)

1 Plan, with scale [Fig.9]  
Insc: verso *St. Martino - Mantova. 3* (pencil & pen)

2 Cross-sections, without dome  
Insc: verso *St. Martino - Mantova*

3 Longitudinal section, with dome [Fig.11]  
(495 × 760, 760 × 495)

See note on S Cristoforo above. A church of S Martino begun in 1737 still stands on the Via Pomponazzo in Mantua, but it is not the church drawn here. These sheets could hardly represent an earlier building on the site, for they refer stylistically to a church of c.1500, and the pre-1737 S Martino had been remodelled and enlarged or rebuilt in 1603, a time when no work used this typical neo-Byzantine parti and spare Early Renaissance vocabulary. Furthermore, 1737 is uncomfortably early for the Visentini atelier. The same scheme was drawn again for another unidentified church, said to be S Caterina at Murano [16], and for the destroyed S Mattio di Rialto in Venice [130]. The meagre labels on the back only are a bit illiterate - *St* is not Italian and *Martino* and *Mantova* are not English - and may have been rashly added some time after the drawings were made.

MIRA

See MALCONTENTA [9]

[14] MURANO: Casino Mocenigo

Elevation of waterfront, with plan & scale [Fig.15]  
Insc: *Faciata del moniceneo | di S. Chiara a Moran* (pencil)  
verso *Convento di S. Chiara | a Moran*  
(495 × 760)

See also S Chiara, Murano, and S Zaccaria, Venice.



This is the façade on the lagoon; the access by land is just across from the old entrance to S Chiara [17] with which this has been confused in the labelling. Although small, it was one of the grandest of the *delizie* where Venetian nobles used to enjoy themselves in rural Murano. It has three *saloni*, decorated with frescoed allegories of Music, Poetry and Love, still shabbily surviving in what are now the storerooms of a glass foundry (Wolters, *Antichità viva*, V, 1966). The already classical façade has been typically 'edited' to be more classical, more regular in spacing (the original is eccentric) and less uncanonically slender and elegant in detail. Gone is the carving of keystones and triglyphs. The unusual high basement raising the building a couple of safe yards above the open lagoon has also been suppressed.

[15] MURANO (?): Church of S Andrea (?)

1 Plan, with scale [Fig.19]

Insc: *Pianta della chiesa | di s. Andrea di moran* (pencil); verso *St. Andrea - a Moran - 3*

2 Cross-sections

Insc: *S. Andrea di moran* (pencil); verso *S. Andrea - a Moran*

3 Longitudinal section

Insc: *Spacato della chiesa | di s. Andrea di Moran* (pencil); verso *S. Andrea - a Moran* (760×495, 495×760)

The church of the convent of S Andrea was rebuilt in 1611, and rededicated to SS Marco & Andrea. It was suppressed in 1808. In view of the double dedication, the drawings labelled S Marco [20] might be supposed to represent this same church, SS Marco & Andrea, called simply S Andrea in the drawings listed above. This is not the case however, for unless the inaccuracies are unconscionably greater than usual, the two sets refer to two different buildings. These S Andrea drawings appear instead to be of the same church as that labelled *S Elisabetta* [19], with only minor variations. Little more than that they existed is known of the two (or three?) buildings.

[16] MURANO (?): Church of S Caterina (?)

1 Plan, with scale [Fig.7]

Insc: *Pianta della Chiesa | di S. Catarina di | Moran* (pencil); verso *S. Catarina - a Moran - 4*  
Reprd: *Art Bull*, LI, 1969, p.16, fig.4

2 Front elevation [Fig.14]

Insc: *Faciata di S. Catarina | di Moran* (pencil); verso *S. Catarina - a Moran*

3 Cross-sections, without dome

Insc: *S. Catarina di Moran*; verso *S. Caterina - a Moran*

4 Longitudinal section, with dome

Insc: *Spacato della chiesa | di s. Catarina di | Moran* (pencil); verso *S. Caterina - a Moran* (760×495, 495×760)

No church of S Caterina on Murano is known; but although there is one in Venice, it is of quite different character, and so are the neighbouring ones at Chioggia and Mazzorbo. The plan and sections here said to be on Murano are almost identical with the three drawings of the church labelled *St. Martino* at Mantua [13] which lack, however, a picture of the façade. Everything indicates a typical Venetian Early Renaissance work of c.1500, save perhaps the tripled pilasters of the façade. The inscriptions recto and verso are in different hands, with different spellings of Caterina, and may be of different dates not necessarily contemporary with the drawings.

[17] MURANO (?): Church of S Chiara (?)

Elevation, with plan & scale [Fig.13]

Insc: *Faciata di S. Chiara | di Moran* (pencil); verso *Faciata di Sa Chiara di Moran* (pencil)  
Sepia washes (760×495)

For a drawing wrongly labelled *S. Chiara a Moran* see MURANO: Casino Mocenigo [14]

The church of S Chiara was largely rebuilt in 1519, and in the C19 the rambling conventual establishment was largely altered and rebuilt for the varied activities of a succession of glass companies. The one wall of the church still visible, in a warehouse, is Gothic and unlikely to have interested Visentini or Consul Smith. Either the little 30ft façade of the C16 was its main front, which is most unlikely, or some adjunct of the church or convent is represented, or, more likely, the drawing is mislabelled. The labelling of [14] which is an unmistakable picture of the Casino Mocenigo, strengthens suspicion. S Chiara in Venice, which might be proposed instead, burned in 1574 and was rebuilt soon after 1580, but it was too important an establishment to be likely to have been confused with something on Murano, even in some minor adjunct.

[18] MURANO (?): Church of S Domenico (?)

Elevation of an arcade, with plan & scale [Fig.16]

Insc: *Architettura che sono alla | chiesa di s. domenico di | Moran* (pencil); verso *S. Domenico di Moran* (495×760)

This drawing could represent a choir balcony or *barco* inside a church, similar to that in S Antonio di Castello [88] or S Michele in Isola [132] close by Murano. If not, it might possibly be some garden feature, although the label states that it was in a church. The label, however, is not to be trusted, for there is no record of a S Domenico at Murano in Visentini's time. An important and rich S Domenico was prominent in the Castello end of Venice until Napoleonic times. It had been restored in 1539 and again rebuilt after the Arsenal fire of 1569, to be consecrated in 1609. A work such as this could have been done at either time - but we do not know whether S Domenico di Castello did or did not have a *barco*. This design seems to have been based on Sansovino's Loggetta.

[19] MURANO (?): Church of S Elisabetta (?)

1 Plan, with scale [Fig.18]

Insc: *Chiesa di S. Lisabeta* (pencil); verso *Quore - S. Lisabeta - 3* (pencil); *Chiesa di s. Lisabeta moran venezia* (pencil) & *S. Elisabetta* (pen)

2 Cross-sections [Fig.21]

Insc: verso *Spacato della Medema chiesa di s. Lisabeta | Moran Venezia* (pencil) & *S. Elisabetta* (pen)

3 Longitudinal section

Insc: verso *Profilo dellechie di s. Lisabeta Moran Venezia* (pencil) & *S. Elisabetta* (pen) (760×495, 495×760)

This appears to be the same church as that labelled *S. Andrea* [15] (Fig.19). There is no record of a church of S Elisabetta on Murano in Visentini's time, but there was and still is a S Maria Elisabetta on the Lido, founded in the mid-C16 and enlarged in 1620. It is not possible to say which set of drawings, S Andrea or S Elisabetta, may be the more accurate nor which copies which - if either does - nor what church either one represents. Among such uncertainties the best guess - admittedly a weak one - is that this S Elisabetta may be a version of S Maria Elisabetta on the Lido as it was in the mid-C18.

[20] MURANO (?): Church of S Marco (?)

1 Plan, with scale

Insc: verso *S. Marco di Moran* (pencil) & *St. Marco - Moran* (pen)

2 Cross-sections [Fig.20]

Insc: verso *St. Marco - Moran*

3 Longitudinal section

Insc: verso *St. Marco - Moran* (760×495, 495×760)

The church of SS Marco & Andrea was destroyed in the middle of C19, and virtually nothing is now known of its design. These drawings of a S Marco do not seem to be enough like those of S Andrea [15] to be taken as a differing version of the same building, nor can either set be safely identified with it. Both sets and the set of S Elisabetta [19] have had writing added, presumably later and by at least two different scribes, different not only from one another but also from the draughtsman and from the scribe of the recto of similar drawings.

MURANO: Church of S Michele in Isola

See VENICE: S Michele in Isola [132]

[21] MURANO: Palazzo Pesaro

Elevation of doorway, with plan & scale [Fig.105]

Insc: *Porta del Palazo | del Pesaro a moran* (pencil); verso *Porta - Ca' Pesaro* (760×495)

The Gothic country retreat of the Pesaros on Murano has been remodelled more than once, most importantly in the C16 and C17. This doorway cannot be closely dated - it could be from any time after c.1550 - nor can it be located in the existing building. The half-columns at the sides, as shown here, would indicate that it had been freestanding, which is improbable.

[22] MURANO: Palazzo Trevisan

1 Plan, with scale [Fig.23]

Insc: *Pianta del Palazo | del Trevisan di Moran* (pencil); verso *Ca' Trevisan - a Moran | Palladio*

2 Front elevation, with scale [Fig.26]

Insc: *Faciata Maggiore* (pencil); verso *Ca' Trevisan a Moran*

3 Rear elevation, with scale

Insc: *Faciata del Palazo nel Cortile* (pencil); verso *Ca' Trevisan a Moran*

4 Longitudinal section

Insc: *Spacato e Profilo | del Palazo* (pencil); verso *Ca' Trevisan a Moran*

5 Cross-section [Fig.25]

Insc: *Spacato della ritonda & Didenero della faciata | et il Spacato* (pencil); verso *Ca' Trevisan a Moran*

6 Section through stairways

Insc: verso *Ca' Trevisan a Moran*

7 Plan of court & loggia, with scale

Insc: *Pianta del cortile e | della Logia* (pencil); verso *Ca' Trevisan a Moran*

8 Front & back elevations of loggia, with scale

[Fig.126]  
Insc: *Faciata Della Logia | Nel Zardin uoltradosi | in dietro & Faciata della Logia | Nel Cortile* (pencil)

9 Inner elevations of loggia, with scale

Insc: *Faciata della Fontana & Pacato della Logia di dentro voltandosi verso il Palazo* (pencil); verso *Ca' Trevisan a Moran* (760×495, 495×760)

1-9 Reprd: *Bull Pall*, XIV, 1972, figs.201-209



As no other palace was accorded such full treatment by the Smith-Visentini workshop – twelve drawings on nine sheets – this may merit extra attention here. Twelve more sheets from the shop are in other collections: five drawn by Visentini in the Beaumont-Newcastle volume, four in the BM (*AUV*, III, 83-86), and three belonging to Dr Virch. Nine engravings were made before 1743 by Giorgio Fossati for Muttoni's *Palladio* (IV, 35-38) and two appeared in 1779-80 in Battisti's *Raccolta* (ff.3, 4). A C18 water-colour in the Correr Library in Venice (*Dis prov diverse*, VIII, 7337) shows the façade with its now vanished frescoes. The RIBA has a rough sketch of the plan in a travel notebook of James Stuart of c.1750 (Italian sketchbook f.2v). So many C18 illustrations show unusual interest in the building, particularly among neo-Palladians.

The RIBA set makes the fullest presentation, generally reliable except that the two stairways do not match as the plan makes them. On the right three steps lead from the hall to a landing; two more turn to another landing from which a long flight leads to a third landing *outside* the house, above the adjacent alley; a long flight then leads up to the main floor. The opposite stair, on the left side, appears to start out the same way, but as soon as it leaves the hall it shrinks, and leads only to the mezzanine. Academic Visentini may have disapproved of this irregularity and have had it 'corrected' by repeating the right stairway symmetrically on the left. Something must have bothered him in the actual arrangement, for in the BM and Beaumont-Newcastle plans, the troublesome outside landing has been pulled into the house (where it could not really work).

The drawings of sections through the palace are exceptional, and are added testimonials to the special interest in the building. Those in the RIBA are unlike the more accurate Beaumont-Newcastle and already published Fossati sections in several places, and must have been worked out from independent study of the building.

The RIBA front elevation reduces the width of the palace and subjugates its main floor windows to one uniform height. Less like palaces in Venice than Rome, the wall areas of the façade are flat, perhaps in anticipation of the elaborate allegorical frescoes soon to be spread over it. The frame of the early *serliana* seems little related to the rest, as do the quoins (omitted from the RIBA drawing) which may have been intended to serve as a frame to stop the busy fresco at the edges. The plain portal was for access from the quay, not from the water as in most Venetian palaces.

No feature is more striking than the plan, unlike that of any other C16 Venetian palace. The vaulted round-ended hall between the front and back blocks is sophisticated, antiquarianizing and unique in Venice. The sculptural curved ends, enriched by the concavity of niches and convexity of columns, could have been engendered by one of the Roman baths in Palladio's drawings or the 'Corinthian halls' in the *Quattro libri*. The whole main suite of interior spaces shows a calculated arrangement of related parts, of modelled solids and voids, and such an organization bespeaks an experienced architect at home in ancient Rome. Who in Venice could have created such a scheme? Only Palladio or Sanmicheli, both active there in the 1550s while this was commissioned and built, or someone very close to either of them.

Palladio was proposed before 1740 by Muttoni – hardly a reliable source – and though often repeated, the attribution is no longer often approved. Along with the obvious Palladian qualities in the building there are disturbing un-Palladian dissonances, such as the freakish landing outside the building. The intrusion of the round-ended hall between the front and back blocks and the rupture it makes in the plan expose an amateurishness far from the professionalism of a Palladio or Sanmicheli. Furthermore, not only is

the exterior of a character different from the interior but the two do not fit easily together. Again, something amateurish intrudes.

Another old attribution is to an amateur, to Daniele Barbaro, a humanist at home in ancient Rome and avant-garde Venice. This attribution goes back a century earlier than that to Palladio (Ridolfi, *Meraviglie*, I, f.308, written c.1642). Repeated occasionally in the C19, this has appeared only rarely in the C20.

Ambassador to Edward VI, Patriarch-elect of Aquileia, delegate to the Council of Trent, Barbaro still found time for scholarly writing: on Aristotle, on perspective, on an annotated translation of Vitruvius with illustrations by his friend Palladio. They had visited Rome together in 1554 and worked closely together on the planning of the villa that Palladio built for him and his brother at Maser. Monsignor Barbaro helped his friend win the commission for the patriarchal Cathedral of S Pietro di Castello [135]. In his will he called him 'il nostro amirevole architetto'. He not only wrote on architectural theory but may also have been in some way engaged in practice: his contemporary Francesco Sansovino said that he had designed and constructed public and private works, but alas did not name any, and Sir Henry Wotton praised a 'house built by Daniele Barbaro' (Urbani di Gheltof, *P. Trevisan*, 1890, p.36; Wotton, *Elements*, 1624, p.70).

For his friend Camillo Trevisan he could have designed or proposed something in the style he knew best and admired most, that of Palladio, whom he might even have asked for advice. He would have lacked the professional experience needed to co-ordinate his ideas into an organized whole, inside and out. When there was conflict between the two, the inside won.

The vaulted rooms, the doorways and chimneypieces are not alien to Palladio's style and could be an amateur's imitation of it. The façade and awkward flanks, however, do not reflect his style at all. The difference extends even to the decorations, for the men who worked on the inside – Veronese, Zelotti, Vittoria – all often worked with Palladio, while those who worked on the outside – Prospero Bresciano, Battista del Moro – did not. Only the two-columned loggia of the garden front evokes Palladio, for its Doric order is close to what he would soon use in the court of the *Carità* in Venice [93]. Palladio seems often to be tantalizingly near, but not as an active participant. Instead, more is in favour of an attribution to the amateur Barbaro, perhaps with suggestions for the interior from his professional friend. Nothing refutes such an idea, but neither does anything prove it. It had best be left in a sort of limbo, as a hypothesis or possibility. A thoughtful but not yet quite convincing case has recently been made for Sanmicheli or an unidentified member of his circle (Caiani in *Arte Veneta*, 1968); repeated by Olivato (*Boll Pall*, XIV, 1972); noted by Puppi (*Sanmicheli*, p.158, n.343) with suggestion that the execution may have been by G. G. de' (or Dei) Grigi.

The garden, with its architectural screens and its fountain and grotto, can have had few rivals. No traces are left. The palace passed to humbler hands in the early C19, and served as barracks and then as a tenement. Of course the interiors and their decorations suffered. The present occupants, the Conterie Veneziane Co., take pride in the building, and see that it is kept from deteriorating further.

[23] NAPLES: Temple of Castor & Pollux  
Front elevation, with *Scala di Piedi Inglese* [Fig.38]  
Insc: *Tempio di Castor e polluce | a Napoli alla Vicaria;*  
(in index) *Tempio di Castore e Polluce* ... 82  
(480 × 355)

The portico of this Augustan temple had been incorporated into the front of the church of S Paolo Maggiore. Of the Corinthian columns, all but two (which still stand) had been wrecked in the

earthquake of 1688. Visentini's draughtsman may never have been in Naples, where he would not have been able to see anything like what appears in this drawing, but rather, he may have looked into Palladio's *Quattro libri* (IV, xiii), perhaps in Leoni's edition of 1715, or Muttoni's *Palladio* (VIII, xxiv) in Consul Smith's library, where he would have seen reconstructions much like this.

PADUA: Arco del Podestà  
See PADUA: Arco Valaresso [24]

[24] PADUA: Arco Valaresso  
Elevation, with *Scala di Piedi Inglese*  
Insc: *Architettura del Paladio & Arco del Podestà in Padova;* (in index) *Arco del Podestà* ... 62. *Palladio*  
(480 × 355)

This is less likely intended for the portal of the Palazzo del Podestà, as the label might indicate, than the arch beside the cathedral erected in honour of Alvise Valaresso, Captain (not Podestà) of Padua. The source for the false attribution to Palladio and perhaps for the drawing is Fossati's anonymous *Fabbriche inedite di Palladio* (I, pl.xix), published in Venice in 1760 and, of course, easily accessible to the Visentini atelier. Palladio had been dead for half a century before the arch was put up by G. B. della Scala after the plague of 1631 (Rosetti, 297). The drawing lengthens the panels between the columns and lowers the niches under them, apparently in order to let the impost run straight across behind the columns and between panel and niche. (Cf. similar drawing in the collection of Dr Virch.)

PADUA: Certosa  
See PADUA: VIGODARSENE

[25] PADUA: Church (or Basilica) of S Antonio (Il Santo)  
Elevation of doorway, with plan & scale  
Insc: *Porta dell' s. di Padova* (pencil); verso *Porta del Santo | a Padova*  
(760 × 495)  
Unidentified, probably destroyed. Few drawings of the series on large paper (760 × 495) are as simple.

[26] PADUA: Church (or Basilica) of S Antonio (Il Santo), monument to Cardinal Pietro Bembo  
1 Elevation of monument, with *Scala di Piedi Inglese*  
Insc: *Architettura del Falconetto & Deposito del Bembo, Padova;* (in index) *Deposito del Bembo* ... 61. *Falconetto*  
(480 × 355)  
2 Elevation of monument, with plan & scale [Fig.148]  
Insc: *Il Deposito nel Claustro St. Antonio*  
Sepia wash (370 × 520)  
Numbered 15 on the list accompanying the bill made out to Sir Francis Child. On same sheet as the arch in the Campo Marzio, Vicenza [206].

The design of the monument to Cardinal Bembo was made by Sanmicheli, and was probably carried out by an assistant c.1550. The aedicule has here been made wider and heavier; its columns have lost their flutes; and a sarcophagus has been substituted for Cattaneo's bust of Bembo on its high pedestal in a shallow niche. As a result these drawings cannot be recognized easily: it is even possible that they may not have been meant to show the Bembo monument. That, furthermore, does not stand in the cloister, as claimed here, but on the right side of the nave; Falconetto, named as author, died in 1534, thirteen years before Bembo; Bembo's remains are not in Padua but in Rome and this monument cannot then be a 'deposito'. BM MS Add. 26107, f.10, is clearly of the true Bembo memorial, accurately drawn, with fluted columns, carved garlands and shell-headed niche. In the same set, f.30 shows either two variants or else the Bembo monument and the same derived work as that shown on the two RIBA sheets.



[27] PADUA: Church of the Eremitani  
Elevation of the Mantova monument, with plan & scale [Fig.34]

Insc: *Deposito del Sig: Mantova | in chiesa ai Remitani | Padova* (pencil); verso 1. *Deposito di Ca' Mantova*  
Sepia wash (495×760)

On same sheet as the arch in the court of the Palazzo Venezia, in Padua [39]

Ammanati began the monument to the Senator and Professor of Law, Marco Benavides Mantova, c.1546, and, as in most of his other early works, parts of it are typically Florentine – here the Michelangelesque sarcophagus (actually set higher, with space for two seated figures on either side). There should be less of a horizontal break above it, and the pediment of the central niche should be curved and not pointed. The figures, carved garlands and other ornaments, omitted here, are not only rich and interesting in themselves but essential to the whole, as one might expect from a well-trained Mannerist sculptor-architect. They make the whole more active and complex than it appears to be in the drawing and yet at the same time more closely organized. Ammanati managed to make a greater number of more varied elements work together in harmony than did the draughtsman with his abrupt juxtapositions of fewer elements. The drawing at Windsor (187 A/13 19538) is accurate in general but inaccurate in details. Exceptionally it shows five important freestanding carved figures and for the three in niches, even more exceptionally, it shows cast shadows. Sandbagged in time, the monument came safely through the bombing that wrecked half the church in the Second World War.

[28] PADUA (?): Church of S Filippo Neri (?)

1 Plan, with scale

Insc: verso *St. Filippo Neri – Padova* (pencil & pen)

2 Cross-sections

Insc: verso *St. Filippo Neri – Padova*

3 Longitudinal section [Fig.12]

Insc: verso *St. Filippo Neri – Padova*  
(760×495, 495×760)

No church of S Filippo Neri is traceable in Padua. These drawings are so like so many others that they seem to follow shop stereotypes as much if not more than real buildings. The plan, for example, is close to those of S Basilio [90], S Basso [91] and the Catecumeni [96] in Venice, and even closer to the misnamed 'Terese' there [146]. The cross-sections virtually repeat those of the Gesuiti at Mantua [12], S Andrea at Murano [15] and S Nicolò di Lido [134], and are very like the so-called S Elisabetta at Murano [19], the Misericordia at Padua [30] and in Venice those of S Basso, the Catecumeni and S Stae [144]. Except for the dome, the longitudinal section is disturbingly familiar and individual, and its nave repeats that of S Basso. Many of the churches shown are uncertain in their identity or even their existence. Instead of finding no church that matches the drawings, here is a case of finding suspiciously many drawings matching one another without matching any identifiable building.

[29] PADUA: Church of S Giustina

1 Plan, with scale

Insc: *Pianta della Chiesa | di s. Giustina di padova* (pencil); verso *S. Giustina – Padova. pezzi – 5*

2 Cross-section of bay in front of choir

Insc: *Spacato del davanti | croce del coro* (pencil); verso *Sta. Giustina*

3 Cross-sections of nave looking W & through crossing

Insc: *Facciata della chiesa di dentro | di s. Giustina di padova & Spacato della Larghezza sulla chiesa | di s. Giustina di Padova* (pencil); verso *Sta. Giustina*

4 Longitudinal section of nave [Fig.28]

Insc: *Spacato della Lunghezza della chiesa di s. Giustina di Padova* (pencil); verso *Sta. Giustina*

5 Longitudinal section of aisle

Insc: *Spacato della seconda navata della | chiesa di s. Giustina di Padova* (pencil); verso *Sta. Giustina*

6 Elevation of cloister, with plan & scale

Insc: *Pianta realizzato del Terzo | chaostro di s. Giustina* (pencil); verso *Palladio – 2d Cloyster – Sta. Giustina, in Padova*

Sepia wash, with pink wash on plan & sections  
(760×495, 495×760)

7 Elevation of cloister, with *Scala di Piedi Inglesi* [Fig.30]

Insc: *Architettura del Palladio & Claustro di S. Giustina di Padova*; (in index) *Cbiostro di S. Giustina . . . 58*  
*Palladio*  
(355×480)

While visiting Padua in 1701, Joseph Addison wrote: 'The Church of St. Justina, design'd by Palladio, is the most handsome, luminous, disencumbered building in the Inside that I have ever seen, and is esteemed by many Artists one of the finest Works in Italy' (*Remarks . . . Italy*, 1706, p.76). It is still luminous and disencumbered, though now less known and less visited. Many travellers writing in the C18 praised it in highest terms, and a French architect, Bocher made drawings of it on specially large 'Pope's paper' for a 'Company of English Gentlemen' (Rosetti, *Descrizione Padova*, 1776-80, p.185). These drawings could have been known in the circle of Consul Smith.

At 470×100ft with 250ft across the transept, S Giustina is the eleventh largest church in the world. Its earliest history and the comparative importance of its several architects have only lately been uncovered. After a few false starts, the effective plan set was in 1521 by Matteo da Valle, an Istrian who had worked in Venice for Giorgio Spavento, presumably on S Salvatore [138], which may have been the inspiration for this grand geometrical scheme. After Master Matteo died in 1532 the walls followed a modified or perhaps a new design by Andrea Moroni of Bergamo. He supervised the works until he died in 1560, after which the body of the church was slowly brought to near completion without important changes. It still lacks a façade (Rigoni, *L'Arte rinascimentale in Padova*, 1970, pp.265 et seq.). The ensemble of church and monastery is not only vast but unique. Its 'Chiostro del Capitolo' (No.7), one of the four cloisters clustered S of the church, was built from designs by one Battista Finzoni of Venice, from 1588 or after a fire of 1593, more in the manner of Scamozzi than of Palladio to whom it is here ascribed. The source of the scheme is Falconetto's Loggia Cornaro behind the Palazzo Giustinian nearby [36]. A few details are daring, such as the juxtaposed quarter-columns in the corners.

The set of six large drawings is unusual on several counts: because of their number and the pink wash on plan and sections. There are a few of the common distortions. The domes at the crossing are not as high as they are shown, but dimensions out of reach must have been found by guessing or by copying drawings or engravings themselves inaccurate. One drawing has an English word, *Cloyster*, on the back – for an English client? or from the drawings of the 'Company of English Gentlemen'? At Windsor there are four sheets (187 A/13 10530-33) with plan and sections of the church and plan and elevation of the cloister with six bays instead of five, and also

a more accurate rendering of the cloister (527 19294).

A weaker drawing of a five-bay cloister, called 'portico d'un Atrio di Sta. Giustina' attributed to Palladio and scaled with smaller arches is in the Virch collection. The RIBA set is the most notable – detailed and precise, with shading in peculiarly hot sepia washes – and it seems to be the work of a special and unfamiliar hand.

[30] PADUA (?): Church of the Misericordia (?)

1 Plan, with scale

Insc: verso *Chiesa della misericordia di Padova* (pencil) & *Misericordia – Padova* (pen)

2 Cross-sections [Fig.22]

Insc: verso *Misericordia – Padova*

3 Longitudinal section

Insc: verso *Misericordia – Padova*  
(760×495, 495×760)

A church of the Misericordia once stood at the edge of the city, just beyond S Giustina, but it has left no trace. From these sheets, it would appear to have been of unexceptional C17 or C18 design.

[31] PADUA: Church of S Prodocimo

1 Plan, with scale

Insc: verso *S. Prodocimo di Padova* (pencil) & *St. Prodocimo – Padova. pezzi – 3* (pen)

2 Cross-sections

Insc: verso *St. Prodocimo – Padova*

3 Longitudinal section [Fig.75]

Insc: verso *St. Prodocimo. – Padova*  
(760×495, 495×760)

S Prodocimo was the first Bishop of Padua, and the church dedicated to him long stood by the Ponte dei Todi. Nothing is left of it now, the site has been appropriated for barracks and a new church of S Prodocimo has been built elsewhere. The nave, with its sophisticated arrangement of niches in the corners, appears to be a neo-Palladian work of the C18, while the apse, with its tall arched windows, could have survived from the late C15 or early C16. The drawings, which may or may not be trustworthy – there is nothing to compare them with – seem to be related to those of the Church of the Misericordia [30], also now lost.

[32] PADUA: Casa del Canonico (?)

Front elevation, with plan & scale

Insc: *Pianta e alza del | palazzo del Canonico | Padova* (pencil); verso *In Padova*

Sepia wash (760×495)

The general scheme, with rusticated arcade on the ground floor, fits easily among Paduan palaces of the later C16, close to the work of Moroni, although this particular building cannot now be identified. It is not the Casa del Canonico on the Via Vescovado, which was rebuilt in 1959, but might possibly have been a predecessor.

PADUA: Loggia Cornaro

See Palazzo Giustinian [36]

PADUA: Odeon Cornaro

See Palazzo Giustinian [37]

[33] PADUA: Palazzo Capodilista (?)

Elevation of doorway, with plan & scale

Insc: *Porta nel palazzo del | Cava delista Padova* (pencil); verso *Porta de Cavo delista Padova* (pencil)

Sepia wash (495×760)

On same sheet as the Palazzo Corner a S Sofia [34]



There were two Palazzi Capodilista. The more important one, at S Daniele, won a little space in old guides for its pictures and more for its big wooden horse, said to have been made in preparation for Donatello's (?), but with no comment for the building. This doorway cannot be located now in either palace.

**PADUA:** Palazzo Cornaro or Corner  
See also **PADUA:** Palazzo Giustinian [36], [37]; Palazzo Verson [40]

**PADUA:** Palazzo Cornaro al Santo  
See **PADUA:** Palazzo Giustinian [36], [37]

[34] **PADUA:** Palazzo Corner a S Sofia  
Elevation of garden gateway, with plan & scale  
Insc: *Porton del Corner A s. Sofia* | Padova (pencil);  
verso *Porton del Corner a S. Sofia Padova*  
Sepia wash (495 × 760)  
On same sheet as Palazzo Capodilista [33]  
The entrance from the Via Morgagni to the garden court of the Palazzo Corner is far livelier than it has been set down here. Although it has lost the pediment and attic, the parts below are vigorously rusticated, and the jambs and returns which might be expected to go back at a right-angle have been abruptly bent to the left to conform with the roadway running diagonally into the garden. The palace building behind has sometimes been attributed to Scamozzi; this gate must be by someone less inhibited.

[35] **PADUA:** Palazzo Franchini (?)  
Front elevation, with plan & scale [Fig.33]  
Insc: *Facciata del Palazzo del Cavalier Franchini* | Padova (pencil); verso *Ca' Franchini - in Padova* | Palladio  
Sepia wash (760 × 495)  
The arcaded lower storey is typical of Padua, but this particular example cannot be identified unless - just possibly - it was the Palazzo Contarini (by Moroni?), No.19 Via Massimo, now very much altered. No Palazzo Franchini is traceable by that name. What is shown is alien to Palladio, named on the label.

[36] **PADUA:** Palazzo Giustinian (Palazzo Cornaro al Santo), Loggia Cornaro  
1 Elevation with *Scala di Piedi Inglese*  
Insc: *Architettura del Falconetto & Loggia del Loredan, Padova*; (in index) *Loggia del Loredano . . . 57. Falconetto* (355 × 480)

2 Section & elevation, with plan & scale [Fig.31]  
Insc: *Pianta della Loggia; Facciata della Loggia del corner al s. Santo & Spacato del didentro della Loggia* (pencil); verso *Loggia in Ca Cornaro* | Padova  
Sepia wash (760 × 495)

Already in his 50s, Giovanni Maria Falconetto was converted from a painter into an architect by the venerable humanist-philosopher-theorist-dilettante Alvise Cornaro. 'Giovannmaria was the first to bring the true method of building and good architecture to Verona, Venice, and thereabouts, where no one had previously been able to make a cornice or capital, or to understand the true proportions of the columns or the orders' (Vasari, III, Everyman edn, p.47) - a typical overstatement, but Falconetto was the first to display the Roman High Renaissance manner of Bramante and Raphael to the Veneto, and this little building of 1524, the year his young friend and admirer Palladio left Padua, is presumably the first example, based in part on the Farnesina which he must have known from his twelve years in Rome. Cornaro himself almost surely gave some ideas for the design of the loggia. It stands at the end of the courtyard of his palace (now destroyed, rear of No.21, Via Melchiorre Cesarotti). The draughtsman has made the work look less provincial and more 'grammatical' than it is, for Falconetto used papery pilasters for the upper storey, not canonically proportioned ones, and he stopped his orders short of the corner, setting the last

shaft well in from it and made the whole membering seem a light trellis pasted on a supporting wall. A screen is what the building really is: one shallow bay deep with the ground floor formerly open so that one could see through it and out the back windows, as shown here and in G. Valle's print of 1784. The upper storey does not have five openings, for at the ends and centre there are niches with statues instead, and only the two intermediate bays, under the curved pediments, have real windows. The elevation with plan belonging to Dr Virch is similar to that in the RIBA. The five sheets drawn by Visentini in the Beaumont-Newcastle album are so scrupulously accurate, showing even all the important reliefs, that they must have been made after detailed observation on the spot.

[37] **PADUA:** Palazzo Giustinian (Palazzo Cornaro al Santo), Odeon Cornaro  
Elevation with *Scala di Piedi Inglese*  
Insc: *Architettura del Palladio & Palazzo del Loredan, Padova*; (in index) *Pallazzino del Loredano . . . 64 Palladio* (355 × 480)  
Falconetto's Odeon for Alvise Cornaro is actually a small dwelling, with a main octagonal room for concerts. The outside is of stuccoed brick and the inside boasts exceptionally fine stuccoes by Giovanni da Udine. The design, c.1530, must have appeared an even greater novelty in the Veneto than had the earlier loggia at the end of the same courtyard. This stands in the middle of one side. The niches are polygonal, not semicircular, and are filled by large allegorical figures in high relief. The doorway, smaller than shown, is set in the back of a shallow semi-elliptical niche. As at the loggia, the spandrels of the entrance archway are filled with reliefs of fluttering Victories. In both buildings the general effect is one of delicate, elegant, low relief, of ornamented surface, not modelled mass. Both are now (1973) being restored, inside and out, by the Padua Chapter of Italia Nostra. (Cf. also Windsor 187 A/13 10528 and similar drawing owned by Dr Virch.)

[38] **PADUA:** Palazzo del Podestà  
Elevation of court, with *Scala di Piedi Inglese* & partial plan [Fig.29]  
Insc: *Architettura del Palazzo & Cortil del Palazzo del Podestà Padova*; (in index) *Cortile del Palazzo del Podestà . . . 60. Palladio* (355 × 480)  
Moroni was at his most inventive here, as unhampered by Vitruvian precepts as Giulio Romano, his contemporary in Mantua. The lower columns stand unconventionally in square niches; there are no normal archivolt but, instead, a band of embossed voussoirs. The upper storey has no columns, as shown, and is topped by an attic with small rectangular windows seesawing close to the peaks of the pediments below. Not at ground level, as one would expect, the court is up some 20ft at the top of a long flight of steps from the street. There are not four but three openings to a side, and their bays are about a quarter narrower than the scale claims. Begun in 1541, the court was not finished until 1601, and some of the odd details such as the voussoirs or upper windows astride the pediments may be late departures from Moroni's original design. Recently (1971-72) it has been thoroughly and very well restored. Surprising as it is to find this adventurous work drawn by Visentini's unadventurous helpers, it becomes doubly so on finding another version at Windsor (187 A/13 10526-27). Fossati's influential *Fabrische inedite di Palladio* may be responsible for the misattribution (I, pls.xx,xxi) but not for the very visible inaccuracies.

[39] **PADUA:** Palazzo Venezia (Mantova Benavides)  
1 Elevation of arch in courtyard, with plan & *Scala di Piedi Inglese* [Fig.34]  
Insc: *Arco trionfale nel Cortile del Palazzo dei Sig. Mantova* | Padova (pencil); verso 2. *Arco Trionfale nel Cortile di Ca' Mantua - Padova*  
Sepia wash (495 × 760)  
On same sheet as Mantova monument in the church of the Eremitani, Padua [27]

2 Elevation of arch, with *Scala di Piedi Inglese*  
Insc: *Architettura del Palladio & Arco Trionfale nel Palazzo del Mantova* | in Padova; (in index) *Arco nel Palazzo del Mantova . . . 63 Palladio* (355 × 480)

This wishful echo of a Roman triumphal arch, richer with allegorical figures than the drawing shows, was made as the gateway from the palace courtyard to the gardens. It was built by Bartolomeo Ammanati for his local patron, Senator Marco Benavides Mantova, in 1544-46 and signed. One of his first works in architecture, it emulates the work of his friends Sansovino and the young Palladio, and perhaps Falconetto. After having become badly weathered it was restored in 1920, and after having been badly chipped in the war restored again. A similar drawing at Windsor (187 A/13 19539) shows sculpture in the niches and bucrania in the metopes; on the arch itself bucrania alternate with discs. The most accurate rendering is that by Visentini's own hand in the Beaumont-Newcastle album, which shows not only the figures in the niches but the full accumulation of reliefs in the spandrels, metopes and attic panels.

[40] **PADUA:** Palazzo Verson (Corner, Grimani)  
Elevation & partial plan, with scale  
Insc: *Facciata del Palazzo del Corner in pra del Val* | Padova (pencil); verso *Ca' Cornaro Pra' della Valle* | in Padova  
Sepia wash (495 × 760)  
This palace, with typical Paduan arcades along the street, is mainly of the C16. Still a prominent feature at one corner of the Prato della Valle, it appears in a number of *vedute*. The top floor shown here was rebuilt on a different design in the C19. The lower floors remain as shown, except that the arched windows of the wings rest not on socles but on slender consoles.

[41] **PADUA:** Porta Savonarola  
Elevation, with *Scala di Piedi Inglese*  
Insc: *Architettura del Falconetto & Porta Savonarola di Padova*; (in index) *Porta Savonarola . . . 56 Falconetto* (480 × 355)  
This is the outer face of a city gate, with a battered base which stands in a moat now nearly dry. A bridge carried a narrow road to the centre opening, but it is not clear what, if anything, led to the side openings. The smaller arches within the frames shown here are now walled. The ornamental discs above them are actually higher, centred in the blank spaces of wall which they dominate fully. Inscriptions give the date, 1530, and the architect, Falconetto. The columns are of striking white marble set against dark grey tracery. The whole design, less thin or linear than contemporary Early Renaissance works in Padua, is a refinement of Falconetto's neighbouring Porta S. Giovanni, built two years earlier and based on triumphal arches he had seen in Rome and also on the new High Renaissance buildings there. Visentini engraved it for the Marchese Poleni, who sent a copy of the print to Lord Burlington. (Cf. also Windsor 187 A/13 10524-25: and sheet belonging to Dr Virch.)

**PADUA:** Il Santo  
See **PADUA:** S Antonio [26]



[42] PADUA VIGODARSENE: The Certosa  
Elevation of W side of the Atrium, with *Scala di Piedi  
Inglese* [Fig.32]

Insc: *Architettura del Palladio & Claustro della Certosa,  
Padova*; (in index) *Chiostro della Certosa . . . 59 Palladio*  
(355 × 480)

Not a cloister but an atrium; not Ionic but Corinthian;  
not 100ft wide but 40ft; not with pilasters flanking the  
blind end bays but with a half-column beside the arch  
and a quarter-column in the corner; and not by  
Palladio but by Moroni. It still stands, across the  
Brenta from Padua, in front of the half-ruined church  
of an abandoned Carthusian monastery now used as  
a winery. The stuccoed brick is in fair condition but  
deteriorating fast. The monastic group was  
probably designed by Andrea Moroni in 1534, and  
carried out by him and Andrea della Valle over the  
next 30-40 years, concurrently with their work at  
S Giustina. The mis-attribution to Palladio is old and  
became widespread and was repeated in the influential  
*Fabbriche inedite* (I, pl.x, xiii) of 1740. While Moroni  
was not well known in Venice in Visentini's time,  
even then this Certosa had some reputation. Rosetti in  
his *Descrizione di Padua* (1776-80) wrote that 'drawings  
of it are often made for foreigners, especially for the  
English, those admirers of the Fine Arts' (pp.351-352).  
Temanza, in his *Life of Palladio* (p.15), knew that the  
whole design was not by him and that Andrea della  
Valle was in charge, but he still admired the atrium  
so much and found it so close to Palladio that he  
would not rule him out categorically. The Marchese  
Poleni had it engraved. Today it is very little known  
and less visited.

The diminutive scale makes impossible such  
draughtsman's fancies as the oculus or the little  
pediments on windows and doorway, and hence it  
seems unlikely that he had made a study of the  
actual building. His drawing is more probably a  
careless adaptation of another. An elevation in the  
collection of Mr Ben Weinreb of London, and  
another in the Royal Library at Windsor (187 A/13  
10542, with plan 10541) are closer to the disposition  
of the real building, without the hypertrophy of scale  
but they too could have been drawn from sketches  
and notes in the *bottega* made originally on the spot,  
perhaps the same as those used by Visentini himself  
for the most accurate rendering of all in the  
Beaumont-Newcastle volume, where 'Palladio' again  
appears, added in pencil after the inked title.

[43] REGGIO EMILIA: Madonna della Ghiara  
Front elevation, with *Scala di Piedi Inglese*  
Insc: *Facciata della Chiesa della Madonna della Ghiara in  
Reggio*, (in index) *Chiesa della Madonna della Ghiara . . . 84*  
(480 × 355)

The stuccoed brick façade with white marble pilasters  
(not columns as shown) was begun by Alessandro  
Balbi di Ferrara in 1597 and completed by Francesco  
Pacchioni in 1617. Except for the serliana, in scale so  
different from the rest (two different architects with  
two different ideas?), it looks like Roman work of  
two generations earlier. The city belonged to Modena  
while this was building and did not have any clear  
architectural tradition either of its own or borrowed  
from any one neighbour.

[44] ROME: Arch of Titus  
Elevations, with *Scala di Piedi Inglese*  
Insc: *Arco di Tito Vespasiano*; (in index) *Arco di Tito  
Vespasiano*  
(480 × 355)

This well-known arch, commemorating the capture of  
Jerusalem in AD 70, spanned the end of the Via Sacra  
at the entrance to the Forum where triumphs and  
important processions would have to pass through it.  
Titus may have intended to be buried in a chamber in  
the attic. In the Middle Ages it was absorbed into a  
rambling fortress-castle. All that was left was  
disencumbered by Sixtus V at the end of the C16.

With accurate Neo-Classic taste, Valadier replaced the  
missing ends in 1821. Before that, Visentini's  
draughtsman, with only the centre to go by, presented  
the original whole with commendable accuracy except  
for the breaks in the podium, still buried in his time.  
Several engravers had anticipated him in eking out the  
standing fragment to complete the design, and some  
such earlier effort must have been the basis for this  
drawing, with all made whole and new-looking as in  
other Visentini renderings of ruins. This reconstruction  
differs from what was actually carried out in the lost  
outer columns, shown fluted to match the surviving  
inner ones, where Valadier, to distinguish old from  
new, true from faked, made them smooth, with  
simplified capitals and of travertine instead on  
Pentelic marble. They are among the earliest examples  
of the Composite order.

ROME: Borsa

See ROME: Temple of Mars Ultor, of Neptune or  
Hadrianeum [67]

[45] ROME: Campidoglio, Capitoline Museum (Palazzo  
Nuovo)

Front elevation, with *Scala di Piedi Inglese*  
Insc: *Opera di Michel' Angelo Bonarati Galleria del  
Campidoglio*; (in index) *Galleria di Campidoglio . . . 21*  
*Michelangelo*

Grey & pink washes (355 × 480)

The idea of making the top of the Capitoline Hill into  
a monumental symbolic group was first considered in  
1537, and in little more than a generation Michelangelo  
had created there the essentials of the first formal  
piazza in Rome made from one design by one  
architect. The sides are bounded by two identical  
palaces, the Conservatori and the Capitoline Museum,  
originally called the Palazzo Nuovo. This drawing  
could be of either one, though the label, not  
necessarily contemporary with the drawing, indicates  
the museum. The foundations for the Conservatori  
were begun in 1563, the year before Michelangelo died.  
Within two years two bays were up, and the design of  
both palaces was thus securely fixed except perhaps  
for Giacomo della Porta's intrusion of a special middle  
window in 1568 (unless he was following a last-minute  
idea of Michelangelo, see Portoghesi, *Rome . . .*  
*Renaissance*, 1972, p.210). The giant order, here first  
applied to a Roman palace, may have been derived  
from Bramante's S Peter's, on which Michelangelo had  
been working since 1546. The Palazzo Nuovo was put  
up largely by Girolamo Rainaldi in the mid-C17 with  
no *raison d'être* save symmetry with the Conservatori;  
it was only a portico with a single row of small rooms  
behind until Clement XII adapted it for a museum in  
the 1730s. This drawing weakens its great dramatic  
force by subduing the effect of each of the two orders  
and the purposeful contrast between them. The lesser  
order has been so much reduced as to seem unable to  
hold anything up – luckily perhaps since the wall  
between the windows and pilasters, which gives the  
sense of weight to the upper section of the palace  
which it has to seem to hold up, has been shrunk to  
ineffectiveness. The larger order, too, has been sapped  
of strength and set on weaker and higher pedestals.  
The projection of the cornice has been pulled in, and  
also reduced is the animation given by the skyline  
figures, the shells in the pediments, the extra breaks  
in the balcony balustrades, while the necessary  
underlying stability given by the stereobate is missing.  
The vigour of Michelangelo and the taste of a  
decorative C18 architect such as Visentini are not  
compatible. This drawing may be by Visentini himself,  
and it is labelled (including 'Scala') in the same hand  
as his signed Carità cloister [93].

[46] ROME: The Cancelleria

Elevation of principal front, with *Scala di Piedi Inglese*  
Insc: *Facciata della Cancelleria*; (in index) *Cancelleria . . .*  
*31*  
(355 × 480)

This was begun in the 1480s making use of  
travertine from the Colosseum and other ancient  
monuments. Outside the local stylistic sequence of  
the Early Renaissance, the design is without precedent  
in Rome, and except for one direct imitation, unique.  
The author is not known. Andrea Bregno, a decorative  
sculptor from Como, is often proposed, and the  
arched windows set in oblong panels are a north  
Italian feature (here used for the first time in Rome),  
but, since the whole relies so much on strictly  
architectural ideas and calculated proportions rather  
than on carved trimming, it calls for someone with a  
strong intellectual background in architecture rather  
than in decorative sculpture. The fact that it draws on  
Alberti's Palazzo Rucella in Florence and on the top  
storey of the Colosseum seems to confirm this.  
Vasari's attribution of some part of the work to  
Bramante would be convincing only if Bramante had  
been for a time in Rome before his definitive move  
there in 1499/1500; it has recently been proposed  
that he had, from c.1493, that Vasari was right and  
that Bramante had indeed supervised some parts  
(Portoghesi, *Rome . . . Renaissance*, 1972, pp.41-42).  
The building was unexpectedly increased in length  
when only half the original scheme was up, simply  
by repeating the alternating bays in their subtle  
rhythmic spacing as often as needed. This brought the  
only irregularity into the design: the asymmetrical  
placing of the two doorways, 'corrected' here by  
omitting one and centring the other. The drawing  
coarsens the general effect and makes the whole seem  
busier because the shadows exaggerate the salience  
of the pilasters (the first on a palace front in Rome)  
which, in reality, assert themselves more subtly, not so  
much by their projection as by their quiet interruption  
of the net-like pattern of the rustication. The  
draughtsman was probably the same one who drew  
the Capitoline Museum, Farnese Palace and Villa  
Albani in this same series, and he may have been  
Visentini himself.

ROME: Capitoline Museum

See ROME: Campidoglio, Capitoline Museum [45]

ROME: Casino of Pius IV

See ROME: Villa Pia [73]

ROME: Castel S Angelo

See ROME: Mausoleum of Hadrian [54]

[47] ROME: Church of S Andrea in Via Flaminia  
Front elevation, with *Scala di Piedi Inglese* [Fig.40]

Insc: *S. Andrea fora del Popolo* | *Architettura del Vignola*;  
(in index) *Facciata della chiesa di S. Andrea fuori di Porta  
del Popolo. 2. Vignola*  
(480 × 355)

As soon as he became Pope in 1550, Julius III ordered  
this small church to commemorate his escape from the  
sackers of Rome on S Andrew's Day in 1527, for had  
he not got free then he would have been executed. It  
was built in 1551-53 by Vignola, whom Julius had  
just brought from Bologna, at the same time as  
Vignola was making the nearby Villa di Papa Giulio  
for him. His most classicizing building so far, yet not  
specifically a copy of anything – nothing in the C16  
is – it was composed, rather, as a learned little scherzo  
on antique themes. The frontispiece is a flattened  
quotation from the tomb of Annia Regilla, and the  
profile of the dome and the pediment flattened against  
an attic both quote the Pantheon at much, much  
smaller scale, as do also, perhaps, the niches flanking  
the doorway, though the windows cut in them are  
non-antique novelties. The drawing does not show  
the most daring mutation of its prestigious antique  
model: the little dome is not circular in plan but  
elliptical, and the first elliptical one built in the  
Renaissance. Serlio and Peruzzi had played earlier  
with similar forms, but only on paper. Unfinished at  
the bottom, the drawing, while reliable in general,  
crowds both the stone lower storey and the brick attic.



[48] ROME: Church of the SS Apostoli  
Front elevation, with *Scala di Piedi Inglese*  
Insc: *Facciata della Chiesa di S.s. Apostoli*; (in index) *Chiesa de' SS: Apostoli* . . . 23  
(355 × 480)

This church front, of a type not common in Rome, has been assembled of parts in different styles which have achieved an unexpectedly peaceful coexistence. The severe Early Renaissance arcade was built c.1475 by Baccio Pontelli, whereas the rippling Late Baroque upper storey was added by Carlo and Francesco Fontana in 1702, and extensively repaired after a fire in 1871. The drawing simplifies the complicated arrangement of the balconies and the window pediments which, in reality, are formed of a sweeping concave-convex-concave curve broken at each end rather like a piece of Baroque furniture. The freestanding statues of Christ and the Twelve Apostles, of such striking prominence in the effect of the façade from the piazza in front – the only place from which it can be seen – are painstakingly drawn and surprisingly, since such sculptural garnishing was regularly ignored in the drawings of the Visentini atelier.

[49] ROME: Church of S Atanasio dei Greci  
Front elevation, with *Scala di Piedi Inglese*  
Insc: *Architettura di Martino Longhi & Facciata della Chiesa dei Greci*; (in index) – *de' Greci* . . . 20. *Martino Longhi*  
(480 × 355)

This is the church of the Greek-Rite Catholics in Rome, attached to their Greek Theological College. The façade, 1580-82/3, is more likely by Giacomo della Porta than Martino Longhi the Elder (who probably did the body of the church), and may be the first in Rome to be composed with flanking twin campanili, familiar in the N but still rare S of the Alps. As so often, the draughtsman has made the building lower and wider than it is. He has also left off important subordinate elements of the design, such as the round windows in the diagonal faces of the tower tops and much of the carved ornament, including the large coat of arms in the pediment. The shadows have been cast normally to the right but the roofs of the campaniletti are modelled contrarilywise.

[50] ROME: Church of S Carlo al Corso  
Front elevation, with *Scala di Piedi Inglese*  
Insc: *Architettura d'Onorio Longhi & Facciata della Chiesa di S. Carlo al Corso*; (in index) *Chiesa di San Carlo al Corso* . . . 19. *Onorio Longhi*  
(480 × 355)

It is unexpected to find this 'incorrect' and assertively Baroque elevation among the non-Baroque works carefully chosen for sale to the English. Perhaps it was included as a record of a sight seen, an equivalent of a tourist's photograph, rather than as an exemplar of proper style. It was built by little-known Giovanni Battista Manicucci and Fra Mario da Canepina, 1682-84, on commission from Cardinal Omodei (who seems to have originated the preliminary design). Onorio Longhi, here credited with it, made only the main body of the church, one of the largest in Rome, and the 'national' church of the Lombards, dedicated to their saints, Ambrogio and Carlo Borromeo. The drawing, again, shows the façade lower, wider and more crowded than it actually is. Not enough space, for example, has been left above the window pediments, and there has been some 'correcting' of non-academic details.

[51] ROME: Church of S Francesca Romana (S Maria Nuova)  
Front elevation, with plan & scale [Fig.35]  
Insc: *L'Oratorio del Domo*  
Sepia wash (370 × 520)  
Prov: Pres. by Mrs Guy Elwes, 1959  
On same sheet as a window [238] numbered 16 on hill to Sir Francis Child

This, the most Palladian church front in Rome, was a natural choice for Visentini. S Francesca Romana, the founder of the order of Oblate Nuns, had been canonized only in 1608, and by 1615 Carlo Lombardi had built this open porch-vestibule-frontispiece in front of an older church known as S Maria Nuova (in contradistinction to the even older S Maria Antiqua across the Forum). The drawing, not intelligibly identified by the inscription, is careless: the main opening should be arched, not square-headed; the side openings are doorways, not windows; the full lower entablature is not continued across the wings; and the pediment of the window over the door is curved, not pointed, and carried on colonettes, not pilasters. The ignoring of several breaks in the wall and in the lower entablature, which create a striking interweaving of verticals and horizontals, has weakened the whole composition. Without its double stairway, the bottom looks more commonplace, while the omission of the five skyline saints impoverishes the top. Accurate reporting cannot have been a major concern of maker, seller or buyer.

[52] ROME: Church of S John Lateran (Basilica di S Giovanni in Laterano)  
Front elevation, with *Scala di Piedi Inglese*  
Insc: *Facciata della Basilica di S. Gio: Laterano*, *Architettura di Galilei*; (in index) *Chiesa di S: Gio: Laterano* . . . 27. *Galilei*  
(355 × 480)

In 1732 a notable competition – twenty-three invited architects – for a new façade for this very important church was won by the Florentine Alessandro Galilei, who had been in England 1714-19 in infectious contact with Palladianizing and classicizing taste far stronger than that of his Late Baroque contemporaries in Rome. With that new discipline and, perhaps, enthusiasm for Blenheim and Bernini's Louvre, he combined quotations from S Peter's – quite suitably for another papal basilica – and the Capitoline palaces, all to make a grand front of travertine over 200ft long and 100ft high, surely the most pompous façade put up in Rome since Imperial times. Any new front put on the 'Cathedral of Rome and of the World', 'Omnium urbis et orbis ecclesiam mater et caput', had to be impressive. The competition had required a vestibule in front of the old façade and behind the new one, as well as a balcony for papal benedictions on Ascension Day, with some appropriate reflection of Borromini's interior (fulfilled here discreetly by the giant order). The draughtsman has made the bays wider, the already high pedestals higher and instinctively diminished the unprecedented scale of the 20ft skyline figures and 23ft Christ. He did maintain the unorthodox contrast between the superhuman balustrade by the superhuman figures and the human-scale one of the balcony below, where human-scale ecclesiastics would have to appear. In his drawings collection Consul Smith had plans, elevations and sections by Galilei; some may have been of this building (Vivian, *Smith*, p.127).

ROME: Church of S Lorenzo in Miranda  
See ROME: Temple of Antoninus & Faustina [64]

ROME: Church of S Maria Nuova  
See ROME: S Francesca Romana [51]

[53] ROME: Church of S Pietro in Montorio, Tempietto  
Elevation with *Scala di Piedi Inglese*  
Insc: *Architettura di Bramante & Tempio di S. Pietro Montorio, o Gianicolo*; (in index) *Tempio di S: Pietro Montorio o Gianicolo* . . . 15  
(480 × 355)

This is Bramante's first fully Roman work. He had been sketching antique remains and here recalls (but does not copy) the Round Temple by the Tiber [69], at that time believed to have been domed. As the deliberate evocation of a Roman temple, it was consciously academic, but without being

archaeological. Now a landmark in architectural history, it was intended to be an actual landmark, to show the spot where S Peter had been crucified 'between the two *metas*', which were understood then as the Pyramid of Caius Cestius and the Meta Romuli, not the still buried *metas* or markers of the Circus of Nero beside S Peter's. The midpoint on the line between the visible but wrong *metas* came rather awkwardly half-way up the Janiculum, beside the national church of the Spaniards. King Ferdinand the Catholic was happy to pay for such a prestigious shrine and planned to give it a special setting, a circular cloister, but that was never built. The traditional date of c.1500-02 has recently been questioned and 1505 or 1509 proposed (Portoghesi, *Rome . . . Renaissance*, 1972, pp.41, 53). The ribbed dome and big lantern may be departures from Bramante's design, though their history goes back to Serlio (III, iv, 68r). The drawing is generally reliable but makes the building heavier, reduces the podium and leaves off most of the ornament – triglyphs, modillions, shells in the upper niches. The balustrade is the first to be used as a crowning element, and the draughtsman has noted the peculiarity of the spindle balusters with the lower part shorter and heavier than the upper. Two drawings of the Tempietto are at Windsor (187 A/13, 10577, 10578): an elevation labelled as by Santi Vecchi, with cast shadows and other differences from the formulae of the RIBA and BM Visentini drawings; and a plan dimensioned in *palmi romani* (1 palmo = 9in). Another elevation in the usual Smith-Visentini atelier manner was illustrated in Weinreb's *Catalogue No.2, books and drawings before 1800*, 1963.

ROME: Dogana di Terra  
See ROME: Temple of Mars Ultor [67]

ROME: Fountain of the Four Rivers in the Piazza Navona  
The index of the Burlington set of 84 drawings (480/90 × 355/65) lists one drawing of the *Obelisco di Piazza Navona* . . . 8 *Bernino*. This was missing when the drawings were catalogued in 1958.

ROME: Hadrianum  
See ROME: Temple of Mars Ultor [67]

ROME: Intendenza di Finanza  
See ROME: Palace on the Via Clementina [60]

[54] ROME: Mausoleum of Hadrian (Castel S Angelo)  
Elevation, with *Scala di Piedi Inglese* [Fig.37]  
Insc: *Sepulcro di Adriano*  
(615 × 440)  
Prov: Pres. by the British School at Rome, through Sir Anthony Blunt, 1971  
Impressed by Etruscan tumuli, Augustus had made a huge Imperial mausoleum in Rome, the Augusteo. Hadrian undertook in AD 135, quite possibly from his own design, to provide an even grander tomb for himself and his successors, all of whom, until Septimius Severus, were buried there. Dimensioned at only three-quarters of its actual size in the drawing, the square podium was 280ft on a side. Above it rose a cylinder 210ft across, 70ft high, twice as high as the podium, and it carried a cone of earth planted with cypresses. At the top stood a statue of Hadrian, probably in a four-horse chariot. Although many times altered and adapted – for a fortress, prison, papal retreat and now a museum – much of its original aspect is known from C15 and C16 drawings. This rendering is more fanciful than most, with its diminishing concentric rings of colonnades instead of trees and its crowning dome. The bronze pine cone was long wrongly believed to have been the original finial. After serving as a fountain in the atrium of old S Peter's it was moved to the end of Bramante's court of the Vatican, where it still stands flanked by bronze peacocks, two of the four originally on the corners of



the mausoleum. Based on literary descriptions and reconstructions in prints, and unhampered by too many facts, Visentini's reconstruction appears strangely Neo-Classical, stylistically perhaps a half-century ahead of its time. The drawing was executed with particular care, and must have been made because of someone's particular interest – not in the Castel S Angelo one could see but in Hadrian's tomb as one could think it might have been. The sheet has many peculiar characteristics: striking draughtsmanship on non-standard paper of a non-standard size, never mounted. It could have been drawn by Visentini himself or, if not, by one of the best assistants. The *Scalla* (sic) *di Piedi Inglese* is like that on the initialled drawing of the Temple of Antoninus and Faustina [64], written in the same hand. Unfortunately the sheet has at some time been carelessly kept, and it is both yellowed and worn.

ROME: Palazzo Bonelli  
See ROME: Prefettura [63]

ROME: Palazzo Bracciano  
See ROME: Palazzo Odescalchi [56]

ROME: Palace of the Cancelleria  
See ROME: The Cancelleria [46]

ROME: Palazzo Carbonegno  
See ROME: Palazzo Sciarra Colonna [57]

ROME: Palazzo Chigi Odescalchi  
See ROME: Palazzo Odescalchi [56]

[55] ROME: Palazzo Farnese  
Elevation of principal front, with *Scala di Piedi Inglese*  
Insc: *Architettura di Michel' Angelo & Facciata del Palazzo Farnese*; (in index) *Palazzo Farnese* . . . 32.  
*Michelangiolo*  
(480 × 355)

Begun in 1517, this was the first independent work undertaken by Antonio da Sangallo the Younger after the death of his master, Bramante. A much grander scheme was called for when Cardinal Alessandro Farnese, the owner, was elected Pope Paul III in 1534, and an entirely new façade was started 15ft in front of the not yet finished old one, inspired partly by Raphael's Palazzo Pandolfini [5]. The huge façade became the model for major Roman palaces for the next three centuries, with its massive plain wall topped with a bold cornice and with strong divisions between storeys, heavy window enframements and a big portal. Not yet finished when Sangallo died in 1546, it was turned over to Michelangelo, who raised the top storey some 6ft and crowned it with a 9ft cornice, the biggest in Rome since Imperial times. The drawing reduces it and omits the climactic accent of three gigantic stone coats of arms over the centre window (which had also been altered by Michelangelo), leaving a weak blank just where bold activity is needed. The lively stepped edge of the rusticated portal below has been made inertly straight. The arches of the top windows, daringly pushed through to the under slopes of their pediments, have been pulled discreetly down below an orthodox (but actually non-existent) horizontal little cornice; thus the novel enframements, no longer tense and all-but-unstable frames hanging on the wall for their support, have been turned into old-fashioned self-supporting aediculae. The drawing was probably made by the same hand that did the Cancelleria, Capitoline Museum and Villa Albani in this series – possibly the hand of Visentini himself.

ROME: Palazzo Giraud (Torlonia)  
See ROME: Palazzo Torlonia Giraud [58]

[56] ROME: Palazzo Odescalchi (Chigi Odescalchi)  
Elevation of principal front, with *Scala di Piedi Inglese*  
Insc: *Facciata del Palazzo Bracciano*; (in index) *Palazzo del Bracciano*  
(355 × 480)

The seven bays at the left made the central block of the palace Bernini had begun for the Chigi in 1664. At either end there was a lower wing, rusticated but much simpler, with no giant order and no balustrade above the small cornice. The wing on the left is still there, but it was not put in the drawing despite being an essential part of the original design. That on the right was dismantled in the middle of the C18 when the Odescalchi (already Dukes of Bracciano, hence the name on the inscription), having bought the palace, began to have it enlarged by Niccolò Salvi and his assistant Luigi Vanvitelli. The eight matching new bays added at the right plus the low wing rebuilt beyond them, nullify the carefully adjusted equipoise of Bernini's composition. It had been the most influential palace façade in Rome since the Farnese, from which several elements were borrowed and freshly combined with the colossal order of the Campidoglio. A number of important palaces in C18 Vienna pay it homage. One of the few closely datable drawings in the collection, this must have been made a few years after 1750, after the Salvi-Vanvitelli additions were up. It agrees with Barbault's and Vasi's engravings of the enlarged façade made in 1763.

[57] ROME: Palazzo Sciarra Colonna (Palace of Prince Carbonegno)  
1 Elevation of portal, with *Scala di Piedi Inglese*  
Insc: *Portone detto di Carbonegno in Piazza di Sciarra*; (in index) *Portone di Carbonegno* . . . 30  
(485 × 355)

2 Elevation with plan & *Scala di Palmi Romani*  
[Fig.119]  
Insc: verso *Porta del Palazzo Scharra | Roma*  
Sepia wash (760 × 495)

This portal was built either c.1560 by Flaminio Ponzio or forty years later by some other designer. Accomplished and typical enough but not exceptional to our eyes, it was singled out for praise in the C18. It might have been drawn by Venetians for a different reason: it could be seen on their way to or from the *Caffè del Venetiano* on the same small piazza. Besides several laudatory mentions, it was recorded in a number of engravings as well as here in two careful drawings. The larger one could be by Visentini himself although it is accompanied by a scale in Roman *palmi* atypical of his practice; it has writing in the same hand as the signed *Carità* drawing. Draughtsman and scribe need not, of course, be the same person. A third drawing, at first quick glance very like this, is in the group perhaps by Paolo Coccetti acquired by the Metropolitan Museum of New York in 1960. A fourth version in the Uffizi (arch 3577) is of undetermined origin. The New York sheet raises but does not help to settle the question of the relation of the Visentini atelier to that of Coccetti. Each specialized in measured architectural drawings and followed much the same procedures – sizes of paper, borders, scales in *piedi Inglese* – but with less professional and quite different character of drawing. The Coccetti pens were finer but the hands that guided them were usually less firm; washes blur; conventions for representing balustrades are mannered and unclear; more small-scale carved ornament is detailed; and when the drawings are dated, they are dated uncomfortably early for Visentini (1725). The Italian trade in architectural drawings for travellers needs much more study than it has yet had.

ROME: Palazzo Spinelli  
See ROME: Prefettura [63]

[58] ROME: Palazzo Torlonia Giraud (Giraud Torlonia)  
Front elevation, with *Scala di Piedi Inglese*  
Insc: *Palazzo Giraud, in Borgo Novo*; (in index) *Palazzo di Giraud* . . . 22  
(355 × 480)

This reduced version of the Cancelleria [46], begun in the last years of the C15 while the Cancelleria was still building, failed to match its harmony and rhythmical refinement. Both palaces have sometimes been attributed to Andrea Bregno, this one the more convincingly. Given to Henry VII, it housed the English Embassy until 1532, when it was confiscated from schismatic Henry VIII. The drawing can be dated approximately, for it is labelled *Palazzo Giraud*, and the Giraud family bought it only in 1760. In 1840 it went to the Torlonias, who modified the doorway which had already been altered by the Girauds.

ROME: Palazzo Valentini  
See ROME: Prefettura [63]

[59] ROME: Vatican Palace  
Elevation of a doorway, with *Scala di Piedi Inglese*  
Insc: *Architettura di Michel' | Angelo Bonarotti & Porta nel Palazzo Vaticano*; (in index) *Porta del Palazzo Vaticano* . . . 6 *Michelangiolo*  
(480 × 355)

Unidentified. The attribution to Michelangelo is not convincing.

[60] ROME: Palace on the Via Clementina  
(Intendenza di Finanza)  
Elevation of entrance & 2 windows, with scale & plans [Fig.36]  
Insc: verso *Porta con due Finestre vicino al Palazzo Borghese – in Roma*  
(495 × 760)

There are many changes in proportions and details – none of them beneficial – particularly in the elements below the window sills and in the arrangement of the voussours. The top of the enframement of the doorway is a balcony, and it gives some *raison d'être* for the bold voussours, bolder than drawn here. They radiate straight outwards, without any folding at the ends, and they alternate wide-narrow-wide, continuing the alternation of the jambs. Furthermore, there is less of a jump in scale between the window and door voussours.

[61] ROME: The Pantheon  
1 Front elevation, with *Scala di Piedi Inglese*  
Insc: *Facciata della Rotonda*; (in index) – *della Rotonda* . . . 28  
(355 × 480)

2 Front elevation, with *Scala di Piedi Inglese*  
Insc: *Facciata della Rotonda*  
(370 × 485)  
Prov: Pres. by the British School at Rome through Sir Anthony Blunt, 1971

Hadrian's Pantheon, along with the Colosseum, had long been the most famous and admired ancient building in Rome, as well as the best preserved. It needs no comment here. Little but superficial reconstruction was called for in expository drawings such as these. Bernini's little belfries, pulled down only in 1883, have been disapprovingly banished although the projections of the attic for them are still shown. Both sheets reject Palladio's proposal for pilasters on the two upper zones of the cylinder, unjustified but often copied. Serlio and others, however, had already shown this part of the cylindrical body less imaginatively and more accurately. Many later architectural publications and guides were less precise. The drawings are on different paper and by different hands, as are also the inscriptions. Another drawing, said to be of the 'Visentini School' and



possibly related to these, was bought by the Metropolitan Museum of New York in 1960, but cannot now be located. An elevation and plan of slightly larger size, surely from the Smith-Visentini atelier, were offered for sale in London in 1963 (Weinreb Catalogue No.2).

[62] ROME: Porta del Popolo (Porta Flaminia, Porta S Valentino)  
Elevation of outer face, with *Scala di Piedi Inglese*  
Insc: *Architettura di Michel Angelo & Porta esterna del Popolo*; (in index) *Porta esterna del Popolo* . . . 1  
(480 × 355)

Although long attributed to Vignola, who used, according to unsupported tradition current in the C18, a design by Michelangelo (whose work it little resembles), the true author of this gate was an obscure Florentine, Nanni di Baccio Bigio born Giovanni Lippi (Casotti, *Vignola*, 1960, p.252). Flanked by towers, it had originally been part of the city walls and was the gate from the end of the Via Flaminia to the Piazza del Popolo. The columns are antique and were easily incorporated into such a pseudo-antique design. The inner face, quite different from this, was designed by Bernini for the triumphal entry of Queen Christina of Sweden.

[63] ROME: Prefettura (Palazzo Bonelli, Spinelli, Valentini)  
Elevation, with *Scala di Piedi Inglese*  
Insc: *Palazzo del Cardinal Spinelli, a Ss Apostoli*; (in index) *Palazzo del Card: Spinelli* . . . 26  
(355 × 480)

The palace of the Prefettura della Provincia stands commandingly at the S end of the Piazza SS Apostoli, isolated from its neighbours by streets. It was begun in 1585 for Cardinal Bonelli by a Dominican friar, Francesco Paganelli, and has since passed through many hands with little change to the outside. The drawing is accurate, with only minor shifts in proportion: the quoins are wider and the belt courses at each storey break around them; there is more blank wall above the ground floor windows, which are not evenly spaced since the centre bay is wider than the others; the balustrade of the balcony is not chin high but only half that; the top frieze is wider, and there are three not four brackets between the top windows. Some details, however, have been set down with unexpected accuracy, such as the long low pyramid of roadway rising to the entrance. At some time a pale wash or ink was spilled on the paper but, quickly blotted, it left little stain.

ROME: Tempietto  
See ROME: Church of S Pietro in Montorio,  
Tempietto [53]

[64] ROME: Temple of Antoninus & Faustina (S Lorenzo in Miranda)  
1 Elevation, with *Scala di Piedi Inglese*  
Insc: *Tempio di Faustina*; (in index) *Tempio di Faustina* . . . 10  
s: *AV*, lower right  
(480 × 355)

2 Elevation, with *Scala di Piedi Inglese* [Fig.42]  
Insc: *Tempio d'Antonino e Faustina, in Campo Vaccino*; (in index) *Tempio d'Antonino e Faustina, in Campo Vaccino* . . . 16  
(480 × 355)

A temple was commissioned by the Senate when the Empress Faustina was deified in 141, and after her husband Antoninus Pius died, the dedication was doubled to include him. In the C11 the building was made into a church, and in the elaborate preparations for the grand entry of the Emperor Charles V part of it was taken down, better to show off the columns of greenish cipollino 55ft high (10ft higher than shown here). In 1602 the remains of the cella were adapted for a new church by Orazio Torriani and the old portico became a feature of the new façade. Although these drawings were made before excavation revealed the podium (1807-10), they restore the already destroyed steps correctly as far as they go, which is not far enough, for they are a yard or so higher than the 15ft shown here. A proper pediment has been supplied, perhaps from prints, a number of which had already propounded restorations (such as Palladio's in Bk.IV). The first drawing shows the rusticated cella wall, and is close to the plate in Leoni's *Palladio* or in other books. It is signed with initials which are commonly read as *AV*, which must mean Antonio Visentini. If the handwriting and spelling (*Scala*) are his, a dozen similarly marked drawings in the 480 × 355 set might be by him too, but it is not certain that the writing is his: it does not match that of the inscription on the fully signed drawing of the cloister of the Carità in Venice [93], and it does not seem to match the initials. The drawing is not entirely identical in handling with the fully signed one for it is looser, with less precise and more 'impressionistic' handling in the capitals. If by Visentini – and it probably is – it was made in more of a hurry.

Both drawings of this temple are from the same set, and must have been sold together in the lot with the index. Why there should be two of one building cannot be convincingly guessed. Possibly that initialled by Visentini was added at the last minute as a special attraction for some buyer?

[65] ROME: Temple of Concord  
1 Elevation, with *Scala di Piedi Inglese*  
Insc: *Tempio della Concordia*; (in index) *Tempio della Concordia* . . . 11  
(480 × 355)

2 Elevation, with *Scala di Piedi Inglese*  
Insc: *Tempio della Concordia*  
(365 × 480)  
Prov: Pres. by the British School at Rome through Sir Anthony Blunt, 1971

In Visentini's day only a small part of the podium and a few small but rich carved fragments were visible on the site, at the end of the Forum below the Capitoline. Neither drawing shows any of the 20ft podium, now so toweringly exposed, nor the wide cella set transversely behind the portico. Palladio had published a reconstruction (IV, xxx), probably the source of No.1, which repeats his seemingly unfinished merging of architrave and frieze into a single plane while preserving their individual profiles at the corners – shown thus by Palladio not because he was in a hurry but because he knew that there had been only one plane here in order to provide space for an important inscription. Fossati (in Muttoni, VII, xlv) respected the single plane of the combined architrave and frieze in 1767 or shortly before, contemporary with Visentini. Both may have borrowed from Palladio. Palladio's habitual acroteria pedestals have been left off No.1, but No.2, with these pedestals, loses the special architrave-frieze profile and adds niches on the cella wall (of which nothing was standing after the late C15) and thus comes enough closer to Leoni's version of the façade to validate that as its model. The two drawings are by different hands, as are the two inscriptions.

[66] ROME: Temple of 'Fortuna Virilis' (?)  
1 Front elevation, with *Scala di Piedi Inglese* [Fig.43]  
Insc: *Tempio della Fortuna Virile*; (in index) *Tempio della Fortuna Virile* . . . 12  
(480 × 355)

2 Front elevation, with *Scala di Piedi Inglese*  
Insc: *Tempio della Fortuna Virile*  
(365 × 480)  
Prov: Pres. by the British School at Rome through Sir Anthony Blunt, 1971

These are so different from the so-called Temple of Fortuna Virilis by the Forum Boarium that the origin of the reconstruction they show is a puzzle. It cannot have been the little Republican temple itself, which, even though walled up and in use as an Armenian church when the drawings were made, still showed its porch with four evenly spaced fluted columns (not six unevenly spaced unfluted) and with a flat (not convex) frieze. It had already been far more correctly presented many times in easily obtainable engravings. Paired columns on a pedimented temple front were probably not known in antiquity, and surely no antique example was known to the Visentini group. Here they may be borrowed uncomprehendingly from an engraving of something else, possibly Palladio's plates of the so-called 'Temple of Clitumnus' near Trevi (IV, xxv), where a column is set equivalently close to a freestanding square pier at the corners, or – more likely – from the arrangements of porticoes with paired columns at the ends sponsored by Scamozzi (LV, LVI) 'according to Vitruvius'. Still, one does not see how this would come to be called the Temple of Fortuna Virilis. The two drawings were not made by the same hand, nor were the two inscriptions.

[67] ROME: Temple of Mars Ultor, of Neptune or the Hadrianum (Dogana, Borsa)  
1 Elevation, with *Scala di Piedi Inglese* [Fig.39]  
Insc: *Tempio di Marte Vendicatore, ora la Dogana di Terra*; (in index) *Tempio di Marte Vendicatore ora la Dogana di Terra* . . . 7  
(480 × 355)

2 Elevation, with *Scala di Piedi Inglese*  
Insc: *Tempio di Marte, ora la Dogana*; (in index) *Tempio di Marte, ora la Dogana* . . . 9  
(355 × 480)

No single building shown on these two sheets and named in their titles is to be found, thanks to a snarl of triply mistaken identities. Of the octastyle Temple of Mars Ultor (Vendicatore, the Avenger for the murder of Caesar) at the end of the Forum of Augustus, nothing useful can have been visible to Visentini's men except in Palladio's reconstruction (IV, vii). Most of the tangible evidence was revealed only in the excavations of the 1880s and 1930s. It is far from certain, however, that these drawings were meant to show this temple, for the Dogana di Terra (Customs House, now Stock Exchange) was something far more visible, with eleven big columns of one of its sides then (and still) flanking the Piazza di Pietra. Commonly called a Temple of Neptune, this was really the Hadrianum, dedicated to the deified Hadrian by his adopted son Antoninus Pius. It too had a main front of eight fluted Corinthian columns but, unlike the Augustan Temple of Mars Ultor, a convex 'Asiatic' frieze (shown on No.2 but not on No.1). Palladio had published this too (IV, xv) as another Temple of Mars, and he knew it to have been built by Antoninus and to have had an octastyle Corinthian portico and a convex frieze. He also knew of a different Temple of Neptune nearby which, though almost nothing was visible, he reconstructed as yet another Corinthian octastyle with a rusticated cella and flat frieze (IV, xxxi). This is the most likely source of No.1. Whoever drew No.2 probably knew Fossati's Marte Vendicatore (in Muttoni, VII, vi) and



he could have repeated its rusticated wall and its seven steps; but the Visentini atelier could also have made Palladio's plates available to him. The draughtsman did not have to concern himself with trying to sort out which temple might be meant by which plate. Fossati could have compounded the confusion with another of his plates (VII, xl), of an octastyle Temple of Mars on the Piazza dei Preti, which was really the Hadrianum. Almost surely the identity of the three octastyle Corinthian temples was less clear than confused in the Visentini atelier: the draughtsmen in Venice were not remembering and recording real buildings that they themselves had seen, they were making drawings for sale. Since they were making these drawings for travelling foreigners, they were not concerned if there was some mixing in what they took from engravings, including even their titles. The best rendering is that by Visentini himself in the collection of Mrs Frances Vivian of London, labelled with precise script and imprecise spelling as 'Tempio dantonio detto La Dogana Roma'.

ROME: Temple of Neptune  
See ROME: Temple of Mars Ultor [67]

ROME: Temple of the Pantheon  
See ROME: The Pantheon [61]

[68] ROME: Temple of Romulus  
Front elevation, with *Scalla di Piedi Inglesi* [Fig.41]  
Insc: *Tempio di Romo e remolo; (in index) - di Romolo e Remo . . . 5*  
(480 × 355)  
This small round building in the Forum, on the Via Sacra, was adapted in 517 as a vestibule to the church of SS Cosmo & Damiano. It had probably been begun as a temple dedicated to the child Romulus (died 309) by his father Maxentius and completed by Constantine. In Visentini's day it was half hidden, with its façade badly dilapidated, and although several times patched up and several times fancifully restored on paper (see Donato, *Roma vetus* . . . , 1738), it can never have looked much like the baby Pantheon pictured here. Palladio had imagined it like this (Burlington-Devonshire, VIII, 1, drawing perhaps by his son Marcantonio), and the RIBA drawing may reflect his ideas.

ROME: Round Temple by the Tiber  
See ROME: 'Temple of Vesta' [69]

[69] ROME: 'Temple of Vesta' (Round Temple by the Tiber, Round Temple in the Forum Boarium)  
1 Elevation, with *Scalla di Piedi Inglesi*  
Insc: *Tempio der Cole; (in index) - d'Ercole . . . 4*  
(480 × 355)

2 Elevation, with *Scalla di Piedi inglesi*  
Insc: *Tempio della Dea Vestolle*  
(365 × 480)  
Prov: Pres. by the British School at Rome through Sir Anthony Blunt, 1971

Miscalled the 'Temple of Vesta' since the Renaissance, this may have been dedicated to Portunus or the Sun. Built entirely of white marble in Augustan or late Republican times, it is more Hellenistic than Roman, with triple stylobate rather than podium. The subtle rustication of the cella wall, repeating one narrow and then two wide courses, has not been recorded, and the entablature and dome are unsubstantiated reconstructions probably based on Palladio (IV, xiv). There can never have been a dome, for the construction is too light for its weight and thrust. The first drawing, which leaves out the windows and the fluting of the columns, is called *Tempio der Cole* (d'Ercole, or 'of Hercules') perhaps in illiterate confusion with the round 'Temple of the Sibyl' at Tivoli [76], sometimes also miscalled a Temple of Hercules. An elevation and plan said to be

from the Visentini *bottega* were offered for sale in London in 1963 (Weinreb Catalogue 2) and a similar but larger drawing is in the collection of Sir Anthony Blunt.

ROME: Vatican  
See ROME: Vatican Palace [59] & Villa Pia [73]

[70] ROME: Villa Albani  
Elevation of garden front, with *Scalla di Piedi Inglesi*  
Insc: *Architettura di Gio: Batta Noli & Facciata del Palazzo Albani fora della Cita a porta Pinchiani; (in index) Villa Albani . . . 25. Gio: Batta Noli*  
Grey & pink washes (355 × 480)  
Giovanni Battista Nolli is known chiefly for his engraved plan of Rome of 1748. Before he died in 1756 he had made projects for the Villa Albani, possibly for the gardens, which seem to have been carried out by an Antonio Noli. The casino-palace-museum building, shown here, was designed and supervised by Carlo Marchionni from 1746 (or 1743?) until 1763 (or later?). Despite Baroque details, the general effect is not Baroque, thanks to the uninflected metronomic repetition with no marked beginning, development, episodes, climax or end. Cardinal Albani, a grandly rich papal nephew, had commissioned it not only as a luxurious suburban villa but particularly as a setting for his collection of antiquities, which he kept enlarging under the guidance of his friend Winckelmann until it rivalled that of the Vatican. Much of it is now in Munich. Bought by the Torlonias in 1866 and extensively repaired, the villa is still owned by them. This drawing, showing the building already complete, need not surely have been made after 1763. It alters proportions and details: the ground floor arcade is actually higher, with noticeably stilted arches; the windows are flanked by rusticated strips, not pilasters, and should be shown taller, with pointed pediments tightly fitted inside the curved ones; above, stone garlands should wreath the elliptical, not circular windows. Visentini was by nature an ornamentalist, and a rather extravagant one, yet his helpers usually skipped sculptural ornament even when, as here, it was an essential part of the design. Characteristically, the drawing, alters the building, to make a less Baroque effect: in only a few years, taste had stiffened. It may be by Visentini himself (cf. Campidoglio [45], Cancelleria [46], Palazzo Farnese [55]), made after his own taste had stiffened, and it could be later, then, than most of the drawings which presumably were made before Consul Smith's financial troubles curtailed his activities.

ROME: Villa Massimo alla Terme Diocleziane  
See ROME: Villa Montalto [72]

[71] ROME: Villa Medici  
Elevation of Loggia della Venere, with plan & scale  
Insc: *Loggia a la Villa Medici*  
Pink poché (530 × 365)  
Prov: Pur. 1966  
This loggetta in the park of the Villa Medici is the setting for an antique statue of Venus. The drawing has robbed it of much of what little character it has by weakening the columns and making the upper part stiffer and blunter, even converting the taffy-like consoles into plain rectangular blocks. With its bright pink poché, unusually heavy lines, unspecified scale, and its sheet of different dimensions, the drawing does not belong in the more standardized sets in the RIBA or BM collections: it may come from another atelier, and may be related perhaps to a drawing of a three-bay screen in the Villa Medici bought in a group of drawings of the 'Visentini School' by the Metropolitan Museum of New York in 1960 but not now locatable there.

[72] ROME: Villa Montalto (Massimo alla Terme Diocleziane, Negroni, Savelli, Straderini)  
Elevation of gateway, with plan & scale [Fig.120]  
Insc: *Porta del Giardino monte alto* (pencil); verso *Porta*  
(760 × 495)  
In the early 1570s Cardinal Peretti asked Domenico Fontana to begin a villa, and after he was made Pope (Sixtus V) in 1585 he had the scheme enlarged and embellished. Cardinal Negroni, who bought it in 1696, enhanced it still more, and it became one of the great sights of the city. In the C18 it was slowly despoiled of its sculpture and fountains, and by 1750 some guidebooks passed it by with minimal notice. In 1786 its most famous ornament, Bernini's Neptune, was sold to an Englishman, and is now one of the treasures of the V & A. Bit by bit the villa was destroyed and the remains were marketed as building lots soon after 1870. The land is now covered by the Rome railway station and a miscellany of tracks, warehouses and apartment buildings. Although not securely identifiable, this drawing may show the destroyed Porta Esquilina (Massimo, *Villa Massimo* . . . , 1836, p.137).

ROME: Villa Negroni  
See ROME: Villa Montalto [72]

[73] ROME: Villa Pia, Vatican City (Casino of Pius IV)  
Plan of court, with *Scalla di Piedi Inglesi*  
Insc: Dimensions given  
Pink & blue washes, black borders (370 × 525)  
Prov: Pur. 1966  
This was built from 1558 to 1561 by Pirro Ligorio as a costly but cosy retreat for the Pope from the far grander Vatican palaces. Made of stone from the Stadium of Domitian (now the Piazza Navona), the four small buildings are grouped around an 80 × 40ft courtyard, an early employment of the ellipse, later to be so often exploited. The fronts of the two little gatehouses at the ends follow its curves, while the main buildings on the longer sides do not. The elaborately trimmed main casino, now incongruously housing the Pontifical Academy of Sciences, is cut by the border of the drawing. To have made only a plan of a group which has such elaborate elevations seems odd, and not characteristic of the Visentini atelier, and the drawing departs in several ways from the usual formulae. It might have been made by a new draughtsman trained somewhere else or it could have originated in another atelier altogether, possibly that of Paolo Coccetti. Elevations may have accompanied it originally or have been intended to. The plan, so far as it goes, is accurate, but the poché, detailed dimensions, colours and even the size of the sheet show that it was never part of the sets of drawings in the RIBA, BM or Windsor collections. The dimensions, in an unfamiliar, spiky hand, appear to have been added later.

ROME: Villa Savelli  
See ROME: Villa Montalto [72]



[74] STRA: Villa Pisani (Villa Imperiale, Villa Nazionale)

1 Elevation of garden gateway, with *Scala di Piedi Inglese*

Insc: *Porton dell'Pisani su la Brenta*  
(370 × 495)

2 Elevation of garden gateway, with plan & scale [Fig.44]

Insc: *Portone degli Horti Pisani | sopra la Brenta*  
Sepia wash (510 × 360)

Prov: Pres. by Mrs Guy Elwes, 1959

Numbered 10 on bill to Sir Francis Child.

This is the main entrance, from the main road along the canal, to the largest and grandest of the Brenta villas. The belvedere at the top is reached by twin stairways which spiral up the gigantic freestanding columns. It was designed in the mid-C18 for Doge Pisani by Count Girolamo Frigimelica, the family architect, and was very soon engraved by G. F. Costa (*Ville del Brenta*, 1756, II, 52) on a showy plate which may have been the source for these drawings (which have a few minor simplifications and inaccuracies). In the sober Visentini-Smith repertory it seems an exotic, but there was, of course, a lively English affection for such extravagant garden follies. A similar drawing at Windsor (527 19288) shows a more accurate plan. The three drawings show three different schemes for twisting the stairways around the columns. The draughtsmen took and were allowed to take generous liberties: accurate reporting was not a primary interest.

[75] Near STRA: Villa Valier (Foscarini)

1 Front elevation, with *Scala di Piedi Inglese*

Insc: *Architettura del Palladio & Pallazzo Valier, su la Brenta*; (in index) *Pallazzo Valier . . . 54 Palladio*  
(355 × 480)

2 Front elevation, with plan & scale

Insc: *Casa del Palladio*

Sepia wash (370 × 510)

Prov: Pres. by Mrs Guy Elwes, 1959

Numbered 8 on bill to Sir Francis Child, on which *del Palladio* is crossed out and *Valieri* added in pencil.

The plan, with its cross-shaped room, and the pedimented sunk portico proclaim this as a Palladian pastiche, contrived by some academic admirer perhaps in the late C16 but more likely in the C18. With slight differences it appears in Bertotti Scamozzi's *Palladio* (1776-83, III, pp.59-60, pls.L-LII) as, in one 'learned architect's' opinion, a work by Palladio himself, but lacking, in the author's, his 'genius and purity'. By 1756 it had small colonnaded wings, as shown in Costa's *Delizie*. . . (II, pl.LVIII). It was destroyed in the C19. The several repetitions of such an unassuming country house (Windsor 527 10296; Virch collection) might have been made because of the attributions to Palladio, or because a small practical house of this sort was thought potentially attractive to some British clients.

[76] TIVOLI: 'Temple of the Sibyl'

1 Elevation, with *Scala di piedi Inglese*

Insc: *Tempio della Sibilla tiburtina | A tivoli*; (in index) *Tempio della Sibilla Tiburtina a Tivoli . . . 3*  
(480 × 355)

2 Elevation, with *Scala di piedi Inglese*

Insc: *Tempio della Sibilla | Tiburtina*  
(370 × 480)

Prov: Pres. by the British School at Rome through Sir Anthony Blunt, 1971

Built in C1 BC, this may have been dedicated to Vesta or to Hercules Subsaxanus (cf. ROME: 'Temple of Vesta' [69]). As a ruin on an extravagantly picturesque site, it was so admired in the Romantic era that in 1828 it only barely missed being carried off to be set up in England. Classicizing Visentini has it shown restored in much the same way as it had often been shown earlier in prints (cf. Palladio, IV, 23). These two drawings are so like one another and so unlike the appearance of the temple at the time they were made that both may be copied from the same source. The little building probably never had a dome or the narrow front steps between flaring parapets. The actual columns are fluted, as shown in No.2. The unusual capitals, lower than shown, with a single row of leaves and trumpet-like blossoms between the caulicoli, have long won particular praise, and were copied by Soane for the 'Tivoli Corner' of the Bank. The door jambs converge towards the top in the Greek manner approved by Vitruvius, a refinement here ignored or repudiated.

[77] TREVISO: Cathedral, San Pietro

Elevation of doorway, with plan & scale [Fig.108]

Insc: *Porta per andare | in chiesa al domo | di treviso* (pencil); verso *Porta al Duomo di - Treviso*  
Sepia wash (760 × 495)

Although the old façade had a Gothic portico of seven arches, there may have been a doorway like this inside, before everything was destroyed in 1836 for the new Neo-Classical front.

[78] TREVISO (?): Church of S Giovanni Battista (?)

1 Plan, with scale

Insc: *Pianta della chiesa | Di s. Gouanbatista | di Treviso* (pencil); verso *S. G. Battista di Treviso - 4 pezzi*

2 Front elevation

Insc: *Facciata della Chiesa | Di s. Gouan batista | di Treviso* (pencil); verso *St. Gio: Battista di Treviso*

3 Longitudinal section

Insc: *Profilo della Chiesa | Di s. Gouanbatista | di treviso* (pencil); verso *St. Gio: B. di Treviso*

4 Cross-sections

Insc: *S. Giouanbatista | di Treviso* (pencil); verso *St. Gio: B. di Treviso*  
Sepia wash (760 × 495, 495 × 760)

The plan and the two sections are almost identical with those of the church labelled S Andrea at Murano, except that this has an apse beyond the square choir. There is no S Giovanni Battista in Treviso now, and it is doubtful there could have been one in the C18, since the Romanesque baptistery beside the cathedral is now and was then dedicated to S Giovanni del Battesimo. See also S Maurizio [81], note.

[79] TREVISO (?): Church of S Lorenzo (?)

Front elevation, with plan & scale [Fig.45]

Insc: *Facciata della chiesa di | S. Lorenzo di treviso* (pencil); verso *Facciata - St. Lorenzo di Treviso* (pencil)  
Sepia wash (760 × 495)

Although there is no S Lorenzo in Treviso now, there is a prominent S Leonardo in the middle of the city. It is conceivable that this drawing of an otherwise unidentifiable façade was intended to represent it but, as S Leonardo was rebuilt in the early C19 and given a new façade in 1930, the subject of this drawing must remain in limbo. The *St* on the label is not, here or elsewhere, Italian. See also S Maurizio [81], note.

[80] TREVISO (?): Church of S Lucia (?) or S Lucia (?)

1 Plan, with scale

Insc: *Pianta della chiesa | di S. Lucia di | Treviso* (pencil); verso *S. Luca - Treviso - 4*

2 Front elevation

Insc: *Facciata della chiesa di | S. Lucia di treviso* (pencil); verso *S. Luca - Treviso*

3 Longitudinal section

Insc: *S. Lucia di | Treviso*; verso *S. Luca - Treviso*

4 Cross-sections

Insc: *S. Lucia di | treviso*; verso *S. Luca - Treviso*  
Sepia wash (760 × 495, 495 × 760)

The church of S Lucia in Treviso is a brick construction of the C14, in no way like this. No church of S Lucia is known. The plan and longitudinal section are of peculiar character and not one that would have been invented in the C18. They call for connection with a real building, but not one now identifiable. See also S Maurizio [81], note.

[81] TREVISO (?): Church of S Maurizio (?)

1 Plan, with scale

Insc: *Pianta della chiesa di | s. mauricio di treviso* (pencil); verso *St. Maurizio a Treviso - 4*

2 Front elevation [Fig.46]

Insc: *Facciata della chiesa | di S. Mamuricio di | treviso* (pencil); verso *St. Maritio a Treviso*

3 Longitudinal section

Insc: *S. Mamuricio | di Treviso* (pencil); verso *St. Maritio a Treviso*

4 Cross-sections

Insc: *S. Mamuricio | di Treviso* (pencil); verso *St. Maritio a Treviso*  
Sepia wash (760 × 495, 495 × 760)

Again, no church of this name is known in Treviso. The elevation agrees with its plan, but does not fit the end of the church shown in the longitudinal section, nor with the inside view on the lower cross-section. The cross-sections are almost identical with those labelled S Giovanni Battista, and the longitudinal section is the same except for the vault. This elevation and those of S Luca-Lucia and S Giovanni Battista seem variants of one design. The plan looks strange because the draughtsman was not able to make the flanks clear. Perhaps they were embedded in adjacent buildings, or perhaps this is just a free variation of the plan of the so-called S Giovanni Battista.

The sheets claiming to show four churches in Treviso - but not the cathedral there - do not allow full belief. They could be a group hurriedly and inaccurately made up to fill an order. They are coarse, all made by the same hand, and illiterately labelled also by one hand, not necessarily the same that drew them for it appears also on scores of other sheets in the large RIBA series, including other imaginary or unidentified churches at Mantua and Padua and real ones at Verona.



[82] VENICE: Arsenal

Elevation of main entrance (?), with plan & scale  
Insc: *Porta per andare | intorna del arsenal* (pencil); verso *Porta a L'arsenale*

Septia wash (760 × 495)

One of the weakest drawings in the set on large paper, if taken as its label states as the Portal of the Arsenal, this is also one of the least accurate. Commonly cited as the first example in Venice of true Renaissance architecture with no Gothic residuum, the Arsenal Gateway was deliberately intended as an evocation of a Roman triumphal arch. It may be based on the Arch of Augustus at Pola on the opposite coast of the Adriatic. The parts above the entablature were added in 1571, after the great victory of Lepanto. The freshness – even tentativeness – of the pioneering design (by Antonio Gambello) is shown in the extravagantly multiplied bases, the Corinthian capitals and shafts of reused Greek marble and the painstakingly correct entablature. Much has been lost in the drawing, which reduces the columns to a hypertrophied Tuscan under a bulging frieze, ignores the leafy capitals and takes the pediment from the upper panel, splits it, and then puts half on each side of the main cornice. Without the two labels, the monument might not be identified, and even with them the identification is not fully secure. The Dante Alighieri Society is now (1973) working to restore the stone which is in particularly alarming condition.

VENICE: Banca d'Italia

See VENICE: Palazzo Dolfin Manin [163]

VENICE: Biblioteca Marciana

See VENICE: Libreria [155]; VENICE: The Zecca [193]

VENICE: Ca' or Casa

See VENICE: Palaces

[83] VENICE: Capitaneria di Porto (Magistrato del

Fondaco della Farina, Fonteghetto della Farina)

Elevation of front on the Molo, with plan & scale

Insc: *Facciata del Palazzo del | fontego dela Farina alle Pescarie* (pencil); verso *Fondaco – a la pescaria*

Septia wash (495 × 760)

This small building was put up in the 1490s for the offices controlling the public granaries which stood between it and the Zecca – until they were demolished for the gardens of the Napoleonic palace. The outside has been little changed. In the C18 the building was given gradually, room by room, to the Academy of Fine Arts, and after having been put to a variety of uses in the C19 it now houses the officials of the Port of Venice. The design combines the open arcade of many Venetian official buildings (below) with the window spacing of the typical Venetian palace (above), and constitutes a rare example of a post-Gothic pre-High-Renaissance civic building. The drawing condenses and compresses, yet respects such details as the widened pier at the corners and the merged outer mouldings of the archivolts where two come together. A whole horizontal zone between the cornice topping the arcade and the sills of the windows above has been suppressed, eliminating the lively play of the lines of the sills – straight across the whole front – and the continuation of the verticals of the window frames below it. The corner piers carry a sort of quoin strip edging, and the whole façade is tied together by the play of white lines against the coloured plaster.

VENICE: Casino Municipale

See VENICE: Palazzo Vendramin Calergi [182]

VENICE: The Certosa

See VENICE: S Andrea della Certosa [85]

[84] VENICE: Church of S Alvise

Elevation of doorway, with plan & scale

Insc: *Porta che va Nel convento | di s. Alvise* (pencil); verso *Porta nel Convento | di S. Alvise*

(760 × 495)

Not the doorway from the church to the convent nor from outside to the convent, this doorway, if it still exists, must be somewhere within the clausura of the present Istituto delle Figlie alla Carità Canossiane.

[85] VENICE: Church of S Andrea della Certosa

1 Plan, with scale

Insc: verso *Chiesa di Certosini a Lido – 3* (pencil) & *Certosini – al Lido – pezzì – 3* (pen)

2 Cross-sections

Insc: verso *Certosini – al Lido*

3 Longitudinal section, with domes [Fig.52]

Insc: verso *Certosini – al Lido*

(760 × 495, 495 × 760)

1-3 Repr: *Art Bull*, LI, 1969, p.19, figs.7-9

On its own island at the E end of the city, close inside the Porto del Lido, the venerable monastery of the Carthusians was praised many times and for many reasons, until it was annihilated in accordance with Napoleonic decrees. The main church, S Andrea, had been begun shortly before 1490 and was finished enough by 1510 to accept its main altarpiece. Less normal and regular than these drawings indicate, it was less like S Salvatore and more like a small Byzantine church in layout, with a forechurch, as shown in an early C17 (?) plan recently brought to light in the Venetian State Archives (Fondo S Andrea, busta 36), and in a recent study (McAndrew, in *Art Bulletin*, LI, 1969). It was perhaps the first of the Byzantinizing Early Renaissance churches in Venice. The upper cross-section ignores the dome which, according to the plan and longitudinal section, should be over the nave, next to where the side spaces rise above the entablature. The lower cross-section, according to the plan, calls for domes over the aisles, and these too are wanting. Wishfully rationalized and regularized, the plan is the neatest and least reliable of the three drawings. Just possibly, however, the 'corrections' have some basis in fact, for the church had been redecorated and perhaps altered enough to earn reconsecration in 1721.

[86] VENICE: Church of the Angelo Raffaele (S Raffaele Arcangelo)

1 Cross-sections

Insc: *S. Angelo*; verso *S. Angelo*

2 Longitudinal section, nave & chancel omitting apse

Insc: *S. Angelo*; verso *S. Angelo*

(760 × 495, 495 × 760)

Although marked *S. Angelo*, which is understood in Venice to mean the destroyed church of S Michele Archangelo [131] of the Campo S Angelo, these drawings are of the surviving church of the Angelo Raffaele, built 1618-39 by Francesco Contino di Bernardo, given a façade in 1735 or 1755 and altered and restored in 1862. The augmented Greek cross shape is probably the result of rebuilding on the foundations of the Early Renaissance church as that, in turn, had presumably been built on Byzantine foundations. Because foundations in Venice were one of the most difficult and expensive parts of a building it is not rare to find that they are second- or even third-hand. These sections are, exceptionally, unaccompanied by a plan. One may have been lost.

[87] VENICE: Church of S Anna di Castello

1 Plan, with scale

Insc: *St. Anna Castello pezzì 3*; verso *Sta. Anna – a Castello – pezzì – 3*

2 Cross-sections

Insc: *Sta. Anna a Castello*; verso *Sta. Anna – a Castello*

3 Longitudinal section [Fig.74]

Insc: *Santa Anna a Castello*; verso *S. Anna – a Castello*

Septia wash (760 × 495, 495 × 760)

Gutted, divided into floors and used for storage by the Naval Hospital, this church still stands at the E end of the city, beside the canal bounding the island of S Pietro di Castello. In gratitude for deliverance from the plague of 1630, a crumbling older church was taken down and this one put up, from designs of Francesco Contino, some time between 1634 and 1659. The vaulted chancel, with its niches and wealth of engaged and freestanding columns, is richer than the flatter unvaulted nave, thanks to the generosity of four groups of workmen from the nearby Arsenal who made a gift of it to the nuns of the adjoining convent. The BM plan (*AUV*, III, 92) is similar, but scales the nave 48ft wide while the RIBA drawing makes it only 40ft. The ceiling was particularly praised by Martinioni in 1663 (p.24).

VENICE: Church of S Anna al Lido

See VENICE: S Teresa [146]

[88] VENICE: Church of S Antonio di Castello (S Antonio Abate)

1 Plan & section of *barco* (?), with scale

Insc: verso *Coro di S. Antonio di Castell – 2* (pencil)

2 Elevation [Fig.61]

Insc: verso *Coro di S. Antonio di Castello – 2* (pencil)

Septia wash (495 × 760)

S Antonio, another of the churches destroyed by Napoleon's decree, was pulled down in two weeks in 1810 to make space for public gardens. The exterior appears in many prints, thanks to its striking site on the easternmost tip of the city, and the Gothic interior (as it was in 1515) was recorded once: in a picture by the Carpaccio shop, now in the Accademia (Zampetti, *Carpaccio*, 1953, p.272), commissioned by the prior after he had had a vision of the Apparition of the Ten Thousand Martyrs of Ararat marching in his church. Prominent in it is the *barco* or *cantoria*, a wooden choir balcony running across the nave and aisles. A contract to supply stone for the façade was signed in 1517 by Tullio Lombardo, the *proto* or official architect of the church (private collection, Boston, Mass). He could have been asked to replace the old-fashioned wooden *barco*, perhaps then or soon afterwards. These drawings are the only record of its design, and it accords well with Tullio's work of the same time at S Salvatore [138]. The attribution is only a possibility, not a substantiated proposal. The church labelled S Antonio on two BM sheets (*AUV*, III, 81, 82) is almost square; it has no place for Sanmichele's huge Landò chapel known to have been there and, although of C16 design, must be representations of some other building.

VENICE: Church of the Arcangelo Michele

See VENICE: S Michele Arcangelo [131]



[89] VENICE: Church of S Bartolomeo  
1 Plan, with scale  
Insc: verso *S. Bartolomeo - pezzi 3* (pencil & pen)

2 Cross-sections  
Insc: verso *S. Bartolomeo*

3 Longitudinal section  
Insc: verso *S. Bartolomeo*  
(760 × 495, 495 × 760)

S Bartolomeo is an early C17 church perhaps repaired by Giovanni Scalfurotto 1747-54 and surely rebuilt more extensively by Bernardo Maccaruzzi in 1770-71 (Ivanoff in *Boll Pall*, XIII, 1971, p.330). The existing vaults over the aisles and the oblong octagonal dome on squinches come from the second alterations, surely post-Visentini. Long the church of the Germans in Venice, it is being restored by the Italian authorities and the Stifterbund für die Deutsche Wissenschaft.

[90] VENICE: Church of S Basilio (S Basilio)  
1 Plan, with scale [Fig.50]  
Insc: *Pianta della chiesa di S. Basilio* (pencil); verso *S. Basilio - 3*

2 Cross-sections  
Insc: *S. Basilio* (pencil); verso *S. Basilio*

3 Longitudinal section  
Insc: *S. Basilio* (pencil); verso *S. Basilio*  
Sepia wash (760 × 495, 495 × 760)

S Basilio, dedicated to S Basilio by the Basiglio family, whose name it unwittingly absorbed, was remodelled several times, most drastically and most recently in the mid-C17. It was closed in 1810 and demolished in 1824. The drawing of the plan may be a warped repetition of that of S Basso [91]. Perhaps a confusion of similar names led to misidentification or, if filed alphabetically, a plan of S Basso could have been mislabelled for its neighbour in B, S Basilio. The cross-sections contradict this plan and show the openings on either side of the main altar which led to the choir behind, as described by Martinioni in 1663 (p.245). If truly of S Basilio, as seems likely, the sections offer the only image of its interior. The disproportion of the little order and big vault (plaster on wood) could have been a consequence of remodelling.

[91] VENICE: Church of S Basso  
1 Plan, with scale [Fig.49]  
Insc: verso *S. Basso - 3 - vicino a S. Marco & S. Basso - 3* (pencil & pen)

2 Cross-sections  
Insc: verso *S. Basso*

3 Longitudinal section  
Insc: verso *S. Basso*  
(760 × 495, 495 × 760)

After a fire (1661) a new church of S Basso was begun in 1670 from designs by Longhena but, as he died two years later, most of the work was done under Giuseppe Benoni, to whom the whole design has often been wrongly credited. Soon after the suppression in 1809, the interior fittings were sold, and the bare shell, close by S Mark's, was bought by the Patriarch and given to its vestry board. Since then it has had various uses: storehouse, exhibition gallery, conference hall. By showing the side doors on the right as windows, the drawing falsifies the true plan, with the façade set beyond a vestibule along that side, facing the N flank of S Mark's. The conservative Palladian interior is carried out with much bolder relief than the even more conservative drawings indicate.

[92] VENICE: Church of S Benedetto (S Beneto)  
1 Plan, with scale  
Insc: verso *S. Benedetto - in Venezia - 3 & S. Benedetto - 3* (pencil & pen)

2 Front elevation  
Insc: verso *S. Benedetto*

3 Cross-sections  
Insc: verso *S. Benedetto*  
(760 × 495)

S Benedetto was begun in 1619, finished before 1663 and consecrated in 1695. The interior is typical of the lesser churches of the sober local Baroque, with its plain box of space enriched only by the setting of pilasters on the face of other pilasters and the folding of the surfaces of the vault-like plaster ceiling. The façade is thoroughly Palladian except for its odd capitals. The side windows and the doorway have been shrunk in the drawing, which is otherwise unusually accurate. The BM has two similar sheets (AUV, III, 3, 4), a plan without the reflection of the ceiling and an uninteresting drawing of the uninteresting façade.

VENICE: Church of the Cappucine  
See VENICE: S Maria del Pianto [123]

[93] VENICE: Monastery of La Carità (S Maria della Carità)

1 Elevation of cloister, with plan & *Scala di piedi Veneti* Naro [Fig.47]

Insc: *Pianta e Alzato del Claustro del Convento della Carità & Architettura di Andrea Palladio Vicentino* s: *Antonio Visentini Veneto Del*  
(520 × 750)

Prov: Burlington-Devonshire Collection (q.v.), Palladio, XIII, 3  
Repr: Lang, AR, CXIII, 1953, p.192; Bassi, *Carità*, fig.cii

2 Elevation of cloister, with *Scala di Piedi Inglesi*  
Insc: *Architettura del Palladio & Claustro della Carità, Venezia*; (in index) *Chiostro della Carità . . . 48. Palladio*  
(355 × 480)

Repr: Bassi, *Carità*, fig.c

3 Elevation of a doorway, with plan & scale  
Insc: *Porta della carità* (pencil); verso *Porta*  
(760 × 495)

Work was under way in 1561 on the monastery building of the Carità from Palladio's wooden model and drawings. The exact arrangements were long uncertain but have lately been clarified by Elena Bassi (*Carità*, 1971). The one side of the cloister that was built, and still exists (with modifications) is not one of Palladio's most original works. More like Roman C16 work than Venetian, it quotes the Colosseum and Theatre of Marcellus and perhaps the court of the Palazzo Farnese, all in exposed brick and terracotta with a minimum of stone. The novel feature of a first-floor terrace along one side, with a single narrow bay at the end, suffered in a fire in 1630 and was entirely lost when the buildings were taken over for the Accademia in 1807; then a narrow bay was added at the left end to match the original one at the right.

Visentini had a special interest in this building. He went so far as to describe it for an Englishman in 66 quatrains (Bassi, *Carità*, pp.143-145). His signed drawing (Fig. 47) shows the condition in the mid-C18, perhaps, with reliance on the woodcut in the *Quattro libri* and perhaps more on the Muttoni-Fossati illustrations (I, pl.vi; V, pl.xxi). Both Visentini and Smith admired Muttoni for he was equally academic and classicizing. Dr Virch's drawing is similar, and could have been based on Muttoni or on the signed RIBA drawing.

The other two sheets from the atelier do not agree. The BM version (MS Add. 26107, f.23) removes the terrace and narrow bay, perhaps following the illustration in Leoni's 1721 *Quattro libri*, like a similar drawing in Florence (unattributed, repr Bassi, fig.c). The dry second RIBA sheet eliminates the terrace although it was, presumably, still there, and it adds a symmetrical narrow bay at the left, which was out there, but which free-and-easy Coronelli had shown in an earlier print. It also omits the niches and loses some of the refinements of proportion. Canaletto, in a painting now at Windsor but then owned by Consul Smith, had also added such a narrow bay at the opposite end to the existing one to gain a symmetry Palladio had not provided.

Such multiplicity and mixture of sources seems not to have been rare in the Smith-Visentini workshop. The two RIBA versions disagree in so many ways, not only with one another but with the actual building that they must have been based less on it than on miscellaneous exemplars in the shop or in Smith's library. The signed sheet was once folded down the middle and bound with Lord Burlington's Palladio drawings. The typical double border of the atelier is missing and - atypically - every tile of the roof is painstakingly drawn. The one other drawing of the Carità surely made by Visentini, in the Beaumont-Newcastle volume, is almost equally punctilious, but not quite identical: more mouldings are shown, but no roof tiles. It is inscribed in the same handwriting. The elegance, clarity and all-round proficiency of both of these renderings are unmatched by most of the others, and demonstrate clearly that Visentini could not have made many of them. How could one man make the thousand-odd now identifiable, not to mention the unidentified and the hundreds that must have been lost? Clearly they are the products of a very busy bottega.

There are several doorways in the parts of the building built by Palladio that still survive, but none matches the doorway on the third RIBA sheet, though if shorn of some extraneous elements it might be intended to represent one of them. Unlike the drawing, the genuine Palladian doorways have nothing on the outer side of the consoles supporting the pediment.

In 1971 the art school housed in the ex-monastery, badly needing more classrooms, managed without permission to have concrete foundations for four prefabricated rooms poured in the courtyard before being stopped by the Soprintendenza ai Monumenti. Orders have now been given to dig them out and restore the level paving of the court.

[94] VENICE: Church of I Carmini (S Maria del Carmelo)  
Plan & elevation of doorway with symbolic sarcophagus, with scale

Insc: *Porta nel chiesa di dentro di charmine* (pencil); verso *Porta di dentro ai Carmini*  
Sepia wash (760 × 495)

There is no doorway or tomb now in the Camini which this could represent. Possibly it is a Procrustean simplification of a more elaborate drawing in the BM (AUV, II, 119.2).

[95] VENICE: Church of S Cassiano

1 Plan, with scale  
Insc: *Pianta della chiesa di S. Cassiano* (pencil); verso *S. Cassian di Venezia - 3 & S. Cassiano - 3* (pencil & pen)

2 Cross-sections  
Insc: *S. Cassiano* (pencil); verso *S. Cassiano*

3 Longitudinal section [Fig.53]  
Insc: *S. Chusiano* (pencil); verso *S. Cassiano*  
Sepia wash (760 × 495, 495 × 760)



Often remodelled, this church building shows elements presumably from the campaigns of 1502 and 1611 and, more importantly, from 1663. This may explain its aberrant form: the bottom half is an oblong box with flat side walls (not extended by chapels, as shown), pierced by four slender columns; the upper half is of different character, with groin-vaulted aisles and a barrel-vaulted nave with scooping penetrations twice as wide but only 3ft higher than the aisles. The bearing columns, rare in Venetian Baroque, stand on 2ft plinths (incorrectly shown) and carry heavy blocks of entablature (indeterminably shown). The shafts seem too short for their role and may have been made for some lesser work in an earlier stage of the church. The chancel rises dramatically five steps above the nave (only two are shown), and both it and its adjacent chapels are only half as deep as shown. These seemingly careless drawings are more likely to have been made from some sort of notes available in the studio than from fresh observations on the spot.

[96] VENICE: Church (or Oratory) of the Catecumeni  
1 Plan, with scale [Fig.48]  
Insc: *Pianta della chiesa / Delle Catacumeni* (pencil); verso *Catacumeni Vicino a La Salute / 3 & Catacumeni - vicino a la Salute - 3*

2 Cross-sections  
Insc: *Didentro delle / Catacumeni* (pencil); verso *Catacumeni*

3 Longitudinal section  
Insc: *Spacato della chiesa / delle Catacumeni* (pencil); verso *Catecumeni*  
Sepia wash (760 × 495, 495 × 760)

Commissioned for *catechumens* (prisoners of war or slaves who had been converted to Christianity but not yet baptized), this oratory, dedicated to S John the Baptist, and the small convent and hospital adjacent, are now used by Salesian Sisters for the care and education of orphans. Begun or finished by Giorgio Massari in 1727 (Massari, *Massari*, 1971, p.47), the little church may have been a remodelling of some chapel on the site. The interior was unharmoniously restored in 1855. The drawings do not show the most distinguishing feature: a domical vault folded in and out to follow the successive ins and outs of the walls and their membering. They also are too coincidentally like the plan and longitudinal section of S Basilio and the cross-section of S Basso [90], [91] to win much confidence for the draughtsman's accuracy. Atelier stereotypes seem sometimes to have been held as important as real buildings.

[97] VENICE: Church of S Croce degli Armeni (S Croce a S Giuliano)  
1 Plan, with scale  
Insc: verso *Armeni a S. Giuliano - 3* (pencil) & *Armeni - a S. Giuliano - pezzi - 3* (ink)

2 Cross-sections, without dome  
Insc: verso *Armeni - a S. Giuliano*

3 Longitudinal section, with dome [Fig.87]  
Insc: verso *Armeni - a S. Giuliano*  
(760 × 495)

Permission to build a church for the Armenian community where they might worship in their own ancient rite (under the Church of Rome) was granted in 1675. Begun in 1682, consecrated in 1688, this building was not finished until 1703, and it was heavily restored in 1883. A small church or oratory, it is embedded in other buildings and except for the very top it has no visible exterior. The elegant interior is symmetrical and crowned with a smooth dome on pendentives. A proposal has recently been put forward that ideas for the design may have come from

Longhena (Bassi, *Sei Sette*, p.194), who is known to have worked with other minorities, such as the Greek and Jewish communities and who, as *proto*, had some responsibility for works in the neighbourhood.

[98] VENICE: Church of S Croce (S Croce in Luprio)  
1 Front elevation, with plan & scale  
Insc: *Facciata della Croce* (pencil); verso *Facciata della Croce*

2 Main doorway, with plan & scale  
Insc: *Porta della Croce* (pencil); verso *Porta*  
(760 × 495)

The church of the Poor Clares – which gave its name to a whole section of the city – was rebuilt in the late C16, consecrated in 1600 and demolished in 1810. It was designed by Canaletto, and its façade, of appropriate Franciscan plainness, is still well known from prints. Visentini himself, in an engraving after a drawing by Canaletto, showed it clearly and accurately. His draughtsman here made it plainer by increasing areas of bare wall – the church was not so wide – and by ignoring one of its most arresting features, a huge stone-inlaid cross which pulled the whole design together by filling the space between the doorway and round window above, joining them to one another by a strong directional line.

[99] VENICE: Church of S Daniele  
1 Plan, with scale  
Insc: *Pianta della / chiesa di s. Daniel* (pencil); verso *S. Daniel di venezia - Monache - 3. Senze la Facciata* (pencil) & *St. Daniele - Monache* (pen)

2 Front elevation [Fig.63]  
Insc: *S. Daniel* (pencil); verso *Facciata della Chiesa / di S. Daniel*

3 Cross-sections  
Insc: *S. Daniel* (pencil); verso *St. Daniele. Monache*

4 Longitudinal section  
Insc: *S. Daniel* (pencil); verso *St. Daniele - Monache*  
Sepia wash (760 × 495, 495 × 760)

Only in Venice were Italian churches dedicated to Old Testament figures such as Daniel, probably as a result of long contact with Byzantium. This convent had been founded early, while Venice was more dependent on Byzantium than on Rome. It suffered some sort of damage in 1509 calling for repairs or replacement soon after. Other building campaigns came later, around 1637 and 1659. After the closing of the convent in 1807, its buildings were given to the Navy and used for a college and a hospital. The church was pulled down in 1839, and its appearance is unknown now except in these drawings. The plan seems to come from a reversion to earlier forms such as those of S Fantin [100] and may in part persist from the rebuilding of c.1509. The façade fits more easily into the C17, though its openings coincide with those on the earlier plan. A BM drawing of the façade labelled *S Daniele* (AUV, III, 78) is really of S Felice, perhaps from some slipping of adjacent sheets once filed alphabetically. The accompanying BM plan (77) is of yet another unidentifiable church of the late C15, neither S Felice nor the church shown on the RIBA plan as S Daniele.

VENICE: Church of S Eustachio  
See VENICE: S Stae [144]

[100] VENICE: Church of S Fantin (S Fantino, S Maria delle Grazie di S Fantino)  
1 Plan, with scale  
Insc: verso *S. Fantino - 3* (pencil) & *S. Fantino - 3* (pen)

2 Cross-sections  
Insc: verso *S. Fantino*

3 Longitudinal section [Fig.51]  
Insc: verso *S. Fantino*  
(760 × 495, 495 × 760)

The first stone was laid in 1507 and the church was almost certainly carried ahead by Scarpagnino until his death in 1549. (Some old ascriptions are to Tullio Lombardo.) Sansovino was then called in for the presbytery. The inspiration for the original scheme may have been Spavento's S Salvatore [138] begun in the same year, 1507. The drawing of the plan, and the almost identical one in the BM (AUV, II, 25) are unusually precise, even to the observation that the width of the first bay of the aisles and of the presbytery is greater than the rest of the aisles and the apse, and that the pedestals of the piers are extraordinarily high (9ft). Both drawings omit the closet-like rooms on either side of the vestibule, and the longitudinal section puts the chancel up three steps instead of one and omits the crypt. The uncanonical capitals, in a sort of classical patois typical of Scarpagnino, have been made to conform a little more to proper Latin models. The *finestre termali* above are presumably later than the tall Early Renaissance windows below them, ingeniously pushed to the sides of their bays to make space for altarpieces. The draughtsmanship is precise and knowing, close to that of Visentini himself but not quite identical with that of the signed sheet of the Carità [93]. The drawings might have been made by his best-trained assistant, who can be recognized again and again on other sheets of the set on large paper. Most are of churches in Venice – S Felice, S Giacomo, S Giorgio dei Greci, S Giovanni Elemosinario, S Maria Mater Domini, S Maria Nuova, S Nicolò di Castello, S Trovaso. These are all pre-Baroque works, works of between 1480 and 1580. The draughtsman may have been a sort of Renaissance specialist, and he was assigned buildings which are now generally found particularly distinguished but, oddly enough, none by the chief favourites of his day: Palladio and Scamozzi.

[101] VENICE: Church of S Felice  
1 Plan, with scale  
Insc: verso *Pianta della chiesa di s. Felice - 5* (pencil) & *S. Felice - 5* (pen)

2 Front elevation  
Insc: verso *S. Felice*

3 Side elevation  
Insc: verso *S. Felice*

4 Cross-sections, without dome  
Insc: verso *S. Felice*

5 Longitudinal section, with dome  
Insc: verso *S. Felice*  
(760 × 495, 495 × 760)

The accepted date for the building of this church, from 1531, seems late, inasmuch as the plan, general scheme and façade depend directly on Coducci's S Giovanni Grisostomo [113] of 1497 (perhaps designed earlier) and are foreign to most of the work of the 1530s and 1540s, after Sansovino had settled so influentially in Venice. Marin Sanudo attended a wedding in S Felice in 1512 (*Diarii*, XIV, p.406) in either this church or its predecessor, and he noted that money was being raised for the building in 1533 (I.VII, p.672). While possible, it is only a guess that the design and even some of the construction might go back a few decades before 1531,



with construction proceeding slowly thereafter. Except for the addition of a rib across the nave, the drawing of the plan is accurate though it is reversed – the important side door is not on the left but the right. The BM plan (AUV, III, 46) is less careful in proportions and detail and is less well drawn. The RIBA sections, too, are reliable, even to admitting the reciprocal slicing-off of the arches of the pendentives and such details as the Lombardesque discs on the pedestals. The main façade is shown wider and lower than it is, but even so is more accurate than either the BM AUV, III, 47, or that mistakenly labelled *San Daniele* (AUV, III, 78). The quality of the draughtsmanship is notable, and recognizably the same as on the sheets for S Fantin [100]. A thorough restoration of the entire church was carried out in 1957, apparently with scrupulous accuracy.

[102] VENICE: S Francesco della Vigna

1 Plan, with scale

Insc: verso *S. Francesco de la Vigna* – 4 (pencil & pen)

2 Front elevation, with plan

See No.2 of next entry.

3 Cross-sections

Insc: verso *S. Francesco della vigna* (pencil) & *S. Fr. de la Vigna* (pen)

4 Longitudinal section [Fig.55]

Insc: verso *S. fr. de la Vigna*

5 Elevation of doorway, with plan & scale

Insc: *Porta di s. | Francesco della | Vigna* (pencil); verso *Porta: S. Franco della Vigna*

6 Elevation of doorway, with plan & scale

Insc: *Porta della R. Serrestia | di s. Francesco della Vigna* (pencil); verso *Porta della Sagrestia s. Franco | della Vigna Sansovino* (760 × 495, 495 × 760)

This, Sansovino's first and most important Venetian church, was begun in 1534, and was seen as a dramatic Florentine-Roman novelty by the Venetians. Within eight months it was criticized by Friar Francesco Giorgi, who so insisted on Pythagorean harmonic proportions, a sort of mystique of ratios, and on proper Franciscan simplicity that he succeeded in having work suspended and then modified (Wittkower, *Principles*, 1952, pp.155 et seq.; Tafuri, *Sansovino*, 1969, pp.19 et seq.).

The set of drawings is unusually complete and of high quality. The plan is more accurate than that in the BM (AUV, III, 57) and includes the peculiar corridors on either side of the choir (from some reuse of earlier structure? – elsewhere the church absorbs earlier work). The lower cross-section shows slightly curved ends on the chapels flanking the chancel: they are actually flat, as shown on the plan. The longitudinal section is accurate, with slight variations in window levels and suppression of the last rise in the floor level. The simpler doorway, No.5, is at the inner end of the right transept, here robbed of its ornament but exhibiting its columns sunk in niches. The other doorway, No.6, is not now identifiable but may, as inscribed, have led into or out of the sacristy.

[103] VENICE: Church of S Francesco della Vigna

1 Front elevation, with *Scala di Piedi Inglese*

Insc: *Facciata della Chiesa di S. Francesco della | Vigna in Venezia Architettura del Palladio*; (in index) *Chiesa della Vigna... 43 Palladio* (355 × 480)

2 Front elevation, with plan & scale

Insc: *La Chiesa di San Francesco della Vigna in Venezia* Sepia wash, grey on plan (520 × 370)  
Prov: Pres. by Mrs Guy Elwes, 1959  
Numbered 2 on bill to Sir Francis Child.

3 Front elevation, with scale

Insc: verso *Facciata della chiesa di s. Francesco* (pencil) & *S. Fr. de la Vigna* (pen) (495 × 760)

Part of set of six listed in previous entry.

This familiar façade and its unproblematic history are too well known and too easily accessible to need comment here. Begun c.1562 on the basis of a drawing on paper which Palladio had submitted to Cardinal Grimani, it was seen by Vasari not yet completed in 1566, and was finished in 1572. Four other Smith-Visentini drawings (BM AUV, III, 58; BM MS Add. 26107, f.4; that in the Virch collection; and that in the Beaumont-Newcastle volume) are on the whole more dependable than these at the RIBA. The second RIBA sheet is the most summary, weakest and most awry in its proportions. Inscribed in an unfamiliar hand, it must stem from a source different from that of the others.

[104] VENICE: Church of the Frari (S Maria Gloriosa dei Frari)

1 Elevation of doorway in second cloister, with plan & scale [Fig.106]

Insc: *Porta nel Secondo | Cuastro ai Frari* (pencil); verso *Porta ai Frari*

2 Elevation of well-head, with plan & scale [Fig.135]

Insc: *Pozzo nel Conicio | del Frari* (pencil); verso *Pozzo – nel Convento dei Frari. | Sansovino* (760 × 495)

Nearly all of the monastery block of the Frari has now been taken over for the Archives of the Venetian State. The second cloister, or cloister of S Antonio has just been restored by the Comitato Italiano per Venezia with the gift of a generous lady. The design used to be given to Sansovino or a follower by a tradition as unsubstantiated as it is improbable. The doorway on the first drawing appears to be later, more like the work of a follower of Scamozzi or Vittoria. The broken pediment is actually curved, and the upper one pointed.

The well-head on the second drawing appears in the volume of the Gravemboch-Gradenigo album of drawings of Venetian Monuments now in the Correr Library (I, 68), with the date 1688 on the arch. Both this and the BM version (AUV, II, 109, mis-labelled 'alle Terese') display the crowning climax of the design which the RIBA drawing suppresses: a swooping broken pediment of S-curved sections above the arch, two finials with spheres, a figure at the top, and at the bottom a more complicated arrangement of steps folding around the columns as well as around the curb. A figure of Faith in the BM version perfunctorily replaces the S Anthony which Gravemboch saw in 1759 (contemporary with Visentini) and which can still be seen today. The design of the well-head has no relation to Sansovino, named in the label.

[105] VENICE: Church of S Geminiano

Front elevation, with *Scala di Piedi Inglese* [Fig.65]

Insc: *Architettura del Sansovino & Facciata della Chiesa di S. Geminiano | Venezia*; (in index) *Chiesa di S. Geminiano... 51 Sansovino* (480 × 355)

Facing S Mark's at the opposite end of the Piazza, the front of S Geminiano was often praised as one of the handsomest in Venice. Small wonder that Napoleon's order to tear down the church to make way for a grand stairway and ballroom in the palace of his Viceroy was resented. Thanks to its conspicuous location, the façade was often recorded in paintings, drawings and prints, notably by Visentini in the *Prospectus* in a grand view of the Piazza after a Canaletto belonging to Consul Smith.

Sansovino had supplied a wooden model in 1557 for the peculiarly difficult commission: he had not only to fit a suitable front to the earlier church begun in 1505, but had to see that it kept peace with the Procuratie Vecchie abutting one edge and with the foreseen but not yet built Procuratie Nuove on the other. He had also to keep it compatible but well subordinate to S Mark's. He accomplished this skillfully by an arrangement in two storeys of small scale congruous with all the illustrious neighbours. By a lively pinnacled skyline (here omitted) he echoed the Procuratie Vecchie and recalled the earlier church on the site. (Cf. the more trustworthy but clumsier BM AUV, III, 22, & II, 133, 1.)

[106] VENICE: Church of S Gerolamo

1 Plan, with scale

Insc: verso *S. Gerolamo di Venezia* (pencil) & *St. Girolamo* (pen)

2 Cross-sections

Insc: verso *S. Girolamo*

3 Longitudinal section

Insc: verso *St. Girolamo*  
Sepia wash (760 × 495, 495 × 760)

The old church of S Gerolamo, near the Ghetto, burned in 1705, and this new one by Domenico Rossi (Temanza, *Zibaldone*, p.39), almost finished by 1736, was consecrated in 1751. It was closed at the beginning of the C19 and thereafter used as a storehouse, multiple dwelling and glucose factory, but was finally rescued, repaired and restored to the cult in 1952. The arrangement is that of a normal C18 box-church, exceptional only in the scansion of the pilasters. The narrow-wide-narrow succession of side chapels on the plan does not and probably never did exist, for the side walls are flat except for the shallow pilasters and blind arches at the ends; there is no arch in the middle and the flanking pilasters are doubled, unlike the arrangement on the plan. The addition of imaginary side chapels is an unexplained and recurrent peculiarity of the Visentini atelier.

VENICE: Church of S Gerolamo dei Gesuati  
See VENICE: S Maria della Visitazione [126]

VENICE: Church of SS Gervasio & Protasio  
See VENICE: S Trovaso [148]



[107] VENICE: Church of S Giacomo della Giudecca  
1 Plan, with scale [Fig.58]  
Insc: verso *St. Giacomo a la Giudeca - 3* (pencil & pen)

2 Cross-sections [Fig.56]  
Insc: verso *St. Giacomo, a la Giudeca*  
Repr: *Boll Pall*, V, 1963, figs. 32-33

3 Longitudinal section  
Insc: verso *St. Giacomo a la Giudeca*  
Sepia wash (760×495, 495×760)

Begun soon after 1603 and finished before 1663, S Giacomo was a small version of its immediate neighbour, the Redentore. Occasionally attributed to Palladio (Temanza, *Zibaldon*, p.7), it could easily have been designed by one of his persistent imitators such as Sorella or Smeraldi. Today these drawings, perhaps by the same 'best draughtsman' as S Fantin [100] are the only graphic information we have about the design of the interior and they agree entirely with Martinioni's few words of 1663 (p.252). The most striking feature must have been the pair of columns of Verona marble (*mandorlato*) behind the freestanding altar and in front of the monks' choir, in imitation of the Redentore. It is not clear why the choir is dotted on both plan and longitudinal section: the coarser BM plan (*AUV*, III, 72) shows it with four windows and all rendered in *poché* like the rest of the plan. There does not seem to be enough space in the church to hold all its membering comfortably: the big columns seem to push in on the narrow nave and the chancel is clogged at the end by the *mandorlato* columns standing only two diameters apart. The semicircular windows barely fit into their places on the end walls. After the monastery was suppressed in 1806 its rich altars and pictures were sold. The shell of the church was somehow used for a few decades as part of barracks and then pulled down. Bits of the Gothic monastery adjuncts survive in adjacent buildings but there is no trace of the church.

[108] VENICE: Church of S Giobbe  
Elevation of doorway to sacristy, with plan & scale  
Insc: *Facciata della Sacrestia di S. Jobe* (pencil); verso *Porta della Sacrestia di S. Jobe*  
Sepia wash (760×495)  
This is a coercive alteration of the monument of the Nani family which serves as portal to the Sacristy in S Giobbe, impoverished perhaps because the Baroque original (c.1640) is so exuberant. In place of the flanking pilasters shown here are leafy consoles with masks; above are three equal niches with portrait busts flanked by four equidistant colonettes, each outer two carrying a flexible-looking pediment without the stabilizing beam of architrave and frieze shown in this drawing.

[109] VENICE: Church of S Giorgio dei Greci  
1 Plan, with scale  
Insc: verso *Ligreci | Chiesa dei Greci 6* (pencil) & *Greci - 6. pezzi* (pen)

2 Front elevation [Fig.68]  
Insc: verso *Greci*

3 Cross-section of W end & exterior elevation of E end  
Insc: verso *Greci*

4 Cross-section of E end, with dome  
Insc: verso *Greci*

5 Side elevation  
Insc: verso *Greci*

6 Longitudinal section [Fig.66]  
Insc: verso *Greci*  
(760×495, 495×760)

It is surprising that this strange anticlassical church was chosen at all, and doubly surprising to find it given six large, careful and detailed drawings. Sante Lombardo, the son of Tullio, made a model for it in 1536 and supervised construction from 1539 to 1548, when the work was taken over by Gianantonio Chiona, possibly a relative, of whom little else is known. It was finished in 1575 except for the dome which was added a few years later by a Maestro Antonio. Beautifully detailed and executed throughout, the building was conscientiously restored in 1884. It still serves its congregation of the Greek Rite within the Roman Church. Some of its strangeness may come from the change of supervisors.

The lower parts, surely by Sante, are orthodox though retardataire, above them unorthodox syntax appears although still with the 'correct' vocabulary. For example, heavy consoles swing up from the delicate points of the thin window pediments in the nave – against all rules – and carry the big arches of the pendentives (for which there has been no preparation). Or, the second storey niches of the façade are set in aediculae with little pediments which can barely fit under the bigger pediments of the pilaster order, and these are perversely pushed out to the edges of the façade where they are called on to carry yet another pediment straddling the space between; its supporting pilasters seem ready to slip off the inner slopes of the smaller pediments. The façade appears to be compounded of picture frames or furniture parts rather than of working architectural members. The free and easy Early Renaissance manner of the Lombardos here runs into capricious Mannerism (cf. Serlio, VI, 20v, 23v, 25r), unaffected by the sober classicism of Sansovino which had intervened elsewhere. Visentini himself, in his old age, called the façade 'enormously disproportioned' and 'monstruous' (*Osservazioni*..., p.77).

The drawing of the plan is simplified, eliminating the women's gallery and the twin stairways leading up to it (shown on BM *AUV*, III, 144), and it does not indicate the little domes over the prothesis and diaconicum beside the main apse. The longitudinal section omits not only the gallery and the iconostasis but also the dome and its drum, although it shows the pendentives preparing for them. Perhaps there was no room on the paper, and moreover the dome had already been adequately shown on No.4. BM *AUV*, II, 136, 1, shows the doorway – front or side – somewhat more correctly than RIBA No.2, for the strips against which the columns are engaged are not given capitals and bases as though they were legitimate pilasters. The six RIBA drawings, a patently accomplished set, appear to be by the same 'best draughtsman' as S Fantin [100], and several others.

[110] VENICE: Church of S Giorgio Maggiore  
Front elevation, with *Scala di Piedi Inglese*  
Insc: *Facciata della Chiesa di S. Giorgio in Venezia | Architettura del Palladio*; (in index) *Chiesa di S. Giorgio... 49 Palladio*  
(355×480)

It is not known how closely the existing façade respects the intentions of Palladio – dead before it was begun – because his last intentions are not known. He made a model for it as part of his first proposals in 1566 and may have modified it before he died in 1580. Two elevations in the Burlington-Devonshire collection (XIV, 10, 12) add confusing evidence more than they indicate a solution (Wittkower, *Boll Pall*, V, 1963; Bassi, *Boll Pall*, VI, 1964; Sinding-Larsen, *Art Bull*, XLVII, 1965).

Scamozzi's name was first associated with the façade in the late C18 in an untraceable and perhaps supposititious letter: that he had anything to do with the design is now doubted. Simone Sorella, credited since 1955 with the execution and some tampering with Palladio's design, cannot have affected it at all since he died of apoplexy in 1597 after having been in charge of no more than the collecting of wood and stone. A contract made ten years later names a pair of obscure masons who promised to have the

stones already there on the island cut and the whole façade finished in four years in faithful accord 'with the model'. (G. Zorzi, *Chiese*, pp. 52-54). They kept their promise and the work was finished in 1611. This model could have been the one Palladio had presented some forty years before, in 1566 or, more likely, a revision of it made before he died. We know from the *Quattro libri* and from drawings that in his later life he liked to restudy some of his earlier works, and in this case there is a wisp of evidence: Francesco Sansovino in 1580-81 mentioned a model 'made and re-made' (*fatto altre volte*, p.218). While it is not impossible, it is unlikely, in view of his persisting prestige, that his model – whenever it had been made – would have been radically altered or discarded for something made by someone else. The case stands on no recorded evidence except the blocking of a round window planned by Palladio at the top of the façade before 1571 (G. Zorzi, *Chiese*, p.67), and he could himself have had enough time to order it changed.

The RIBA elevation simplifies detail – flat friezes for the giant order and the aediculae – while that in the BM (*AUV*, III, 56) is more accurate in its greater relative height. Another typical drawing is in the collection of Dr Virch. Visentini's own rendering, in the Beaumont-Newcastle volume, includes everything: dome, campanili, transepts, scalloped side walls.

Ruskin (*Stones*, 1925 edn, III, p.297) wrote: '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...' Henry James, usually a believer in Ruskin, remonstrated however that still it managed to achieve 'a success beyond all reason' (*Italian hours*, 1909, p.12).

[111] VENICE: S Giorgio Maggiore  
Elevation of auxiliary building, with plan & scale  
Insc: *Palazzo di S. Giorgio Magior | apreso alla chiesa* (pencil); verso *Casino a S. Giorgio Maggiore | Palladio*  
Sepia wash mixed with yellow (?) (760×495)  
This building stood at the left of the front of the church and can be seen in many C18 *vedute*. It was altered or rebuilt in similar style in the C19, after the monastery had been suppressed. It is not believed to be part of Palladio's work there.

VENICE: S Giovanni Battista?  
See Unidentified: Church [216]

[112] VENICE: Church of S Giovanni Elemosinario (S Giovanni di Rialto)  
1 Plan, with scale  
Insc: verso *S. Giovanni di Rialto - 3. pezzi* (pencil & pen)

2 Cross-sections, without dome  
Insc: verso *S. Giovanni di Rialto*

3 Longitudinal section  
Insc: verso *S. Giovanni di Rialto*  
(760×495, 495×760)

Commissioned in 1523 to replace a medieval church ruined in the Rialto fire of 1513, this was built from 1527 to 1539. Although Sansovino had already settled in Venice and was introducing the Roman High Renaissance style, S Giovanni is consistently pre-Sansovinesque in details and in general form. It is, in fact, one of the most important of the unique group of small Early Renaissance churches on a Byzantine nine-cell cross-in-square plan, inspired by Coducci's S Giovanni Grisostomo [113] or Cristoforo del Legname's S Geminiano. Exquisitely detailed, it is one of the most fully realized works of Scarpagnino. The BM plan (*AUV*, III, 38) is simpler than this one, which is exceptionally accurate and presumably the result of careful measurements taken on the spot. It omits only the peculiar tunnel-like vestibule which runs out to the street and, by its existence, virtually



proves that the church stands where its predecessor did and makes thrifty use of its Byzantine foundations which would, of course, have led to the Byzantine plan. The location away from the street is otherwise inexplicable. The façade indicated on the BM plan and on a sheet of its own (III, 39) does not and surely never did exist here. The RIBA longitudinal section, correct even to the oddly original capitals (cf. S Fantino [100]), does not include the small crypt, a rare feature perhaps also related to the earlier church on the site. The quality of the drawing is recognizably that of the same 'best draughtsman' as S Fantio [100] and several others.

[113] VENICE: Church of S Giovanni Grisostomo (Crisostomo, Zangrisostomo)

1 Plan, with scale

Insc: verso *S. Gio: Grisostomo - pezzi - 4*. (pen & pencil)

2 Front elevation

Insc: verso *S. Gio: Grisostomo*

3 Cross-sections through low bays of aisles, without dome

Insc: verso *S. Gio: Grisostomo*

4 Longitudinal section [Fig.69]

Insc: verso *St. Gio: Grisostomo*

5 Elevation of S doorway, with plan & scale

Insc: verso *Porta della Chiesa di S. G. Grisostomo* (760 × 495, 495 × 760)

This uncommonly harmonious church by Mauro Coducci was begun c.1493/4 (Tramontin, monograph, 1968, p.10) and built mainly 1497-1504; its decoration was finished before 1525, after Coducci's death, by his son Domenico and Giovanni Buora. It is the oldest surviving Early Renaissance church on a cross-in-square nine-cell plan, soon to be a Venetian speciality, and it may, like S Andrea della Certosa [85] and S Giovanni Elemosinario [112] reflect some earlier small Byzantine church now lost. The proportions seem to be controlled by clear and simple ratios, 1:2 and 1:3, which can easily be traced (depending, as usual, on just where the measurements are started and stopped). Alterations have been few, the most important being the awkward replacing of the barrel vault of the chancel with a flat ceiling, perhaps to provide clerestory windows which increase the light where it is most desirable.

The plan has been, as so often, regularized in the drawing, with the side chapels made uniform, reduced in size, and increased in number; the flattened apse has been made more nearly a normal semicircle; and the S side door has been omitted. These fairly small changes do not affect the important relationships. BM *AUV*, III, 44, is less accurate, and both plans ignore the ingenious side lighting of the lateral chapels. They agree in showing the nave only 20ft wide.

The longitudinal section compresses the almost hemispherical dome to a shallow bowl, a deformation provoked perhaps by the scale of the drawing and the size of the paper. Sections and plan all overlap the standard border lines. The scale of drawing is, nevertheless, too small to show the particularly elegant profiles of the mouldings, plain, as usual with Coducci, unlike those of his contemporaries in the Lombardo atelier. The exceptional slenderness of the soaring piers and pilasters has also been reduced. Visentini was outraged at their being intercepted by the impost mouldings of the lower arches, as he was by the similar interception of the upper façade pilasters by the cornices of the quadrants (*Osservazioni*, pp.57-58).

The façade, early echoed at S Felice [101], must have been harder to measure and dependent on more guesswork; as a result, it is less accurate. Cornices and pilasters have become fatter and the curves of the pediments less springy (still less in BM *AUV*, III, 45).

Visentini himself showed these curves correctly in his *Osservazioni* (p.58). In his time the street level had not been raised, and the drawings show the lower members of the base, now buried. Both front and side doors are probably based on Coducci's designs, but were carried out posthumously, with richer carved ornament, by his son and Buora.

Damage to the side doorway and the lower part of the church from an Austrian air-raid in 1918 was soon repaired, and the church is now being restored by the Boston Chapter of Save Venice Inc. The set of five drawings gives, on the whole, a reliable idea of this important small building.

VENICE: Church of S Giovanni Nuovo

See VENICE: S Giovanni Elemosinario [116]

[114] VENICE: Church of SS Giovanni e Paolo (S Zanipolo)

Elevation of monument of three Mocenigo Doges, with plan & scale [Fig.70]

Insc: *Deposito nella chiesa di s. Giovanni Paolo* (pencil); verso *Inward Facade of St. Giovanni e Paolo* (495 × 760)

Doge Alvise Mocenigo, whose family already boasted two tombs here, decided in 1574 to take over the whole entrance wall of SS Giovanni e Paolo for a family monument. Giovanni Girolamo Grapiglia began the unique composition in 1580. Not inventive in a single detail, it is nonetheless a highly ingenious whole, and by far the largest tomb composition in Venice, a city celebrated for its grandiose funeral monuments. Without any Baroque parts, as a whole it manages in Baroque fashion to subordinate and absorb the miscellany of the front doorway of the church, two big tombs (by Pietro and Tullio Lombardo), a couple of smaller ones, and even to add three more – all marshalled into one huge coherent composition. The drawing omits the earlier tombs in the blank fields at either end, and all of the sculpture; and it also makes the architecture heavier and duller. Characteristically, it tones down the entire assemblage. The inscription on the back is written frankly in English.

VENICE: Church of S Giovanni di Rialto

See VENICE: S Giovanni Elemosinario [112]

[115] VENICE: Church of S Giuseppe di Castello

Elevation of main portal, with plan & scale

Insc: *Facciata di S. Gosepe di Castello* (pencil); verso *Scuola di S. Giuseppe* (760 × 495)

The front portal is here detached from the adjacent windows and from the continuation of the entablature and socle across the front wall of the church. Often misdated, it was probably added to the earlier C16 church c.1585 and may be associated with one of several benefactions from the Grimani family. The relief sculpture (omitted) is by Giulio del Moro who began to be active in Venice in 1584. Impersonal in style, the portal is not far from the impersonal manner of Bernardino Contin.

[116] VENICE: Church of S Lazzaro dei Mendicanti (I Mendicanti)

1 Plan, with scale

Insc: verso *Mendicanti di Venezia* (pencil) & *Mendicanti* (pen)

2 Cross-sections

Insc: verso *Mendicanti*

3 Longitudinal section

Insc: verso *Mendicanti* (760 × 495, 495 × 760)

Scamozzi planned this church and the surrounding hospital in 1601, to go on the new land made by the Fondamenta Nuova. Except for the façade, it was completed from his design after his death and consecrated in 1636. The elaborate insulation – it is fronted by a deep vestibule and flanked by corridors and cloisters – was ideal for the famous concerts held here and may have been planned with them in mind, since the Dominican friars of SS Giovanni e Paolo next door ran a sort of conservatory for orphan girls as well as separate hospitals for men and women. The interior is one of the grandest and most complete ensembles of the C17, extraordinarily rich in marbles, polished, carved and inlaid. Except for the omission of the square ambulatory around the chancel and the flanking corridors and the addition of penetrations into the cove above the chapels, the drawings are accurate (more so than BM *AUV*, III, 109). As usual, the architectural-sculptural fittings, here particularly massive altars and tombs, are not shown.

[117] VENICE: Church of S Luca

1 Plan, with scale

Insc: verso *S. Luca - 3* (pencil & pen)

2 Cross-sections

Insc: verso *S. Luca*

3 Longitudinal section

Insc: *S. Luca, Venezia* (760 × 495, 495 × 760)

S Luca must have been built principally in the third quarter of the C16 (the high altar is dated 1581). It was touched up in the C18 and consecrated only in 1767. The bad condition of the W end led to remodelling and the addition of a new façade in 1832. It can never have been of major architectural interest.

[118] VENICE: Church of S Lucia

1 Plan, with scale [Fig.71]

Insc: verso *S. Lucia (Monache) - 4* | *Pianto della chiesa di s. Lucia di venecia* (pencil) & *S. Lucia - Monache - 4* (pen)

2 Cross-section through lesser chapels, looking E

Insc: verso *Spacato della chiesa di s. Lucia di Venezia* (pencil) & *S. Lucia* (pen)

3 Cross-section through main chapels, looking W

Insc: verso *Spacato della chiesa di s. Lucia di Venezia* (pencil) & *S. Lucia* (pen)

4 Longitudinal section [Fig.72]

Insc: verso *Profilo della chiesa di s. Lucia di Venezia* (pencil) & *S. Lucia* (pen)

5 Elevation of doorway, with plan

Insc: *Porta del convento di s. Lucia* (pencil); verso *Porta del Convento a Sta. Lucia - Palladio* (760 × 495, 495 × 760)

If accepted as of his own design, this would be not only Palladio's last work in Venice but also the most singular of his church schemes. But it is certain only that he supervised some of the building of the main chapel for Leonardo Mocenigo, who had commissioned it in 1565, (presumably as an addition to the old church), and that work went so slowly that the chapel was not finished until 1589, nine years after Palladio had died. Francesco Sansovino found the incomplete chapel worth no more than the merest mention in 1581, saying nothing about Palladio or a new church, nor did his continuer Giovanni Stringa in 1604. The Baglioni chapel, next to the Mocenigo, was begun in 1592 perhaps from something left by Palladio, perhaps not: there is no evidence. The contemporary notices of the pulling down of the old church in 1609 and the putting up of the



new one do not mention Palladio, still then a famous name, and he is not suggested as the author until 1617 (Magrini, *Palladio*, 1845, pp.262-64).

The question is whether or not the scheme of the new church, built mainly 1609-11 (consecrated in 1617 complete except for one chapel), follows designs by Palladio who had already been dead some 30 years. The plan, with its boldly modelled walls and piers looks like what had interested him in many drawings, particularly those of Roman baths and the two Corinthian halls in the *Quattro libri*. He may, however, have designed only the Mocenigo chapel, and from that one highly characterized kernel a whole church could later have been developed much as a whole fugue might be developed from what was implicit in the first subject. The flanking chapels could have been made by any competent contemporary as could the three matching bays opposite. They carried a large nuns' choir – the convent sometimes had a hundred nuns – about which no more is known than that it existed. These drawings ignore it.

Had an entire new church been planned by Palladio, is it likely that the chancel would have been placed abnormally in the middle of one side instead of normally at the end of the nave? or that the nuns' choir would run abnormally along one side instead of across the end? Since the Senate did not allot the nuns part of the land for the church until 1590, would Palladio have designed a building to occupy a plot not available? If, however, the Mocenigo chapel had been intended only as a family chapel added to an old church and not as part of a new one, these questions would disappear.

The upper storey is strangely thin in comparison with the massive lower one; the big barrel vault must have been crushing in its effect, and little related to what was below rather as it is at S Trovaso [148]. The plan may bear some relation to S Lorenzo. Both churches are by followers of Palladio.

Unfortunately in the 1860s S Lucia was demolished for the railway station, and now the engravings in Bertotti Scamozzi (1776-83), Cicognara-Diedo-Selva (1815-20) and Fossati (1740-60), and the Visentini *bottega* drawings and a Muttoni drawing (private collection) are the only visual evidence for this unique and problematical interior made while it was still standing. An anonymous sketch in the Correr Museum shows a simpler plan, perhaps that of some early project (Puppi, *Palladio*, 1973, p.498). Few can believe that Palladio could have designed much of the facade, now known only from *vedute*.

The coarsely drawn plan (copied from Fossati-Muttoni?) elongates the building and shows unprofessional confusion in the relation of wall to piers, while the BM plan (*AUV*, III, 90) eliminates some of the subtleties awkwardly preserved on the RIBA plan, such as the differentiation between the three-column and four-column clusters of the central piers, more Roman-than-Rome. The RIBA sections, by a different hand, are more accurate. The doorway shown on the last sheet cannot now be located.

VENICE: Church of S Marcilliano  
See VENICE: S Marziale [129]

[119] VENICE: Church of S Margherita  
1 Plan, with scale [Fig.17]

Insc: verso *Sta. Margarita ai Carmini – pezzi – 3* (pencil & pen)

2 Cross-sections

Insc: verso *Sta. Margarita – ai Carmini*

3 Longitudinal section [Fig.76]

Insc: verso *Sta. Margarita – ai Carmini* (760×495, 495×760)

The chancel of a much older church had been remodelled a few years before 1660 with some reworking of 'very old' mosaics (Martinioni, p.245) and a new nave was built soon after perhaps in 1687 by the painter-architect G. B. Lambranzi, of whom little is known. After having been closed in 1810 this church was made to serve as tobacco factory, marble warehouse, sculptor's studio, Protestant church and finally as a cinema. The vault has now been hidden by a new cloth ceiling; the screen hangs at the front of the chancel; the last bay has been remodelled to serve as a lobby, with two balconies in the space above; and the side chapels in the other two bays have been adapted to hold boxes. Otherwise, the church is in unexpectedly good condition. Adjacent houses hide most of the exterior and block most of the now useless *finestre termali*; only the lower part of the facade remains intact. The sections are fairly accurate, but the plan does not agree with them where it shows windows in the narrow bays instead of niches (which are still there, two with their original statues). S Nicolò di Lido, S Marco (?) at Murano and the Jesuit church at Mantua all have closely similar plans, as does also the BM S Boldo (S Ubaldo, *AUV*, III, 23). The BM sheets claiming to be of S Margherita (III, 100, 101) are of another church, with semicircular apse and side doors.

VENICE: Monastery of S Maria della Carità  
See VENICE: La Carità

VENICE: Church of S Maria del Carmelo  
See VENICE: I Carmini

[120] VENICE: Church of S Maria Formosa  
Elevation of doorway, with plan & scale  
Insc: *Deposito In chiesa a s. Maria [Farmesa]* (pencil); verso *Deposito nella chiesa di Sa. Maria Formosa* (760×495)

The drawing is fairly reliable. The label is not, for what is shown is not a tomb but the interior face of the door frame at the end of the right transept.

VENICE: Church of S Maria Gloriosa dei Frari  
See VENICE: Church of the Frari [104]

VENICE: Church of S Maria delle Grazie di S Fantino  
See VENICE: S Fantino

[121] VENICE: Church of S Maria Mater Domini  
1 Plan, with scale  
Insc: verso *Sta. Maria Mater Domini – 4* (pencil & pen)

2 Front elevation, with scale [Fig.77]  
Insc: verso *S. M. Mater Domini* (pencil & pen)

3 Cross-sections through nave & through transept, omitting dome  
Insc: verso *Spacato della chiesa di s. Maria Mater domine venezia* (pencil) & *S. M. Mater Domini* (pen)

4 Longitudinal section  
Insc: verso *Profilo della chiesa si s. Maria Materdomine venezia* (pencil) & *S. Maria – Mater Domini* (pen) (760×495, 495×760)

Begun in 1502 or 1504, this was in use by 1515 and consecrated in 1540 (Bianchini monograph; Tramontini monograph; Sanudo, *Diarii*, V, p.1000; XVII, p.465). There have been repairs and restorations, all minor. Like S Felice [101] or S Giovanni Grisostomo [113], it has a cross-in-square nine-cell plan, perhaps related to an earlier church on the site, and like them it is carried out in simple and pure Early Renaissance detail. The interior membering is carved of greenish-grey stone and represents a pseudo-structure rather than arbitrary decoration. The quarter-columns in the corners are a sign of work near 1500, as are also the

architraves with sloping fascias, a peculiarity of Coducci and his followers not typical of Pietro Lombardo and his. All three apses and the aisles, or chapels, of the first two bays are raised two steps above the nave and transept. The piers are subtly differentiated, with engaged columns for the high arches of nave and transept and pilasters for the lower arches, clearly shown on the plan (No.1) but not on that in the BM (*AUV*, III, 50). The dome is semi-elliptical in section, not semicircular as on No.4, and the thermal windows, C17 replacements of smaller oculi, are there shown too large. The facade, often attributed wholly or in part to Sansovino, cannot be of his design and was not mentioned by his son. The version in the BM (*AUV*, III, 51) is so unlike RIBA No.2 that it may be of another church. All four RIBA sheets appear to be by the 'best draughtsman', whose other identifiable work is listed under S Fantin [100].

[122] VENICE: Church of S Maria Nuova

1 Plan, with scale

Insc: verso *Sta. Maria Nuova – vicino a S. Cantiano* (pencil & pen)

2 Cross-sections

Insc: verso *Sta. Maria Nuova*

3 Longitudinal section

Insc: verso *S. Francesco della Vigna* (pencil) & *S. Maria Nuova* (pen)

Grey/sepia wash (760×495, 495×760)

Until 1853 S Maria Nuova stood between S Maria dei Miracoli and S Canciano. Now only an empty *campo* keeps its name. An older church that had collapsed was replaced by the one shown here supposedly c.1555. Although attributed to Sansovino in the C18, it can hardly be by him, and his son Francesco did not credit him with it in his *Città nobilissima*. These sheets may be the only witnesses for its interior, and they do not quite agree either with the date or with one another. Even though the column-like piers are square and panelled, like much late C16 work, the high pedestals, the slim archivolt, the oculi and the cornice without frieze or architrave all have earlier character, and the whole *parti* is not far from columnar S Maria delle Vergini of c.1500 [125]. It is rare to encounter a columnar church so late (considering the piers as square columns), if c.1555 is the true date, and assuming it is, then the building may have retained, revised or copied something made earlier. The uninterrupted barrel vault, also early-looking, must have been of wood and plaster for there is no provision for buttressing. The BM plan (*AUV*, III, 30) makes the nave only 22ft wide, with 11ft aisles, while the RIBA allows only 18ft and 9ft. If the BM facade (III, 31) could be proved to be of this church – the fenestration does not agree with the RIBA section – it too might be an indication of C16 style, c.1525 except for the thermal window, but its value here is doubtful because it looks suspiciously like another church, Le Zitelle [150]. The RIBA drawings must be by the same 'best draughtsman' as S Fantin [100] and a few other churches.



[123] VENICE: Church of S Maria del Pianto (Le Cappuccine)

1 Plan, with scale  
Insc: verso *Cappuccine - Monache - 3*

2 Front elevation, with scale  
Insc: verso *Facciata della chiesa delle Capucine venezia / monache 3* (pencil) & *Cappuccine - Monache* (pen)

3 Longitudinal section  
Insc: verso *Spacato della chiesa delle capucine Venezia* (pencil) & *Cappuccine - Monache* (pen)  
(760 × 495, 495 × 760)

Often attributed to Longhena, perhaps from some unsubstantial recollection of the Salute, this church is actually the work of Francesco Contin and based on a scheme published by Serlio (Bassi, *Sei sette*, p.70). It was originally built as a hermitage for Augustinian nuns, and later given to the Capuchins, 1647-58/9, as an offering to placate divine wrath during the calamitous War of Candia. Suppressed in 1810, it was soon reopened as the chapel of a school of the Sisters of the Sacred Heart; restored and remodelled 1842-51 as the library and theatre of a boys' school; now it functions as the chapel of an orphanage. A dome was planned, but only a flat ceiling was built. As it was within the clausura of a nunnery, and faced a high-walled, tree-filled courtyard on the Fondamenta Nuove, the exterior was left bare. The interior, in contrast, had seven rich marble altars, all now gone. (Cf. BM *AUV*, III, 104, 105.)

The plan makes the octagon more regular: actually the diagonal sides are shorter and contain niches, later altered to doors and now filled with confessionals (cf. BM *AUV*, III, 104). The RIBA façade is more accurate than BM III, 105. Although difficult to measure, the RIBA section is reliable.

VENICE: Church of S Maria della Presentazione  
See VENICE: Le Zitelle [150]

[124] VENICE: Church of S Maria dei Servi  
Elevation of *barco*, with plan & scale [Fig.60]  
Insc: *Coro che sono nella chiesa / dei Servi* (pencil); verso *Coro ai Servi - Venezia* (pencil)  
Sepia wash (495 × 760)

Little remains standing of the vast Gothic church of the Servites, suppressed in 1806 and then slowly dismantled and demolished. Much of the great wealth of altars and tombs was sold and some were moved to other churches. There had been several rearrangements of a large monks' choir in the middle of the aisleless nave. What is shown here must be another choir, the *barco* which ran across the church near the front door, a work of the first half of the C16 (A. Zorzi, *Venezia scomparsa*, p.349). No other representation of it is known.

VENICE: Oratory of S Maria del Soccorso  
See VENICE: Il Soccorso [141]

[125] VENICE: Church of S Maria delle Vergini  
1 Plan, with scale  
Insc: verso *Levergine di venezia* (pencil) & *Virgini* (pen)

2 Cross-sections  
Insc: verso *Virgini*

3 Longitudinal section [Fig.73]  
Insc: verso *Virgini*

4 Elevation of doorway, with plan & scale  
Insc: *Porta della chiesa / delle Virgine* (pencil); verso *Porta a la Chiesa delle / Vergini*  
Sepia wash  
(760 × 495, 495 × 760)

This large and once important church was perhaps rebuilt after a fire which in 1487 had damaged the buildings of the convent of aristocratic nuns who maintained it. Given to the navy in 1806, it was made into a jail and then destroyed in the mid-C19 to gain space for a dry dock. These drawings are the only illustrations of the interior, so far as is known. Little of it, as revealed by them, appears to have been typically Venetian. The arcaded nave is rare in Venice, particularly when vaulted. Except for the *finestre termali* at the end of the nave and transepts, the windows are tall, narrow and arched, typical of work c.1500. They are oddly spaced, in a syncopated rhythm with pairs in alternate bays and nothing between. Some work was being done on the façade in the 1540s, and the doorway (No.4) may be part of it.

[126] VENICE: Church of S Maria della Visitazione (S Gerolamo dei Gesuati)  
1 Front elevation, with scale  
Insc: *Facciata dei Gesuati* (pencil); verso *Facciata de' Jesuati*

2 Elevation of doorway, with plan & scale  
Insc: *Porta della Madonna del / Rosario* (pencil); verso *Porta a la Madonna del Rosario*  
(760 × 495)

This small church was begun c.1493, but built mainly c.1520-23, for the Gesuati (an order suppressed in 1688, though the name has persisted locally). The first dedication was to S Gerolamo (Maini) dei Gesuati, but soon this was changed to S Maria della Visitazione. The building serves now as a chapel for an orphanage and a craft school and also as an oratory for the nearby C18 S Maria del Rosario (usually called 'I Gesuati'). While the richness of the carved ornament – mouldings, roundels, tympanum &c – might suggest the Lombardo School, the easy classicism and the sobriety of the main lines are closer to Coducci. The one medieval element, the two-tiered socle, may survive from the first part of the building campaign. The drawing of the façade coarsens proportions and detail and omits the decorative carving which here is such a telling component of the design. The drawing of the doorway (No.2) is probably intended to show the inside of the main portal, although the pediment really rests not on the door frame but on the entablature borne by the columns, columns which rest not on orthodox rectangular but on low cylindrical pedestals peculiarly typical of the Early Renaissance in Venice. The building was closed c.1810 and abandoned, then rescued and reopened in 1825, 'restored' in 1884, and had to be de-restored in 1947. Unhappily it has suffered since, particularly from the flood of 1966. The unusual ceiling, with painted panels of saints and prophets in the coffers, was cleaned and consolidated in 1971 by the America-Italy Society of New York, and the rest of the building is being restored by Save Venice Inc.

[127] VENICE: Church of S Marina (?)  
Elevation of doorway (?), with plan & scale [Fig.138]  
Insc: *Porta a s. marina* (pencil); verso *Porta a S. Marina*  
Sepia wash (760 × 495)

S Marina was an ancient church which had several times been restored, importantly in 1663, 1705 and 1754. It was closed in 1810, sold, transformed into a tavern for a few years and demolished in 1820. Famous for its sculptured monuments, some of which are preserved elsewhere, the church itself is otherwise little known. From this coarse drawing it is not possible to say when the doorway or altar (?) was made, nor where or what it may have been. It may not have been part of the church, but of some building nearby.

[128] VENICE: Church of S Martino  
1 Cross-sections  
Insc: verso *S. Martino*

2 Longitudinal section  
Insc: verso *S. Martino*  
(760 × 495, 495 × 760)

Begun in 1540 from designs by Sansovino, S Martino was slow in building and was not completed and consecrated until 1563. The scheme is an original variation on the earlier Venetian-Byzantine Greek cross: here a square nave with a flat ceiling extends into four shallow lower barrel-vaulted arms or chapels, each flanked by small and yet lower barrel-vaulted chapels. All is carefully shown in these sections, even to the raising of the chapels three steps above the central space, but without – surprisingly – any plan. The BM has an adequate plan and an indication of the façade as it may have been (or may have been intended to be) prior to its alteration and completion in 1897 (*AUV*, III, 28, 29). The windows with Renaissance tracery resemble those Sansovino had already designed for S Francesco della Vigna [103]. The blankness of the walls above the entablature is now more than concealed by the grand *trompe l'oeil* frescoes by Domenico Bruni (C18). The building and its painting and sculpture suffered deplorable harm in the 1966 flood. Restoration has been begun by the Australian Committee for Venice.

[129] VENICE: Church of S Marziale (S Marcelliano)  
1 Plan, with scale [Fig.59]  
Insc: verso *S. Marzilian, Venezia* (pencil) & *St. Marcellian* (pen)

2 Cross-sections [Fig.57]  
Insc: verso *St. Marcelliano*

3 Longitudinal section  
Insc: verso *St. Marcelliano*  
(760 × 495, 495 × 760)

Replacing an earlier church, this was already under way by 1683 (Martinelli, 1684, p.265) and therefore cannot have been begun in 1693 as is usually said. It was consecrated in 1721. The single nave is covered by a barrel vault penetrated by big lunettes at each bay. The bays are not separated by single pilasters, as shown, but by pairs. The longitudinal section is close to that of the unidentifiable S Marco said to be in Murano [20]. The plan is almost identical to the inaccurate BM *AUV*, III, 36, of Il Soccorso, but the draughtsman did not follow the usual atelier practices and seemed to be uncertain about levels: five bays are drawn as though cut for clerestory windows and the sixth with some confusion of high window and low door, with the result that only the piers seem solid. This peculiarity – perhaps of a pupil rather than that of a seasoned assistant – appears also in a few other drawings of Venetian churches, such as the Arcangelo Michele, S Lazzaro degli Armeni and S Luca.

[130] VENICE: Church of S Mattio di Rialto (S Mattia, S Matteo)  
1 Plan, with scale [Fig.10]  
Insc: verso *S. Mattio Venezia* (pencil) & *S. Mattia* (pen)  
Repr'd: *Art Bull*, LI, 1969, p.16, fig.3

2 Longitudinal section [Fig.81]  
Insc: verso *S. Mattia*  
(760 × 495, 495 × 760)



Old plans of the city, if they show the shape of small buildings at all, confirm the square outline of this forgotten church, a four-column, nine-cell cross-in-square. If these drawings are to be trusted, it was one of the purest of this *parti* so distinctive of the Early Renaissance in Venice. Except for them, little is known of it. Restoration or rebuilding was made in 1615, 1690 and 1735, and there probably was unrecorded rebuilding earlier, for the basic scheme and the tall arched windows are typical of the Coducci circle c.1500. The membering by fairly heavy pilasters and entablatures could come from later alterations – or it could come as well from the fairly heavy hand of the draughtsman.

Almost everything was pulled down in 1807, but two surviving door frames in old houses crowded on the site (Campo & Campiello S Matio) are of such plain standard classic form that they could have been carved in the C16, but perhaps just as well in the C17 or C18. The plan was published in 1969 confused with S Mattia on Murano (see No.1 above). Other notices, here and elsewhere, confuse the names of Matthew and Matthias.

VENICE: Church of the Mendicanti  
See VENICE: S Lazzaro dei Mendicanti [116]

[131] VENICE: Church of S Michele Arcangelo (S Angelo)

1 Plan, with scale  
Insc: verso *Angelo Raffaele* – 3

2 Cross-sections  
Insc: verso *Angelo Raffaele*

3 Longitudinal section [Fig.67]  
Insc: verso *Angelo Raffaele*  
(760 × 495, 495 × 760)

Not the Angelo Raffaele as marked, these drawings must illustrate instead the important church of S Michele Arcangelo in the Campo Sant'Angelo. They are presumably by the same hand as those of the Angelo Raffaele, and the two sets were labelled, perhaps later, also by one hand, but not necessarily that of the draughtsman. The confusion in the atelier is understandable. The buildings may not have looked as much like each other as do the drawings. S Michele Arcangelo had been rebuilt in 1631, after the plague, and repaired after a fire in 1685. The peculiar plan, with its heavy doubled pier one bay in front of the chancel, as well as the vaulted hall-church scheme, unique in Venice (aisles as high and as wide as the nave), may have resulted from accommodation to the remains of earlier work – foundations, perhaps some of the walls. The exterior was bare and undatable. After having been closed by Napoleonic edict in 1810 and used as a warehouse, the church was demolished in 1837-38. Except for the thermal windows shown by Canaletto (Constable, *Canaletto*, I, p.54), these sheets are the only known record of the appearance of its interior.

[132] VENICE: Church of S Michele in Isola  
1 Plan, with scale [Fig.79]  
Insc: verso *Pianta della chiesa di s. Michele di Morano Venezia* (pencil) & *S. Michele – a Morano* – 4 (pen)

2 Front elevation, with scale [Fig.78]  
Insc: *Facciata della chiesa di s. Michele di Morano* (pencil); verso *S. Michele – a Morano*

3 Cross-sections  
Insc: *S. Michele di Morano Venezia* (pencil); verso *S. Michele a Morano*

4 Longitudinal section  
Insc: *Profilo della chiesa di s. Michele di Morano* (pencil); verso *Profilo della chiesa di S. Michele di Morano Venezia*

5 Plan of hexagonal chapel, with scale  
Insc: *Pianta della chapela | di s. Michele di moran* (pencil); verso *Capella o Chiezuola di S. Michele di Morano* – 3 (pencil) & *S. Michele – Morano* (pen)  
Sepia wash

6 Elevation of main front of hexagonal chapel  
Insc: *Facciata della chapela | di s. Michele di Morano* (pencil); verso *S. Michele – Morano*  
Sepia wash

7 Cross-sections of hexagonal chapel  
Insc: *Spachato della chapela | di s. Michele di Morano* (pencil); verso *S. Michele – Morano*  
Sepia wash

8 Plan of *barco*  
Insc: *Pianta del Coro di detto S. Michele* (pencil); verso *Coro di S. Michele di Morano*

9 Elevation of *barco*, with scale [Fig.62]  
Insc: *Facciata del coro che tremaza | la chiesa di s. Michele di Morano* (pencil); verso *Coro di S. Michele a Morano* – 3

10 Cross-section & end elevation of *barco*  
Insc: verso *Coro di S. Michele di Morano*  
(760 × 495, 495 × 760)

This is the first Early Renaissance church in Venice and the first work there of Mauro Coducci. It was built 1469-79 (with minor use of older work) on the little island of the Camaldolese adjoining the cemetery of Murano. The façade was the first with pilasters and an aedicular doorway and the first to be made all of white Istrian stone, novelties soon to be imitated as a reaction, perhaps, to local polychrome Gothic. The rustication of the wall (second time in Venice) and pilasters substitutes light and shade for colour and surprisingly is omitted from the drawing (No.2), which also makes the curved pediment too low, omits its shell-like carving and acroteria and doubles the door pilasters. The unique quality of Coducci's spacing and his spare but telling ornament have also been lost. Equally original was the translation of the trilobed skyline of Venetian Gothic into Renaissance terms, perhaps inspired here by Alberti's idea for the upper part of the façade of the Tempio Malatestiano at Rimini.

The drawing of the plan is inexplicable, for, while the apse and dome are identifiable despite doubling of pilasters and suppression of bays in front of the side apses, the nave has been so altered as not to be recognizable. The rows of chapels taking the place of the aisles are imaginary; the freestanding columns of the nave arcades have disappeared as has the striking *barco* for the choir. The sections (Nos.3, 4) are no less arbitrary, with the same transformation of the slender nave columns into less airily spaced compound piers and the addition of an entablature above them topped by an imaginary barrel-vault. The pilasters carrying the arches of the pendentives of the chancel dome have been doubled and shortened and all the detail has been coarsened or redesigned. Irresponsible as they seem and despite the misgivings they arouse at first, these drawings must be intended to represent this church. It fares far better from the hand of Visentini himself in the five sheets in the Newcastle-Beaumont album, finely detailed and consistently trustworthy.

The *barco* (Nos.8, 9, 10) fares better for accuracy, though it does not have the vault shown and its delicate strength and fine details have been lost. The work here may have been done a few years later, c.1480, and carried out by different hands, with less supervision by Coducci.

The hexagonal Cappella Emiliana (Nos.5, 6, 7) was added 1528-43 from a design by Guglielmo de' Grigi (il Bergamasco) and must also have been a great novelty in Venice, where there were few such unencumbered sites for central churches or chapels. The handling and details are different from those of the church, but have been similarly manhandled by the draughtsman. Badly weakened in the storms of November 1966, the chapel has been stabilized and repaired, thanks to funds from a benefit concert given by Svatoslav Richter.

VENICE: Church of S Nicoletto  
See VENICE: S Nicolò di Lido [143]

[133] VENICE: Church of S Nicolò di Castello (S Nicolò di Bari)

1 Plan, with scale [Fig.8]  
Insc: verso *S. Nicolò – a Castello* – 3 (pencil & pen)  
Repr: *Art Bull*, LI, 1969, p.16, fig.2

2 Cross-sections through cross arm, without dome  
Insc: verso *S. Nicolò – a Castello*

3 Longitudinal section, with 2 domes [Fig.82]  
Insc: verso *S. Nicolò – a Castello*

4 Elevation of doorway, with plan & scale  
Insc: *Porta di s. Nicolò di Castello* (pencil); verso *Porta Sepia wash* (760 × 495, 495 × 760)

Built on another perfect nine-cell four-column Byzantinizing plan, like S Mattio [130] which it resembles, the interior of this Early Renaissance church is known today only through these RIBA drawings. It was demolished, along with S Antonio nearby, to gain space for the Napoleonic Public Gardens. The first stone was laid probably c.1476 but not much work can have been carried out soon for Sabellico saw a wooden church here in 1489-90 (Biondo, *Historie*, privately printed 1957, p.26). By 1500, however, it must have been well up for it is to be clearly seen in Jacopo de' Barbari's meticulous bird's-eye map. It was dedicated in 1503, and consequently is important not only for its quality but also for its early date. Thanks perhaps to its eye-catching position facing the lagoon at the main water entrance to the city, it appeared often in paintings and engravings, such as the Canaletto-Visentini *Area S. Josephi*... and for the letter N in Visentini's pictorial alphabet. The lavishly yet delicately carved doorway was saved and set into a side wall of the Accademia.

The BM elevation (AUV, III, 76) is a fanciful invention, remote from what was shown in more accurate *vedute*. The accompanying plan (AUV, III, 75) must be less accurate than the RIBA version (No.1), which agrees with the known front shown by others and with the careful sections. They coincide with what we know of Coduccian Early Renaissance work and are surprising only in the four-light window of the W wall, where a rose might have been expected, and in the low dome over the chancel, another Byzantinizing feature. The portal (No.4) is one of the smaller doors of the façade or that leading out of the chancel, for the two doors on the N flank did not have pilasters according to several *vedute*. The RIBA plan, surprisingly, shows only one door here; perhaps the farther one went to the sacristy. All four sheets are the work of the same 'best draughtsman' as those of S Fantin [100] and several other early churches.



[134] VENICE: Church of S Nicolò di Lido (S Nicoletto)

1 Plan, with scale

Insc: *Pianta di s. Nicolò di Lido* (pencil); verso *S. Nicolò - al Lido - 3*

2 Cross-sections

Insc: *S. Nicolò di Lido* (pencil); verso *S. Nicolò - al Lido*

3 Longitudinal section

Insc: *Spachato della chiesa | di s. Nicolò di Lido* (pencil); verso *S. Nicolò - al Lido*

4 Elevation of entrance portal, with plan & scale

Insc: *Porta della chiesa | di s. Nicolò di Lido* (pencil); verso *S. Nicolò del Lido* (760 × 495, 495 × 760)

This was built 1626-29 (Hellmann, monograph) perhaps using an earlier C16 E end. The front was never finished except for the doorway (No.4). The resemblances to the Redentore are so many (exterior buttresses, parts of nave, monks' choir &c) and so strong that one presupposes an architect in the orbit of Palladio, such as Smeraldi or Sorella. The monastery was suppressed in 1767 and given to the military, who continued to use the church. Well restored, it was allotted to Franciscan friars in 1926, the military population having shrunk and the civilian having grown. The nave is shown adequately except for the E end, which, beyond the square chancel with freestanding altar, should have a plain monks' choir and semicircular apse. BM *AUV*, III, 65, shows this more accurately but omits the columns setting off the parts behind the altar, while in the nave it is less accurate, made about 20ft wider with extra chapels on either side, and it invents a Palladian façade 90ft wide. The RIBA longitudinal section lacks the penetrations of the vault at each bay and loses the bold Palladian quality of the giant stone pilasters with striking entasis.

VENICE: Church of S Nicolò da Tolentino  
See VENICE: I Tolentini [147]

VENICE: Church of Nostra Signora del Soccorso  
See VENICE: II Soccorso [141]

VENICE: Church (?) of 'La Pietà'  
See Unidentified: Small church or scuola, 'La Pietà' [218]

[135] VENICE: Church of S Pietro di Castello

1 Plan, with scale

Insc: verso *Pianta della chiesa di s. Pietro di castelo Venezia* (pencil) & *S. Pietro di Castello - 4* (pen)

2 Front elevation, with scale

Insc: verso *Facciata della chiesa di s. Pietro di Castello Venezia* (pencil) & *S. Pietro - di Castello* (pen)

3 Front elevation, with *Scala di Piedi Inglese* [Fig.83]

Insc: *Architettura del Palladio & S. Pietro di Castello, Venezia*; (in index) *Chiesa di San Pietro di Castello... 44. Palladio*

4 Cross-sections

Insc: verso *Profilo della chiesa di s. Pietro di Castello Venezia* (pencil) & *S. Pietro di Castello* (pen)

5 Longitudinal section, with dome

Insc: verso *Profilo della chiesa di s. Pietro di Castello Venezia* (pencil) & *S. Pietro di Castello* (pen)

6 Plan of Vendramin chapel, with scale

Insc: *Pianta di una | capella di S. Pietro | di Castello*; verso *Capella di S. Pietro di Castello. - pezzi - 3* (pencil & pen)  
Sepia wash

7 Elevation of entrance to Vendramin chapel from nave  
Insc: *Facciata della medema* (pencil); verso *Capella - nella Chiesa di S. Pietro di Castello*  
Sepia wash

8 Longitudinal section of Vendramin chapel

Insc: *Spachato della | Medema* (pencil); verso *Capella di S. Pietro - a Castello*  
Sepia wash (760 × 495, 495 × 760; No.3 355 × 480)

In 1558 Palladio began making designs for S Pietro di Castello, and submitted perhaps as many as eight models before signing a contract. No more than foundations - if even that - can have been under way before he died in 1580. A façade was built in 1594-96 by Francesco Smeraldi, who would have had access to Palladio's designs. He did not follow the scheme with six columns which had earlier been chosen, but he may have used some design Palladio had made later, one closer in style to the late work at the Redentore or, of course, he may have invented a scheme of his own. His own manner was an imitation of Palladio's, and here a separation is at best an educated guess. The details of the façade that was built - whatever the source - are thoroughlygoingly Palladian (G. Zorzi, *Chiese*, pp.28-31). RIBA No.2 is a generally accurate rendering of the façade as it stands, though the entasis of the pilasters, unorthodox perhaps to some C18 eyes, has been smoothed away. It is truer than the smaller No.3, which omits the attic behind the main pediment, flattens the convex friezes, adds niches and a big panel to the upper zone and half-pilasters to the corners. It may be the earliest document to give the existing façade outright to Palladio (cf. BM *AUV*, III, 2).

The plan and the interior are the work of Giovanni Grapiglia (perhaps the son or the same man as the G. G. Grapiglia of the Mocenigo monument in SS Giovanni e Paolo. Construction was begun in 1621, perhaps haunted by a scheme of Palladio's already partly established by the inner face of Smeraldi's façade. The result has a routine quality and is not to be counted a true image of any design by Palladio, assuming one was available. The church was virtually finished in nine years, but not consecrated until 1642. The drawing of the plan is generally correct (in proportions more so than BM *AUV*, III, 1), as are the sections, which even respect the ungainly triple bases and stumpy shafts of the smaller (or aisle) order. The strangely narrow arch sunk in the wall over the entrance and slicing the main entablature there has been left out. The quality and quantity of the drawings show that this cathedral church was still held to be one of the most important buildings in the city. It began to lose this status when, in 1807, Napoleon had S Mark's made the cathedral and seat of the Patriarch. Hit twice by Austrian bombs, in 1916 and 1917, and badly battered and undermined by the hurricane and flood of November 1966, S Pietro is now (1973) being restored by the Venice Committee of Los Angeles.

The richest part of the church is the chapel of the Vendramin family at the end of the left transept (not shown on the plan of the whole church), built around the 1670s by Longhena, not so much as a self-sufficient piece of architecture as a setting for a sculptural ensemble. It is typical of Visentini's atelier that this, one of the most Baroque aggregates in Venice, is made to look simple, severe and undatable, not only because of the exclusion of all sculpture and the flattening of the architecture - some of the engaged columns have been reduced to pilasters - but also because of the elimination of the rich altar-frames which are visually as inseparable from the architecture that enframes them as they are from the sculpture they enframe. The many breaks in socle and entablature, though thoroughly Baroque, are here painstakingly respected, but the equally busy complication of columns sunk into fractions of pilasters has been glossed over.

[136] VENICE: Church of the Redentore

1 Front elevation, with *Scala di Piedi Inglese* [Fig.84]  
Insc: *Architettura del Palladio & Facciata della Chiesa del Redentor, Venezia*, (in index) *Chiesa del Redentore... 50 Palladio* (355 × 480)

2 Front elevation, with plan & scale

Insc: *Il Redentore | Chiesa in Venezia*  
Sepia wash, grey wash on plan (510 × 370)  
Prov: Pres. by Mrs Guy Elwes, 1959  
Numbered 1 on bill to Sir Francis Child.

The Redentore is the most complete example of Palladio's church design to have been carried out fully. It was begun under his supervision (1577) and, though completed (c.1588) after his death, it was kept true to his original ideas. The history is well known, without major problems, and wants no comment here (Timofewitsch, *Redentore*, 1969).

The larger drawing is reliable except in minor details: the omission of sculpture and modillions, and the continuation of the whole lesser cornice across the narrow sections of the central block instead of the simplified continuation as a flat band. The smaller sheet omits the attic and buttresses, which just possibly may not have been intended by Palladio but have been added by cautious Antonio Da Ponte (Zorzi, *Chiese*, p.28). The aediculae of the niches are enlarged, the panels above them suppressed, the stairway shrunk, and the rustication of the socle smoothed over. As a result some of the balance and more of the character of the façade is lessened (cf. BM *AUV*, III, 54; BM MS Add. 26107, f.5; Windsor 517 19301; and the more accurate version in the Virch collection).

Restoration of the entire church was undertaken in 1971 by the Soprintendenza ai Monumenti on funds from the Comitato Italiano per Venezia given by one public-spirited industrialist. The centuries-old tradition of building a temporary bridge across the wide Giudecca Canal for the Feast of the Redentore was put to an end in 1972, in order that the passage of freighters and tankers to industrial Marghera should not be interrupted even for a Saturday and Sunday.

[137] VENICE: Church of S Rocco

1 Plan, with scale

Insc: *Pianta della chiesa di s. | Rocco* (pencil); verso *S. Rocco*

2 Cross-sections

Insc: *S. Rocco* (pencil); verso *St. Rocco*

3 Longitudinal section

Insc: *S. Rocco* (pencil); verso *S. Rocco* (760 × 495, 495 × 760)

The church was begun in 1488 or 1489, pushed ahead in 1495 and consecrated in 1508. The designs were by Bartolomeo Bon (or Buon, Bono, called Il Bergamasco). In the C18 it was in poor condition, and Giovanni Scalfarotto rebuilt the nave, 1725-c.1743, continuing the order and cornice heights of the chancel and chapels which he preserved from Bon's church in an unusual show, for the C18, of respect for older work. He even made traceried windows in the style of c.1500. The façade was entrusted to the engraver-architect Giorgio Fossati in 1756, but little was done and he was dismissed in 1758. The existing façade was built by Bernardino Maccaruzzi, 1765-71. The drawings are substantially correct, and so like Fossati's of 1753 in the *Catastico Scuola S Rocco* in the Venetian State Archives that direct copying is suggested. The BM plan (*AUV*, III, 122) is similar but less accurate.



[138] VENICE: Church of S Salvatore (S Salvador)

1 Plan, with scale

Insc: verso *S. Salvador* - 4 (pencil & pen)

Repr: *Art Bull*, LI, 1969, p.16, fig.5

2 Front elevation [Fig.86]

Insc: verso *S. Salvador*

3 Cross-sections, showing domes

Insc: verso *S. Salvador*

4 Longitudinal section, with 3 domes [Fig.85]

Insc: verso *S. Salvador*

5 Plan of larger cloister, with scale

Insc: *Pianta del secondo caustro di S. Salvador* (pencil); verso *Claustro di S. Salvador*

6 Elevation of ends of larger cloister

Insc: verso *Claustro di S. Salvador* | *Sansovino*

7 Elevation of altar (?), with plan

Insc: *Porta del refetorio* | *di S. Salvador* (pencil); verso *Porta del Refetorio - S. Salvador.* | *Sansovino* (760 x 495, 495 x 760)

This extraordinary and thoroughly Venetian church, between Early and High Renaissance (if these terms can rightly be applied in Venice), was begun in 1507 by Giorgio Spavento, the least known of the major architects of the C16. His model had been approved in 1506, but little can have been above ground - and that little at the E end - when he died in April 1509. The Augustinian canons then chose Tullio Lombardo, who by this time was closer in style to Coducci than to his father Pietro. He carried the work forward in a manner more 'advanced' than Coducci's, presumably in accord with Spavento's model. The syntax for the membering in fine grey stone is mimetic of probable or possible structure, though not necessarily coincident with the actual structure, a vivid scheme of 'as if'. Part of the church was in use by 1520 (Sanudo, *Diarii*, XXIX, p.89); the chancel was finished by 1523; and the entire church by 1534 with some last-minute help from Sansovino.

More than any of the small churches of Coducci or Scarpagnino, this is a full grand-scale translation of the Byzantine nine-cell spatial scheme: medieval Greek has been developed into clear and elegant Renaissance Latin. The nine-cell square - here clearly based on S Mark's - is repeated three times, overlapping, and this strongly centralizing compound unit has been made to subordinate its verticality and work harmoniously with the strong longitudinal movement down the nave. Introduced here for the first time, the attic storey between the upper cornice and the vaults makes the spatial divisions more legible and more emphatic. The big Greek crosses of clear space are particularly well defined at that level even though the short barrel-vaulted bay between domes counts as an arm of either one of the adjacent domed crosses.

Here as well as lower down there is lively possibility of multiple readings of the enclosed space or spaces.

These particularly handsome drawings were not part of the large bound series of the same size once the property of Lord Burlington, but were discovered in a closet at the RIBA in 1957. Unluckily they were at some time dirtied badly. In the drawings the pilasters of the smallest order, carrying the lowest arches across the aisles, have been so reduced as to seem weak. Their Ionic capitals have disappeared. The elevation of the façade and the sections of the church were most likely drawn by Visentini except - surprisingly - for the freestanding sculpture on the façade, more loosely drawn and more freely shaded, less 'architectural' and surely by a different hand.

The church is in good condition. A fire in the mid-C17 destroyed the original façade and *barco*, about neither of which is there further information. The interior of the W end was restored and the façade rebuilt from a

new design by Giuseppe Sardi beginning in 1663. It is surprising to find this fancy Baroque frontispiece painstakingly drawn in detail (No.2), even though off in its proportions. The three windows over the front door have been blocked and shown only as panels. The simplified BM drawing (*AUV*, III, 70) is more in line with the usages of the atelier, as is the simplified plan (*AUV*, III, 69).

It is not true, as often stated, that Scamozzi cut the tops off the three large domes and added lanterns for more light (G. Zorzi, *Arte Veneta*, XI, 1957, p.120). Even without them the church would enjoy particularly beautiful light coming from the many windows set high and reflected all over by the white plaster walls framed by the fine grey stone membering.

The second or larger cloister - now part of the city telephone offices - was built in the mid-C16, and it probably uses ideas of both Tullio and Sansovino and perhaps takes second-hand advantage of older materials, such as the columns with cigar-like double entasis (not shown in the elevation).

[139] VENICE: Monastery & Hospice of S Sepolcro

Elevation of portal, with plan & scale [Fig.104]

Insc: *Porta del Sepulcro* (pencil); verso *Porta a S. Sepulcro* (760 x 495)

This entrance portal is all that remains of the C16 work at the Hospice of S Sepolcro, now the barracks of the Presidio Militare of Venice. Although traditionally given to Vittoria, it is probably the last work designed by Sansovino, in 1570, the year of his death (Tafari, *Sansovino*, p.170). The drawing shows it much as it is and includes the attic, destroyed when the interior was rebuilt with new floor levels.

[140] VENICE: Church of S Simeone Piccolo (SS Simeone e Giuda)

Elevation of doorway, with plan & scale

Insc: *Porta di S. Simon piccolo* (pencil); verso *Porta da S. Simone piccolo* (760 x 495)

This shows one of the few elements in the rotunda of the little church which does not refer back to its mighty model, the Pantheon. Like the almost matching altar frames, the doorway has translated C2 Roman into lighter, more delicate and more decorative C18. The drawing substitutes Ionic for the Corinthian designed by the architect, Giovanni Scalfarotto, who built the church from 1718 to 1738. BM *AUV*, II, 131-1, is a slightly more elaborate variant.

[141] VENICE: Church or Oratory of Il Soccorso (Nostra Signora del Soccorso, Oratorio di S Maria Assunta)

1 Plan, with scale

Insc: verso *Il Soccorso* - 4 (pencil & pen)

2 Front elevation

Insc: verso *Il Soccorso*

3 Cross-sections

Insc: verso *Il Soccorso*

4 Longitudinal section

Insc: verso *Il Soccorso*

(760 x 495, 495 x 760)

Founded, upon her retirement, by the courtesan-poetess Vittoria Franco, this little church, 25 x 40ft, was consecrated in 1609 as part of a home for fallen girls, where they were to be educated, dowered and married or placed elsewhere as nuns. Now part of a girls' school, it is an excellently preserved example of its period, with important ornamentation. It agrees closely with the drawings except for minor changes which may have come from the restoration in 1760, which added some delicate stuccoes. The niches in the side walls are not there; there is no rectangular apse for the altar, but there are doors in the E wall on either side (as shown on the

plan but not on the section); the upper windows of the façade are now plain shallow panels. The BM drawings (*AUV*, III, 36, 37) listed as of the Soccorso are so different that they must be of another building.

[142] VENICE: Church of S Sofia

1 Plan, with scale

Insc: verso *Pianta della chie di S. Sofia Venezia* (pencil) & *S. Sofia* - 3 (pen)

2 Cross-sections

Insc: verso *Spacato della chiesa di s. Sofia Venezia* (pencil) & *S. Sofia* (pen)

3 Longitudinal section [Fig.54]

Insc: verso *S. Sofia*

Septa wash (760 x 495, 495 x 760)

This building is so far from important, so unassuming, even undistinguished, that one is surprised that Visentini (or more probably Smith) chose it: perhaps because it was one of the few three-aisled Renaissance churches in the city, a type not only familiar but possibly attractive to Englishmen who might be going to be concerned with building at home? Notices tell of 'rebuilding' in 1568 and 'restoring' in 1698, but some parts of the church, such as a side doorway and the recesses at the ends of the aisles, are of the early C16 and show that the three-aisled plan had already been set by then. The later rebuilding and restoring may have made use of some older elements, as so often in Venice - perhaps here the shafts and capitals with only one row of leaves (incorrectly drawn). The side sections of most of the *finestre termali* set high in the aisles have by now been walled in, quite predictably since they must have weakened important structural points. The chancel has good side windows for light on the altar (not shown on the plan). The church is lower than indicated and still has the neatly framed recesses for altarpieces as drawn on the longitudinal section.

[143] VENICE: Church of Spirito Santo

1 Front elevation, with plan & scale [Fig.98]

Insc: *Facciata dello Spirito Santo* (pencil); verso *Facciata dello Spirito Santo* (pen) (760 x 495)

2 Elevation of Paruta monument, with plan & scale

Insc: *Depositi nella chiesa dello Spirito Santo* (pencil); verso *Deposito a lo Spirito Santo* (pen) (760 x 495)

Dated 1522 over the door, this small church is retardataire in some elements such as the chamfered jambs of the doorway, normally up-to-date in general, but nowhere advanced. The drawing makes it narrower by reducing blank wall space and many of the details have been made coarser. BM *AUV*, III, 135, listed as of the *scuola* next door [191], (Fig.99), is a mixture of both of the similar and contemporary buildings, as is the RIBA drawing labelled S Felice [101] (Fig.100). The monument of the Paruta brothers (No.2) covers the inside of the entrance wall. Surely a work of the second quarter of the C17, it may have been designed by Longhena, although no firm evidence supports the attribution. The drawing, as usual, omits the sculpture and the Baroque decoration, more of which appear on BM *AUV*, II, 141.



[144] VENICE: Church of S Stae (S Eustachio)

1 Plan, with scale

Insc: *Pianta della chiesa di S. Stae*; verso *S. Stae - Eustachio - 3 & S. Stai - pezzi* (pencil & pen)

2 Cross-sections

Insc: *S. Stae*; verso *S. Stai - Eustachio*

3 Longitudinal section

Insc: *Spacato di S. Stae* (pencil & pen); verso *S. Stai* (760 × 495, 495 × 760)

Begun more probably in 1683 than 1678 as is usually said (Martinelli, *Ritratto di Venezia*, 1684, p.303), this was erected on designs by Giovanni Grassi, otherwise unknown in Venice, and it was consecrated in 1709. The façade, by Domenico Rossi, now (1973) in grave danger of collapse, was begun immediately, in 1709, after an important competition. The precedent for the interior is Palladian: specifically, the Redentore has been assimilated to the typical Venetian box-like nave, here 45 × 60ft, with the addition of deep chapels similar to those of the Tolentini [147], the whole being much like its slightly older contemporary S Pantalon. The drawings are faithful, not surprising for such a Palladian church, and even – surprising by contrast – to such uncanonical and un-Palladian peculiarities as pedestals half as high as the columns they carry, columns which are more slender and taller than shown.

[145] VENICE: Church of S Stefano

Elevation of monument to Bartolomeo d'Alviano  
Insc: *Porta della Chiesa / A. S. Stefano* (pencil); verso *Porta a S. Stefano*

Septa wash (760 × 495)

This is an almost unrecognizable simplification of the monument to one of the great heroes of the War of Cambrai (died 1515), erected by the Senate in 1533 (not, as is often stated, 1523). It is placed over and forms part of the elaborate doorway from the left aisle of the church to the cloister. A pedestal zone above the main cornice has been left out, as have obelisks, scrolls, balls and sculpture, but a segmental pediment has been added over the niche, which has been lowered.

[146] VENICE: Church of S Teresa (Le Terese)

1 Plan, with scale & faint pencil outline longitudinal section

Insc: verso *S. Anna - al Lido - 3*

2 Cross-sections

Insc: verso *S. Anna - al Lido*

3 Longitudinal section

Insc: verso *S. Anna - al Lido* (760 × 495, 495 × 760)

The drawings labelled *S. Anna al Lido* at first present a puzzle, for there is no information for such a church. Scrutiny persuades, however, that they show S Teresa in Venice proper, usually known as Le Terese, rebuilt or enlarged by Andrea Cominelli, mainly 1660-68, for a community of Carmelite nuns. It is an important work of anti-Baroque classicism of some Palladian character. The nave is a 70ft square about 35ft high. The lower two-thirds is articulated by a Corinthian order with alternating wide and narrow bays, while the upper third is flat and blank, perhaps in anticipation of frescoes. Somewhat separate from the lower parts is the particularly fine composition of the ceiling, of deep coffers made to receive a group of paintings handed down from the church of the Carmini and now lost. The convent became an orphanage in 1811 and still serves as one as well as an old people's home. The pictures from the altarpieces have been recently restored, but the building is in bad condition. The three drawings labelled *S. Teresa* are not of this church. See *Unidentified*: Church, called S Teresa [219].

VENICE: Church of Le Terese

See VENICE: Church of S Teresa [146]

[147] VENICE: Church of I Tolentini (S Nicolò da Tolentino)

1 Plan, with scale [Fig.80]

Insc: verso *Tolentini - pezzi - 5*

2 Cross-sections, without dome

Insc: verso *Tolentini*

3 Longitudinal section, with dome

Insc: verso *Tolentini*

4 Front elevation, with plan & scale

Insc: verso *The Frontispiece as Executed at the Tolentini* (pencil) & *Tolentini* (pen)

5 Plan of cloister, with scale

Insc: *Pianta del chostro di Tolentini* (pencil); verso *Claustro ai Tolentini*

6 Elevation of cloister, with scale

Insc: *Alzata del Medemo* (pencil); verso *Claustro ai Tolentini* (760 × 495, 495 × 760)

The early history of this large and important church has only lately been clarified, thanks to Professors Wittkower and Timofiewitsch (*Arte Veneta*, XIII-XIV, 1959-60; *Boll Pall*, III, 1961). It was begun by Scamozzi in 1591 and, after he was dismissed in 1595, continued on his scheme with modifications and consecrated in 1602. For the E end he had probably based his design on one made for the Theatines by Palladio, never executed, only recently identified. Scamozzi's original project, without the later modifications made by the Theatines carrying on without him, would have been known to Visentini and probably to Consul Smith; it was in the possession of their friend the critic Temanza by 1778. The façade was built only in 1706-14, on a new design by Tirali. The sheets in the RIBA and BM show all these phases except the scheme of Palladio, the autograph drawing of which is in the Burlington-Devonshire collection of the RIBA (XIV/13-16). Scamozzi's early scheme, presumably based on Palladio and on Vignola's new Gesù in Rome, has semicircular ends on the N, E and S arms, like the Redentore, and is shown on BM *AUV*, III, 61; the revision of it, as built, is preserved in this RIBA set (Nos.1, 2, 3) except for the dome, intended but never built, shown on the longitudinal section (No.3). Tirali's existing façade (RIBA No.4) of 1706 is a surprisingly early example of thoroughgoing Neo-Classicism, and it may be the legitimate heir of the freestanding portico on Palladio's scheme. Its oval window has not been drawn in the tympanum and the columns have been made shorter and stouter. The cloister (Nos.5, 6) was probably designed originally by Scamozzi but put up under the supervision of the Theatine amateurs. Two sides are possibly C19, and all of the cloister and the monastery buildings have now been restored, rebuilt or remodelled to accommodate the school of the Istituto di Architettura since 1966.

[148] VENICE: Church of S Trovaso (SS Gervasio e Protasio)

1 Plan, with scale

Insc: *St. Trovaso pezzi 4*; verso *S. Trovaso - pezzi - 4* (pencil & pen)

2 Front elevation of W end, with scale

Insc: verso *S. Trovaso*

3 Cross-sections

Insc: verso *S. Trovaso*

4 Longitudinal section

Insc: verso *S. Trovaso*

Septa wash (760 × 495, 495 × 760)

An older church having collapsed in 1583 without warning, this building was begun in 1584 and largely finished in the next seven years, perhaps with the use of some salvaged materials or even parts of walls. The attribution to Palladio, first made in 1604, (G. Zorzi, *Chiese*, p.177) is far from satisfactory, not easy to accept or reject outright. The design of both front and side façades might be in its favour, despite the inelegant details, as might also be the simple geometric proportions governing the interior: chancel and crossing perfect squares of 35ft, with 35 again to the spring of the vault; transepts half as deep; nave one and a half times as long which gives it the same dimension as from the floor to the crown of the vault; the vault then, half as high as the wall carrying it. A conscientious follower could, however, have contrived all this and, Palladio having died before the church was begun, only a follower could have supervised the actual construction. It seems impossible, moreover, that Palladio could have made designs to replace a church which did not suffer collapse – unexpected collapse – until three years after he had died. But on the other hand, some sort of approach could have been made to him earlier. The door to a possibility of some undefined relation to Palladio had best be left open a crack, if only a narrow one. The attribution of 1604 is very close to the years of building, and it was repeated in 1660 without question and a number of times in the C18, but less importantly since so many optimistic misattributions were made then (Sansovino-Stringa-Martini, p.247; Carlevarij, p.64; Muttoni, IV, xxx, &c).

The W front is now in danger of falling forward off the building. The important S front (barely indicated on the plan) is similar but wider, and at the time of writing luckily more secure. The drawings were made by the same 'best draughtsman' as those of S Fantin [100] and other churches. (Cf. also BM *AUV*, III, 32, 33.)

[149] VENICE: Church of S Zaccaria

1 Elevation of portico on *campo*, with full plan

[Fig.89]

Insc: verso *S. Zaccaria*

2 Elevation of portico on *campo*, with plan of front only

Insc: *Architettura del Sansovino / che sono Nel Palazzo / Mocenigo a moran* (pencil); verso *Ca' Mocenigo a Moran - Sansovino* (495 × 760)

This portico runs at right-angles from the front of S Zaccaria and bounds the N side of the *campo*. It is an adjunct unique in Venice but found occasionally elsewhere, particularly with important churches that front an atrium. This arcade is so similar in detail to the Procuratie Vecchie on the Piazza S Marco that it may have been inspired by them – or vice versa – soon after 1500; it may be related as well to the larger cloister of S Zaccaria (unpublished and virtually unknown) to which it probably led.

Both drawings show the centre arches filled in, which would be meaningless unless the others had also been walled as shown in the first drawing, and also in maps at least until the 1693 Coronelli. In C18 *redute* it is regularly shown walled except for the last arch next to the church. Both these drawings are particularly competent samples of draughtsmanship, and both are more dependable than the wayward label on the second.

VENICE: Church of S Zanipolo

See VENICE: SS Giovanni e Paolo [114]



[150] VENICE: Church of Le Zitelle (S Maria della Presentazione or La Presentazione della Madonna)

1 Plan, with scale

Insc: *Zitelle a la Giudeca peggi 4*; verso *Lecitele alla Zucca, Zitelle a la Giudeca - 4* (pencil) & *Zitelle - a la Giudeca - peggi 4* (pen)

2 Front elevation, with scale

Insc: verso *Zitelle - a la Giudeca*

3 Cross-sections, without dome

Insc: verso *Zitelle - a la Giudeca*

4 Longitudinal section, showing dome & crowning statue [Fig.88]

Insc: verso *Zitelle - a la Giudeca*

Sepia wash, statue yellow wash (760×495)

5 Front elevation, with *Scala di Piedi Inglesti*

Insc: *Architettura del Palladio & Le Zitelle, Venezia*; (index) *La Zitelle... 42 Palladio* (480×355)

Among the posthumous works of Palladio, no other has a better claim to have followed his intentions for although he died in 1580 before it was begun, he left a model, and the building was already under way by 1582. At first it was supervised by one Giacomo Bozzetto; after he died in 1583 it was quickly finished by others (Manopola?); the main altar was installed in 1586 (Puppi, *Palladio*, 1973, p.432). Palladio's authorship of the building as it stands now was rejected by some critics of the past century, most often because of the façade and the conflict there between the narrow arched windows and the wide *finestra termale* above; or because the interior proportions do not seem 'Palladian', not in simple 1:2:3:4 ratios. Most writers now take a middle position, accepting the original design as Palladio's, tarnished later by the executors. The much-debated façade respects an older Venetian type, with its broad pediment over two storeys of small orders (cf. S Maria della Visitazione [126] or Spirito Santo [143]). One of its most important features is often overlooked: the exceptionally disciplined composition of the whole, which marshals into one design a church front, two small campanili, a large dome (which counts strongly in the whole) and the embracing convent wings (not shown by Visentini). A difficult problem was solved with originality and apparent ease. Some of the exterior details are undistinguished (because posthumous?), but the whole shows a coherence perhaps already explicit in Palladio's model.

The RIBA plan and cross-sections show projecting side chapels which do not now exist, but may have before the fire of 1764 which led to some remodelling, as BM AUV, III, 102, and a drawing by Mauro for Cicognara-Diedo-Selva (Mus Correr, C1 III 7808/3) both seem to show. The RIBA sections are accurate except for the drastic diminution of the lantern atop the dome. The larger elevation (No.2) is trustworthy, except that the pilasters and the doorway have been made fatter (a fault not rare) and the essential dome ignored. The shadows are cast conventionally from the left except for the perverse (or absent-minded?) modelling in the other direction on the campaniletti. The BM plan is simplified and the accompanying elevation omits the troublesome arched windows and substitutes two tiers of imaginary niches (AUV, III, 102, 103). The BM elevation labelled as S Maria Nuova (III, 31) is, instead, a simplified Zitelle.

In 1960-61 the little church was given exemplary repairs and cleaning by Pope John, then Patriarch of Venice. No longer famous for the lace and music made there by orphan girls, the conventual buildings are now being adapted to other scholastic uses.

[151] VENICE: Clock tower (Torre dell'Orologio) Front elevation, with plan & scale [Fig.90]

Insc: *Facade del Arelogio | Di S. Marco* (pencil); verso *Orologio a S. Marco*

Sepia & grey washes (760×495)

The city commissioned a tower in 1495; work was begun in 1496 and completed in 1497 except for the elaborate ornamentation and the installation of the huge clockworks, which were done by 1499. The architect was Coducci, who by the emphatic accent of this unusual building strengthened the axis from the Piazzetta to the major artery of the Merceria which the tower spans. In alignment it joins the Procuratie, which it also terminates, while by its colour and curves it reflects S Mark's. It was imitated a dozen times in cities in Venetian territory. There are subtle harmonies of proportions within the design: each successive storey is a quarter lower than that below (the bottom piers not yet having been interrupted below their arch); and the great arcs of arch and clock face are echoed horizontally by the platform for the processions of mechanical figures. These relationships are largely lost in the otherwise excellent drawing. By 1500 or 1502 wings were commissioned, probably not from Coducci but possibly from Pietro Lombardo, who certainly supplied the stone. These were two pilasters high, each embracing two floors. The big pilaster-like piers of the main arch across the Merceria were then cut by a continuation of the lower entablature of the wings. The drawing shows the building at this stage. In 1755-57, probably after the drawing had been made, columns were added on either side of the lower piers of the wings as reinforcement - the lintels had been uncomfortably long for stone - and the wings were raised by another double storey set back from the face. The exterior has been little altered since.

VENICE: Corpus Domini

See VENICE: Scuola dei Nobili al Corpus Domini [186]

[152] VENICE: The Dogana di Mare

End elevation, with *Scala di Piedi Inglesti*

Insc: *Architettura del Longhena & Dogana di Mare di Venezia*; (in index) *Dogana di Mare... 52 Longhena* (480×355)

To replace a medieval tower at the tip of Dorsoduro (where one end of a defensive chain across the Grand Canal used to be fastened) a competition for a new customs house was held in 1676-77. It was won by Giuseppe Benoni, not Longhena as the inscription claims: he merely arranged lesser buildings at the back of it later on. By 1682, when it was finished, this small building had become one of the unforgettable cardinal sights which give its own special character to Venice. The drawing, by one of the best hands in the atelier, tones down the upper storey by smoothing away the rustication and denaturing the oddly Chinese swoops of the roof angles to turn them into a less novel pedestal for a stone ball not nearly so big nor so striking as what is actually there - a gilded copper globe on the shoulders of giants which supports an over-life-size Fortune who swings fickle with the wind. The gold leaf was glitteringly renewed in 1970 by the Banco di San Marco on its 500th birthday. The Windsor version (187 A/13 10506) is more detailed, and shows the giants, the gawky Fortune, the swoops of the roof, full rustication and the correct combination of bandaged columns and piers for the lower storey.

[153] VENICE: Fondaco dei Tedeschi (Central Post Office)

Elevation of doorway, with plan & scale

Insc: *Porta dei Tedeschi* (pencil); verso *Porta* (760×495)

Without the pencilled inscription this would perhaps not be identifiable, so drastically has it been transformed by simplification. It is shown more recognizably on BM AUV, II, 100.

VENICE: Grand Hotel

See VENICE: Palazzo Flangini Fini [165]

[154] VENICE: Istituto Veneto di Scienze, Lettere ed Arti (Palazzo Loredan)

Elevation of N façade, with plan & scale [Fig.91]

Insc: *Facciata del Palazzo del | Loredano A s. Stefano* (pencil); verso *Ca' Loredano a S. Stefano* (760×495)

A medieval palace of the Mocenigos bought by a Loredan in 1536 was soon extensively remodelled by Scarpagnino. To make a ballroom it was extended in 1618 two bays to the N, farther into the Campo Santo Stefano, terminating in this Scamozzian façade, probably by G. G. Grapiglia and surely not by Palladio as once claimed. After some decades as the palace of the Austrian military governor, it was taken over by the distinguished Istituto Veneto. The drawing omits some of the ornamentation: consoles in the top frieze, consoles under the benches at the base, the geometric patterns in the lower panels, figures in the spandrels &c. The swags between the upper capitals are of drapery, not standard foliage. BM AUV, I, 80, is somewhat more accurate, but lacks the plan.

[155] VENICE: Libreria or Biblioteca Marciana Vestibule or antisala

1 Plan, with scale

Insc: *Pianta della Sala | Per Andare Nella | Libreria di s. Marco* (pencil); verso *Atrio della Libreria di S. Marco* - 3

2 Elevation of side wall

Insc: *Profilo della Sala | per andare nella | Libreria di s. Marco* (pencil); verso *Atrio della Libreria, di S. Marco*

3 Elevation of end wall

Insc: *Facciata della Sala | per andare nella Libreria di S. Marco*; verso *Atrio della Libreria di S. Marco*

Main library room

4 Elevation of entrance doorway, with plan & scale

Insc: *Porta della Libreria | che sono didentro* (pencil); verso *Porta della Libreria | di S. Marco - Sansovino* Sepia wash (760×495)

Sansovino having died in 1570, a competition was held for the completion of his library: it was won by Scamozzi. His most important interior there was this antisala, 1597, made to display the collection of antique sculpture taken from the Palazzo Grimani at S Maria Formosa according to the bequest of the last Cardinal Grimani. The drawings regularize an already academic scheme, and while generally accurate, lose such refinements as the semi-elliptical curve of the vault and of the section of the niches. The aediculae have also been deprived of their dry elegance by the fattening of the columns and consequent pinching of the niches.



[156] VENICE: Loggetta (Loggetta di S Marco, Loggetta del Campanile)  
Front elevation, with *Scala di Piedi Inglese*  
Insc: *Architettura del Sansovino & Loggia del Campanile di S. Marco, Venezia*; (in index) *Loggia del Campanile di San Marco . . . 47. Sansovino*  
(355 × 480)

When the campanile of S Mark's was struck by lightning in 1537 some sort of small building below was ruined, and Sansovino was commissioned to make a grander replacement. The Senate considered a loggia running around all four sides, but only one side was built. This ornamental 'Loggia dei Nobili', of little practical but more decorative and perhaps symbolic importance, was all but finished by 1542. Sculpture was added until 1560; doorways were made from the outer windows in the mid-C17; and Massari completed the upper ends of the attic in slightly modified form in 1749. Except for the omission of the sculpture – placed everywhere classical canons would permit – the drawing is punctilious. The collapse of the campanile in 1902 of course crushed this loggetta, and it was rebuilt forthwith, largely of salvaged fragments, and finished in 1912. Since 1972 it has been being cleaned by the Venice in Peril Fund and the V&A with truly spectacular success, freshly revealing the rich and subtle original polychromy. Visentini's own elevation, in the Beaumont-Newcastle volume, shows all the sculpture and the Baroque balustrade.

VENICE: Magistrato del Fondaco della Farina  
See VENICE: Capitaneria di Porto [83]

VENICE: Mint  
See VENICE: Zecca [193]

VENICE: Monasteries  
See Churches

VENICE: Orologio,  
See VENICE: Clock tower [151]

VENICE: Palazzo 'Al Bergomi'  
See VENICE: Palazzo Gradenigo [168]

VENICE: Palazzo Antonelli  
See VENICE: Palazzo Lezze [172]

VENICE: Palazzo Balbi  
See VENICE: Palazzo Papafava Tasca [176]

[157] VENICE: Palazzo Basadonna Giustinian (?)  
Elevation of doorway, with plan & scale [Fig.116]  
Insc: *Porta nel Giardino | Del Basadana* (pencil); verso *Porta del Palazzo di | Basadonna*  
Sepia wash (760 × 495)  
There were several Basadonna places; the most important was that on the Rio S Trovaso, built mainly in the mid-C17. It had a large garden, much of which still exists, and this doorway may have been on some architectural feature in it. It was not the portal of the *androne* or *portego* opening from the palace to the garden, for that was already a single arch almost as wide as the *portego*, as shown in Visentini's BM plan (AUV, I, 133) unless – as seems unlikely – the RIBA drawing was made just before and the BM plan just after the opening had been enlarged. The design resembles doorways at the Palazzo Gradenigo and Palazzo Rezzonico, perhaps somewhat more from the draughtsmen's habits of repeating or quoting themselves than from direct noting of similarities actually there.

VENICE: Palazzo Bembo  
See VENICE: Palazzo Ruzzini [179]

VENICE: Palazzo 'Bergomi'  
See VENICE: Palazzo Gradenigo [168]

VENICE: Palazzo Bon  
See VENICE: Palazzo Rezzonico [178]

VENICE: Palazzo Broia (?)  
See Unidentified: Doorway of a palace, called Palazzo Broia [220]

VENICE: Palazzo Coccina Tiepolo Papadopoli  
See VENICE: Palazzo Papadopoli [175]

VENICE: Palazzo Contarini alla Madonna dell'Orto  
See VENICE: Palazzo Contarini alla Misericordia [158]

[158] VENICE: Palazzo Contarini alla Misericordia (Contarini del Zaffo, Contarini alla Madonna dell'Orto)  
Elevation of gateway, with plan & scale [Fig.124]  
Insc: *Porta che sono nel Palazzo | del Contarini alla Madonna | del'orto* (pencil); verso *Contarini a la Madonna | del'orto*  
Sepia & grey wash (760 × 495)  
A drawing by Francesco Guardi in the Ashmolean Museum shows this as an elusively sketchy episode at one end of the elaborate gardens which were behind the Contarini palace and ran back to the Casino degli Spiriti. Both of the buildings are still there, now occupied by religious organizations, but the famous gardens have vanished. The buildings are of the late C16, and so possibly was this gateway, the central feature of an ornamental screen. The garden layout, however, was doubtless altered more than once and nothing in it can now be dated with confidence.

[159] VENICE: Palazzo Contarini (or Corner?) a S Polo  
Elevation of doorway, with plan & scale (?) [Fig.111]  
Insc: *Porta nel palazzo del | Contarini di S. Polo* (pencil); verso *Porta Contarini a | S. Polo*  
Sepia wash (760 × 495)  
No Palazzo Contarini at S Polo is traceable today. This drawing has so much in common with a doorway said to have been at the Palazzo Corner-Mocenigo at S Polo [161] – both are in the manner of Sanmichele – that a mistake in the labelling may be possible: a substitution of the familiar name Contarini for the familiar name Corner.

VENICE: Palazzo Contarini del Zaffo  
See VENICE: Palazzo Contarini alla Misericordia [158]

[160] VENICE: Palazzo Corner della Ca' Grande  
Elevation of principal front, with *Scala di Piedi Inglese*  
Insc: *Architettura dello Scamozzio & Palazzo del Corner della Ca' Grande | Venezia*; (in index) *Palazzo Cornero . . . 45 Scamozzio*  
(480 × 355)

This first, most conspicuous and famous of Sansovino's Venetian palaces needs little comment here, but the drawing does. Scamozzi was not the architect, though an unverified tradition claims he may have completed it from the original designs after Sansovino had died. Ever since it was built, however, it had been called Sansovino's most important palace and a masterpiece; only Ruskin (*Stones*, III, 1858, p.287) could call it 'one of the worst and coldest buildings of the central Renaissance'. The name of Scamozzi haunted the Visentini atelier even more than that of Palladio and won even more misattributions. Both names may have been exploited because both masters were well known through their books to Smith circles and English travellers. Sansovino's name would have been less familiar. While the overall proportions shown are reasonably true, some details are not. The columns of the lower side windows have lost their rustication and the Michelangelesque windows have shrunk. The arches of the entrance should be taller and have more wall above, perhaps to leave space for big Florentine-Roman coats of arms in high relief. The centre windows of the main storeys are wider than those of the wings, in a muffled echo of the traditional Venetian palace loggia. The balusters are not shaped like bottles but like spindles, as Venetian

balusters still always were at this time. The balconies they form are not slipped between the pedestals of the columns but are projected out beyond them. The windows of the top frieze do not have straight sides but curved ones. The whole front should show even less wall surface and appear more like a vigorously sculptural framework.

[161] VENICE: Palazzo Corner Mocenigo (Palazzo Corner a S Polo)  
Elevation of doorway, with plan & scale [Fig.110]  
Insc: *Porta del Corner | A. S. Polo* (pencil); verso *Porta - Ca Corner | St. Polo - M. Sanmichele*  
Sepia wash (760 × 495)

The palace was begun by Sanmichele c.1549/50 and was still under construction in 1564. When the S Polo branch of the Cornaros died out in 1799 the property was inherited by a branch of the Mocenigos. In the C19 and C20 the building served for various purposes; now it houses the Guardia di Finanza (Puppi, *Sanmichele*, 1971, pp.109 et seq.). This doorway is not traceable today, but the sturdy proportions and details such as the abutting of a quarter-column to a pilaster (not an everyday occurrence) are in no way foreign to him. See also the doorway said to be part of the mis-called Palazzo Contarini a S Polo [159].

VENICE: Palazzo Corner a S Polo  
See VENICE: Palazzo Corner Mocenigo [161]

VENICE: 'Ca' Delfino – Canal Grande'  
See VENICE: Palazzo Flangini Fini [165]

[162] VENICE: Doges' Palace (Palazzo Ducale)  
Elevation of a doorway & 4 windows, with scale  
Insc: *Architettura | in Palazzo* (pencil); verso *nel Palazzo Ducale*  
(495 × 760)

Beginning in 1602 and continuing for some dozen years, the S and W sides of the court of the Doges' Palace were in large part rebuilt under the direction of Bartolo Monopola. This door and windows are in the first floor loggia, at the W end of the S side, and now open to the offices of the Superintendent of Monuments. The windows do not now have pediments and the mouldings are less coarse.

[163] VENICE: Palazzo Dolfin Manin (Manin Dolfin, Banca d'Italia)

1 Elevation on Grand Canal, with plan & scale  
Insc: *Facata del Manin | Sopra Canal Grande* (pencil); verso *Ca' Manin - Palladio*

2 Plan of court, with scale  
Insc: *Pianta del Cortil di | Casa Manin* (pencil); verso *Ca' Manin. Palladio*

3 Elevation of side of court with open arcade, with scale  
Insc: *Facata del cortil del | Manin* (pencil); verso *Ca' Manin - Palladio*

4 Elevation of side of court with closed ground floor, with scale [Fig.92]  
Insc: *Facata della banda | dei mezzai* (pencil); verso *Ca' Manin - Palladio*

5 Elevation of doorway, with plan & scale  
Insc: *Porta del Manin* (pencil); verso *Porta Ca' Manin | Palladio*  
Sepia wash (760 × 495, 495 × 760)



Sansovino (not Palladio) began this in 1536, a little later than the Ca' Corner, but finished most of it sooner. The rendering of the façade (begun c.1545) is painstaking, respecting even such oddities as the corner combination of pilaster and quarter-column. BM *AUV*, I, 36 is similar. Particularly valuable are the three drawings of the court, the most Roman part of Sansovino's most Roman work in Venice, destroyed by the architect Selva in 1797: these and the BM plan (*AUV*, I, 35) may be all there is now to show its design. The motive of two arches over one is not orthodox Roman but it was familiar in Venice from the Procuratie Vecchie and other works. Sansovino used it not only here in the court but also for the middle bays of the façade, just as it was becoming obsolescent. The rusticated doorway (No.5) must have been destroyed.

[164] VENICE: Palazzo Farsetti

Elevation of doorway, with plan & scale [Fig.134]

Insc: *Porta del Palazzo / farsetti* (pencil); verso *Porta - Ca' Farsetti*

Sepia wash (760 × 495)

The Byzantine palace of the Dandolo has been remodelled many times, most importantly after 1669, when it was bought by the Farsetti, again after 1826, when it was taken over for the City Hall, and again in 1874. The main stairway was replaced in the C18 by Andrea Tirali of Venice or Paolo Poli of Rome, who also remodelled the main apartments (Bassi, *Sei Sette*, p.240), where this door may have been. This unelicitous drawing is one of a series of unprofessional-looking presentations of small elements such as doorways at large scale, typical neither of Visentini's own style or elegant taste nor of those of his best draughtsmen. The whole group may be the work of pupils still in training rather than the finished product of fully trained assistants.

[165] VENICE: Palazzo Flangini Fini (Grand Hotel)

Front elevation, with plan & scale

Insc: *Facciata del Palazzo del / del fin in Faccia alla Salute / Venezia* (pencil); verso *Ca' Delfino - Canal grande*

Sepia wash (760 × 495)

Built for the Flanginis presumably by Alessandro (Andrea) Tremignon, c.1688, this palace was soon sold to the Cypriot Fini family who had just bought themselves into the patriciate. For over a century the Grand Hotel, it was sold in 1968 to become the seat of the government of the Region of the Veneto, for which role it is now (1973) being remodelled. It is a double palace, with another three-window loggia at the right end like that shown here in the centre, eliminated from the drawing perhaps to make the palace conform to the common Venetian *parti* of wing-loggia-wing. The richer Baroque details have been suppressed, such as the keystones with helmetted heads, the breaks in the cornice over individual windows and the fanciful forms of the balusters. The two lower floors have both been diminished in height and the verticality of all the windows lessened: as a result, the façade has less life, less 'lift'. The huge cartouches with the family arms between the side windows of the main floor were removed in the C19, perhaps when the palace became a hotel.

[166] VENICE: Palazzo Foscari (?)

Elevation of doorway, with plan & scale

Insc: *Porta del Palazzo del / foscari* (pencil); verso *Porta del Palazzo - Foscari / in Venezia*

(760 × 495)

This cannot be located in any of the surviving Foscari palaces. It may have been in the big Ca' Foscari (now part of the University), which was largely remodelled in the C18 and in 1867, or in the C16 Palazzo Foscari near S Simeone Piccolo. Notable is the one stiff squared course of rustication marking the impost by contrast to the softly bulging courses above and below.

[167] VENICE: Palazzo Foscari ai Carmini

Elevation of the garden casino or loggetta, with plan & scale [Fig.130]

Insc: *Facciata della Loggia del / giardino del foscari dei / Camini* (pencil); verso *Loggetta di Foscari*

Sepia wash (760 × 495)

The adjacent Foscari and Vendramin palaces appear to share a common front facing the church of the Carmini; both had large adjacent gardens; the two were and are still often confused. At the back of what was the garden of the Palazzo Vendramin there still stands a battered Baroque casino, commonly called the Loggia or Casino Foscari. It is not the building shown in this drawing. If the label is correct, this shows a casino nearby, in the true Foscari garden, now destroyed. It had been built by the parents of Doge Marco Foscari, 1762-63, to house his celebrated library, one of the finest in Italy. The building was sacked by revolutionaries in 1797 and the books and manuscripts dispersed, many to Vienna (A. Zorzi, *Venezia scomparsa*, I, p.43). The building appears to be an early example of Neo-Classicism merged with fashionable neo-Palladianism.

VENICE: Palazzo Gottoni (?)

See Unidentified: Loggia or gateway (?), Palazzo

Gottoni (?) or altar (?) at S Marino (?) [235]

[168] VENICE: Palazzo Gradenigo

1 Elevation of doorway, with plan & scale [Fig.118]

Insc: *Porta del Gradenigo* (pencil); verso *Porta Bergomi* (pencil); verso *Scamozio*

(760 × 495)

2 Elevation of gateway, with plan & scale [Fig.123]

Insc: *Architettura del / Scamozio nel Palazzo / del Al Bergomi* (pencil); verso *Scamozio*

(495 × 760)

The first drawing shows the entrance from the *fondamenta* or *quai* to the Palazzo Gradenigo on the Rio Marin, a work mainly late C17 by one Domenico Margutti, important then, shadowy now. He had been a pupil of Longhena, and this doorway is close in style to work in the Palazzo Rezzonico [178]. The most arresting item, a towering coat of arms in the gap of the split pediment, has been left out. BM *AUV*, III, 104/2, is a simplified version of this same doorway. *Del Al Bergomi* on the second drawing must be a perversion of some other name. A drawing or sketch may have indicated that something was 'al Bergami', something by the Ponte Bergami on the Rio Marin known also as the Ponte Gradenigo, or by the Rio Bergami, or by the Bergami inn which gave them the name. Consequently this gateway may have been a feature in the vast Gradenigo gardens and park, then one of the most admired in Venice and now largely covered by fifty-year-old workmen's housing, leaving only one empty but overgrown lot beside the palace. There is little cause to give the design to Scamozio.

VENICE: Palazzo Grimani Calergi

See VENICE: Palazzo Vendramin Calergi [182]

[169] VENICE: Palazzo Grimani a S Luca (Court of Appeals)

Front elevation, with *Scala di Piedi Inglese*

Insc: *Architettura di Michel S. Micheli & Palazzo Grimani S. Luca, Venezia*; (in index) *Palazzo Grimani a San Luca* . . . 46 *Michele Sanmicheli*

(480 × 355)

This celebrated palace was begun in 1557 from designs by Michele Sanmicheli, already over seventy but still able to amalgamate the new forms of the Roman Renaissance with the conventional palace *parti* of Venice. The entrance loggia may recall that of the Palazzo Massimi in Rome, and the one storey plus mezzanine embraced by a single order could have been seen on the Banco di Santo Spirito there. The result is far from Roman, yet enough unlike Venetian work to have come as a dramatic novelty. The question as to whether the top storey (added by G. G. de' Grigi, appointed in 1561 after the death of Sanmicheli in 1559) was intended by Sanmicheli is not entirely resolved, but the middle storey, still incomplete, was made lower to receive it by a choice of the owner's (*Sanmicheli studi raccolti* . . . 1960, *passim*). Work was completed in the 1570s by G. A. Rusconi. The continuous balcony (post-Sanmicheli) and the slicing by continuous cornices have been criticized ever since they appeared, along with the size of the top cornice (reduced on this sheet). The complex rhythms, including the linked serlianas, the virtual absence of wall, the dramatic chiaroscuro given by the bold projections and recessions and the equally bold detail have all long been praised, as has the syncopation of the arches in the two lower floors. (Cf. BM *AUV*, I, 32; BM MS Add. 26107, f.25.) Threatened with demolition, the palace was rescued by the Austrians in 1816: they bought it from the Grimani family and used it for the main post office.

[170] VENICE: Palazzo Grimani a S Maria Formosa

Elevation of doorway, with plan & scale

Insc: *Porta del Grimani / A s. Maria Formosa* (pencil); verso *door-case-Grimani - Sa Maria Formosa*

(760 × 495)

This building is puzzling in many ways. An older palace was remodelled c.1524 and then enlarged and remodelled again from c.1545, when Giovanni Grimani (an amateur architect?) became Patriarch of Aquileia. In 1778 Temanza first attributed the palace in part to Sanmicheli (*Vite* . . . p.177). Some have given him this portal, but not convincingly, and others think it may be by Grimani himself or by Serlio. It stands at the end of an alley off the Ruga Giuffa, pinched between neighbouring houses, with the result that it has to be tall and thin, even taller and thinner than shown here. The last Grimani of this branch died childless in 1864, and from then until 1968 the palace was occupied by an antique dealer. Lately it has been considered for important offices or for an archaeological museum.

[171] VENICE: Palazzo Grimani ai Servi

Front elevation, with plan & scale

Insc: *Facciata Del / Palazzo del Grimani Dei Servi* (pencil); verso *Ca' Grimani ai Servi*

Sepia wash (760 × 495)

This drawing is not of the same Palazzo Grimani ai Servi as that engraved by Coronelli in the 1690s. But inasmuch as Francesco Sansovino said that the family had 'edifici honorevoli e belli' (p.387) at the Servi, it may be of one of the others. The type is a standard one established in the late C16, but here it has had Baroque balusters added. The major palace at the Servi was destroyed c.1800, as were, presumably, the others. The BM (*AUV*, II, 94/2) has a drawing of a doorway from this group.



[172] VENICE: Palazzo Lezze alla Misericordia (Antonelli)

1 Elevation of doorway, with plan & scale  
Insc: *Porta nel cortil / nel Palazzo Lezze* (pencil); verso *Palazzo Lezze*

2 Elevation of garden screen, central section, with plan & scale [Fig.125]  
Insc: *Architettura del / Lezze Alla Misericordia* (pencil) (760 × 495)

Behind the Palazzo Lezze, with its main Baroque façade by Longhena (or a follower) on the Rio della Misericordia, was an enclosed garden, described at length by Martinioni in 1663 (p.393). Either when the palace was sacked by revolutionaries in 1797 or when it was taken over for their printing enterprise by the Antonellis in the early C19, or at both times, much of the finish of the palace and the garden must have been destroyed. Part of the screen wall at the back of the garden court, closing it off from the Rio de la Sensa, survives as an all-but-unique sample of what must have been a characteristic and not at all rare component of Venice's unique cityscape. The drawing of the screen (No.2) represents a simplified version of only the central part. BM *AUV*, I, 95, has complete and detailed views of both front and back, and a plan, but the doorway (No.1) does not appear. Since it has the identical copy-book Tuscan order as the whole screen, it was probably made in the same building campaign and possibly was a nearby part of the garden ensemble. The whole screen may well have resembled that of the Palazzo Trevisan at Murano [22], now lost (Fig.126).

VENICE: Palazzo (?) Lin (?)  
See **Unidentified**: Scuola (?) [207]

VENICE: Palazzo Loredan a S Stefano  
See **VENICE**: Istituto Veneto [154]

VENICE: Palazzo Malipiero Bernabò  
See **Unidentified**: Fountain [228]

VENICE: Palazzo Manin Dolfin  
See **VENICE**: Palazzo Dolfin Manin [163]

[173] VENICE: Palazzo Mocenigo alla Giudecca  
Front elevation, with plan & scale [Fig.96]  
Insc: *Facciata del Palazzo / del Mocenigo alla / Juedeco* (pencil); verso *Palazzo Mocenigo / a la Judaica*  
Sepia wash (495 × 760)

This unfortunately is one of the dullest, crudest and most inaccurate of the workshop drawings, as a comparison with BM *AUV*, II, 82, will well show (Fig.95). The late C16 building, on the Fondamenta S Giovanni on the Giudecca, is unusual for Venice in general scheme and in most of the details.

[174] VENICE: Palazzo Molin a S Fantin  
Elevation of a chimneypiece, with plan & scale [Fig.137]  
Insc: *Camin Nel Palazzo / del Molin A s. Fantin* (pencil); verso *Camino*  
Sepia wash (760 × 495)  
In front of S Fantin and next to the Teatro della Fenice there is a *campiello* once called the Campiello Molin, now part of the Antico Martini Restaurant; presumably it was flanked by a Palazzo Molin on one long side or the other. As nothing surviving on the S appears to be of the proper period for this chimneypiece, perhaps the Molin palace was destroyed for the building of the theatre on the N. Behind S Fantin, on the Rio dei Fuseri (or Barcaroli) there still stands a Gothic Palazzo Molin, with C16 additions and alterations. The typical mid- or late-C16 ornamental and practical feature here illustrated, similar to those on the sections of the Palazzo Trevisan at Murano, could have been in either one.

VENICE: Palazzo 'Non nobis Domine'  
See **VENICE**: Palazzo Vendramin Calergi [182]

VENICE: Palazzo Ottoboni  
See **Unidentified**: Loggia or gateway (?) [235]

[175] VENICE: Palazzo Papadopoli (Coccina Tiepolo)  
Front elevation, with plan & scale  
Insc: *Facciata del Palazzo del / Procurato Tiepolo s. / Benedetto* (pencil); verso *Ca' Tiepolo - Palladio*  
Sepia wash (760 × 495)

Not at S Benedetto but on the opposite bank of the Grand Canal, this façade, c.1560, is not by Palladio but by Gian Giacomo de' Grigi. The linking of all horizontals and almost all verticals, the extruded panels between the windows, the serlianas of the three superposed loggias will often recur as this scheme becomes a standard one for palaces of the late C16 and C17. The twin obelisks on the skyline are the sign of an admiral in the family, here probably a Tiepolo. The palace was built for the Coccinas and later passed to many families; now it is most often known as the Palazzo Papadopoli or Coccina. (Cf. BM *AUV*, I, 30.)  
See also **VENICE**: Palazzo Tiepolo (?) [180].

[176] VENICE: Palazzo Papafava Tasca  
1 Elevation of doorway, with plan & scale [Fig.112]  
Insc: *Porta del ponte di casa Balbi* (pencil); verso *Porta*

2 Elevation, without balustrade, with plan & scale  
Insc: verso *Porta*  
(760 × 495)

This elaborate doorway of the early C16, traditionally attributed to Guglielmo de' Grigi, is said to have been part of the Palazzo Tasca at Portogruaro (where it does not fit) and to have been brought to Venice when the Papafavas, heirs of the Tascas, took over the palace by the Ponte della Guerra in 1749. The transfer may have been earlier, for the typical C17 Baroque balustrade would most likely have been added to the doorway when it was moved. The peculiarly original detail of the Early Renaissance capitals has been 'corrected', but the general disposition and even the old-fashioned chamfered jambs have been properly recorded. The BM has a particularly fine drawing of this (*AUV*, II, 95).

[177] VENICE: Palazzo Pesaro (Galleria d'Arte Moderna e Raccolta d'Arte Orientale)  
1 Plan, with scale  
Insc: *Pianta di Casa Pesaro*

2 Elevation of Grand Canal façade [Fig.93]  
Insc: *La Casa Pesaro in Venezia*  
Sepia wash (520 × 365)  
Prov: Pres. by Mrs Guy Elwes, 1959  
Both numbered 6 on bill to Sir Francis Child.

These stringently simplified drawings give little idea of the showy Palazzo Pesaro, the major work of Longhena's late maturity. The plan is crudely drawn and inaccurate in proportions: the 125ft hall has been shrunk to c.92ft and everything beyond it has been left out. The façade (begun c.1675) has also had its proportions altered, and it has been shorn of its truculent diamond-faceted rustications on the lower floors and its surface-ruffling sculpture on the upper ones, leaving little but the columnar framework and that little crassly thickened. The BM plan (*AUV*, I, 41) is a little more faithful, and the façade (I, 42) is one of the most carefully transcribed of all (Fig.94).

VENICE: Palazzo Priuli Ruzzini  
See **VENICE**: Palazzo Ruzzini [179]

[178] VENICE: Palazzo Rezzonico (Priuli-Bon, Museo del Settecento Veneziano)  
Elevation of a doorway, with sca'e [Fig.117]  
Insc: *Porta del Bon* (pencil); verso *Porta in Palazzo Bon / Venezia*  
(760 × 495)

The huge Palazzo Rezzonico was known as the Palazzo Bon until sold to the Rezzonicos in the middle of the C18. It had been begun by Longhena in the 1660s, and this doorway is typical of his work there, much of which has the same rusticated Tuscan order.

[179] VENICE: Palazzo Ruzzini (Priuli Ruzzini)  
Front elevation, with plan & scale  
Insc: *Facciata del Palazzo del / Benbo di s. Santa Maria Formosa* (pencil); verso *Ca' Manin Palladio*  
Sepia wash (760 × 495)

This is not the Bembo Malipiero palace at one end of the Campo S Maria Formosa but the larger Palazzo Ruzzini still a prominent landmark at the opposite end. It was built for the Ruzzini family c.1580, perhaps by Bartolomeo Monopola, as published by Carlevarij (pl.100), making use of some earlier elements. Minor changes have been made since. To make it appear symmetrical and standard, two bays at the left have been suppressed. Also missing are all the balconies and the striking early Baroque dormer. Although shown standing in a canal – which occurs at the back of the palace where the design is quite different – the façade presented on BM *AUV*, II, 40, is virtually the same as this. A neater and more accurate drawing is BM *AUV*, I, 62, of the full asymmetrical front of eight bays, topped by the notable double dormer. Any resemblance to the Ca' Dolfin Manin [163] of Sansovino (not Palladio – the label errs twice) must come from a quick look at the fenestration of the main floors without attention to anything else.

VENICE: Palazzo Saragio (?)  
See **Unidentified**: Doorway, 'Saragio del Lio' [223]

[180] VENICE: Palazzo Tiepolo (?)  
1 Elevation of a doorway, with plan & scale [Fig.113]  
Insc: *Porta del Palazzo / Tiepolo nel Cortil* (pencil); verso *Porta nel Cortile / Palazzo Tiepolo*

2 Elevation of a doorway, with plan & scale  
Insc: *Porta del palazzo / Tiepolo* (pencil); verso *Porta del Palazzo Tiepolo*  
Sepia wash (760 × 495)

These not unusual doorways may have been part of the Palazzo Papadopoli Tiepolo Coccina [175], for they do not disagree with it in style. But it is equally possible that they may have belonged to the Palazzo Tiepolo alla Misericordia, a C18 work demolished in 1798, or that they could have been somewhere on or in the Palazzo Bernardo Maffetti Tiepolo on the Campo S Polo, remodeled by Massari or Domenico Rossi in the early C18, or the Palazzo Tiepolo near S Tomà behind which is the Corte Tiepolo to which the label on the first drawing might refer. None of these Tiepolo palaces had proper courtyards of their own so far as is known; possibly there may have been something of the sort connected with the Palazzo Tiepolo that is now part of the Hotel Europa. The second drawing is damaged and foxed.

[181] VENICE: Palazzo Tiepolo alla Misericordia  
Elevation of a casino, with plan & scale [Fig.127]  
Insc: *Architettura de Scamocio del Tiepolo*  
(760 × 495)  
This could have been a casino dependent on the Palazzo Tiepolo alla Misericordia, which was noted for its garden, part of which has survived. The type of façade is not familiar and does not seem close to Scamozzi. After Sansovino's death, however, Scamozzi had more than once carried on his works (cf. Palazzo Corner dell Ca' Grande [160], Libreria [155]), and Sansovino had made spectacular repairs to the palace here.



VENICE: Palazzo Tiepolo Papadopoli  
See VENICE: Palazzo Papadopoli [175]

[182] VENICE: Palazzo Vendramin Calergi (Loredan Vendramin Calergi, 'Non nobis Domine', Casino Municipale)

Front elevation, with plan & scale

Insc: *La Casa Grimani | Calieri in | Venezia*

Sepia wash (520 × 370)

Prov: Pres. by Mrs Guy Elwes, 1959

Numbered 7 on bill to Sir Francis Child.

Although hailed as a masterpiece from its first days, the Palazzo Vendramin Calergi has no clear early history. Its foundations may have been in by 1500, from a scheme by Mauro Coducci, who died in 1504, after which work was continued by the Lombardo workshop, probably directed by Tullio, the closest of them to Mauro. Part was inhabited by 1509. Many details such as balconies, decorative carving &c are more like the Lombardos than like Coducci, who must however, be responsible for the basic design. In some ways a translation into Venetian of Alberti's Florentine Palazzo Ruccellai, this shows surprisingly little wall (though more than is shown in the drawing). The ratio of solid to void is about 1:3 (Ruccellai 1:13), but the solids one sees are not so much walls as columns which (like the pilasters below) are linked subtly to the slivers of wall they overshadow by the continuation of a few mouldings. The vivid columnar framework is in particularly fine Istrian stone (with the main columns fluted), as are also the bits of wall and the Albertian window tracery; the smaller columns are of veined Greek marble. Begun for the Loredan family, the palace passed through several families, Grimani, Calergi &c, and was sold to the Vendramin in 1738, since when the usual name has been Vendramin Calergi, but the label *Grimani Calergi* does not mean that the drawing was made before the sale. In the mid-C19 it passed to the Duchesse de Berri, who altered the interior, and in 1946 to the city. Now it is used for the Municipal Casino during the winter.

[183] VENICE: Palazzo Vendramin on the Giudecca  
Elevation of a loggia, with plan & scale [Fig.128]

Insc: *Loggia del palazzo | vendramin della | zudecca* (pencil & pen); verso *Loggia di Ca' Vendramin | a la Giudecca*

Sepia wash (760 × 495)

The Palazzo Vendramin, built by the Doge Andrea (died 1478) was remodelled in the C16, perhaps by Sansovino. It fronts the water, at the W end of the Giudecca, and behind it there once was one of the most famous gardens of the Venetian Renaissance, where some of the most famous people gave some of the most famous parties. Part of the *delizie* was a large rotunda, now vanished, and somewhere nearby stood a loggia, described by later writers as very pretty (*leggiadrissima*) or as a work by Palladio (*Forestiero*, p.323). While far from provable, it is barely possible that this simple drawing might represent this loggia but the evidence for Palladio is late and wobbly. If not that, it might be another loggia in the garden once dated 1630 by an inscription, though that stylistically is even less comfortable. C18 seems more probable.

[184] VENICE: Palazzo Widmann Foscari

Elevation of gateway, with scale [Fig.129]

Insc: *Porta del vidiman* (pencil); verso *Porta di Vidiman*

Sepia wash (760 × 495)

This may have been an entrance to the garden or to some small building in it and not part of Longhena's elaborate design for the whole palace.

[185] VENICE: The Prisons (Palazzo delle Prigioni)

1 Front elevation, with *Scala di Piedi Inglese*

Insc: *Architettura del Sansovino & Prigioni di Venezia*; (in index) *Prigioni*... 40 Sansovino

(355 × 480)

2 Front elevation, with plan & scale

Insc: *La Facciata della Prigione | in Venezia* (in a hand different from all the others in this series)

Sepia wash (370 × 520)

Prov: Pres. by Mrs Guy Elwes, 1959

Numbered 3 on bill to Sir Francis Child.

Antonio Da Ponte based his design, 1589, on Sansovino's Zecca [193] and the back part of the prisons already built by Rusconi, following Serlio's precept that buildings for such uses should be rusticated. Fundamentally, the design goes back earlier than Serlio, to Bramante's house for Raphael in Rome (Fig.4). The upper storey (the drawing omits the rustication here) was finished by Da Ponte's nephew Antonio Contino c.1597. Coryat, who saw it in 1608, wrote 'I think there is not a fairer prison in all Christendom'. It served as a prison up to 1919 and now houses the activities of the Circolo Artistico. (Cf. also BM MS Add. 26107, f.6; Windsor 527 19295; the sheet in the Virch collection; and the RIBA so-called Zecca which may have been intended to represent the Prisons – all alike enough to echo the same original drawing, possibly that by Visentini himself in the Beaumont-Newcastle volume.)

[186] VENICE: Scuola (dei Nobili) al Corpus Domini  
Front elevation, with plan & scale [Fig.97]

Insc: *Facciata del | Corpus Domine* (pencil); verso *Scuola del Corpus Domini*

(495 × 760)

The building of the Scuola dei Nobili was never finished above the ground storey, but that was impressive enough to win several false attributions to Palladio (Muttoni, IV, 1763, pl.xxix). It would seem to be closer to Vittoria. Some of its elegance has been lost in the RIBA drawing and is better revealed by Visentini himself – who cautiously attributed the building to 'Scuole del Palladio' – in the Beaumont-Newcastle volume. Having been the only aristocratic scuola, it was demoted in the C19 to a storage depot for the railway station, for which the church of Corpus Domini had been demolished, and the Scuola, too, was pulled down some years after 1866.

[187] VENICE: Scuola di S Giobbe

Front elevation, with plan & scale

Insc: *Facciata della Scuola | di S. Jobe* (pencil); verso *Scuola di S. Giobbe*

Sepia wash (760 × 495)

There were half-a-dozen scuola associated with the church of S Giobbe, and this might be any one of them built in the late C16 or C17. Nothing remains to identify it now. While not unique, a scuola building of three storeys would have been unusual, unless it had taken over something made for another purpose.

[188] VENICE: Scuola di S Giorgio degli Schiavoni

1 Elevation of lower half of façade, with plan & scale

Insc: *Facciata della Scuola di S. Giorgio nei causeri*

(pencil); verso *Scuola di S. Giorgio*

(495 × 760)

2 Elevation of lower half of façade, with plan & scale

Insc: *Facciata del Parlatorio | delle Mueghe dei Greci* (pencil); verso *Facciata del parlatorio delle Monache – ai Greci*

Sepia wash (495 × 760)

These are both apparently 'corrections' of the lower half – the upper is nearly identical – of Zuane de Zan's façade of the Scuola of SS George & Triphonius, patrons of the Dalmatians (Schiavoni), a charming but amateurish work of 1551. The twin arched windows (that on the right damaged and altered) are framed by taller pilasters carrying a full entablature, just above the slightly smaller entablatures of the windows, a redundancy suppressed by the draughtsman. No.1 may have been copied and then mislabelled in No.2, which is cruder but has the compensation of the evocative label 'visitors' room of the Greek nuns'.

[189] VENICE: Scuola di S Giovanni Evangelista

Elevation of entrance portal, with plan

(760 × 495)

This is the main entrance to the Scuola di S Giovanni Evangelista, almost surely designed by Mauro Coducci and executed either under his supervision before he died in 1504 or else c.1512 by others who may have made changes here as they did to the window above (not shown). The setting of one order over another twice its size is not foreign to his style, and typical of it is the way the big order carries the big arch with a full archivolt, while together with the smaller order it also carries the pediment, all worked out with ease. The drawing makes the hard-working pediment-carrying colonettes into weaker pilasters but is otherwise accurate, even in general proportions. As usual some of the smaller features are not shown, such as the panelling interrupted by panelled discs on the pilasters and spandrels. It is surprising how the removal of this characteristic Early Renaissance ornament leaves a basic design almost academic and dateless.

[190] VENICE: Scuola della Passione

Front elevation with plan & scale

Insc: *Facciata della Scuola | della Passione a frari* (pencil); verso *Facciata della Scuola della Passione | ai Frari – Venez*

(760 × 495)

This minor but sophisticated scuola was rebuilt after a fire in 1588 and completed in 1593 (date over doorway). The building stands out among the neighbouring palaces or houses around the Campo dei Frari because of its height and the importance of the ground floor, more like a church than a house, and the absence of a mezzanine. Exceptionally for a scuola and unlike the drawing, it has a third storey, narrower and somewhat dormer-like, which was shown as early as the 1740s in Mareschi's etching of the Frari. This drawing, then, might have been made from notes taken before the dormer was added – if it was added – or the draughtsman may have left it off as insufficiently classical.

VENICE: Scuola (?), 'La Pietà'

See Unidentified: Small church or scuola, 'La Pietà'

[218]

[191] VENICE: Scuola dello Spirito Santo

1 Front elevation, with plan & scale [Fig.99]

Insc: *Facciata della Scuola dello Spirito Santo* (pencil); verso *Facciata della Scuola dello Spirito | Santo*

(760 × 495)

2 Front elevation, with *Scala di Piedi Inglese* [Fig.100]

Insc: *Architettura del Sansovino & Facciata della Chiesa di S. Felice*, | Venezia; (in index) *Chiesa di San Felice*... 41 Sansovino

(480 × 355)

Echoing the church of the Spirito Santo [143] adjoining, the scuola was probably put up in the same building campaign early in the C16. No.1 mixes features from both buildings, for it omits the pediment over the doorway of the scuola with the result that it looks more like the doorway of the church. The central panel above, once painted, was altered when the building was adapted to new uses. The drawing labelled S Felice (No.2) gives as close a likeness of the façade as does the other, but with the oculus dropped from the pediment to the upper storey (where there used to be a big painted representation of the disc of S Bernardino) and the pediment over the doorway dropped from the cornice between storeys to the top of the door itself. The windows have been simplified to rudimentary (and inaccurate) forms. There is no reason to connect the scuola with Sansovino despite the coincidence that he did put a façade on the church on the island of S Spirito. The shop's most accurate representation is labelled 'Scuola della Dottrina' (BM AUV, III, 107). (Cf. Lovisa, No.101.)



[192] VENICE: Scuola di S Teodoro

Side elevation

Insc: verso *Scuola di S. Teodoro*

(495 × 760)

Begun in 1580 for the Scuola Grande di S Teodoro, the last of the six major *scuole*, this is one of the few buildings in Venice where the sides were given as full architectural treatment as the front. This part may not be by Tommaso Contin, like most of the rest of the building, but by Giovanni Antonio Rusconi (Scatolín, monograph, 1961, p.34). In this drawing, as in BM *AUV*, III, 131, the proportions have been warped: both the bays of the upper storey and the windows in them should be 2½ times as high as wide. After being closed along with the other *scuole* by Napoleonic orders in 1810, the building was put to a variety of uses: archives, an antiquarian dealer, a cinema and now, since 1961 – with the membership of the *scuola* re-established – an exhibition hall.

VENICE: Torre dell'Orologio

See VENICE: Clock tower [151]

[193] VENICE: La Zecca (the Mint, now Biblioteca Nazionale Marciana)

Elevation of front on the Molo, with *Scala di Piedi Inglese*

Insc: *Architettura del Sansovino & La Zecca, Venezia*; (in index) *La Zecca...* 39 Sansovino

(355 × 480)

Above the seven ground storey bays he shows of the nine-bay Zecca, the draughtsman has adulterated the design with what seem to be parts of the prisons [185]. The Zecca, by Sansovino, 1536-45, was originally only two storeys high, but Sansovino himself added a third in the 1560s, and there would be no reason in the mid-C18 to show it with only two, unless, as seems unlikely, one of the engravings made in the 1550s was used as a model (Tafuri, *Sansovino*, 1969, p.72). The ground floor, of rusticated arcades, was early walled in, as shown, and had no doorway on this, the water side. Above it, the columns were vigorously rusticated, but were single (as shown) and not one planted on two behind, as on the prisons. The top floor of the Zecca has a row of pointed pediments, here put on the first floor, whereas the prisons have alternating pointed and curved. The Zecca has virtually no wall on the upper floors, for the heavy window frames are almost forcibly clamped in by the columns. Because of the threat of fire the whole building is of stone with some metal and no wood. The prisons were presumably made similar to the Zecca as the terminations of the great civic group, to make full stops on either side of the Piazzetta, beyond the library, and Doges' Palace. Both were utilitarian buildings for uses for which Serlio prescribed rustication. The original function as mint was kept until 1870, and after an interim miscellany of roles, the building has, since 1905, housed the Biblioteca Nazionale Marciana, while the original Libreria, now too small, is reserved for displays.

A true picture of the nine-bay three-storey Zecca, meticulously drawn by Visentini himself, is in the Beaumont-Newcastle volume. Only the ground storey matches the seven-bay two-storey RIBA version and one wonders whether that might as well be called an inaccurate rendering of the Prisons [185] as of the Zecca, for the draughtsman has inextricably spliced bits of both together.

[194] VERONA: Arch of the Gavii

Front elevation, with *Scala di Piedi Inglese* [Fig.142]

Insc: *Architettura del Vitruvio & Arco del Vitruvio, Verona*; (in index) *Arco del Vitruvio...* 69 Vitruvio

(480 × 355)

This was built soon after its probable model, the Arch of Titus in Rome [44]. Theodorici incorporated it into the city walls, and save for the attic it stood in fair condition until 1805, when the French took it down to gain freer access to the bridge just behind. In 1930-32 it was put up again close by, largely with original stones. Because of the inscription L. VITRUVIUS L. CERDO ARCHITECTUS, it was long taken for a work of the esteemed Augustan writer-architect Vitruvius Pollio. Few Roman works were signed by architects and none by the famous Vitruvius has survived. This was built by a local freedman also named Vitruvius, and how he happened to put his name on his work is not known. That the arch was made for the Gavi family is clearly spelled out in another inscription, ARCUM GENTIS GAVIAE. The columns are fluted and the attic does not break inward beyond the second pier, behind the pediment, the way Serlio (III, iv, 113r) and others had shown it. A more simplified drawing with plan but no attic is at Windsor (187 A/13 30), perhaps derived from a different source. (Cf. also sheet in the Virch collection, Windsor 187 A/13 10553 and Windsor 527 19292.)

VERONA: La Borsa

See VERONA: Gran Guardia Vecchia [200]

[195] VERONA: Church of S Anastasia

Elevation of altar, with plan & scale [Fig.143]

Insc: *Altare di S. Nestasia | di Verona* (pencil); verso *Porta*

(760 × 495)

Without its steps and altar-block, this has been confused with a portal. It fills one bay of the wall of the nave of S Anastasia, the largest church in Verona. It is one of the few Renaissance monuments which come close to being a copy of a specific antique work, here the Arch of the Gavii [194] (Fig.142). The altarpiece was erected in 1542. It borrows even the scale, twice that indicated on the drawing, with pedestals c.8ft high. Important modifications were made in adapting the outdoor arch for an indoor altar, particularly in the ornament (omitted from the drawing). The shafts are crisply fluted and the spandrels and pilasters are carved in delicate low relief, quite different in character from their model. The stone has been well chosen for the new role: a pale caramel marble carved with fine mouldings unsuited to outdoor exposure. The figures in the aediculae between the columns have been faintly sketched in pencil and labelled *S Piero* and *S Lucio*.

[196] VERONA: Church of S Giorgio in Braida

(S Giorgio Maggiore)

1 Plan, with scale

Insc: verso *S. Giorgio di Verona* - 4 (pencil) & *St. Giorgio di Verona* (pen)

2 Front elevation [Fig.147]

Insc: verso *S Giorgio di Verona*

3 Cross-sections

Insc: verso *St. Giorgio - Verona*

4 Longitudinal section, with dome

Insc: verso *St. Giorgio - Verona*

(760 × 495, 495 × 760)

More famous for its paintings than for the building housing them, S Giorgio still can make respectable architectural claims. The dome, said to be a shell but one brick thick at the top, may be from a late design of Sanmicheli (begun c.1536, finished by his nephew Brugnoli 1604, restored 1776). The simplified drawing diminishes the distinctive character of the church (Puppi, *Sanmicheli*, 1971, pp.145 et seq.). It may have been intended for aisles rather than the existing rows of side chapels. The essentially medieval *parti* of two bays on the sides to one in the centre – the church was begun in 1477 – has been developed in classical language. The chapels are set in an arcade possibly but not probably designed by Sanmicheli (or his nephew?) with a neat solution of the problem of how to set two classical arches under one. Except for the serliana and the tall windows (probable survivors from the late C15 or early C16), the façade follows contemporary C17 Roman models. In old guidebooks the design is anachronistically given to 'Sansovino or Sanmicheli'. The drawing curves the pointed pediment of the serliana, omits the small pediment over the windows and the big one over the door, and gives arches to the doorway and the tall windows, both actually square-headed.

VERONA: Church of S Giorgio Maggiore

See VERONA: S Giorgio in Braida [196]

[197] VERONA: Jesuit church (?) (S Sebastiano)

1 Plan, with scale

Insc: verso *Gesuiti di Verona* - 3 | *falsa la pianta* (pencil) & *Gesuiti di Verona*. 3 (pen)

2 Cross-sections

Insc: verso *Gesuiti di Verona*

3 Longitudinal section

Insc: verso *Gesuiti di Verona*

(760 × 495, 495 × 760)

4 Front elevation, with *Scala di Piedi Inglese* [Fig.145]

Insc: *Architettura dello Scamozzi & Faccia della Chiesa dei Gesuiti Verona*; (in index) *Chiesa de' Gesuiti...* 70 Scamozzi

(480 × 355)

Since 1906 the City Library and Archives of Verona have occupied part of what was once the Jesuit establishment, adjacent to its abandoned and radically altered church of S Sebastiano. What was left of the latter was destroyed in the Second World War and there is no clear information about its appearance in the C18. Consequently these drawings cannot be validated; it is not even certain that they are of this church. It would not, however, be exceptional for Jesuit work in northern Italy. The elevation (No.4) comes from a different set of drawings from the other three and does not fit together with the doubtful plan (called *falsa*) or the sections. If the drawing does represent the façade of S Sebastiano – which may or may not be so – it is the only record of it other than that it was 'magnificane' (Maffei, *Verona illustrata*, 1732, p.91). The Neo-Classical façade that replaced it in the early C19 is now attached to S Nicolò [198]. The doorway in the plan and cross-section could fit this façade, which would in a roundabout way strengthen the probability of their representing S Sebastiano. The authorship of Scamozzi, while possible, is not likely.



[198] VERONA: Church of S Nicolo da Tolentino (dei PP Tolentini)

1 Plan, with scale & faint outline drawing of doorway in pencil

Insc: verso *St. Nicolo di Verona* - 3

2 Cross-sections

Insc: verso *S. Nicolo di Verona*. 3 (pencil) & *St. Nicolo di Verona* (pen)

3 Longitudinal section

Insc: verso *St. Nicolo di Verona*  
(760 × 495, 495 × 760)

Built in the C17 (by Lelio Pellissina) and damaged in the Second World War, this impressive but little-known church has now been handsomely repaired and given a façade salvaged from the bombed-out Jesuit S Sebastiano [197] to replace the unfinished original one. The drawings are careful and reliable save for minor variations. For example, the windows at the E and W ends are not there now and probably never were; the two big bays of the nave should have windows and make penetrations in the vault; and the spaces between paired pilasters should be arranged with confessionals, niches and panels; there is now no dome at the crossing and perhaps never was, though pendentives show that one was expected.

[199] VERONA: Church of the Redentore

1 Plan, with scale

Insc: verso *Redentore di Verona* - 3

2 Cross-sections

Insc: verso *Redentore di Verona*

3 Longitudinal section [Fig.146]

Insc: verso *Redentore di Verona*  
(760 × 495, 495 × 760)

This minor church suppressed by Napoleonic order and put to other uses has now disappeared. The building dated from 1663 and was consecrated in 1675 (Lenotti, 'Chiese scomparse', *Vita Veronese*, 1955, pp.19 et seq.). Old guides - if they mention it at all - tell only of the paintings, all by minor local artists. The form of the church is strikingly original, and the bays of the nave, growing successively wider, longer, higher and then shrinking in reverse, are unique. Only the lighting may have been inadequate. The four side doors show that it was embedded in a convent.

VERONA: Church of S Sebastiano

See VERONA: Jesuit church [197]

VERONA: Church of the Tolentini

See VERONA: Church of S Nicolo da Tolentino [198]

[200] VERONA: Gran Guardia Vecchia (Palazzo della Borsa, Palazzo della)

Front elevation, with *Scala di Piedi Inglese*

Insc: *Architettura dello Scamozzi & Palazzo della Gran Guardia, in Verona*; (in index) *Palazzo della gran guardia*... 72 Scamozzi  
(355 × 480)

Begun in 1609 or 1610 by Sanmicheli's nephew and pupil, Domenico Curtoni, this borrowed heavily from Sanmicheli's Palazzo Canossa [201]. It long stood uncompleted, at only half its present size, though not as the neat self-sufficient entity shown here. Early in the C19 it was extended to thirteen bays which, plus special narrow bays at each end, made a total length of 280ft. There is no justification for giving it to Scamozzi, any more than there is for giving him any of the other buildings in Verona here labelled with his name. The drawing makes typical minor alterations.

VERONA: Palazzo della Brà

See VERONA: Gran Guardia Vecchia [200]

[201] VERONA: Palazzo Canossa

Front elevation, with *Scala di Piedi Inglese*

Insc: *Architettura dello Scamozzi & Palazzo Canossa, in Verona*; (in index) *Palazzo Canossa*... 71 Scamozzi  
(355 × 480)

Begun before 1531, this was already lived in by 1537, though not yet finished. Sanmicheli showed his admiration for the best new work in the Rome he had lately left by making a design which grew from Bramante's 'House of Raphael' of c.1510 (Fig.4). The changes made by the draughtsman are typical and may be worth noting in order to distinguish between the tameness of the Visentini atelier and the boldness of Sanmicheli in the handling of the classical vocabulary. For example, the pattern of the Visentini rustication substitutes metronomic regularity for the rubato of the original. Suppressed are the basement windows at pavement level, with keystones jutting up to the sills of the two ground floor windows at each end, windows which do not have the round arches shown but flat ones, again with giant voussours. The windows of the *piano nobile* have been made wider (for English daylight? or just to avoid the more active vertical shape?). There are no balusters below them, and on either side there is a slice of sunk panel which is slid under the paired pilasters to reappear beside the next window. The archivolt is flat, not conventionally moulded. The top windows, too, should be narrower and flanked by narrow vertical sunk panels. The corners of the upper half of the building are not formed with a pilaster on the front and another on the side, but by a strong square pilaster-pier imposed on seven-eighths of an ordinary pilaster, recalling the paired pilasters elsewhere and emphatically stopping their rhythm. Every one of these adulterations of Sanmicheli's design takes away from its original quality - sometimes eccentric, always energetic - and tames the whole into academic docility. Sanmicheli and Visentini are less compatible than uncomfortable with one another. Since several of the alterations had already appeared in the *Verona illustrata* of 1732 (III, 152) by the Marchese Scipione Maffei, a friend of both Visentini and Consul Smith, his plate would probably have been the immediate source of the atelier drawing. (Cf. also the RIBA drawing labelled Palazzo Pompei [203] where the lower floors are derived from the Palazzo Canossa.) A storey was added to the palace in 1761 and a balustrade with statues put on the main cornice to hide it. Unless done from an engraving and not from the palace itself, either the RIBA drawing or the notes for it must antedate 1761. Badly damaged in the last war, the palace has now been suitably restored.

[202] VERONA: Palazzo Orti (?)

Elevation of gateway (?), with plan & scale

Insc: *Porta del Sig. Orti* (pencil); verso *Porta a Verona* (pencil & pen)  
(760 × 495)

This may be a simplified and 'corrected' picture of a feature at the back of the Palazzo Orti (No.31 Corso Cavour), possibly moved, and now enframing a late C18 watering trough, handy to the stables beside it. The main palace building was rebuilt in 1784, post-Visentini.

[203] VERONA: Palazzo Pompei (Lavezola, now Museum of Natural History)

Front elevation, with *Scala di Piedi Inglese*

Insc: *Architettura dello Scamozzi & Palazzo Pompei, in Verona*; (in index) *Palazzo Pompei*... 66 Scamozzi  
(355 × 480)

The hybrid shown here has been compounded from two of Sanmicheli's Verona palaces. The lower half has the window arrangement of the ground floor and mezzanine of the Palazzo Canossa - as it is, not as it was shown in the RIBA Visentini drawing [201] - with the central arch recalling the three smaller arches of the entrance there. The upper floor is that of the Palazzo Pompei, with no more than the usual alterations of proportion and reduction of details: less wall, smaller keystones, bottle instead of spindle balusters, flutes and triglyphs omitted &c. Both the Canossa and Pompei palaces have seven bays: nine are shown here.

[204] VERONA: Palazzo Saibante

Elevation of a doorway, with plan & scale

Insc: *Sig. Zaibinte Verona* (pencil); verso *Porta*  
(760 × 495)

The portal has been moved to the Palazzo Da Lisca and has lost the lower drum of its pilasters (not columns, as shown), their bases and socles. The arch should be made of bold rusticated voussours set against plain spandrels; there is no archivolt nor pediment. The old attribution to Sanmicheli is now usually discarded, though influence from his individual manner may have affected the design.

VERONA: Palazzo Zaibinte

See VERONA: Palazzo Saibante [204]

[205] VERONA: Porta Palio (la Stupa)

1 Elevation of inner face, with *Scala di Piedi Inglese*

Insc: *Architettura dello Scamozzi & Porta del Pallio eterna, detta Stupa, Verona*; (in index) *Porta esterna del Palio*... 68 Scamozzi

2 Elevation of outer face, with *Scala di Piedi Inglese*

Insc: *Architettura dello Scamozzi & Porta di S. Zeno, in Verona*; (in index) *Porta di S. Zeno*... 67 Scamozzi

3 Elevation of outer face, with *Scala di Piedi Inglese*

Insc: *Architettura dello Scamozzi & Porta interna del Pallio detta Stupa, Verona*; (in index) *Porta interna del Palio detta Stupa*... 65 Scamozzi  
(355 × 480)

This, the boldest and most famous of Sanmicheli's fortified city gates, was completed c.1557. The drawing of the inner face makes several weakening alterations: the paired columns should be farther apart and expose more wall; instead of a column a strong square pier should be at each end; the spandrels should show voussours bent to join the courses established by the column drums; and the attic, now blank brick, should have no windows. The drawings of the outer face differ so much from what is actually there that they might be taken to represent some other gate - but none such is identifiable. There once were, however, other gates now destroyed. That labelled *Porta S Zeno* (No.2) does not look like the Porta S Zeno. Conceivably both drawings are 'corrections' or careless versions of Sanmicheli's wayward and wonderful Palio design, with his uncanonical rusticated flat arches made properly semicircular, or omitted, and the wall surface smoothed of the furrows and ridges of its strong rustication. The labelling is careless in another way - in confusing the inner and outer faces. More openings face into the city than out to putative enemies. Neither the Porta Palio nor the Porta S Zeno is by Scamozzi, the only architect to whom works in Verona are ascribed. Was he confused with Sanmicheli? or was Scamozzi sufficiently better known to make drawings of his works - true or spurious - more readily saleable?



VERONA: Porta S Zeno  
See VERONA: Porta Palio [205]

VERONA: La Stupa  
See VERONA: Porta Palio [205]

[206] VICENZA: Arch formerly in the Campo Marzio (now Piazzale Roma)

1 Elevation, with *Scala di Piedi Inglese*  
Insc: *Architettura del Palladio & Arco Trionfale in Campo Marzio in Vicenza*; (in index) *Arco trionfale in Campo Marzio*... 77 Palladio (355 × 480)

2 Elevation, with plan & scale [Fig.148]  
Insc: *Arco trionfale di Vicenza*  
Sepia wash (370 × 520)  
Prov: Pres. by Mrs Guy Elwes, 1959  
Numbered 13 on bill to Sir Francis Child. On same sheet as Padua, S Antonio, Tomb [26].

This was not built by Palladio but probably by Ottavio Bruto Revese in 1608. Long a striking landmark in Vicenza, it was damaged in early C19 wars, repaired and dedicated to Victor Emmanuel II in 1868, and finally pulled down on the occasion of a routine visit by Mussolini because it was in the way of parades. Its complement on the same axis at the end of the Viale Roma is still there, leading into the Giardino Salvi where the Late Renaissance city-planning scheme ends in the Loggia Valmarana. The columns and piers were rusticated, as on the second drawing, which does not, like the first, chasten the uncanonical details. (Cf. also Windsor 187 A/13 10545 and a drawing in the collection of Dr Virch.)

[207] VICENZA: Arco delle Scalette (degli Scalineti)  
1 Elevation, with *Scala di Piedi Inglese*  
Insc: *Architettura del Palladio & Arco detto degli Scalineti in Vicenza*; (in index) *Arco degli Scalineti*... 80 Palladio (480 × 355)

2 Elevation with lion & without stairway, with plan & scale [Fig.144]  
Insc: *Arco della Madonna* (pencil); verso *Arco Triomphale di Palladio*  
Sepia wash (760 × 495)

3 Elevation with stairway & without lion, with plan & scale  
Insc: *Porta di Casa Fornieri*  
(370 × 515)  
Prov: Pres. by Mrs Guy Elwes, 1959  
Numbered 12 on bill to Sir Francis Child. On sheet with Vicenza, Arsenal [208].

This arch, at the foot of the 192 steps leading to the pilgrimage basilica at the top of the Monte Berico, was set up in 1595, fifteen years after the death of Palladio, to whom it was long attributed and sometimes still is. Although he made drawings of triumphal arches, he did not publish or build any except one, the temporary affair for the welcoming of Henri III to Venice. This arch at Vicenza, inspired by that at Ancona, may have been based on drawings of Palladio's (Burlington-Devonshire collection of the RIBA, Museo Civico at Vicenza), but the actual building was done under G. B. Albanese, a disciple who had done sculpture for Palladio before trying monumental architecture.

There were originally freestanding figures on the corners and a large striding lion atop the attic, as shown in the second drawing. The steps are not flared, but are contained between straight parapets. Smashed in the last war, the arch has been carefully rebuilt, largely with original pieces. (Cf. Windsor 187 A/13 10544.)

[208] VICENZA: Arsenal  
Elevation of entrance archway, with plan & scale  
Insc: *Portone che va nella Prigione in Venezia*  
Sepia wash (370 × 520)  
Prov: Pres. by Mrs Guy Elwes, 1959  
Numbered 11 on bill to Sir Francis Child. On same sheet with Vicenza, Arco delle Scalette [207]. This is mislabelled Venice, possibly because it looks much like the Portal of the Bucintaur Boathouse in the Venetian Arsenal. This arch now serves as the usual entrance to the Teatro Olimpico [213] from the Piazza Matteotti, circuitously through a small enclosed garden. It is all that remains of the local Arsenal. Reverse Bruti designed and built it in 1600, influenced by Serlio and perhaps Scamozzi. (Cf. Windsor 187 A/13 10543, and a drawing in the Beaumont-Newcastle volume, both labelled as the gateway of the Vicenza prisons.)

VICENZA: Palazzo Barbaran da Porto  
See VICENZA: Palazzo Porto Barbaran [212]

[209] VICENZA: Palazzo Bonin Longare (formerly Thiene)  
Front elevation, with *Scala di Piedi Inglese*  
Insc: *Architettura del Palladio & Palazzo Tieni, in Vicenza*; (in index) *Palazzo Tieni*... 74 Palladio (355 × 480)  
Long attributed entirely to Scamozzi, who completed the rear parts 'with alterations', this palace has been freshly studied and its façade restored to Palladio, designed too late to be in his *Quattro libri* of 1570 (Pane, *Palladio*, 1948, pp.88-89; G. Zorzi, *Palazzi*, pp.276-281). In many ways close to the Palazzo Porto Barbaran [212], it was probably built soon afterwards, c.1571-72. The draughtsman has made some major changes: the attic storey has been left off, the breaks in both entablatures ignored and the corners given an extra column. There are some minor changes as well: the jambs of the upper windows have lost their ears and their slope inspired by the round temple at Tivoli; the centre window has lost the carving on each side; the panels of the lower storey have been made higher than wide; and the windows below them have lost their rusticated flat-arch lintels, while their socles have gained rustication they do not have.

[210] VICENZA: Palazzo Chiericati (Musco Civico)  
Front elevation, with *Scala di Piedi Inglese*  
Insc: *Architettura del Palladio & Palazzo del Chiericato in Vicenza*; (in index) *Palazzo del Chiericato*... 76 Palladio (355 × 480)  
Designs for this palace were made in or just before 1550. Work was begun in 1551 and dragged on to the late C17. Palladio put it in his *Quattro libri* not in the way it was being built but with conspicuous differences. Such divergence is not as unusual as one might at first think, for the drawings in the book were probably made by his sons and sometimes, though presumably not here, may reflect Palladio's second thoughts. The woodcut in the book shows the centre or ballroom section of the upper colonnade open instead of walled (most likely from a mistake by the heavy-handed cutter of the block); the main entrance is shown square-headed instead of arched. The actual doorway was 'corrected' to square-headed only in 1782. Palladio may have chosen an open portico for the front because this palace faced an open piazza – he knew the classical precedent for colonnaded squares – whereas most of his other palaces faced narrow streets. Here the site was shallow, with a long street front, and he may have chosen to push the building out, on columns, to gain extra room for the upper floor. (Cf. similar solution to similar problem at the London Ritz.) The lower order is sturdier than shown; its podium is drawn without windows, although the service rooms are in the basement and have windows. The upper order should be Ionic with a convex frieze. The end columns are not engaged with other columns (like

those bounding the central block) but are set against plain spur walls. The windows, balustrades and upper doorways have also been adulterated. It is unexpected to see a work of Palladio, revered by Consul Smith and probably most of his clients, treated so off-handedly, but this palace had already been cavalierly published by several popular Palladians – such as Leoni, Lovisa and Muttoni – and this drawing may have come from an engraving. There are studies by Palladio himself in the RIBA Burlington-Devonshire collection (VII/11; XVII/5; XXII/5) and an excellent drawing in the BM (MS Add. 26107 f.2 which could be by Visentini, with the arched entrance and podium windows that the palace surely had in the mid-C18).

VICENZA: Casa Cogollo  
See VICENZA: 'House of Palladio' [211]

[211] VICENZA: 'House of Palladio' (Casa Cogollo)  
1 Front elevation, with *Scala di Piedi Inglese*  
Insc: *Architettura dello stesso Architetto & Casa del Palladio, in Vicenza*; (in index) *Palazzo del Palladio*... 79 Palladio (480 × 355)

2 Front elevation, with full plan & scale  
Insc: *Casa Valieri*  
Plan grey wash; elevation sepia, (370 × 520)  
Prov: pres. by Mrs Guy Elwes, 1959  
Numbered 5 on bill to Sir Francis Child, where *Valieri* has been crossed out & *del Palladio* added in pencil; for No.8, *Casa del Palladio* has been erased & *Valieri* substituted.

No documents earlier than the mid-C18 name Palladio for this (*Fabbriche inedite* [Fossati] I, xxiv-xxvi); only the front is given to him today. The house was built in the early 1560s for Pietro Cogollo, a notary, who made the plan of the building (unlike the one shown here). On the façade, orders appear only in the middle bay, as columns to flank the arch below and fluted pilasters to flank the square panel above which contained a fancy frescoed allegory by G. B. Fasolo. This arrangement is properly shown on the first drawing but not on the second, where extra columns and pilasters are academically added at the edges and a window is cut in the middle of the fresco. The entablature is chopped straight off at the outer edges of the façade although the wall runs on in the same plane for the fronts of the neighbouring houses. The smaller doorways are cut as simple holes in the wall, without mouldings. Sunk panels fill the spaces above, not windows, as shown. The two drawings show two quite different door enframements. The windows on the main floor should have balustrades. (Cf. Windsor 187 A/13 10552, with different and more accurate plan 10551.)

[212] VICENZA: Palazzo Porto Barbaran (Barbaran da Porto)  
Front elevation, with *Scala di Piedi Inglese*  
Insc: *Architettura del Palladio & Palazzo del Conte Porta, Vicenza*; (in index) *Palazzo del Conte Porta*... 73 Palladio (355 × 480)

As there are two discrepant elevations of this palace in Palladio's *Quattro libri*, it seems likely that he had not yet found exactly what he wanted when the book came out in 1570, just as work on the palace was beginning. There are also variant plans in the book and different autograph projects (RIBA, Burlington-Devonshire, XVI/14). Purchase of more land after the design had been fixed and the reuse of old walls may account for some of the irregularities, such as the two wider bays added at the left and the ignoring of them when keeping the entrance in the centre of the original seven to the right. The draughtsman has 'corrected' these, making the nine bays alike, with the doorway at the centre. Rectangular panels filled with reliefs were added



above the ground floor windows soon after 1740. They appear here as windows, perhaps because Visentini's men almost always repudiated sculpture (they may have been told to do so). Important as they are to the design, Vittoria's stucco trophies beside the main windows have been omitted, and also the figures reclining on the pediments. Consequently this drawing does not show that of all Palladio's palaces this is one of the richest in chiaroscuro. The draughtsman did not depend on the building itself nor on an early edition of the *Quattro libri* nor on Leoni's popular edition of 1715 (which shows the palace 'in forma maggiore'), since none show the post-1740 rectangular panels which he does. There were, however later engravings he could have used.

VICENZA: Palazzo Thiene

See VICENZA: Palazzo Bonin Longare [209]

[213] VICENZA: Teatro Olimpico

Elevation of *scenae frons*, with *Scala di Piedi Inglese* [Fig.149]

Insc: *Architettura del Palladio & Prospetto del Scenorio del Teatro Olimpico*, in *Vicenza*; (in index) *Prospetto dello Scenorio del Teatro olimpico*. . . 75 Palladio (355 x 480)

This, the first permanent building since antiquity to be built as a theatre and a theatre only, was opened in 1585 with Sophocles's *Oedipus Rex* performed by a cast of a hundred and five. The music was by Andrea Gabrieli, the costumes by Maganza, and the scenery by Palladio and Scamozzi. The performance, following a banquet, ran from 1.30 to 5am. One of the major theatrical events of its century, it would have been a major event in any century before or since.

Palladio had already made the design when the building permit was issued in February 1580, and had seen foundations and the pedestals for the columns of the scene building already in place before he died in August. Work was then entrusted to his son Silla. Scamozzi designed and supervised the seven 'streets of Thebes' leading out from the stage, lined with stucco and wood palaces in false perspective, extending and exaggerating an original idea of Palladio's. While the bearing walls are of brick, everything one can see is of wood and stucco.

This RIBA drawing shows the *scenae frons*, *scena* or back wall of the stage with three openings to five of the streets (the other two go from the side walls). Palladio had developed his scheme from studies of the ruins of the Roman theatre of Berga on the edge of Vicenza – all that is left of it now is a curve in a street – and from his assumed but not quite correct knowledge of Vitruvius, picked up while working with Daniele Barbaro on the scholarly edition of 1556 for which he had drawn a reconstruction of an ideal Roman theatre (Bk.V, ch.vi), and also from earlier temporary theatres of wood that both he and Serlio had made. His temporary *scena* for a 1562 production can be seen in a fresco in a hall of the Olimpico: it is much like the existing one. A large early study for the latter, drawn perhaps by his son Silla, is in the Burlington-Devonshire collection (XIII/5).

The Academy of the Olympians, of which Palladio was one of the founding members, had asked for an 'antique' theatre. Unlike the contemporary Florentine arrangements, where proscenium already framed sets which could be changed to indicate different places, the setting here was abstract and permanent, a noble architectural composition suitable for classical drama without giving any illusion of a specific place. (Puppi, *Teatro Olimpico*, 1963; Ricci, *Teatri d'Italia*, 1971, pp.87 et seq.; G. Zorzi, *Ville e Teatri*, 1963, pp.283 et seq.)

Unable to show the short side walls at right-angles to the back wall, the draughtsman has terminated the latter by doubling the end columns, an idea of his own, not Palladio's. He shows the lower order engaged when it is actually freestanding and carries pedestals so far in front of the upper engaged columns

that they are able to carry freestanding statues, which he omits along with the rest of the sculpture (including portraits of fifty-five members of the Academy). The scale is off, for the *scena* is not 110ft long and 65ft high, but only 80 x 44ft. The condition at the ends is correctly shown on Dr Virch's drawing and on a similar but busier one at Windsor (527 19307) and another in the BM (MS Add. 26107, f.1) possibly by Visentini himself. An elaborate long fold-out, including the perspective of the streets in detail, is among the Burlington-Devonshire drawings (XIII/7), post-Palladio and perhaps not from the Visentini *bottega*.

The theatre has long aroused particular interest in all sorts of tourists, including obviously the clients of Consul Smith. They would enter, as they still do, from the piazza in front, through the gateway of the former Arsenal [208]. Inigo Jones was enchanted in 1613. Goethe found it 'indescribably beautiful' in 1786. Napoleon, on visiting it, turned to his companion to inform her 'Madam, we are in Greece'.

VICENZA: Villa Capra

See VICENZA: Villa Rotonda [214]

[214] VICENZA: Villa Rotonda (La Rotonda, Villa Capra)

1 Plan, with scale

Insc: *Pianta della Rotonda* | *del Marchese Capra* | *di Vicenza*

Sepia poché (370 x 485)

Prov: Pres. by Mrs Guy Elwes, 1959

Numbered 9 on bill to Sir Francis Child.

2 'Front' elevation

Insc: *Antonio Dami & Faciata dela Rotonda* (pencil); *Faciata dela Rotonda* | *di Marchese di Capra* (ink)

(370 x 485)

Prov: Pres. by Mrs Guy Elwes, 1959

Numbered 8 on bill to Sir Francis Child.

3 'Side' elevation, with *Scala di Piedi Inglese*

Insc: *Architettura del Palladio & Palazzo del Marchese* | *Capra di Vicenza*; (in index) *Palazzo Capra*. . . 78

Palladio

(355 x 480)

4 'Side' elevation

Insc: *Faciata del Palazzo del* | *Marchese Capra* (355 x 480)

The history of Palladio's activity here has only lately been clarified (Semenzato, *Rotonda*, 1968; Cevese, *Ville di Vicenza*, 1971). Not an early work, as long believed, the Rotonda is now seen as one of the masterpieces of his maturity, begun probably just after 1569. It was intended less as a villa than as a peaceful retreat outside the city for Monsignor Paolo Almarigo, an elderly papal official who had returned to his homeland in his declining years. The essentials may have been built quickly, but the decorations were not finished when he died nor yet when the house was sold in 1591 to the Capra brothers. They commissioned elaborate frescoes and stuccoes, and added acroterial figures and inscriptions with their names on all four fronts (omitted from the drawings).

They, may not, as repeatedly said, have had Scamozzi complete it with alterations to Palladio's intended dome, with the pagoda-like steps of concentric eaves leading up to a low tiled cone. In 1570 Palladio had shown a more conventional half sphere some 9ft higher (Bk.II), its tileless surface smooth save for very shallow ribs. Faithful Fossati engraved it thus in the 1740s for Muttoni's *Palladio* (I, xi), insisting on what he believed to be the betrayed original. Visentini's draughtsman did the same, relying either on Muttoni or on some edition of the *Quattro libri*.

The existing dome, however, may come from an idea

of Palladio himself, perhaps a reduction of the grander scheme in the book, which may have been a wished-for ideal rather than a report of fact. As seen from the inside, the dome still is the hemisphere Palladio showed. The hemispherical outside he illustrated does not coincide with the present inside dimensions, and would have had to be a separate shell, harder to show on a small coarse woodcut, and quite a bit more expensive to build. (Only RIBA No.2 and BM MS Add. 26107, f.33, show the ideal external hemisphere with shallow ribs on the surface; others make it completely smooth.)

Scamozzi did make some very visible alterations for the Capras, most notably by cutting passages down the middle of all the portico stairways, for access to the already accessible basement. These cuts were filled in 1761-68 and are shown filled on the RIBA plan, which need not have been made after the actual filling for it could have been derived as well from earlier sources, ignoring Fossati's accurate reporting with the cuts plainly shown. (The true mid-C18 state of the split stairways is respected in BM MS Add. 26107, ff.33 & 34.)

The RIBA drawings do not agree with the illustrations Palladio had put in his book – sometimes surprisingly inaccurate – or with Fossati-Muttoni's, nor the building as it was first built nor as it was in the mid-C18. The draughtsman may not have known it well at first hand, and may rather have compounded a miscellany of information and misinformation in Consul Smith's library. The RIBA plan has a wrong proportion of round to rectangular spaces and a wrong disposition of rooms. Those of Dr Virch and BM MS Add. 26107, f.33, are more accurate though they invent rather than record the interior stair arrangements.

Behind the porticoes, the 'side' walls are built with only one window on each side of the door, to light rooms which have another large window around the corner, while the present entrances, 'front' and 'back', have two windows on each side of the door, to light smaller rooms facing the portico only. The plans ignore this difference (which the RIBA elevations show properly). The second drawing, of the 'front', also ignores the four mezzanine windows above the pairs of windows on the main floor. Tucked up under the portico, these last were cut only c.1730 (before these drawings were made) when the alteration of a stairway made the hitherto useless mezzanine into liveable space. Would these fairly prominent windows have been ignored by anyone who had been to Vicenza to measure the building? It was so much easier to use the library than to make the trip – and would the visiting clients ever know the difference?

The three RIBA elevations were drawn by two, or more probably, three different hands. The inscriptions, too, are by diverse hands, not necessarily the same as those of the drawings.

The villa was damaged in the wars of 1848, 1914 and 1939, but only in minor ways. It has always been well restored, most notably by the present owner, who bought it in 1912.

[215] VITERBO: Cathedral of S Lorenzo

Elevation of doorway, with *Scala di Piedi Inglese*

Insc: *Porta del Duomo*, di *Viterbo*; (in index) *Porta del Duomo*. . . 81

(480 x 355)

This is a smoothed-out version of the main doorway of the cathedral façade, built after 1560. The entablature actually breaks inward above the inner line of the columns, and the break continues on up through the pediment.



UNIDENTIFIED DRAWINGS

[216] Church called S Giovanni Battista, at Venice  
1 Plan, with scale  
Insc: *Pianta della chiesa | di s. Bastian di Venezia* (pencil);  
verso *S. Gio. Battista a Venezia 4* (pencil) & *St. Gio. Battista* (pen)

2 Front elevation [Fig.64]  
Insc: *S. Giovan Batista di Venezia* (pencil) crossed out &  
*S. Bastian di venezia* added; verso *St. Gio. Battista*

3 Cross-sections  
Insc: *S. Giovan batista di | Venezia* (pencil) verso *St. Gio. Battista*

4 Longitudinal section  
Insc: verso *St. Gio. Battista*  
Sepia wash (760 × 495, 495 × 760)

These four drawings present an unsolved problem. They are consistent in illustrating a Palladian church with a derivative façade and standard sort of nave, yet although there were several S Giovanni in the city, none can be identified with this one. That at the E end of the Giudecca is the best candidate, but has shaky claim since its form is unknown. Its chancel was rebuilt in 1511, too early for this design, and nothing is known of its nave. Napoleon gave up the idea of making a park where it stood, and the property was given to naval workshops (which still operate on the site). S Giovanni Battista on Murano had a Sansovinesque façade, but this one (No.2) is taken from Palladio. The old labelling says *Bastian*, but the drawings do not match the church of S Sebastian which is, besides, of an earlier style. *Gouan* (on Nos.2 & 3) is not Venetian, nor does it hold out any clue.

[217] Church, called Madonna della Steccata, at Parma  
Front elevation, with *Scala di Piedi Inglese*  
Insc: *Facciata della Chiesa dello Steccato, Parma;* (in index)  
*Chiesa dello Steccato . . . 83*  
(480 × 355)  
The well-known church of the Steccata in Parma was built mainly from 1521 to 1539, and a choir was added in 1690. This C18 neo-Palladian façade must be (or have been) on some other church.

[218] Small church or *scuola*, called 'La Pietà', at Venice(?)  
Front elevation, with plan & scale  
Insc: *Facciata della Pietà* (pencil); verso *Facciata della Pietà*  
(760 × 495)  
This modest work is far too small for Massari's church of La Pietà in Venice (1745-60), still without most of its façade in Visentini's day, but it could perhaps represent a C16 or C18 oratory, *ospizio*, *scuola* or something similar called La Pietà, of which there were half a dozen in Venice where, like all the other buildings in the series of drawings in this large size, it must have been. It is not the same as Windsor 187 A/13 10550, said to be of a Pietà in Vicenza.

[219] Church called S Teresa  
1 Plan, with scale [Fig.103]  
Insc: verso *S. Teresa di Venezia - 3* (pencil & pen)

2 Cross-sections  
Insc: verso *S. Teresa*

3 Longitudinal section [Fig.102]  
Insc: verso *S. Teresa*  
(760 × 495, 495 × 760)

Not of S Teresa [146] as claimed, these drawings are of a building of definite enough character to establish belief in its real existence. There is nothing unusual in its barrel-vaulted oblong with semicircular apse, nor in the elevations shown in the sections, much like S

Basso and S Basegio and some of the unidentified churches in Murano and Padua. It is possible, nevertheless, that it is a pastiche of standard elements current in the mid-C18. The two sheets in the BM called 'Le Terebane' (AUV, III, 71, 72) are not of the actual church nor of the RIBA impostor.

[220] Doorway of a palace, called Palazzo Broia (?), at Venice  
Elevation with plan & scale  
Insc: *Porta del Broio sotto | Al Potego* (pencil); verso *Porta*  
(760 × 455)  
No Palazzo Broia is identifiable, nor is this characterless drawing. Should *Broio* read *Brolo* (garden)? Works shown in this series on large paper of this size were presumably in Venice.

[221] Doorway in palace nr S Fantin, Venice  
Elevation with plan & scale  
Insc: *Porta di un Palazzo | che sono A s. Fantino* (pencil); verso *Porta a S. Fantin*  
(760 × 495)  
The neighbourhood around the church of S Fantin has seen more than average C19 rebuilding and also destruction to make room for the Theatre of La Fenice. This doorway appears to be much like those attributed to Sanmicheli.

[222] Doorway in palace nr S Stae, Venice  
Elevation with plan & scale [Fig.121]  
Insc: *Porta nel palazzo | a S. Stae* (pencil); verso *Porta*  
(760 × 495)  
This could have been somewhere in Longhena's Palazzo Pesaro, but, had it been, the label would probably have said so. Nearby were elaborate palaces of the Mocenigo and Tron families. This appears to be of the C17, derived ultimately from Serlio.

[223] Doorway, 'Saragio del Lio'  
Elevation, with plan & scale [Fig.114]  
Insc: *Porta che sono nel | saragio del Lio* (pencil); verso *Porta*  
Sepia wash (760 × 495)  
The inscription does not lead to any identification here, for no *Saragio* palace is known in Venice, nor any *seraglio* on the Lido.

[224] Doorway in Via Ghibellina (?), Florence (?)  
Elevation, with *Scala di Piedi Inglese* [Fig.107]  
Insc: *Porta in Via Ghibellina, Firenze | Architettura di Michel Angelo*  
(480 × 355)  
The Casa Buonarroti on the Via Ghibellina is a building of indeterminate date bought by Michelangelo for his nephew Leonardo, and decorated later by Michelangelo the Younger. Many parts have been remodelled – it is now a well-arranged museum – and this doorway is not to be found there now. Furthermore, it does not appear to be related to Michelangelo, to whom the Visentini *bottega* made excessive attributions in Florence. The next most important building on the Via Ghibellina in Visentini's day would have been the Convent of S Maria delle Murate but, now transformed, it is equally uninformative. BM MS Add. 26107, f.15, refers to the 'Madonna della neve in Via Ghibellina in fiorenza' of which all that remains is perhaps a window in the courtyard of Nos.44-48 of the Via S Gallo. The subject of this drawing, then, had best remain unidentified.

[225] Doorway  
Elevation, with plan & scale [Fig.109]  
Insc: verso *Porta*  
(760 × 495)  
The angular top of the opening, treated as an arch over an impost moulding, is unusual but not exceptional and does not lead to identification.

[226] Doorway  
Elevation, with plan & scale  
Insc: verso *Porta*  
(760 × 495)  
This properly academic Corinthian portal would not be surprising in the oeuvre of Sansovino or Palladio or any other accomplished professional of the mid-C16.

[227] Doorway  
Elevation, with plan & scale  
Insc: verso *Porta*  
(760 × 495)  
This portal would be at home on a C17 palace, but the balusters and carved swags have an C18 air, perhaps the contribution of the draughtsman.

[228] Fountain at S Samuele (?) (Palazzo Malipiero Bernabò (?), Venice)  
Elevation, with plan & scale [Fig.133]  
Insc: *Facciata della | Fontana del | Canal Piero | al Samuel* (pencil); verso *Fontana a S. Samuele*  
Sepia wash (760 × 495)  
Had there been a public fountain by S Samuele in Venice there would probably have been notices of it: this more likely represents a fountain in some palace garden. *Canal Piero* in the title is not now intelligible. Ordinarily only the Grand, the Giudecca and the Cannaregio were called canals. Of these, only the Grand is near S Samuele. *Canal Piero* could have been written by someone who had heard 'Ca' Malipiero' spoken. If that is credible, then this fountain could have been in the garden of the Palazzo Cappello-Malipiero-Bernabò beside the church, a garden which still happily exists.

[229] Garden pavilion called Palazzo Gritti a S Stin, at Venice(?)  
Front elevation, with plan & scale [Fig.131]  
Insc: *Architettura nel Giardino | di Casa Gritti a s. Stin* (pencil); verso *Casa Gritti, a S. Stin*  
Sepia wash (760 × 495)  
Unidentifiable, atypical, perhaps wrongly labelled. This seems to be an awkward proto-neo-classicizing scherzo on themes from the Palazzo Chiericati at Vicenza [210]. It was probably in Venice, like all the other monuments in this series.

[230] Gateway to a garden nr S Francesco della Vigna, Venice  
Elevation, with plan & scale [Fig.115]  
Insc: *Porta di un orto | a s. francesco della vigna* (pencil); verso *S. Francesco della Vigna*  
Sepia wash (760 × 495)  
Probably a C17 design based ultimately on Serlio.

[231] Gateway nr S Severo (?), Venice  
Elevation, with plan & scale [Fig.141]  
Insc: *Architettura del | Scamocio A s. Severo* (pencil)  
(760 × 495)  
This must have been in Venice, like all the other monuments in this series. This cannot have been a major feature of the church of S Severo, which, so far as is known, was still an unaltered Gothic building when it was pulled down to make room for a jail in 1829. Probably not part of the church, it could have been something nearby, such as the gateway to a garden. It may be a variant on the Porta a S Marina [127]. The Visentini atelier had an unacademic, even anti-academic fondness for tricky arrangements of little twin pediments shoved out to the sides of a composition unsteadily holding up a larger but weaker pediment in the middle. The most striking example is at S Giorgio dei Greci. The typically Mannerist composition had been favoured by Serlio and Scamozzi.



[232] Gateway & church façade

Elevations, with plans & scales [Fig.150]

Sepia wash (365 × 520)

Prov: Pres. by Mrs Guy Elwes, 1959

Numbered 9 & 11, seemingly for the bill to Sir Francis Child, but these numbers do not correspond to the list.

There are, however, two items, numbered 14 & 18, insc. *Arco delli Scalinati per andare alla Madonna della Monte & Santa Maria Novella colorita*, which would appear to apply to this drawing. No place name is given, but the *Arco delli Scalineti* must refer to the propyleneum to the Madonna dei Monte in Vicenza [207].

[233] Gateway or portal

Elevation, with plan & scale

Insc: verso *Portone*

(495 × 760)

Typical C17 work, more likely in Verona or Rome than in Venice.

[234] Gateway or tomb

Elevation, with plan & scale

Insc: verso *Deposito*

(495 × 760)

This resembles but is not identical with BM AUV, III, 183, an altar in the Tolentini. The columns set in niches, the many breaks and the pseudo-keystone running through architrave and frieze ought to help identify it, but without the sculpture that must have been there no identification presents itself.

[235] Loggia or gateway (?), Palazzo Gottoni (?), or altar (?) at S Martino (?), Venice

Elevation with plan & scale [Fig.139]

Insc: *Porta dell Loggia del Palazzo gottoni* (pencil); verso

*Porta dell Loggia da Gottoni*

Sepia wash (760 × 495)

There was a well established Gottoni family with a villa on the Brenta, but they did not distinguish themselves and there is no record of their house in Venice where, like all the other buildings shown in this series of drawings on large paper, it ought to have been. The only other references to a Gottoni palace are in Visentini titles for BM drawings (AUV, II, 101/1, 114/2), a doorway and a fountain in a supposed Palazzo Gottoni at S Severo. No such palace is known there now. Among the names nearby, only Otoboni seems possible, and even that does not seem probable. Nor does this loggia, doorway or fountain have a likely place in the Palazzo Otoboni. The Mannerist arrangement of precarious pediments could have been on some garden feature – at whatever palace – as the term 'loggia' suggests. The scheme must have had special interest for someone in the Visentini atelier, anticlassical as it is, for it was repeated several times: at S Giorgio dei Greci [109], S Marina [127], S Severo [231], and at what Visentini called the Palazzo Lin [237]. The closest existing monument is something quite unexpected: the small altar with angels by Tullio Lombardo now in the baptistery chapel at S Martino, originally in S Sepolcro, but moved and redesigned when the church was suppressed. Until a better candidate is turned up, this had best remain unidentified. See also VENICE: S Martino [128].

[236] Loggia, casino, garden house (?)

Front elevation, with plan & scale [Fig.132]

Insc: verso *Loggetta M. di San Michele*

(760 × 495)

The problem of the identity of this odd building can have two contradictory solutions: (1) it is so peculiar, so far from standard, that the drawing must be a reflection of a specific building of highly individual character, or (2) it is so peculiar, so far from standard, that it must be the pastiche of a draughtsman innocent of architectural history, unafraid to combine parts of disparate buildings. In neither case would it seem to be a work of Sanmicheli.

[237] Scuola (?) 'Palazzo Lin', Venice

Front elevation, with plan & scale [Fig.140]

Insc: *Facciata del Palazzo del Lin* (pencil); verso *Ca' Lin*

Sepia wash (760 × 495)

This must be in Venice, like all the other monuments in this series. Despite its specific label, this cannot represent a Venetian palace: the disposition of the façade is unlike that of any palace in the city – C15 to C18. It cannot, then, be meant for any of the palaces of the Molin family, nor the Moro-Lin (called 'Lini' in BM AUV, II, 58), nor the Bonlin (once Bon-Lini). It does not seem probable as a palace garden adjunct. More probably it would have been intended for some sort of non-domestic building, perhaps a *scuola* related to the linen trade, – as its name suggests – though not the recognized Scuola dei Linaresi. Nor can the two wool trade *scuole* 'dei lanieri' make convincing claims. The drawing is more like the Scuola of S Giovanni dei Furlani (of the Knights of Malta) (BM AUV, III, 147) – the same type but improbably the same building. It far more likely shows some ambitious and unexpert work of c.1500, no longer identifiable as to name or use, best left unidentified.

[238] Window

Elevation, with plan & scale [Fig.35]

Insc: *La Finestra*

Sepia wash (370 × 520)

Prov: Pres. by Mrs Guy Elwes, 1959

Numbered 15 on bill to Sir Francis Child, but 17 on the list. On same sheet with Rome, S Francesca Romana [51]. A similar but not identical drawing at Windsor (187 A/13 10560) is labelled *Biblioteca Lorenziana*, but no such window is to be seen there now and probably none ever was. S Francesca Romana is in Rome and the Laurenziana in Florence. Either city suits the style of the window: that of some follower of Michelangelo fond of Mannerist tricks.

The identification of the following is conjectural or otherwise insecure, and a case could be made for listing them not where they are but with other unidentified drawings:

FRASCATI: Villa Falconieri

MANTUA: everything – S Cristoforo

S Francesco di Paola

Jesuit church

S Martino

MURANO: all churches – S Andrea

S Caterina

S Chiara

S Domenico

S Elisabetta

S Marco

Palazzo Pesaro

PADUA: Casa del Canonico

S Antonio, doorway

S Filippo Neri

Misericordia

S Prodocimo

Palazzo Capodilista

Palazzo Franchini

ROME: Vatican Palace, doorway

Temple of Fortuna Virilis

Temple of Mars Ultor

Villa Montalto

TREVISI: all churches – Cathedral

S Giovanni Battista

S Lorenzo

S Luca

S Maurizio

Redentore

VENICE: S Alvise

Carmine

S Teresa

Palazzo 'Al Bergomi' (Gradenigo)

Basadonna

Contarini a S Polo

Farsetti

Foscari

Tiepolo

Widmann Foscari

Scuola di S Giobbe

VERONA: Jesuit Church

Palazzo Orti







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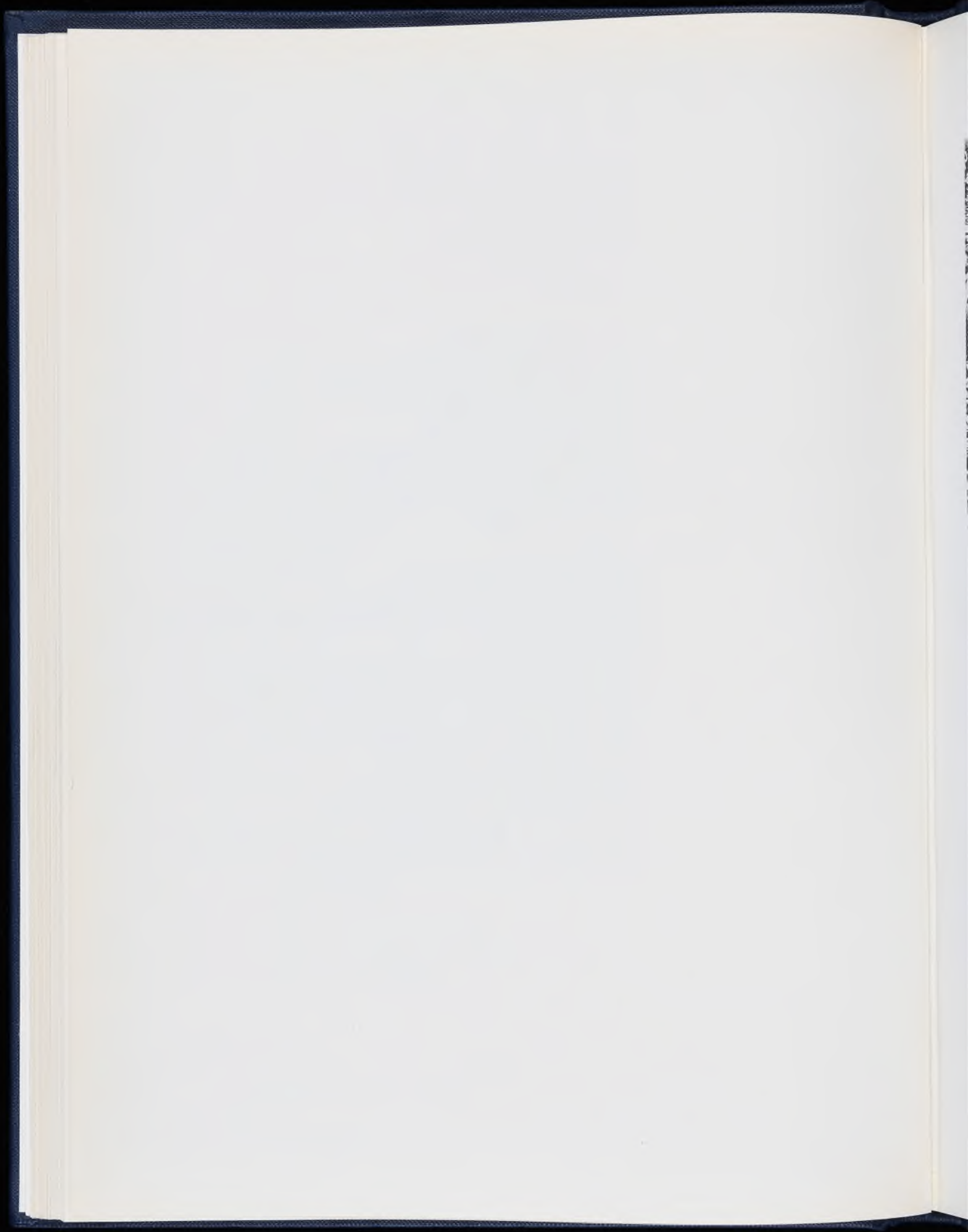






Fig. 1



Fig. 2



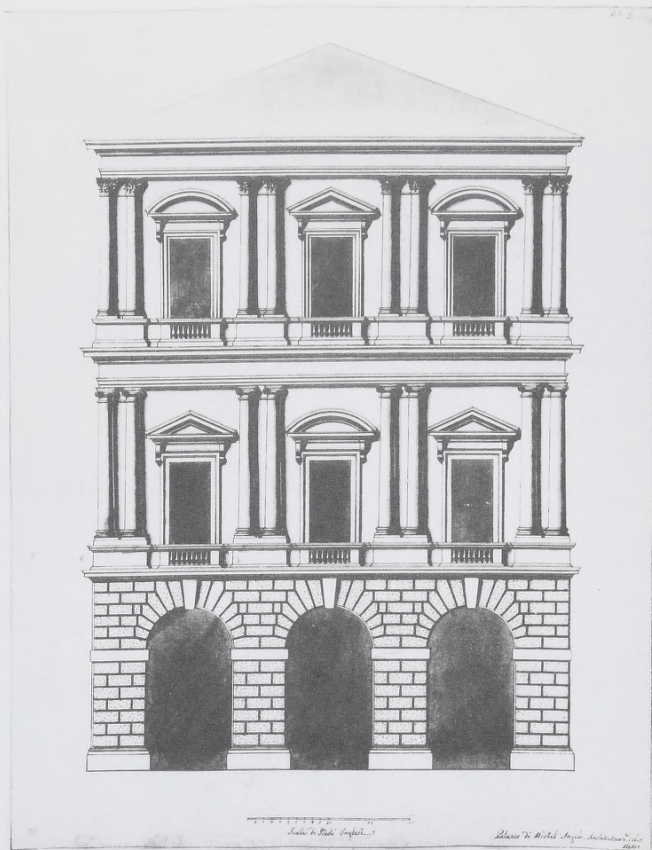
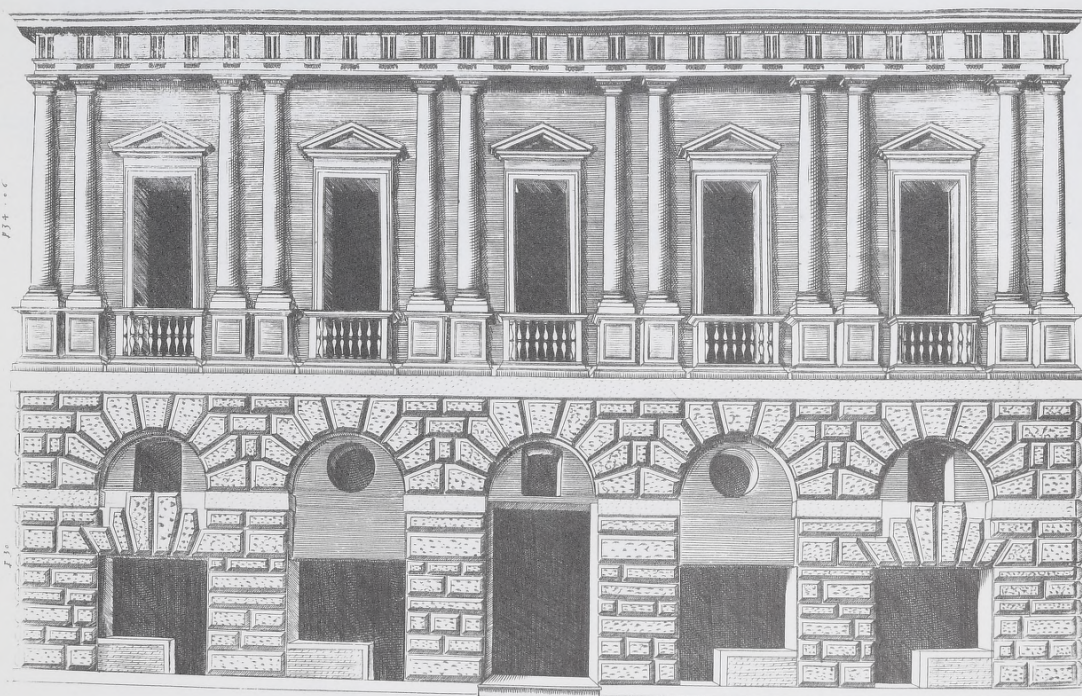


Fig. 3



Raph Verbinat ex Lapide Cocinli Romae, exstructum.

Fig. 4



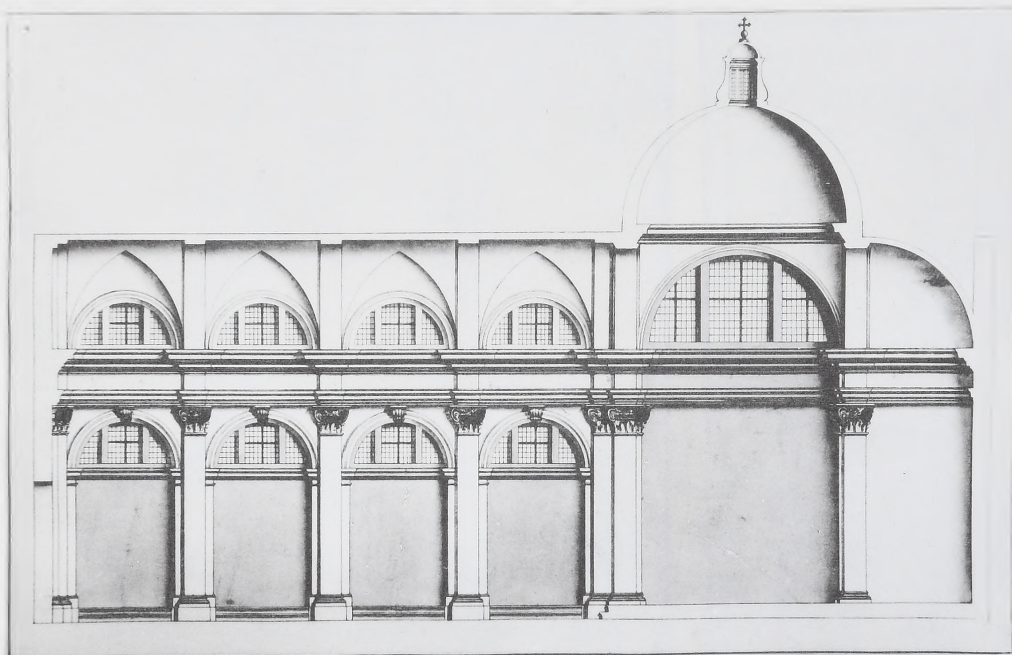


Fig. 5



Fig. 6

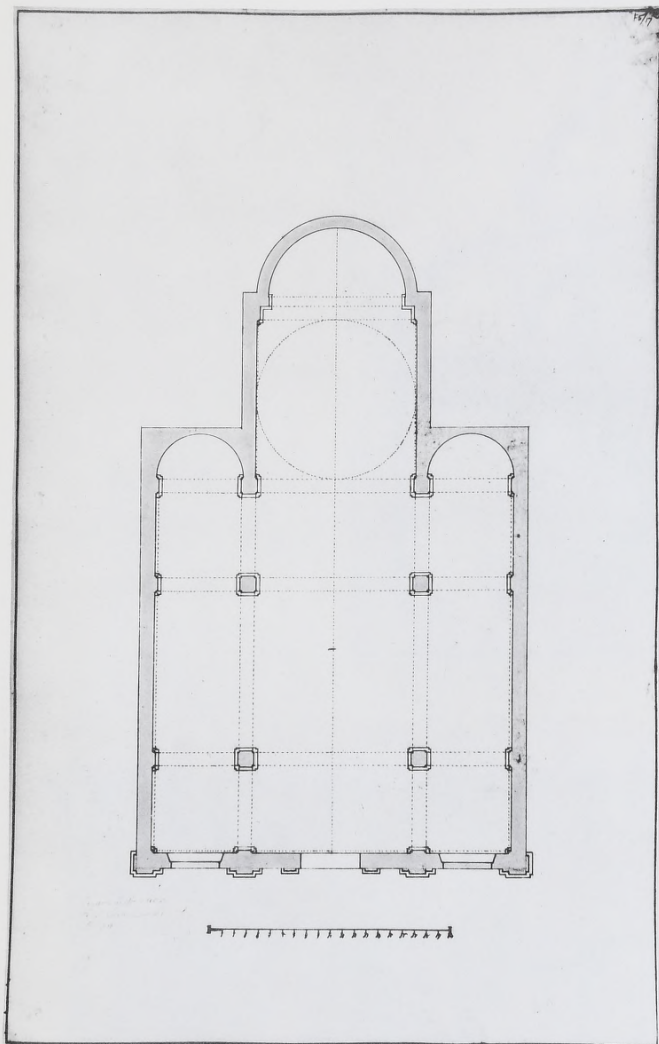


Fig. 7

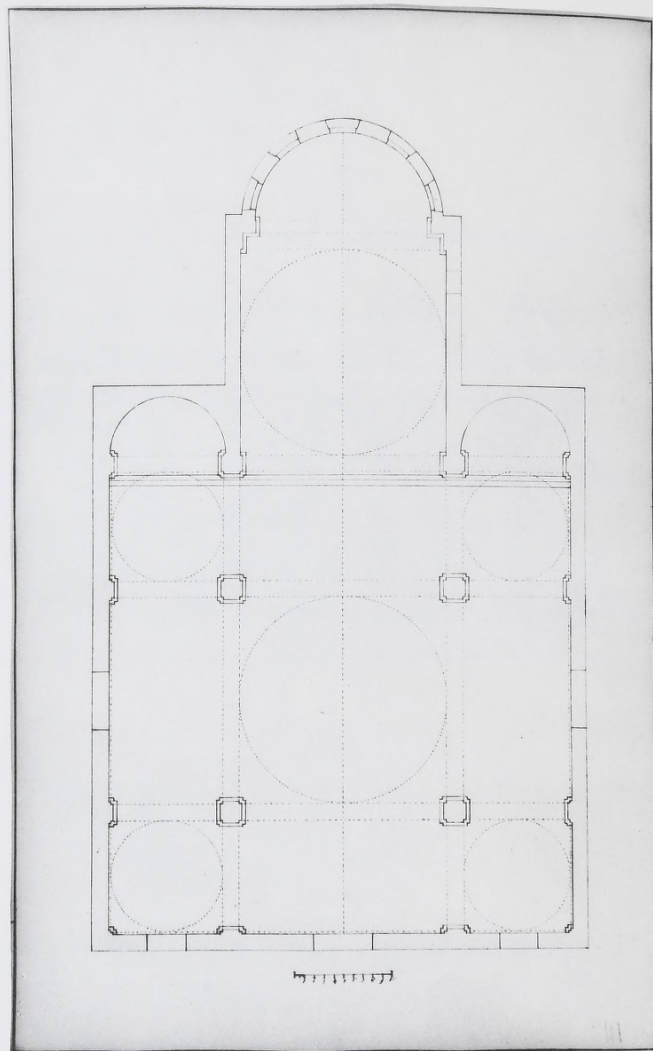


Fig. 8



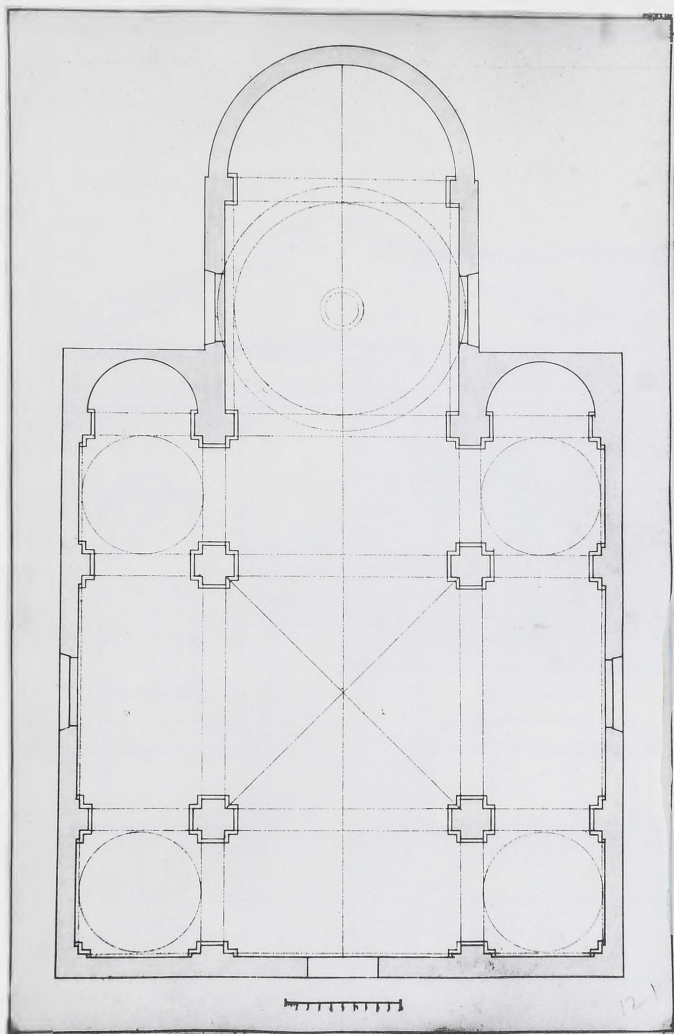


Fig. 9

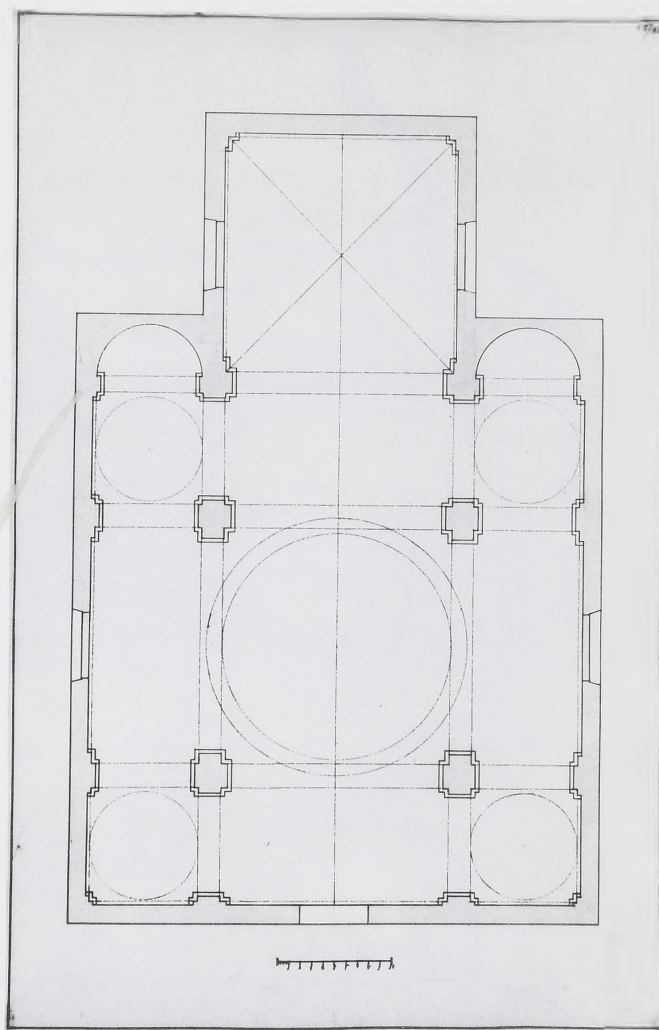


Fig. 10

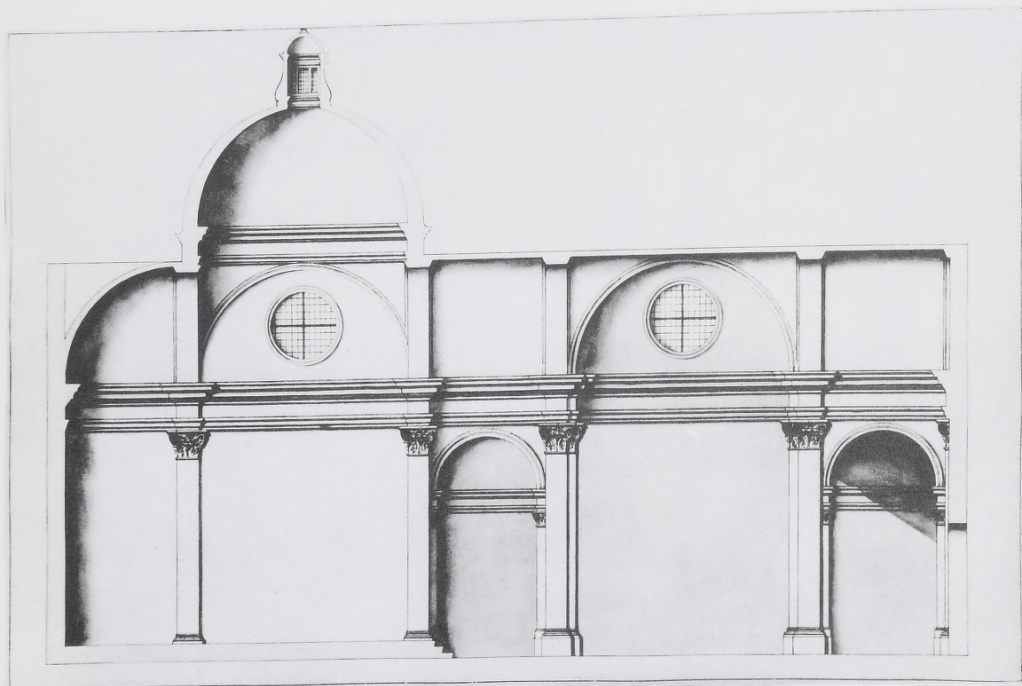


Fig. 11

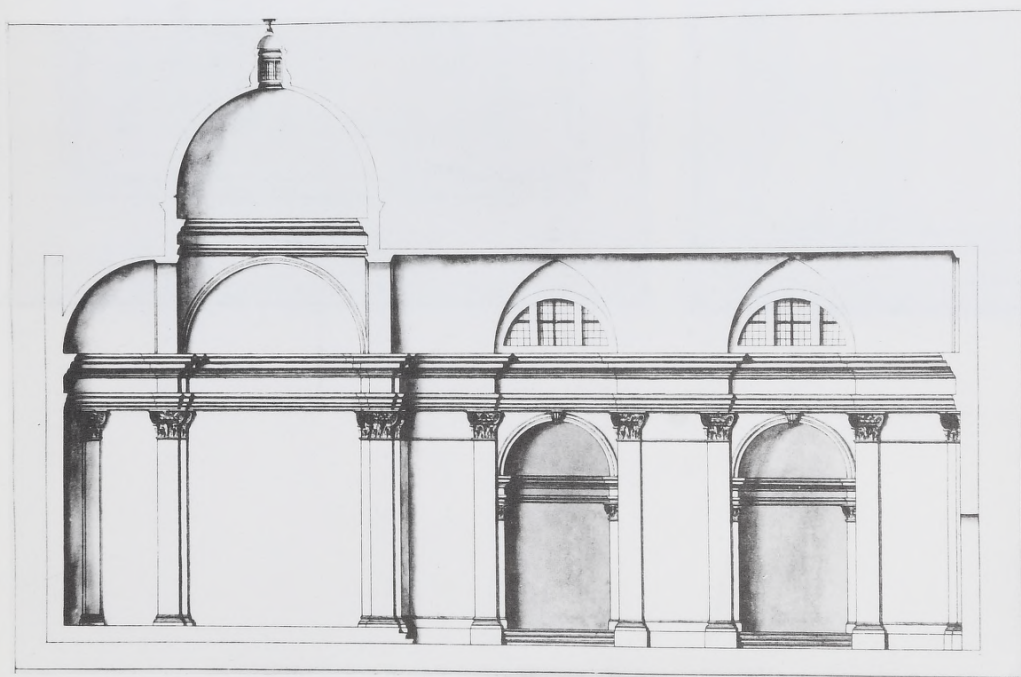


Fig. 12



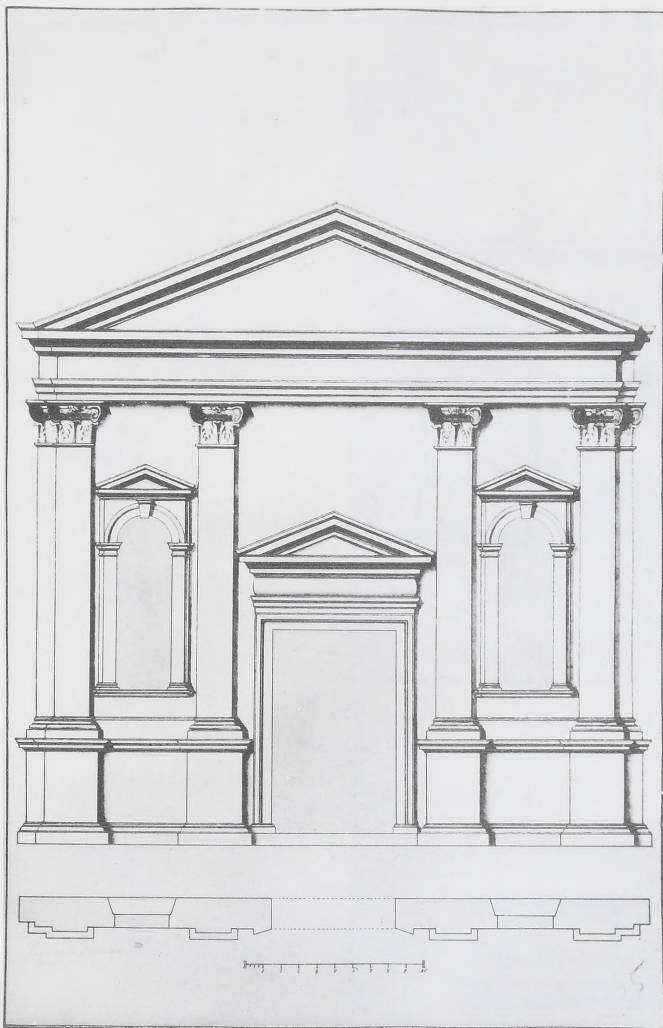


Fig. 13

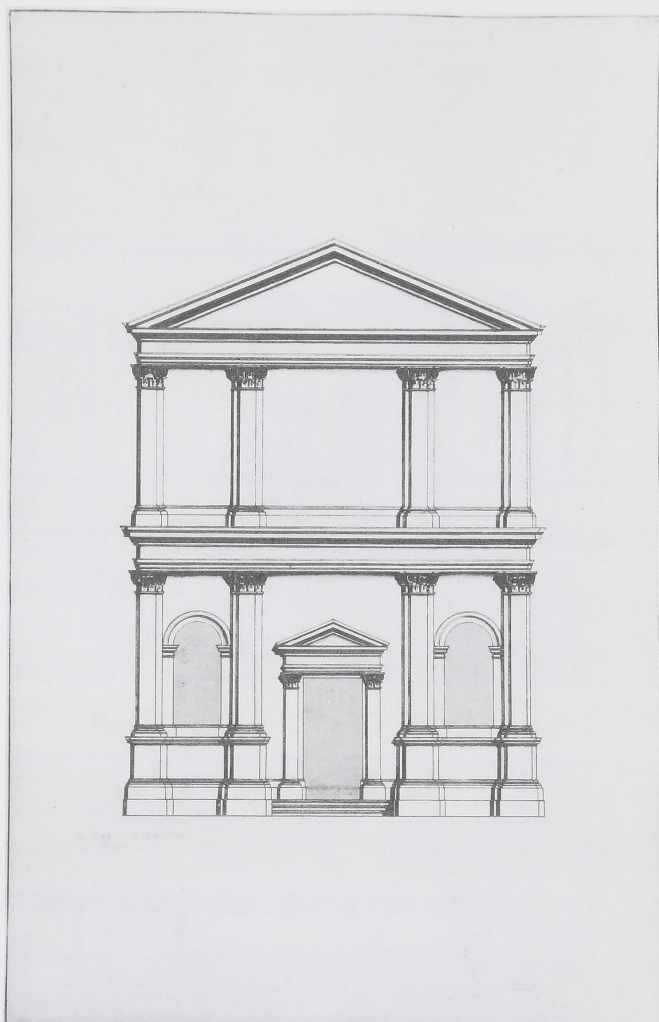


Fig. 14

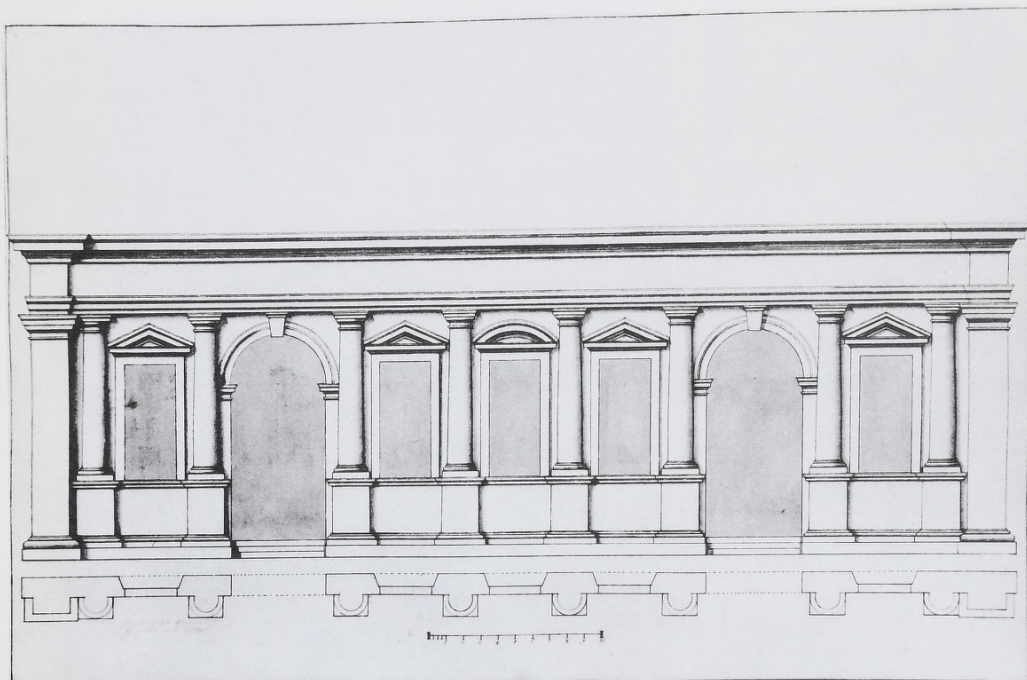


Fig. 15

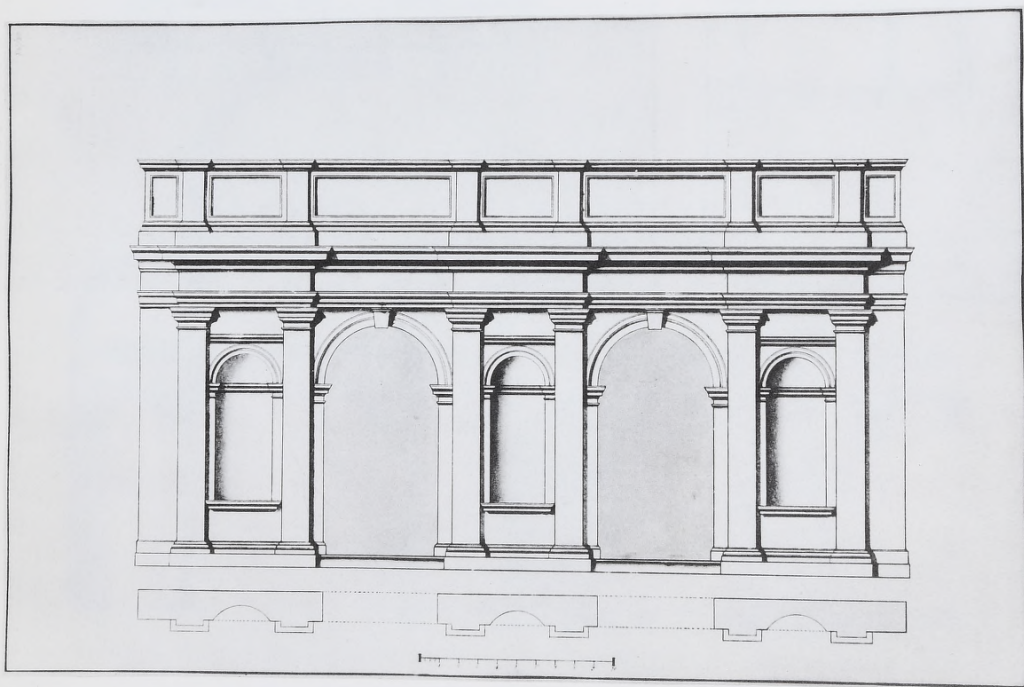


Fig. 16



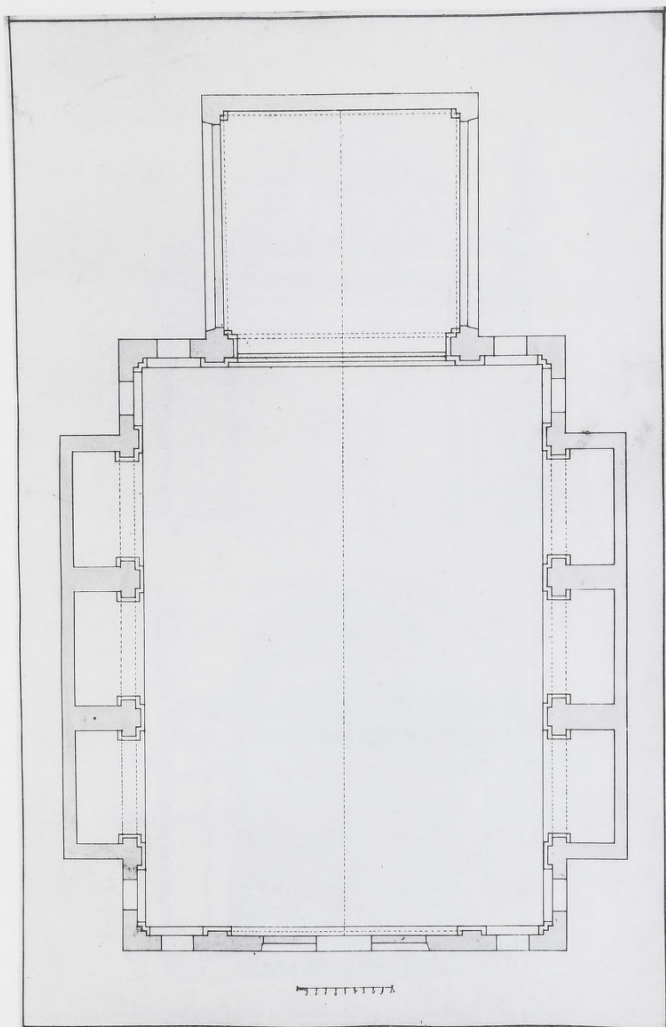


Fig. 17

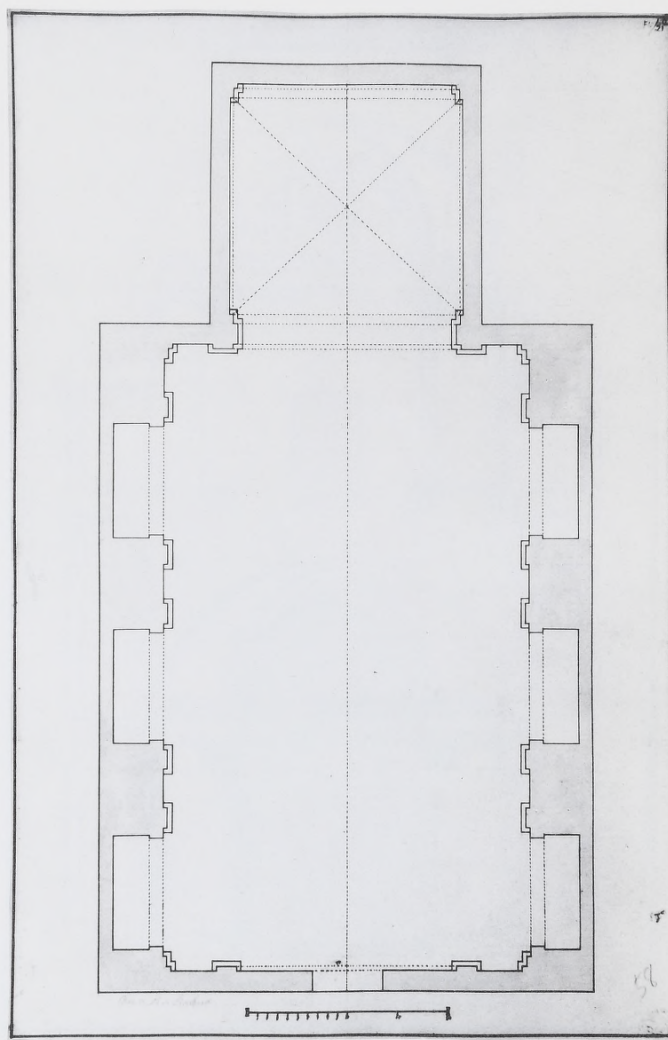


Fig. 18

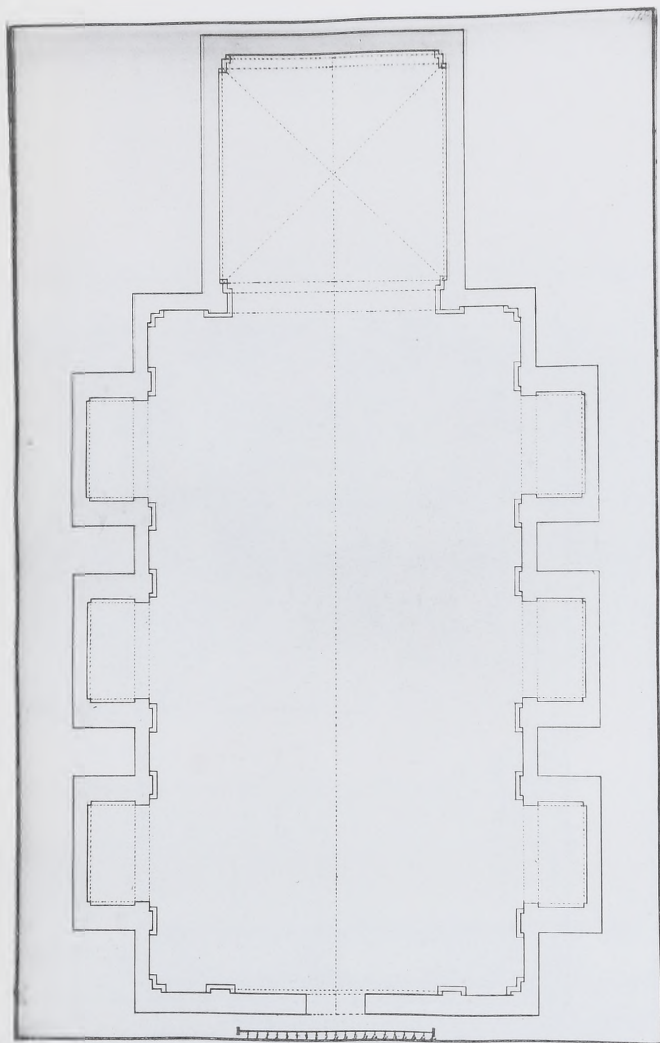


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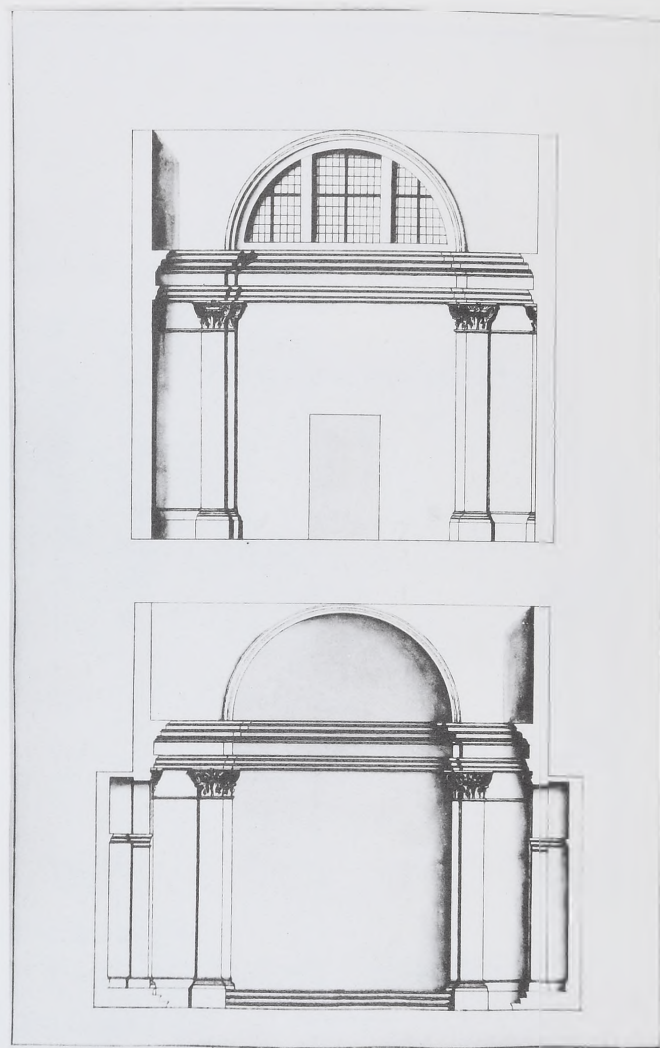


Fig. 20



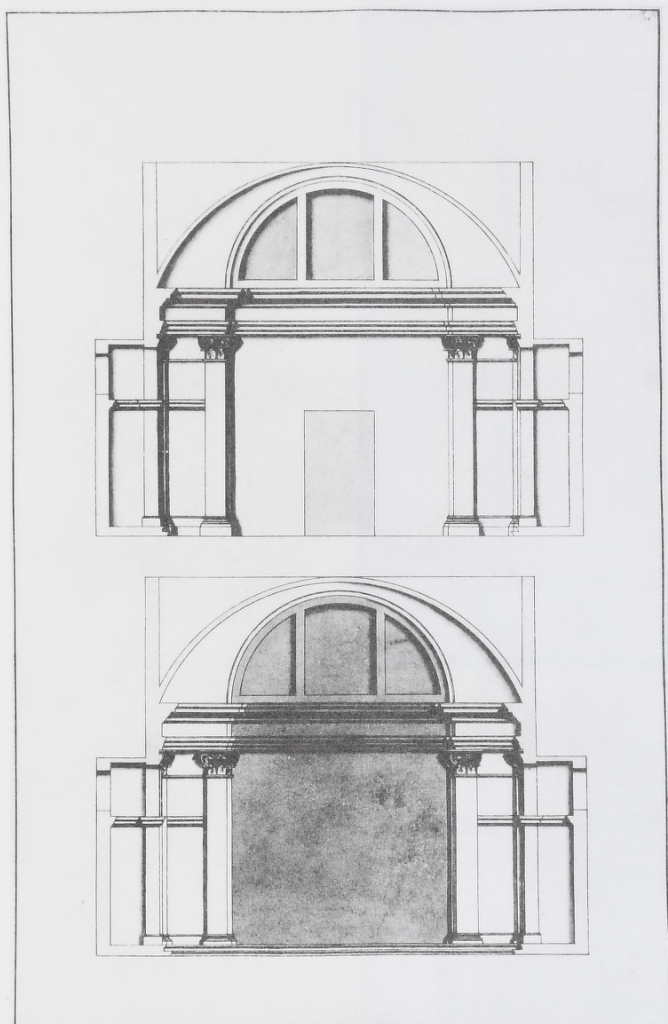


Fig. 21

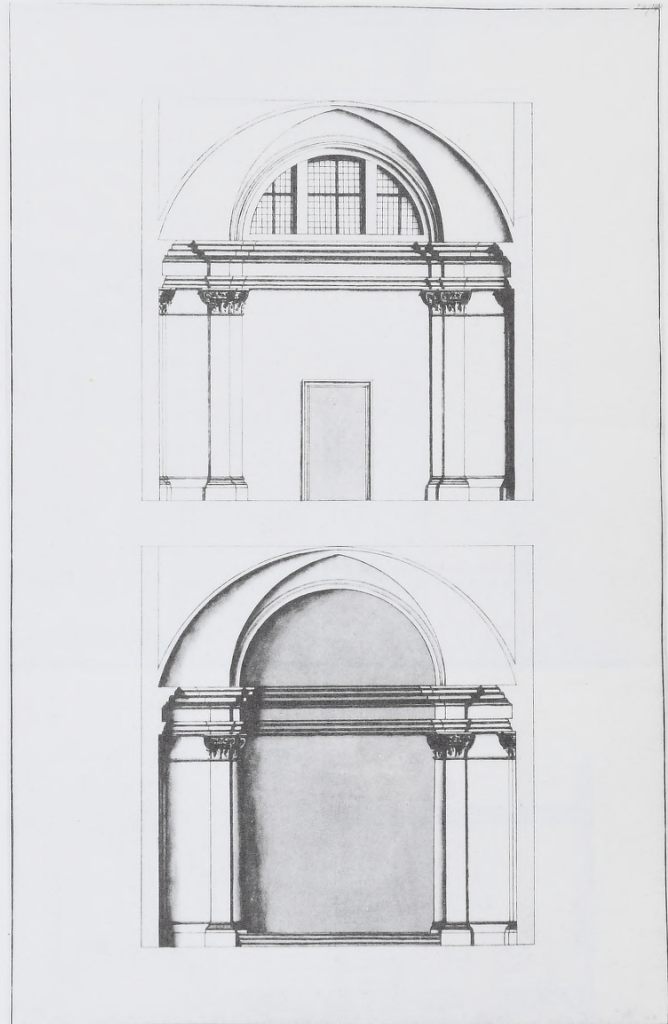


Fig. 22

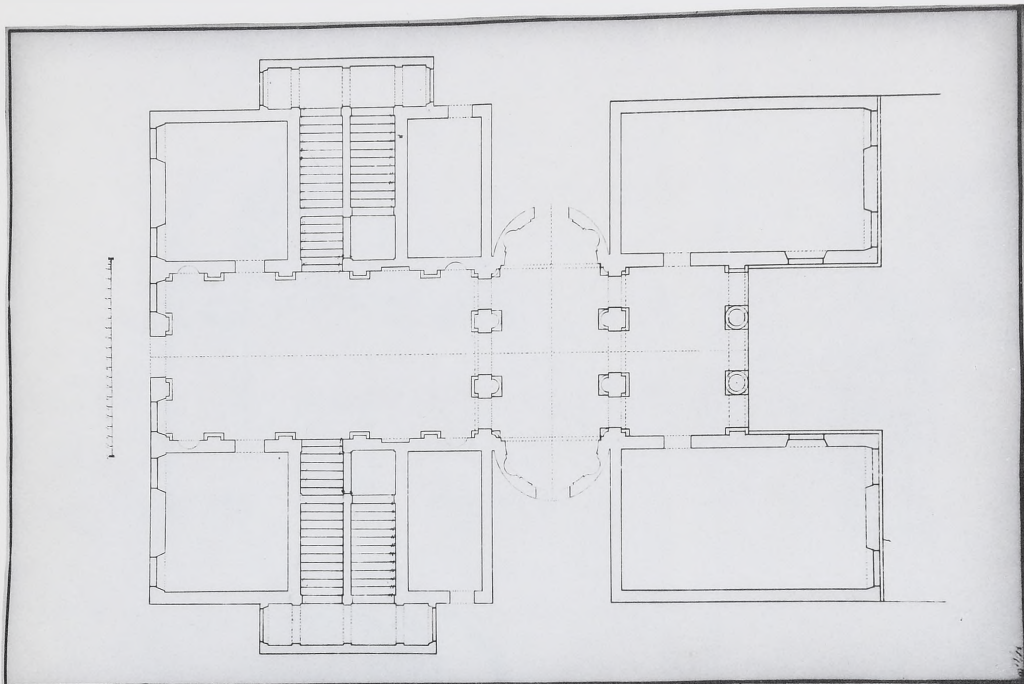


Fig. 23

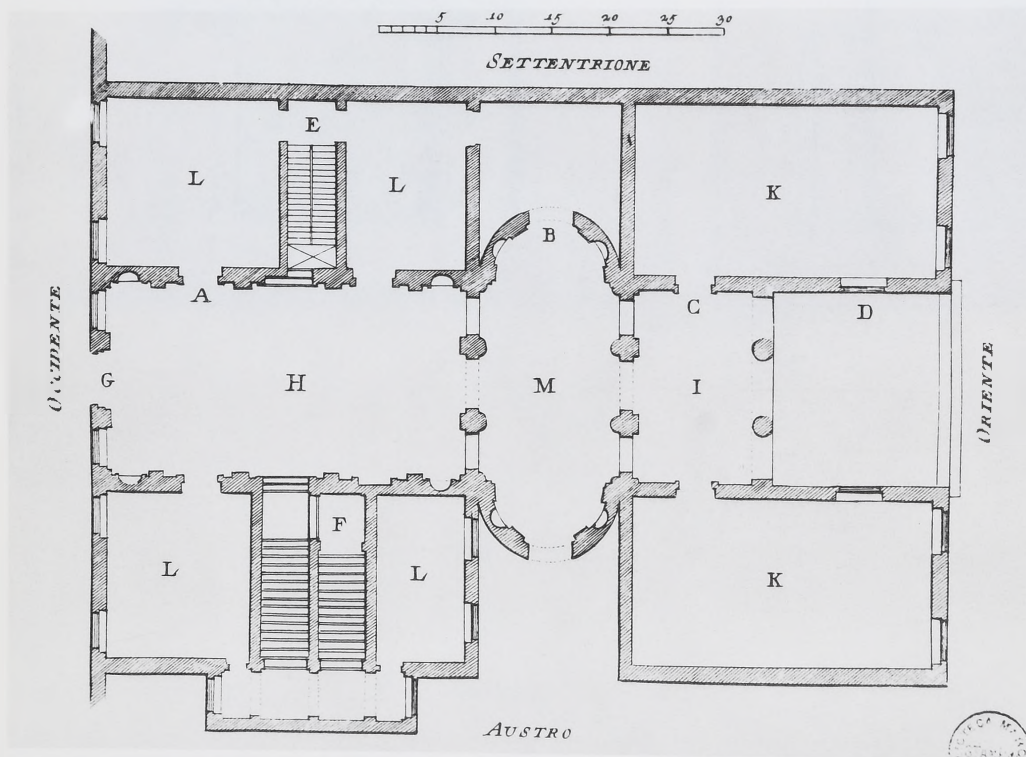


Fig. 24



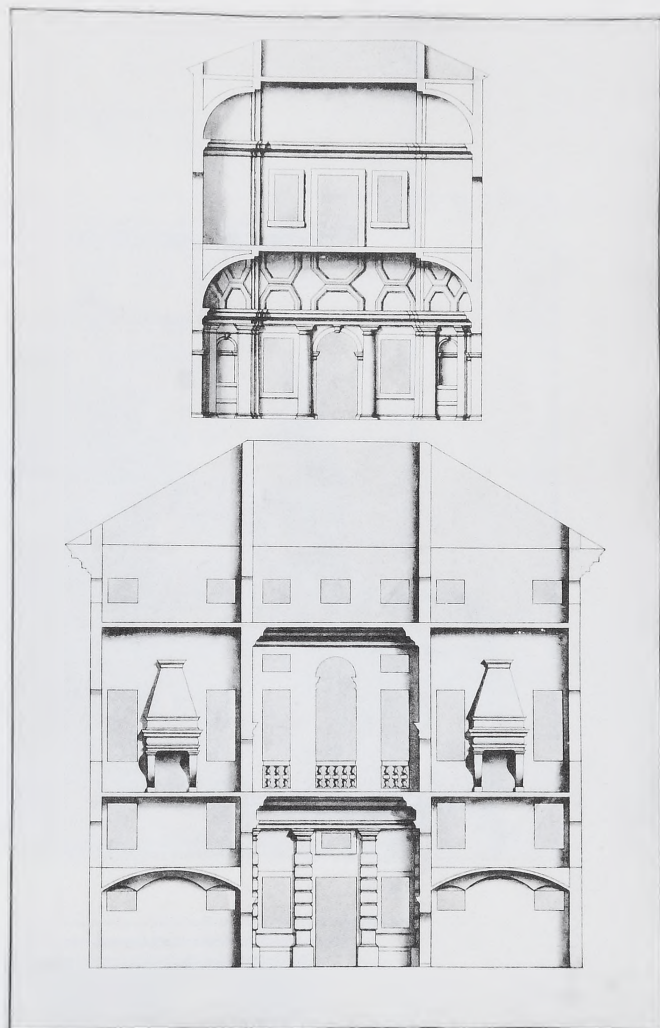


Fig. 25

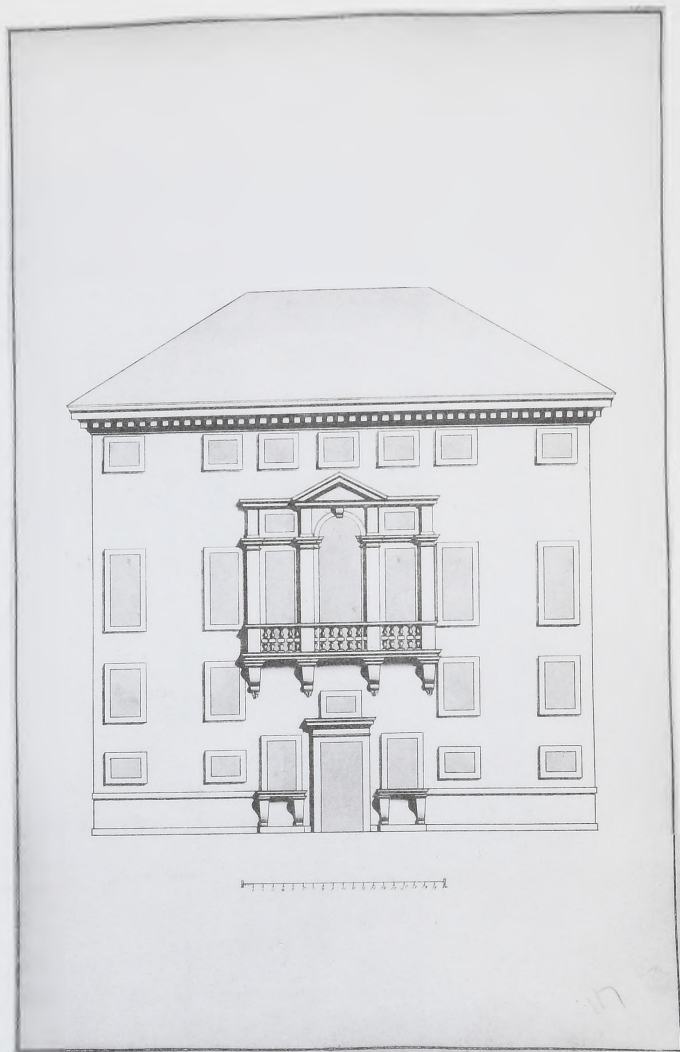
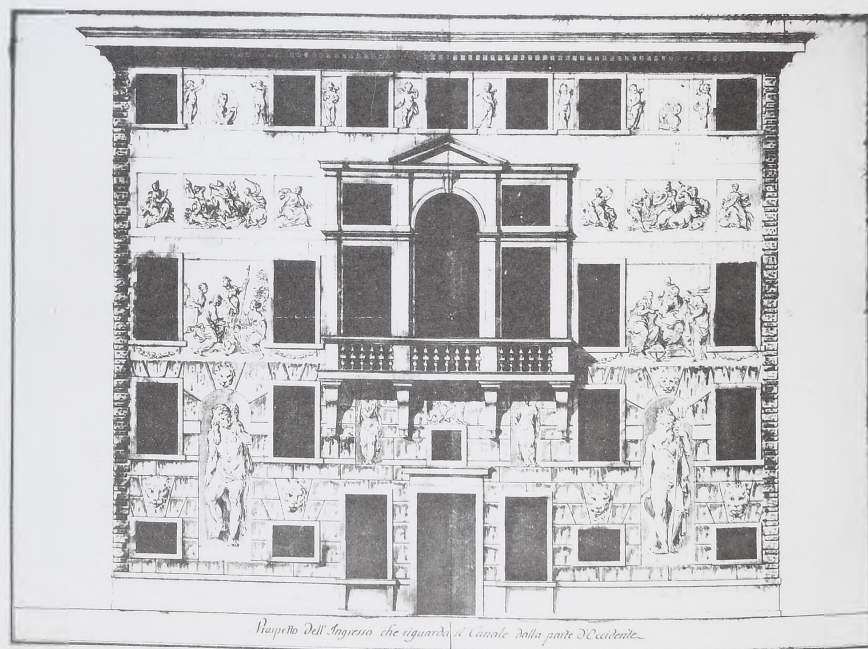


Fig. 26



*Prospetto dell'Angerino che riguarda il Canale della parte Occidentale.*

Fig. 27



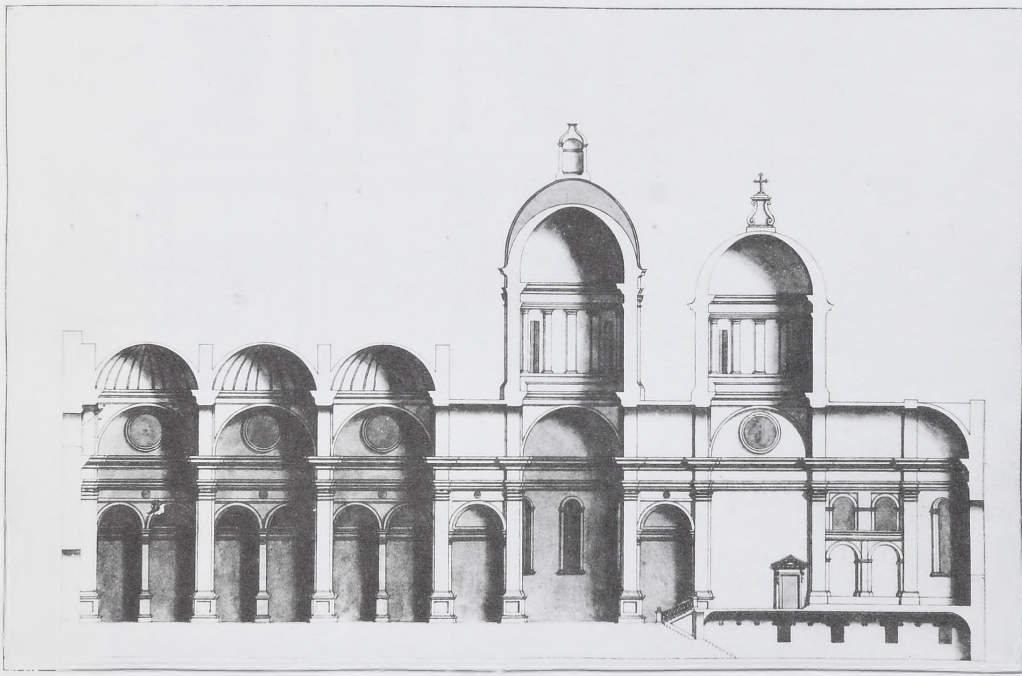


Fig. 28



Fig. 29

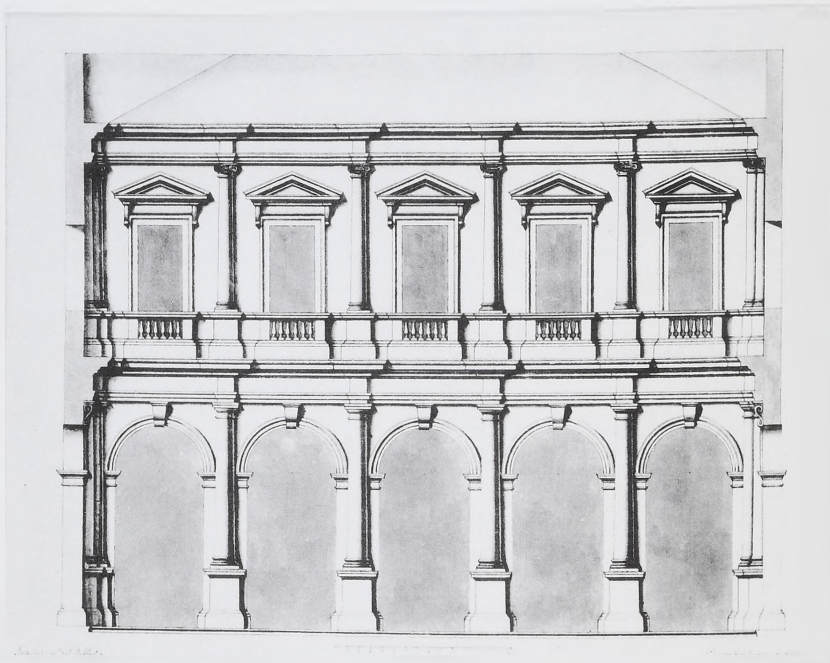


Fig. 30



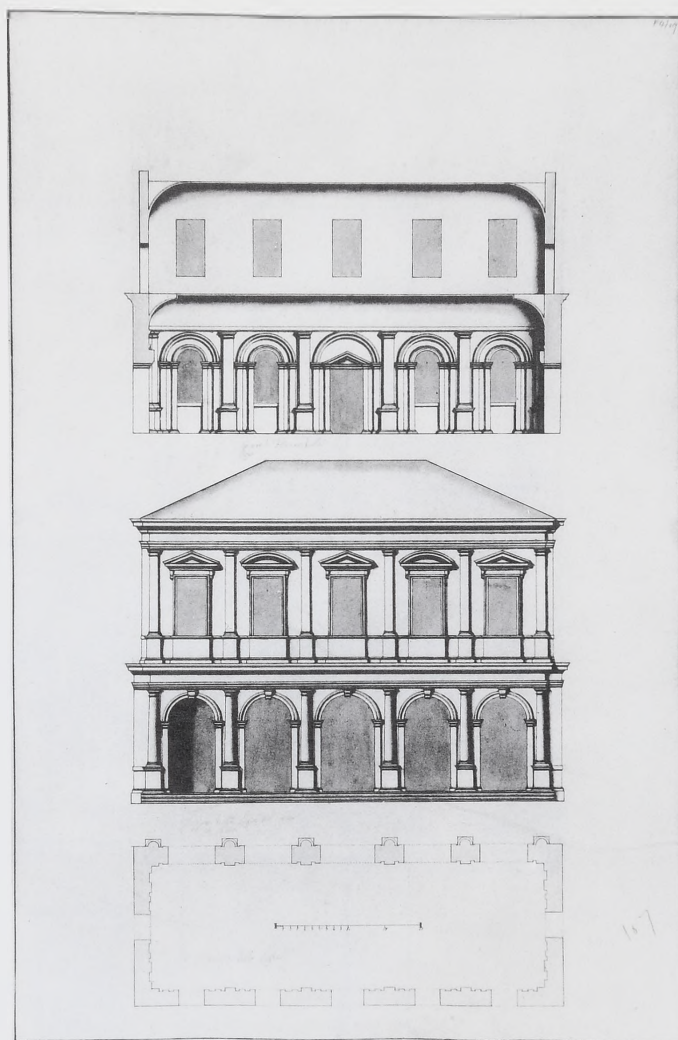


Fig. 31



Fig. 32

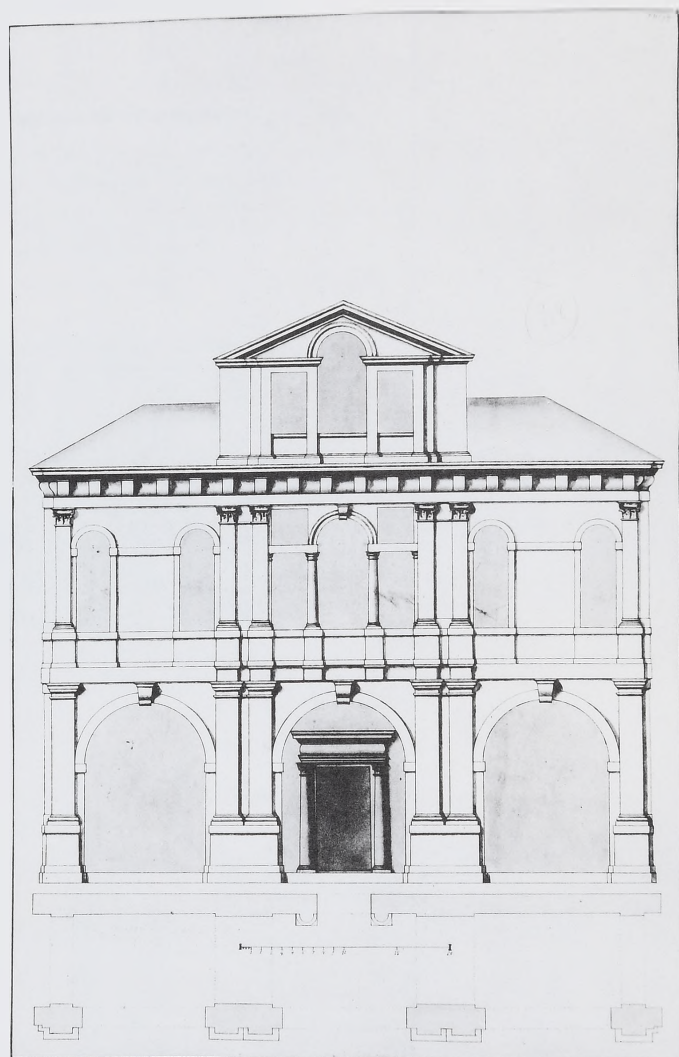


Fig. 33

Fig. 34

Fig. 35



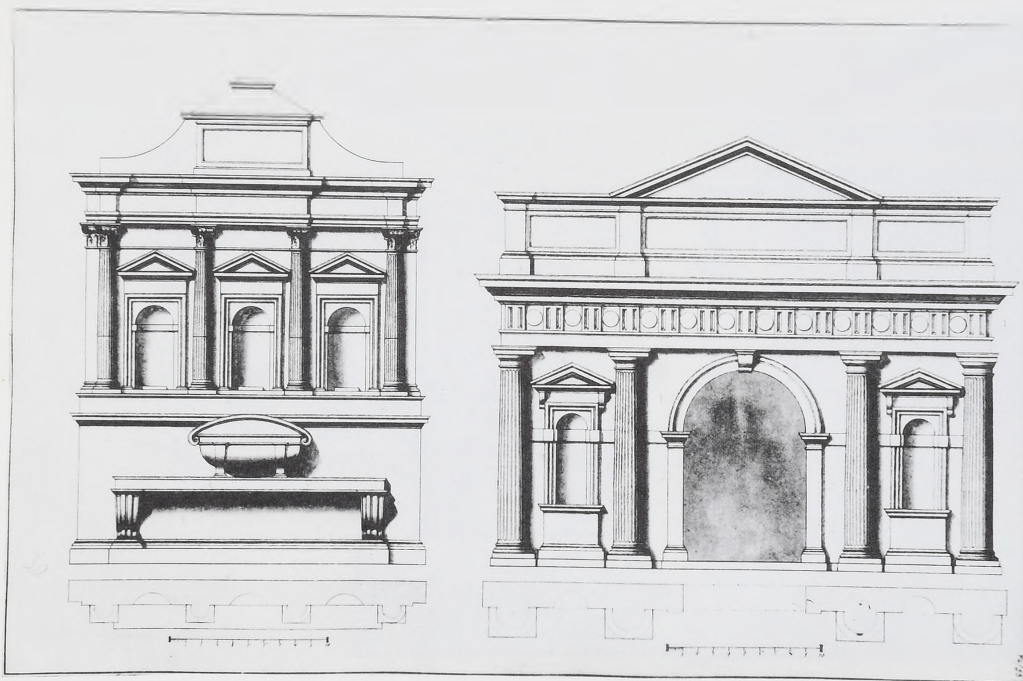


Fig. 34

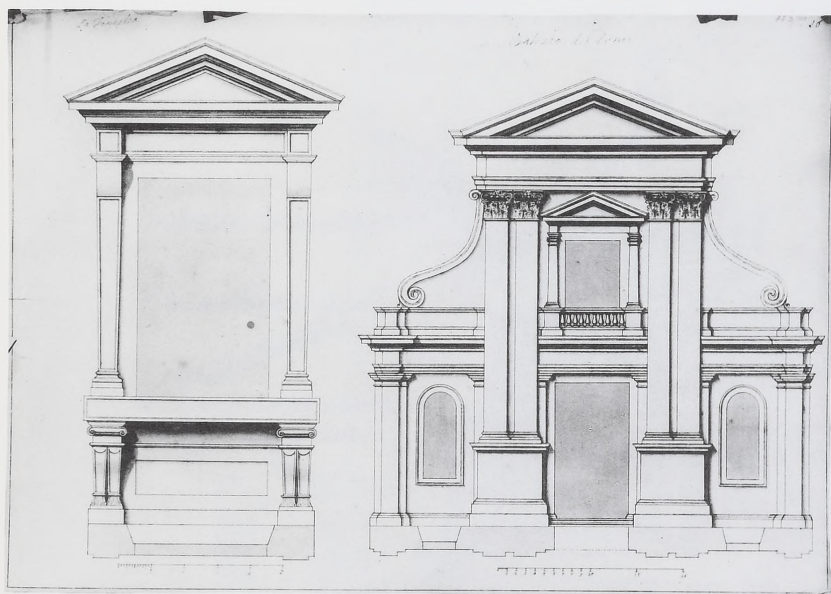


Fig. 35



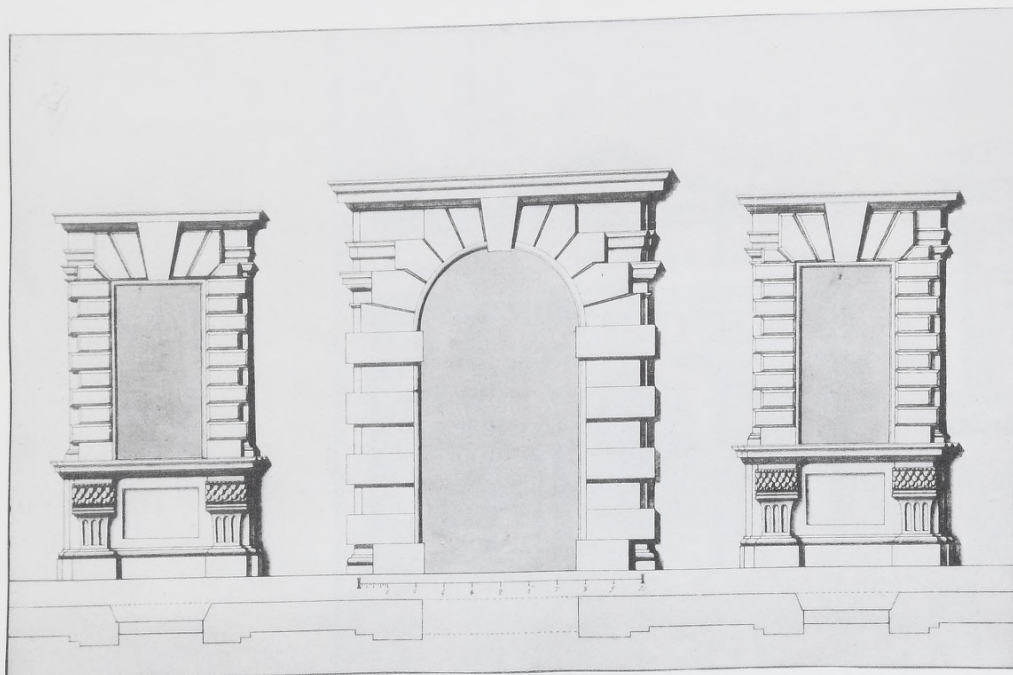


Fig. 36

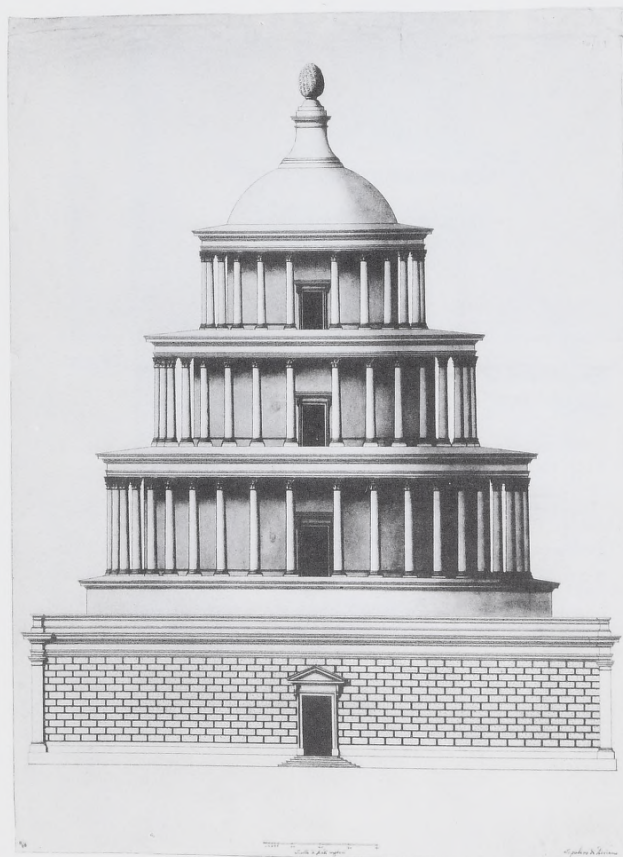


Fig. 37





Fig. 38



Fig. 39



Fig. 40



Fig. 41





Fig. 42

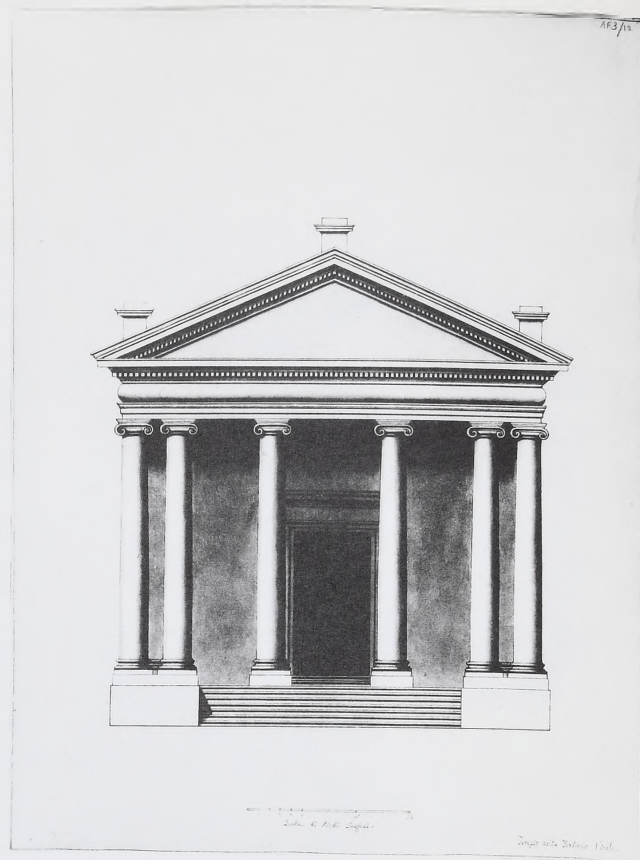


Fig. 43

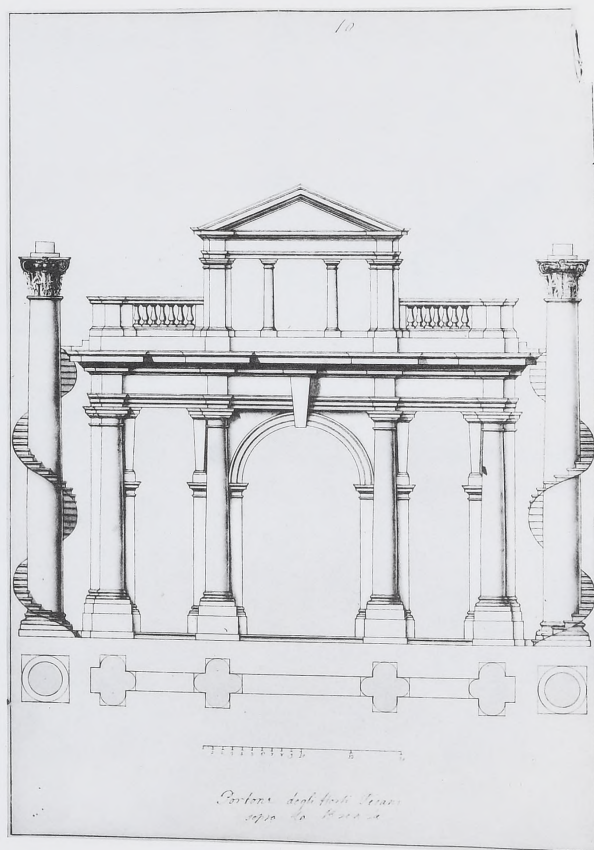


Fig. 44





Fig. 45

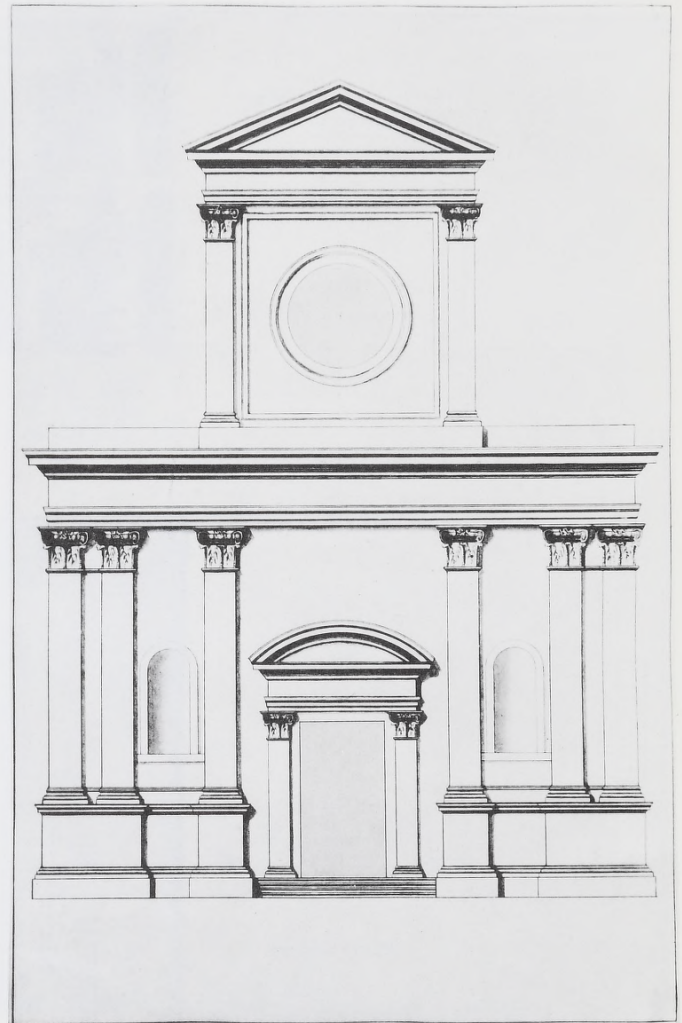


Fig. 46

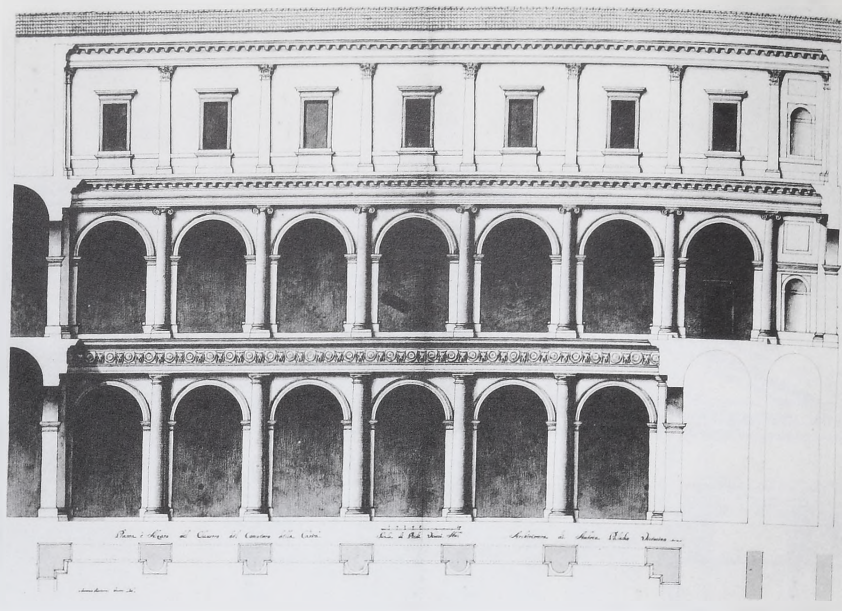


Fig. 47

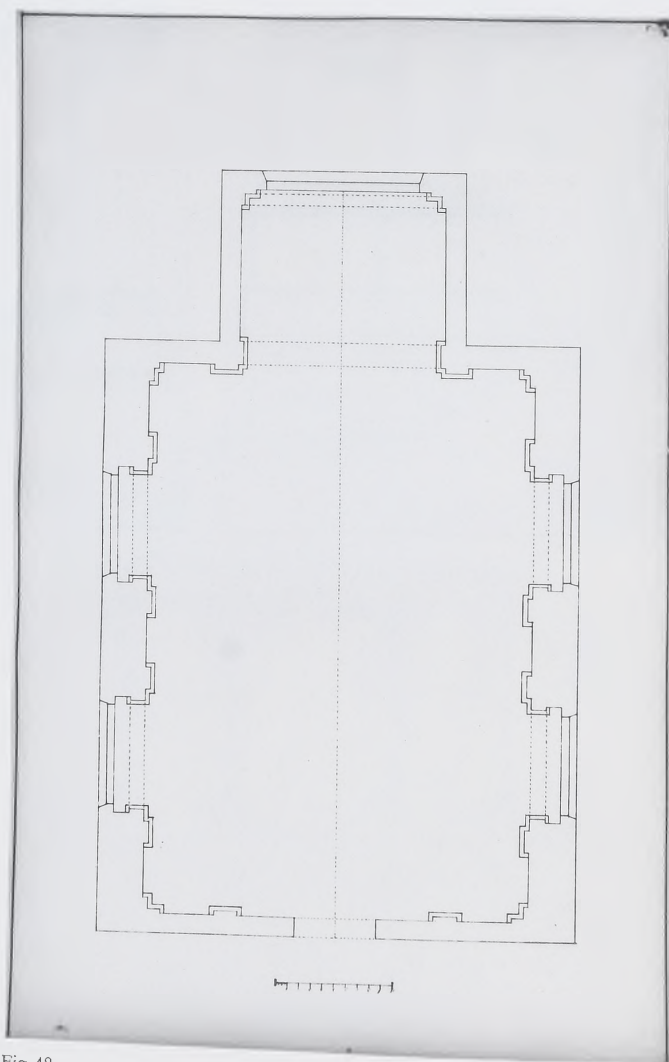


Fig. 48



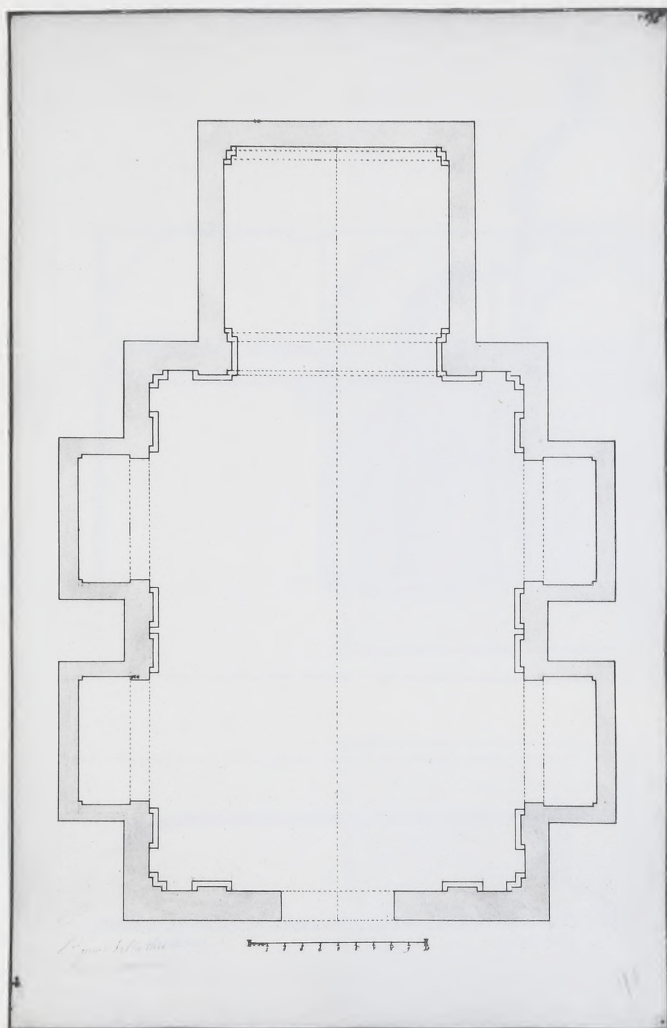


Fig. 49

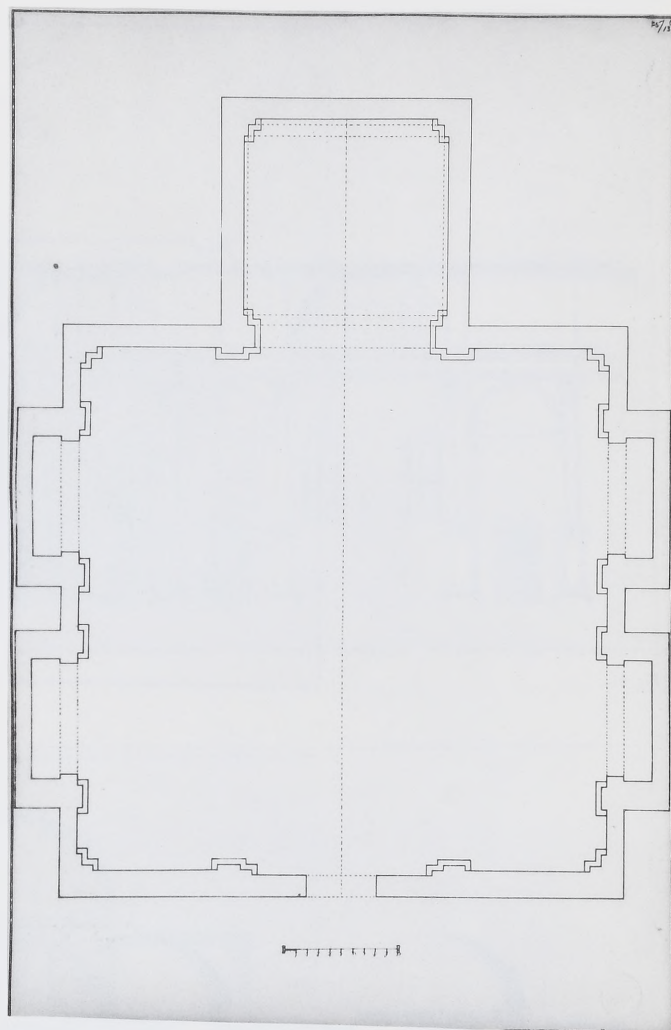


Fig. 50



Fig. 51

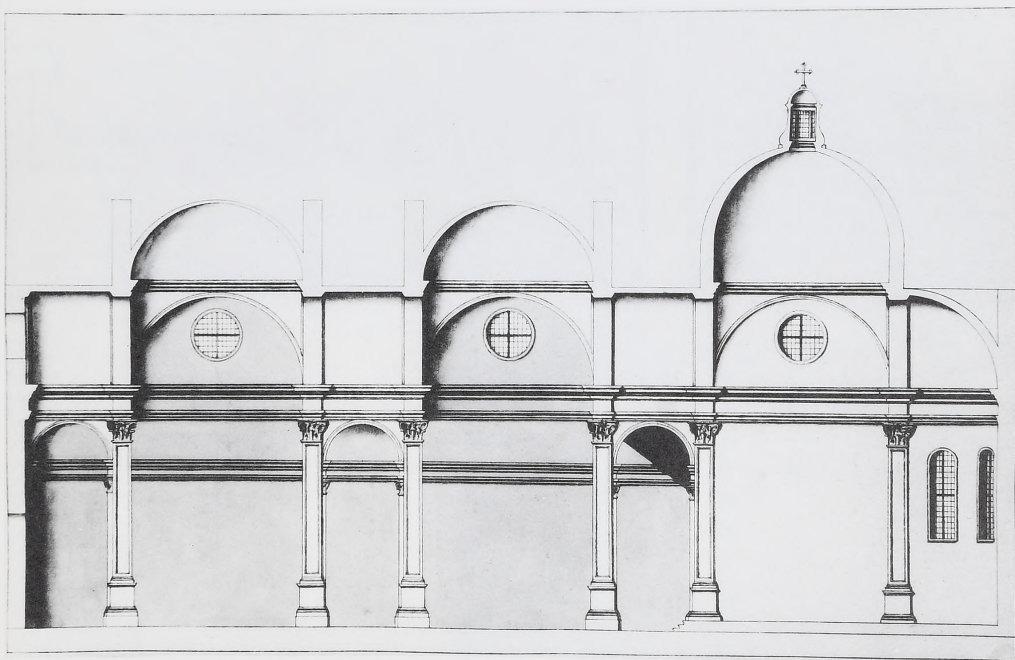


Fig. 52



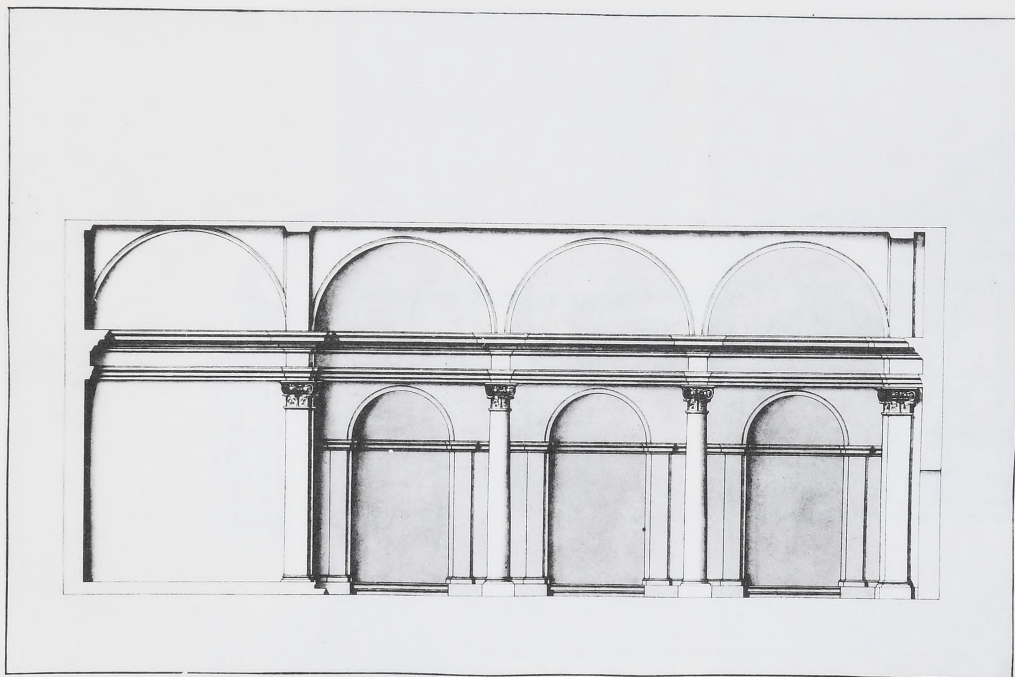


Fig. 53

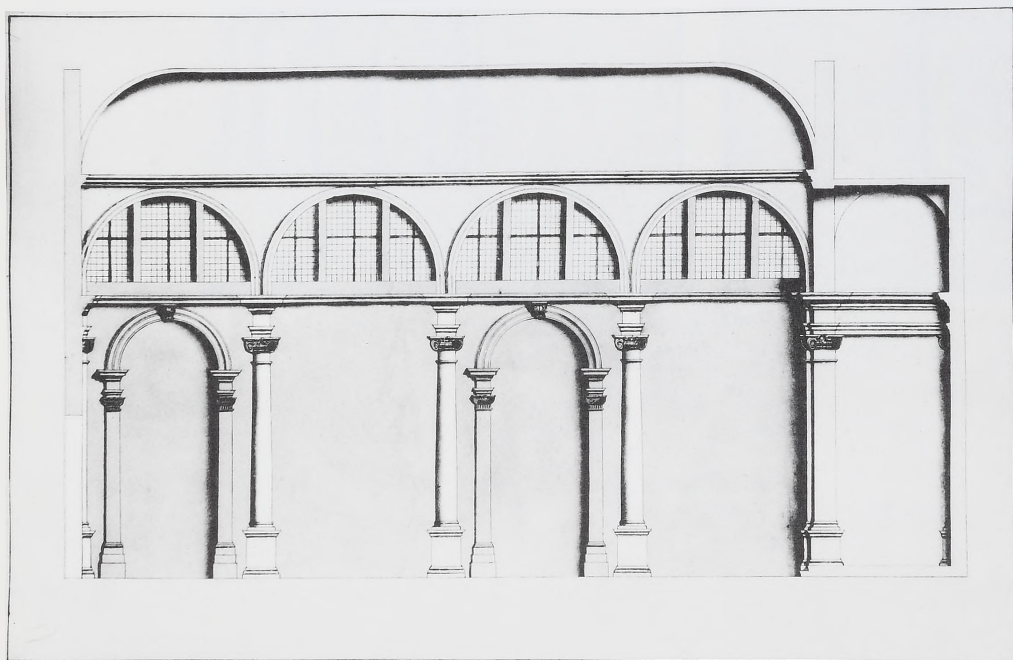


Fig. 54

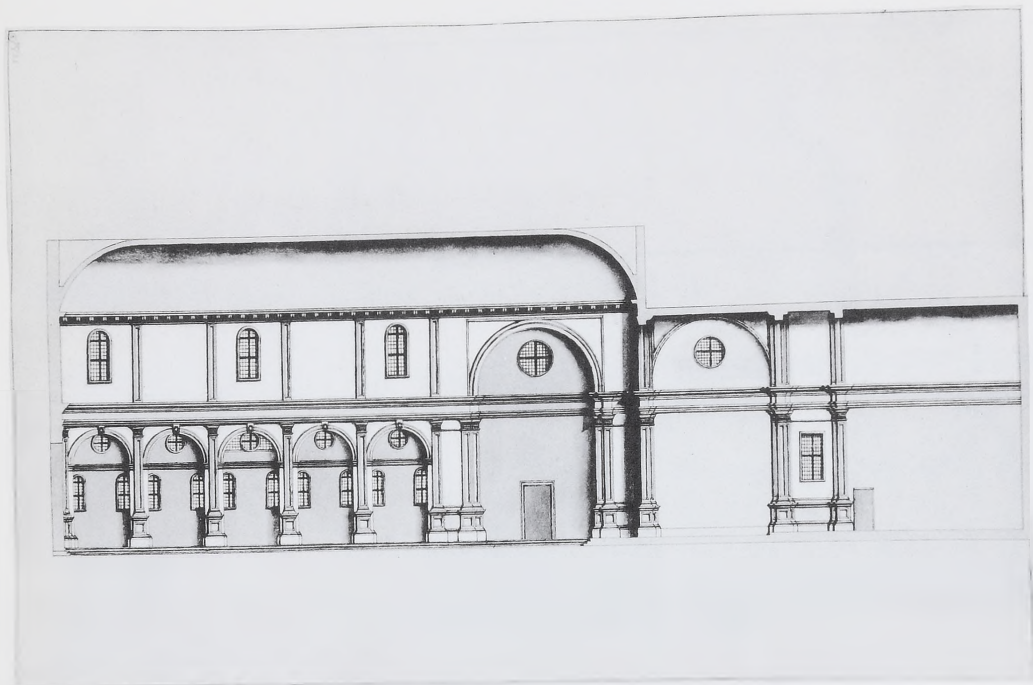


Fig. 55



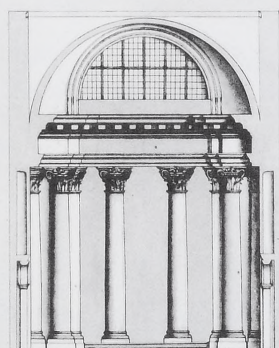
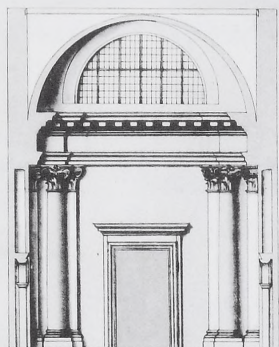


Fig. 56

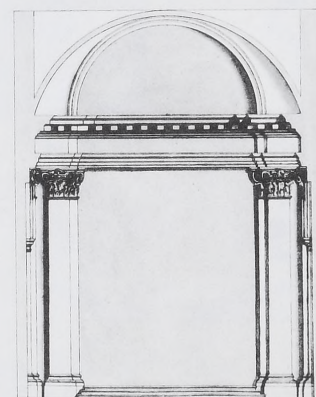
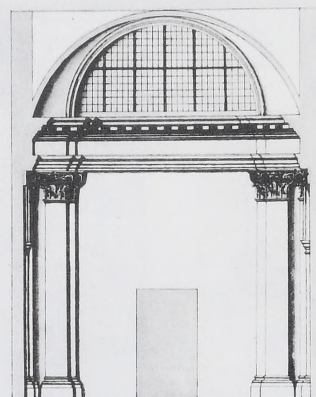


Fig. 57

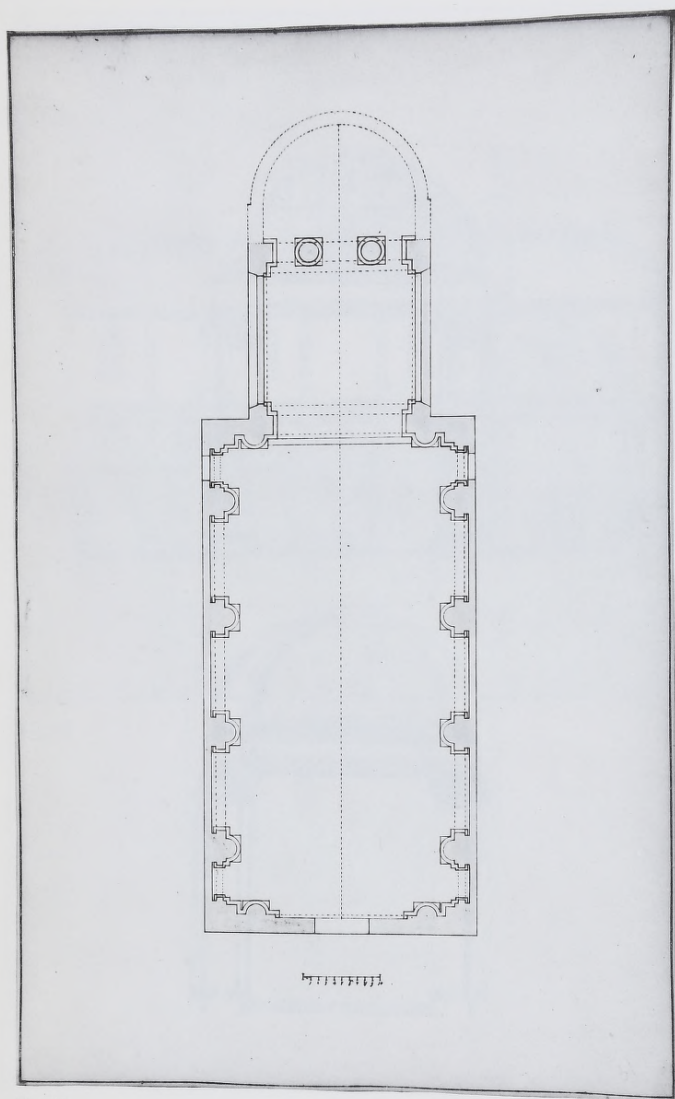


Fig. 58

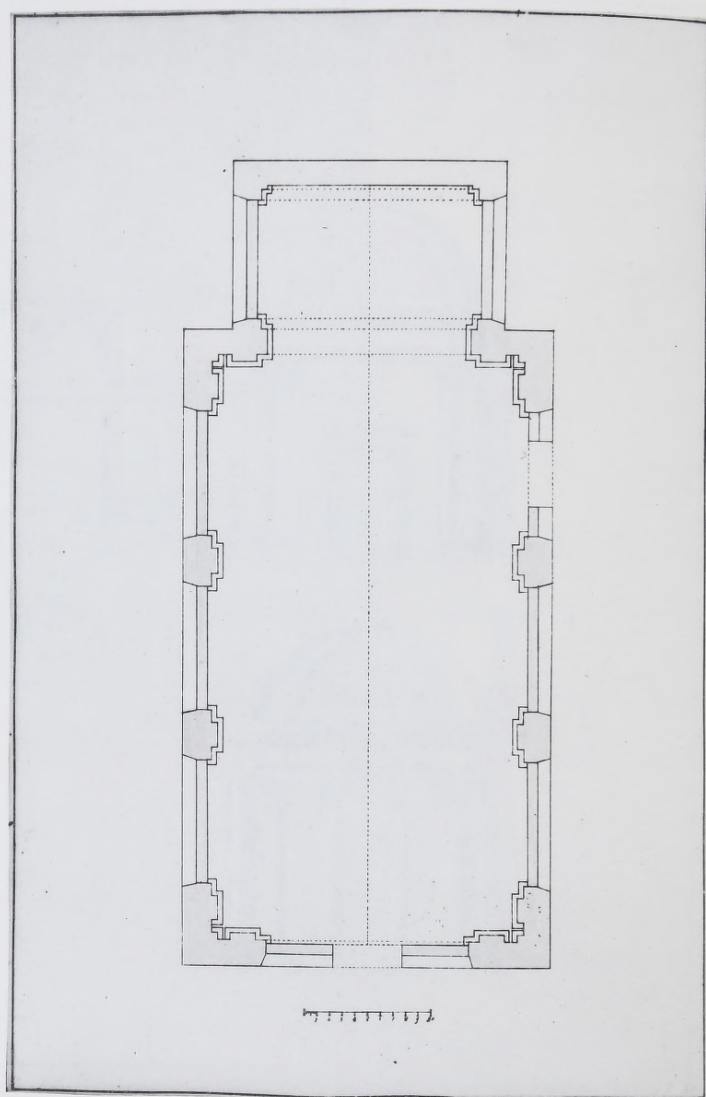


Fig. 59



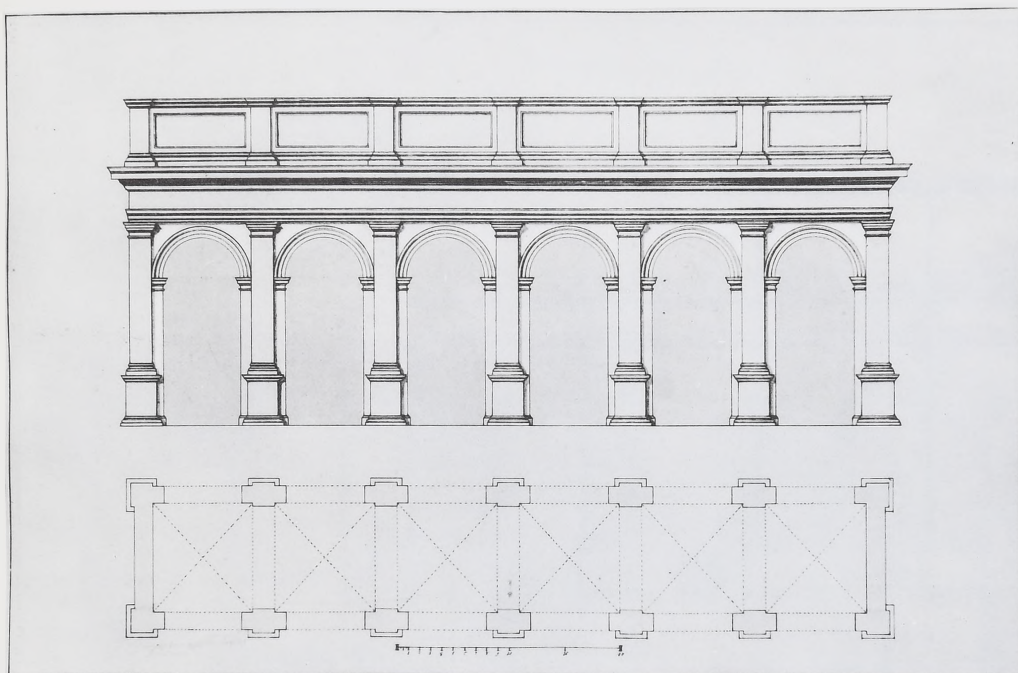


Fig. 60

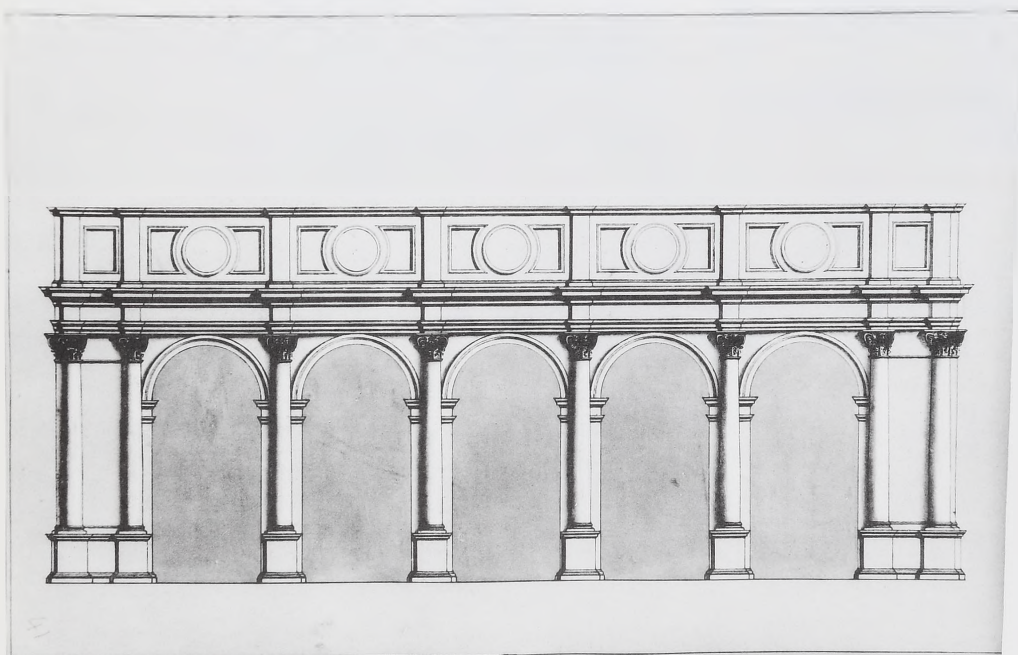


Fig. 61

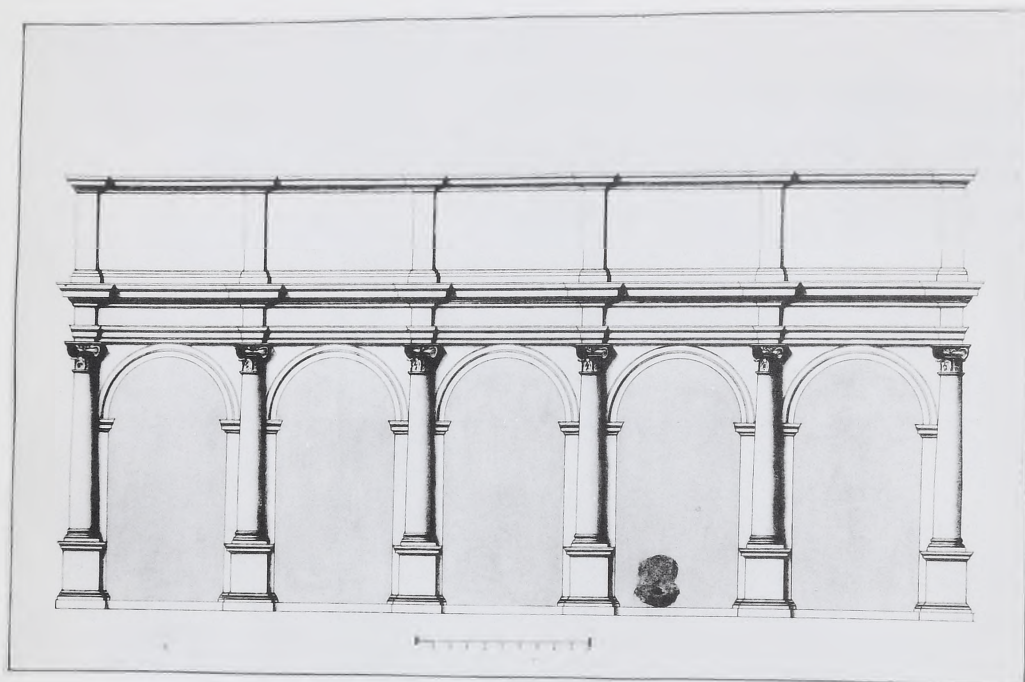


Fig. 62



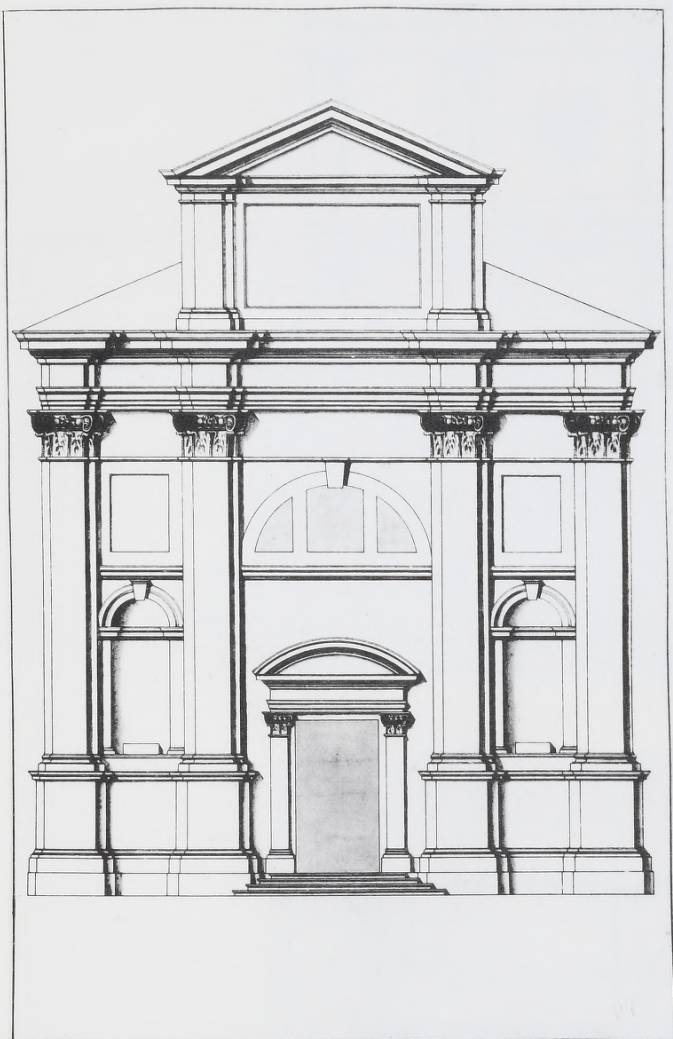


Fig. 63



Fig. 64



Fig. 65

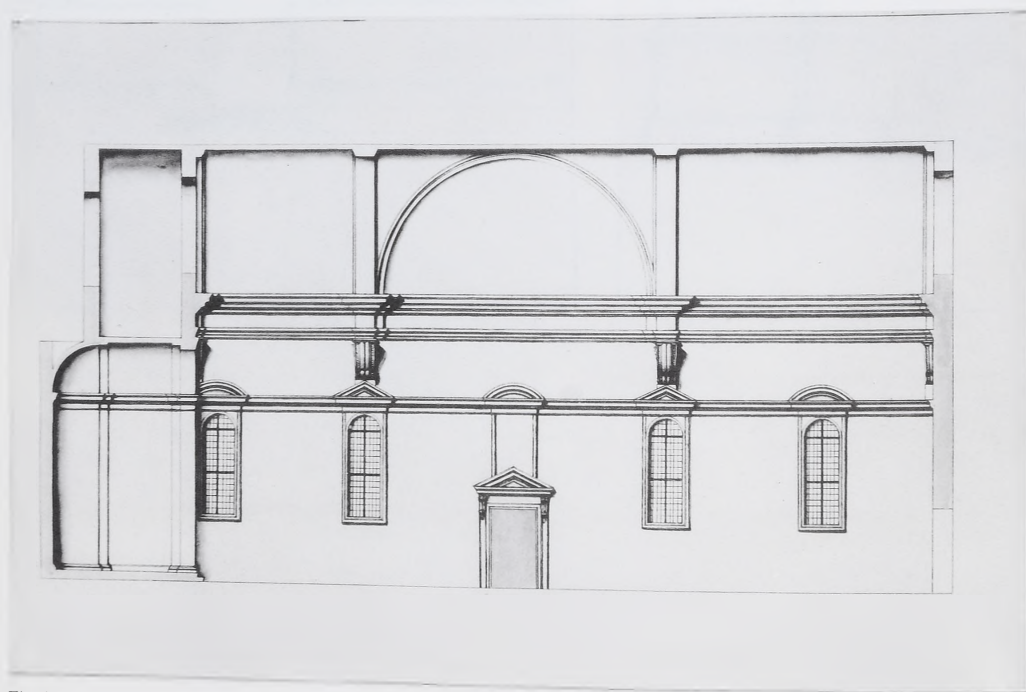


Fig. 66



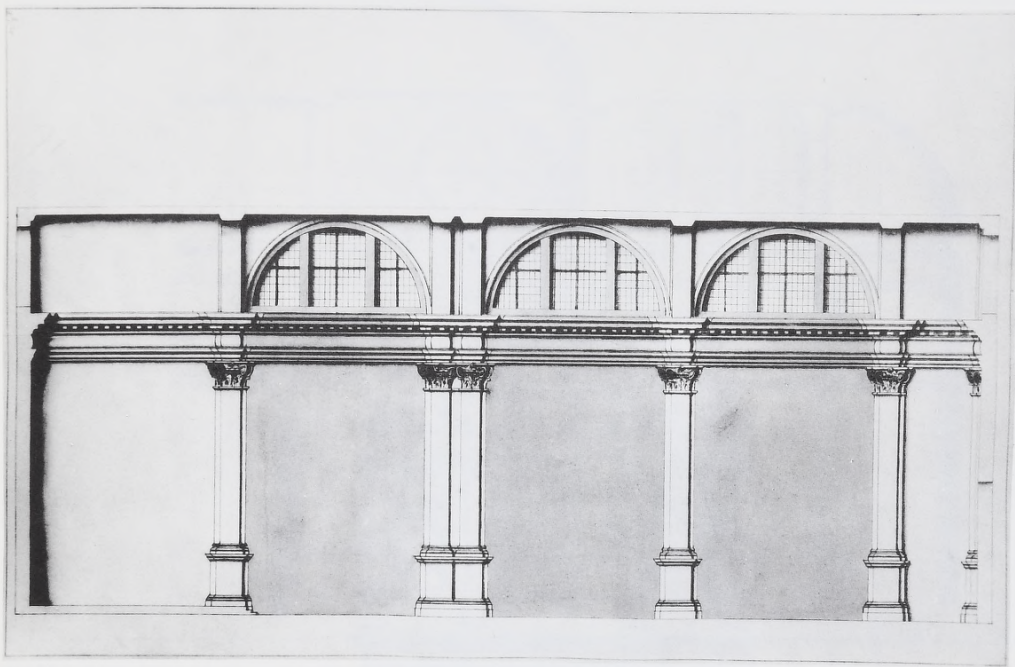


Fig. 67



Fig. 68



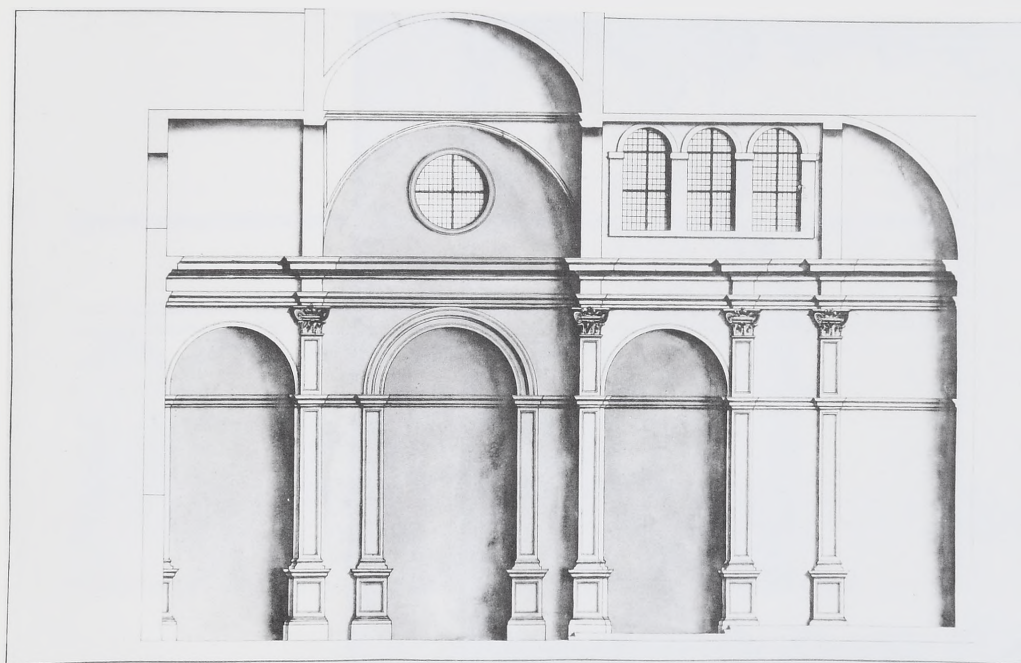


Fig. 69



Fig. 70



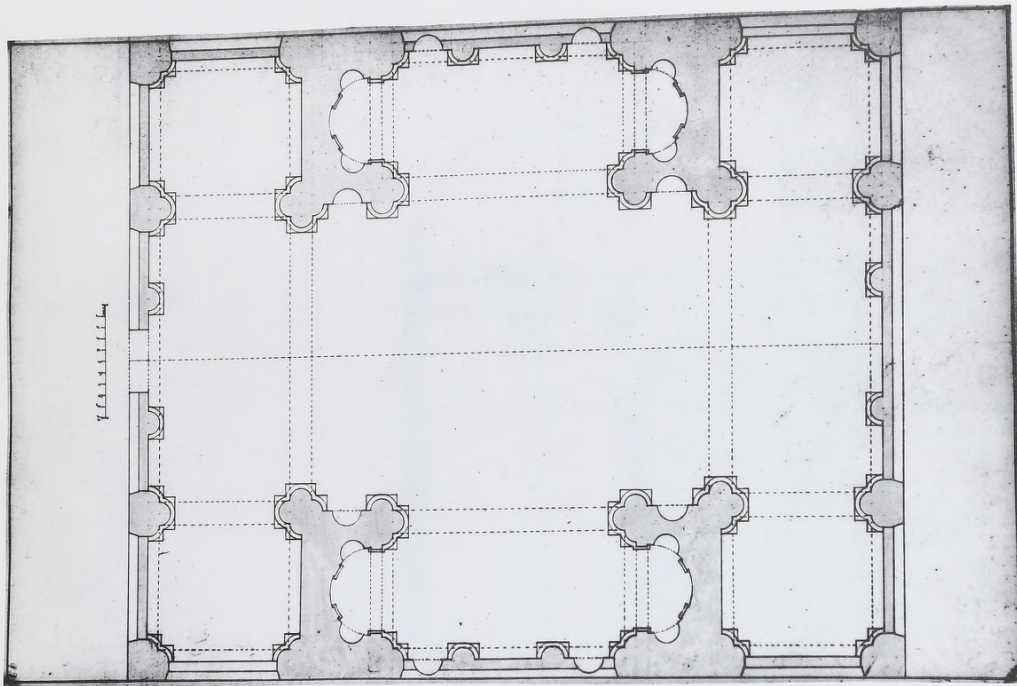


Fig. 71

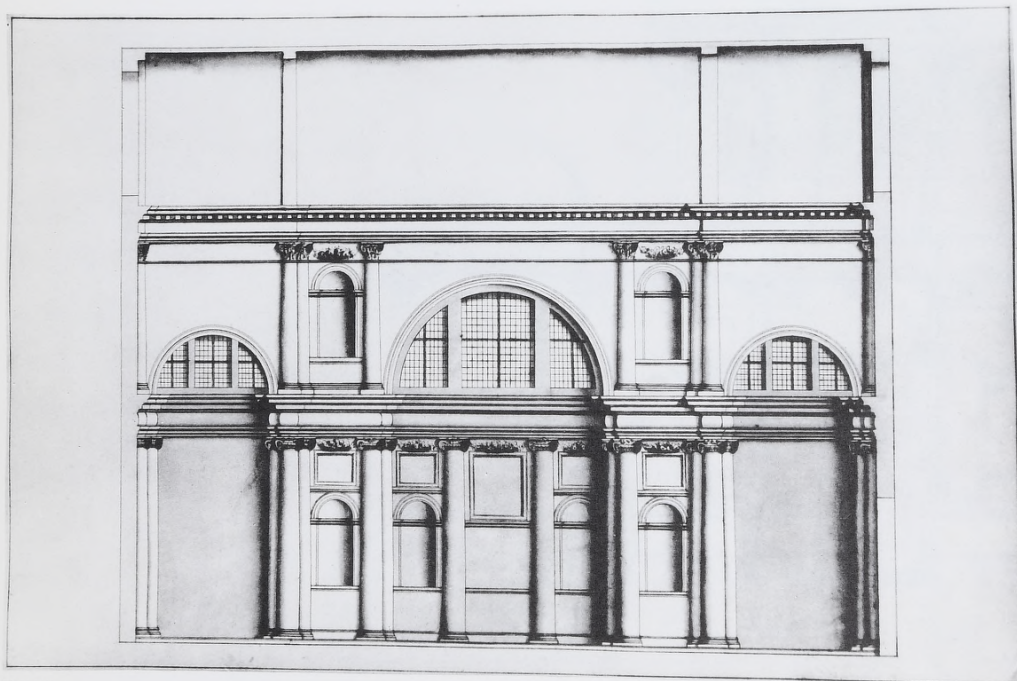


Fig. 72



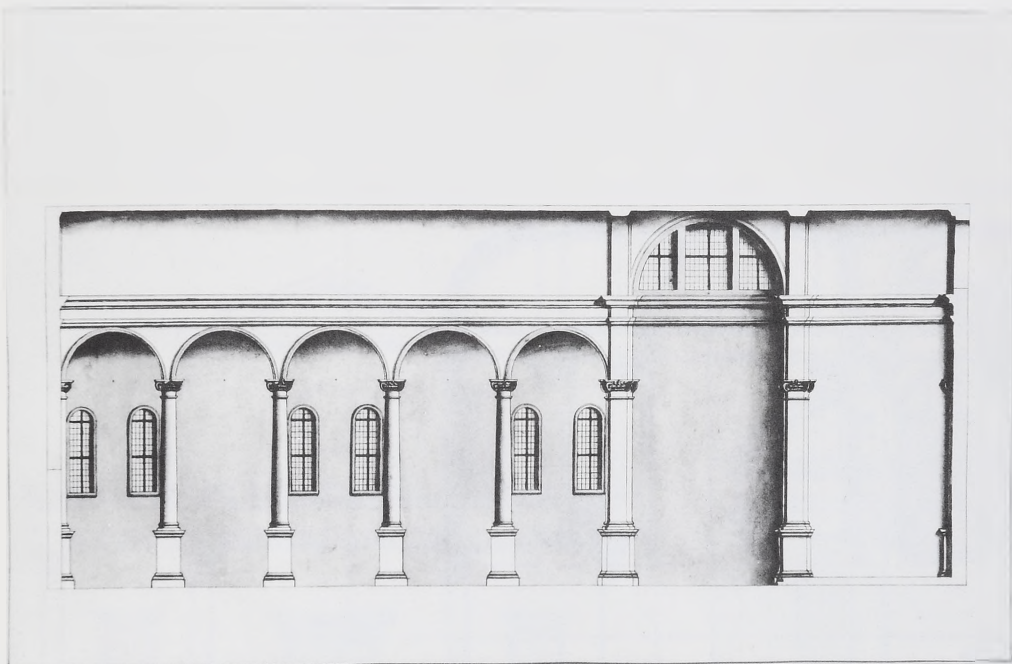


Fig. 73

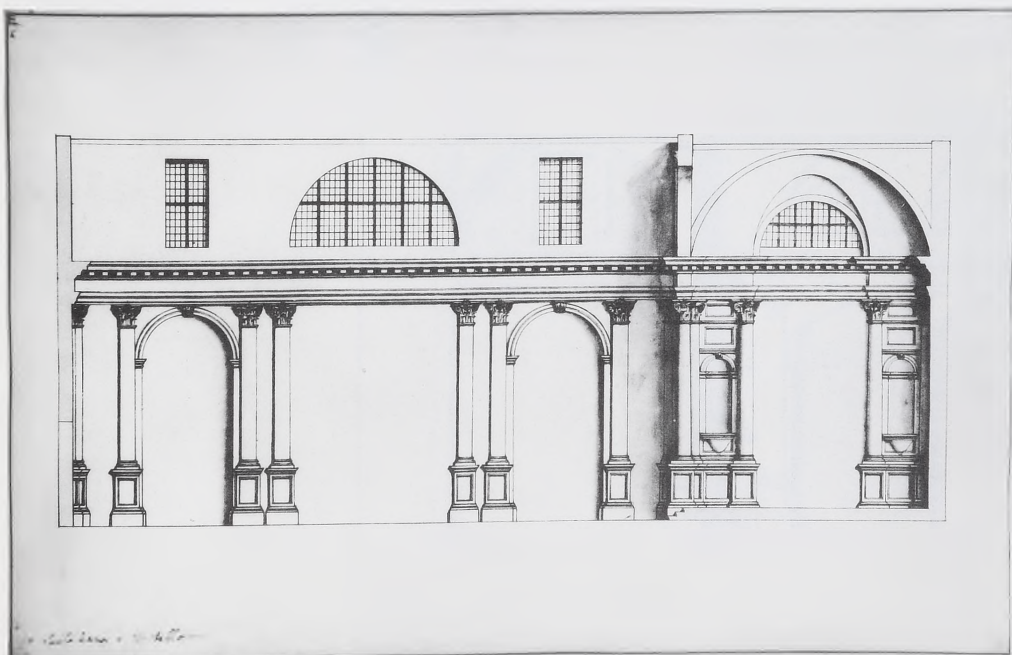


Fig. 74

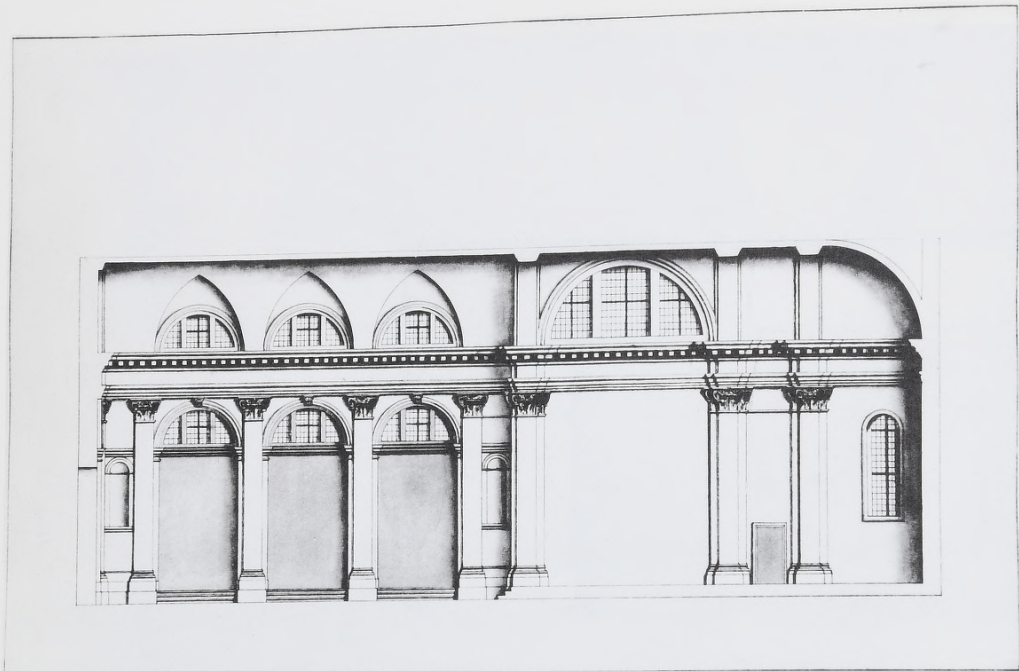


Fig. 75

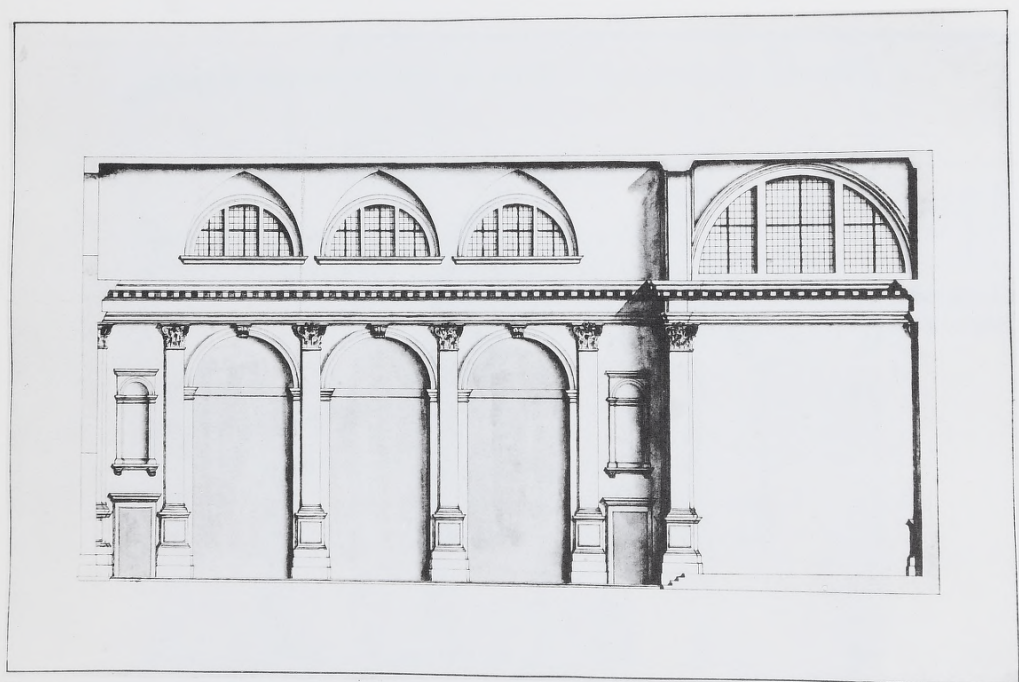


Fig. 76

Fig. 77



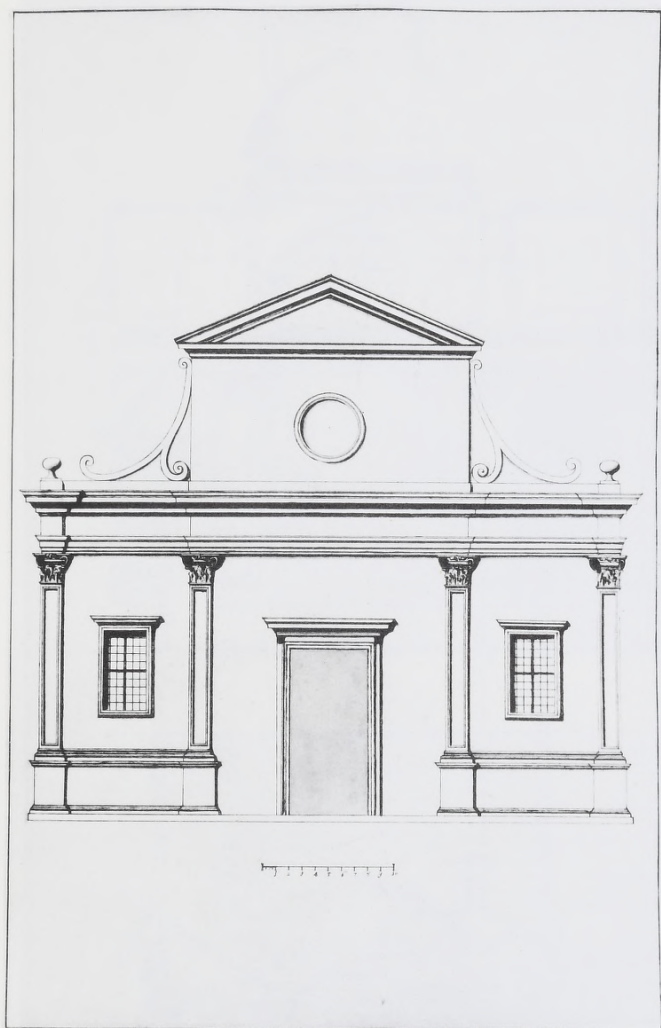


Fig. 77

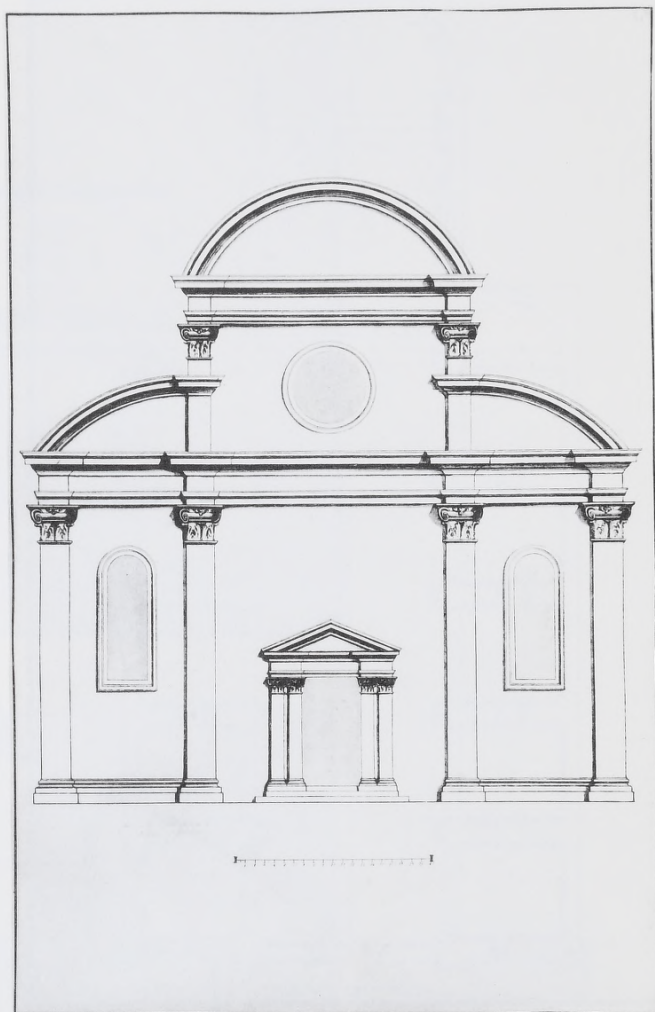


Fig. 78

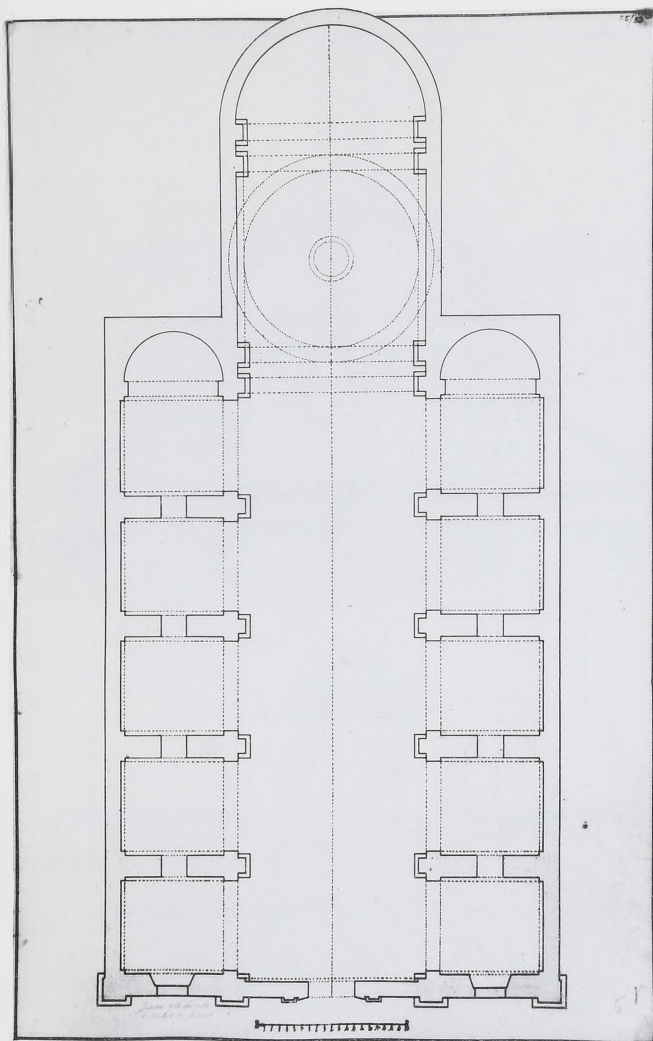


Fig. 79

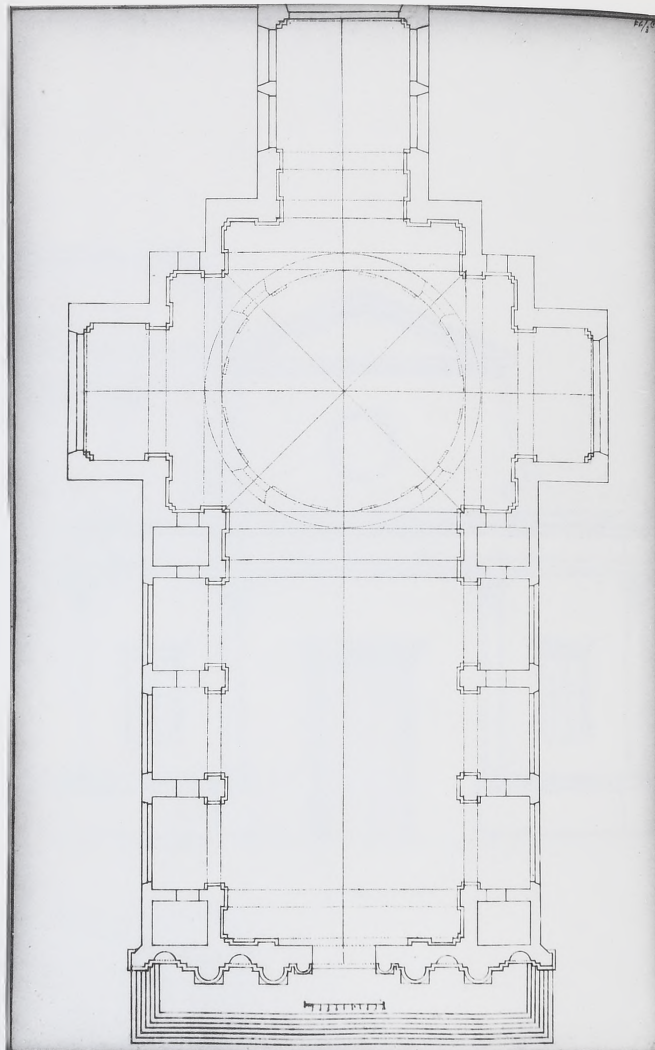


Fig. 80



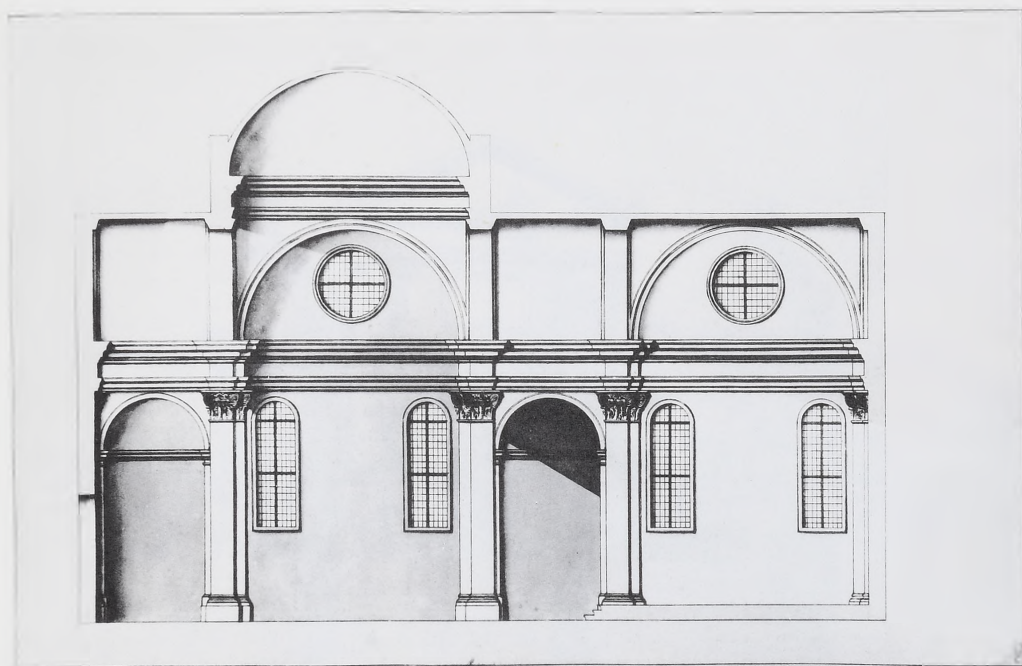


Fig. 81

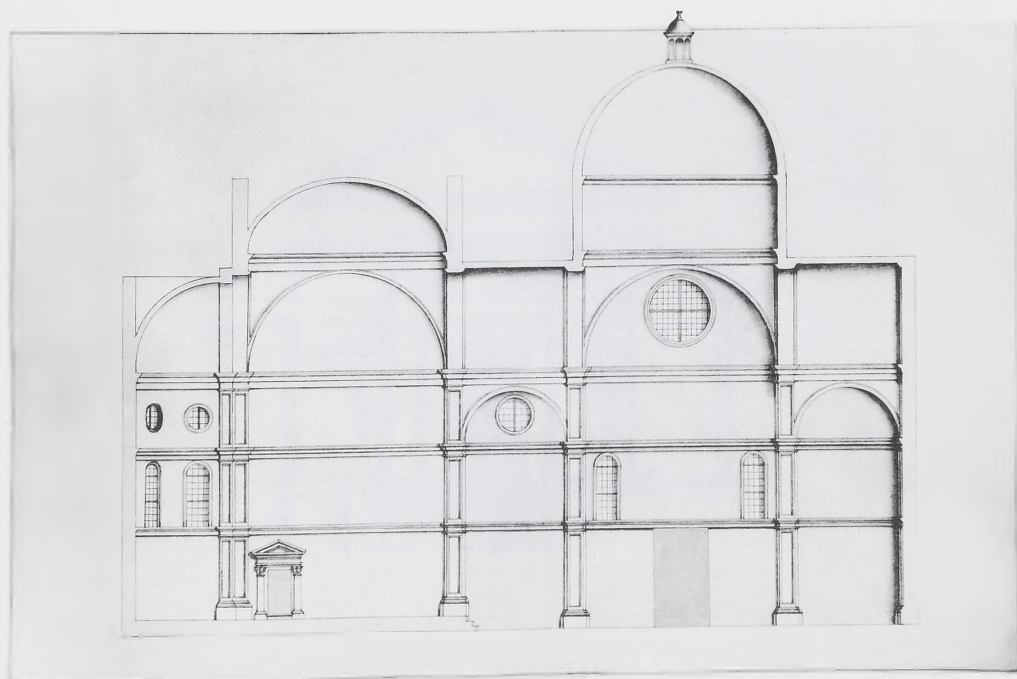


Fig. 82



Fig. 83



Fig. 84





Fig. 85

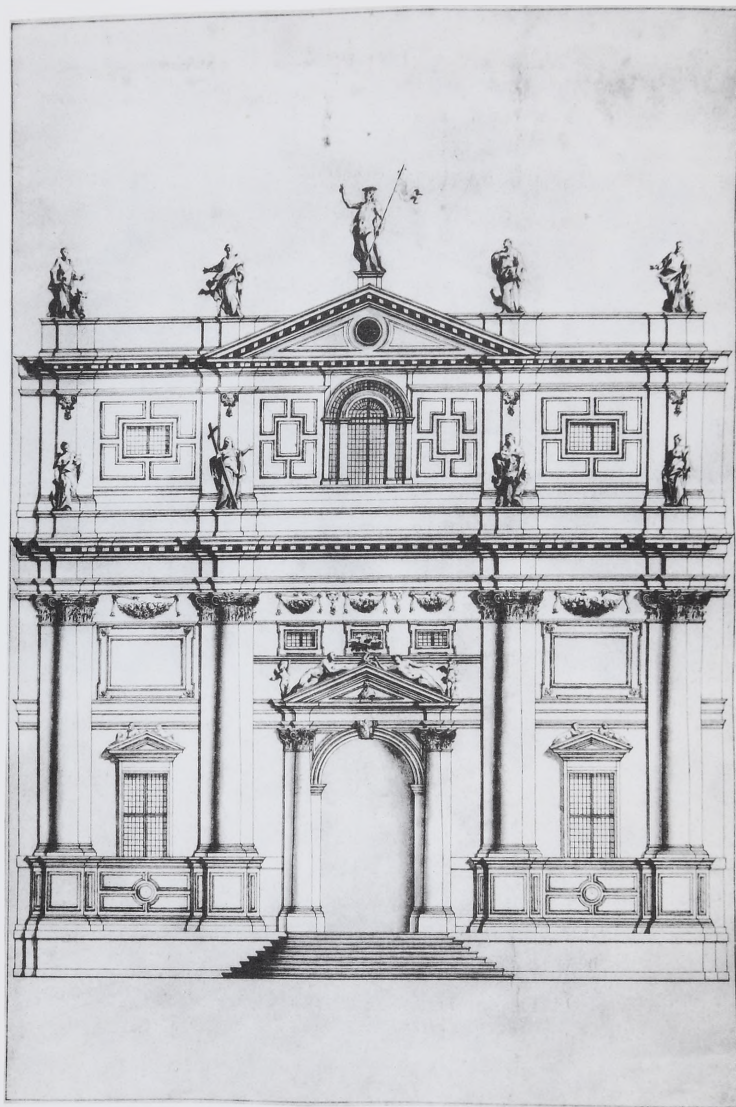


Fig. 86



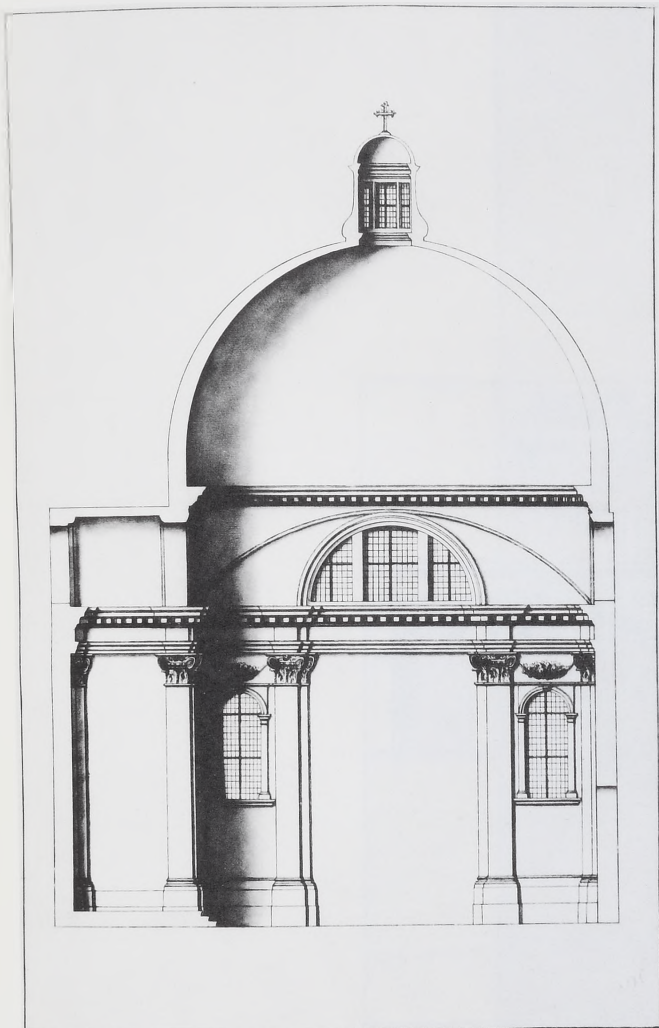


Fig. 87

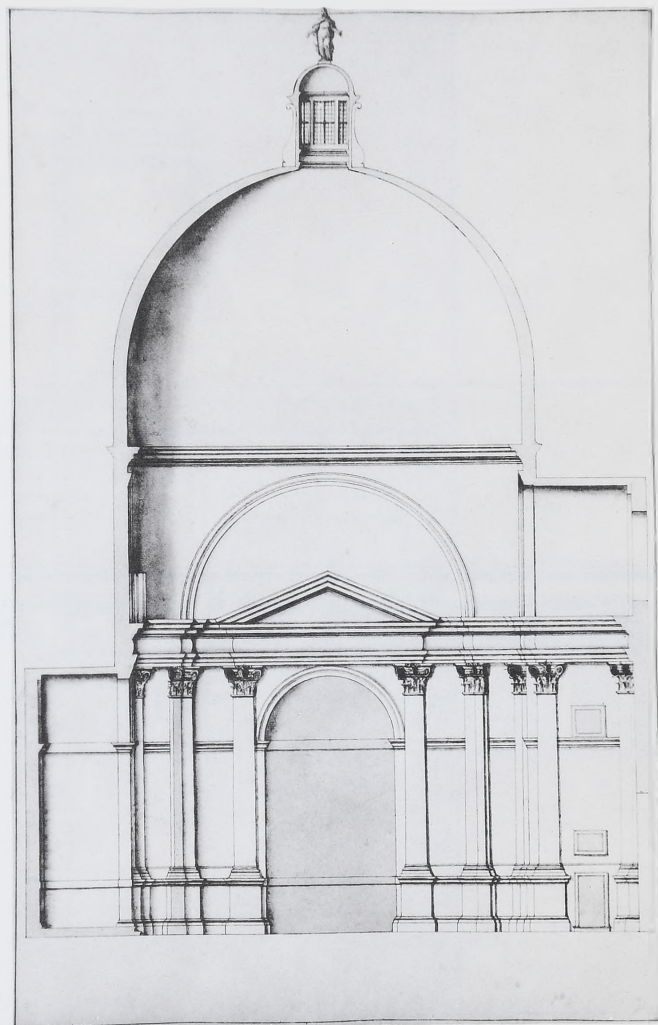


Fig. 88



Fig. 89



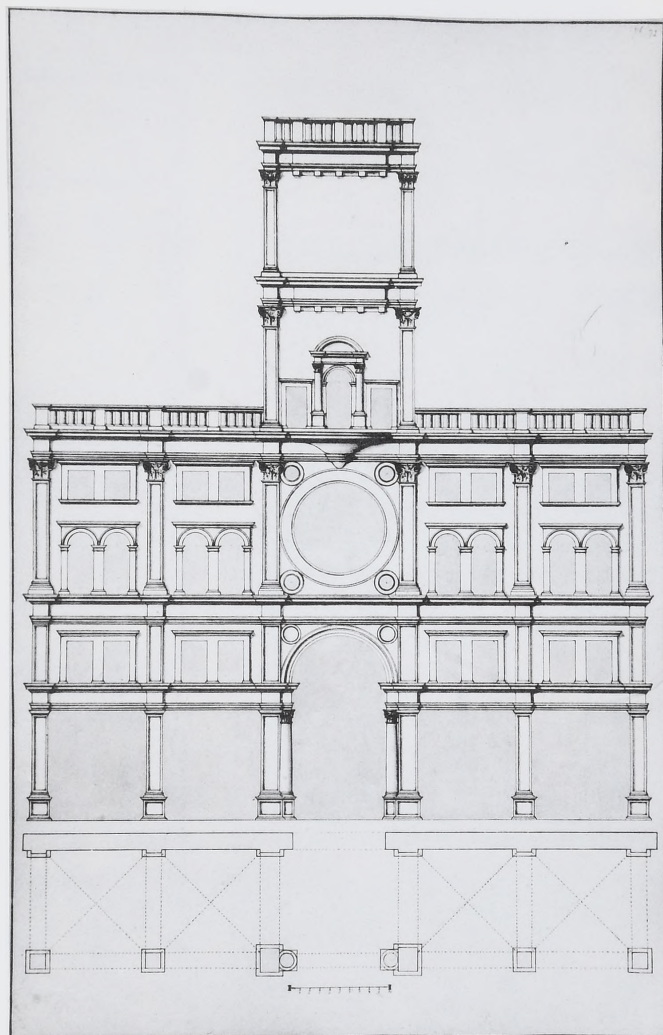


Fig. 90

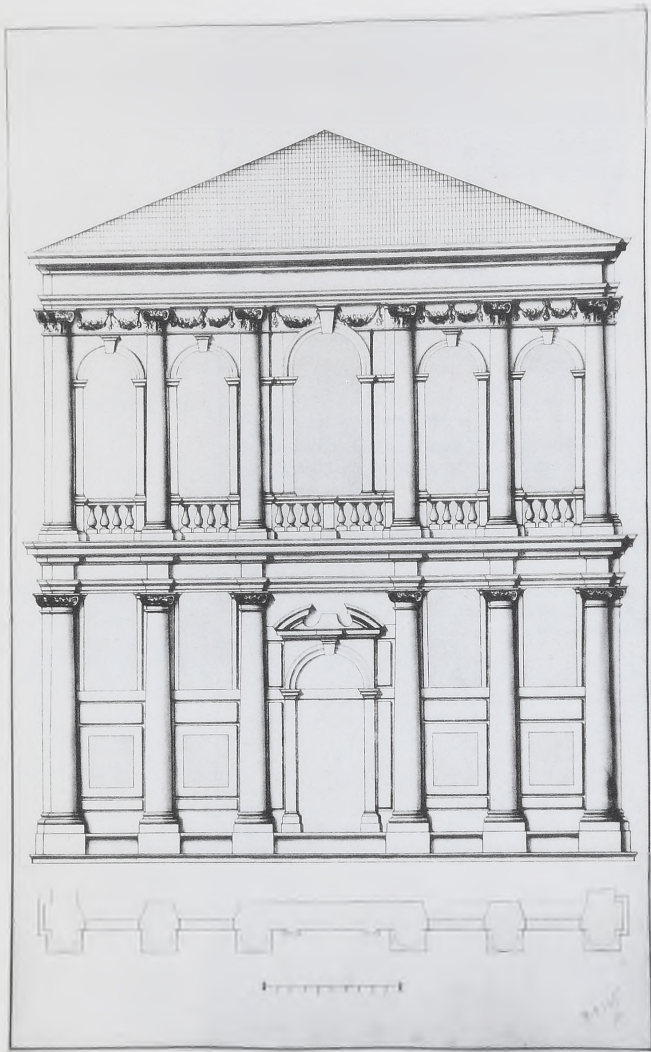


Fig. 91



Fig. 92



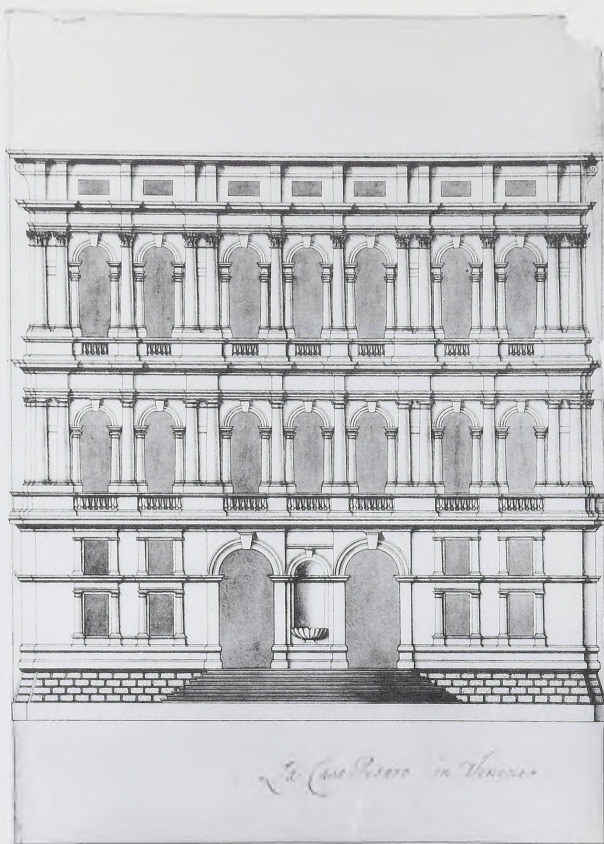


Fig. 93

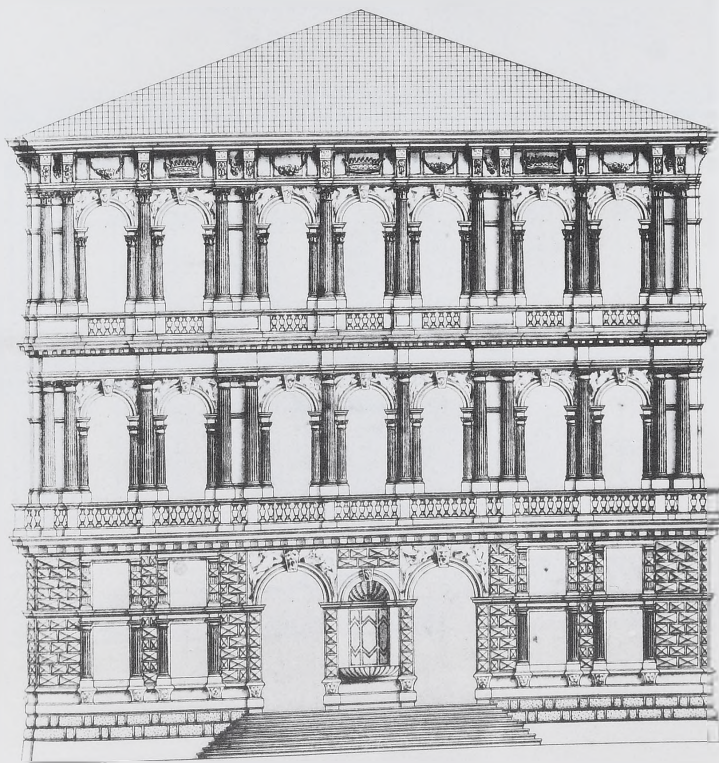


Fig. 94



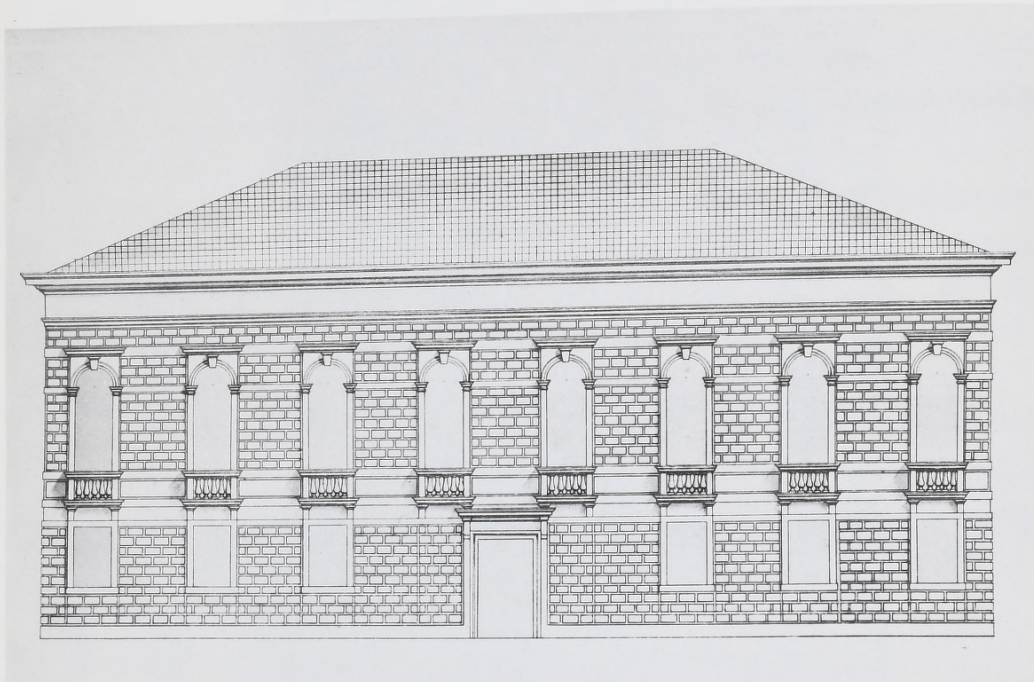


Fig. 95



Fig. 96





Fig. 97



Fig. 98



Fig. 99





Fig. 100



Fig. 101



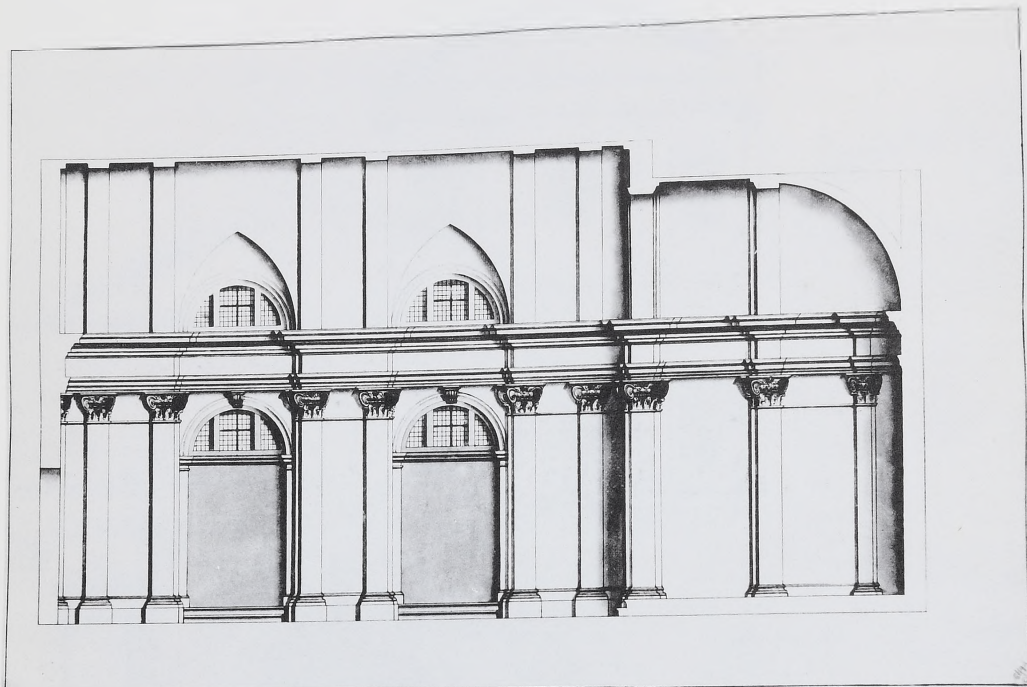


Fig. 102

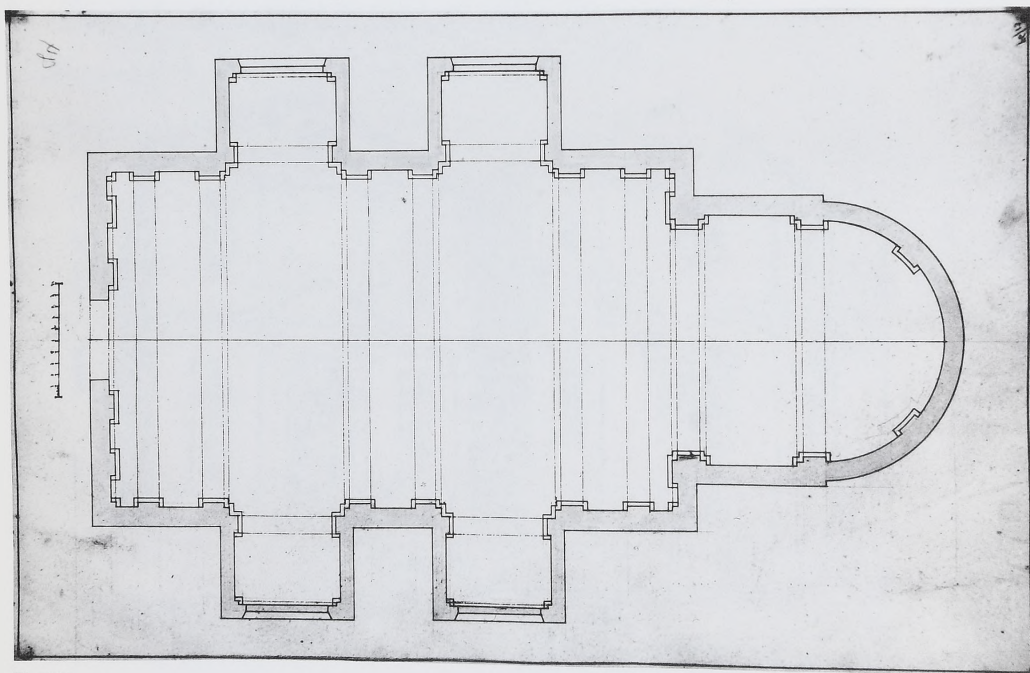


Fig. 103





Fig. 104

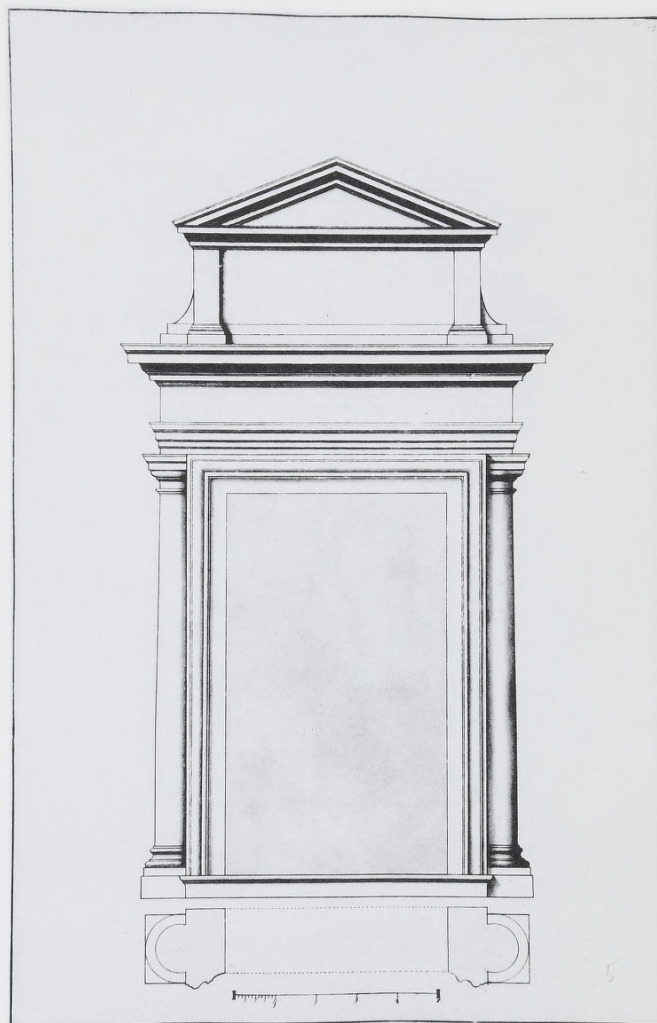


Fig. 105

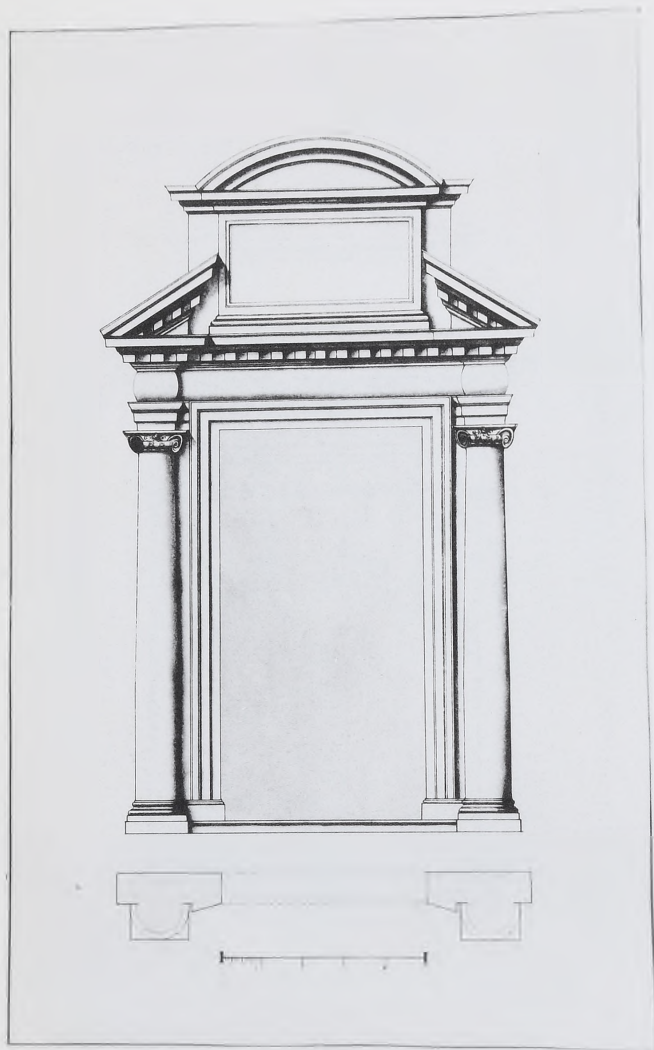


Fig. 106

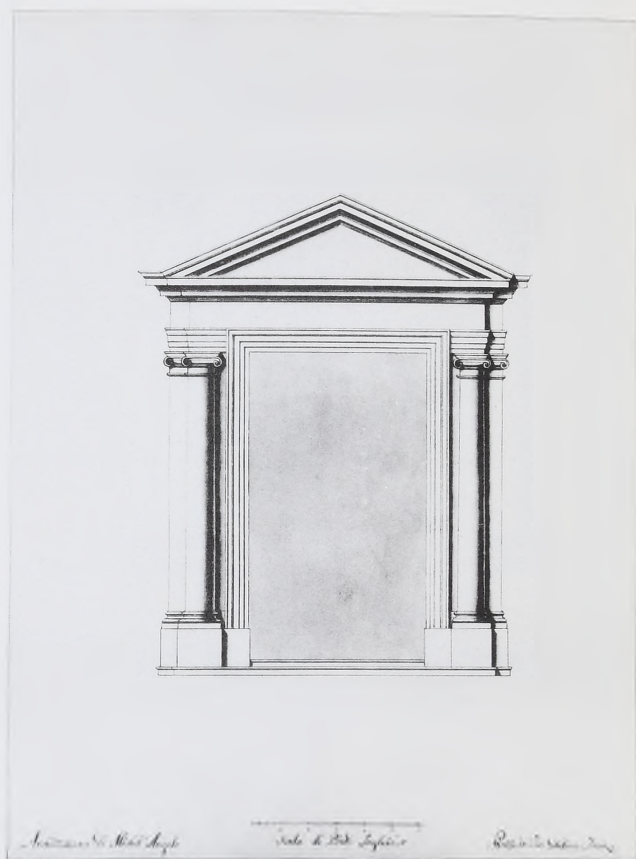


Fig. 107



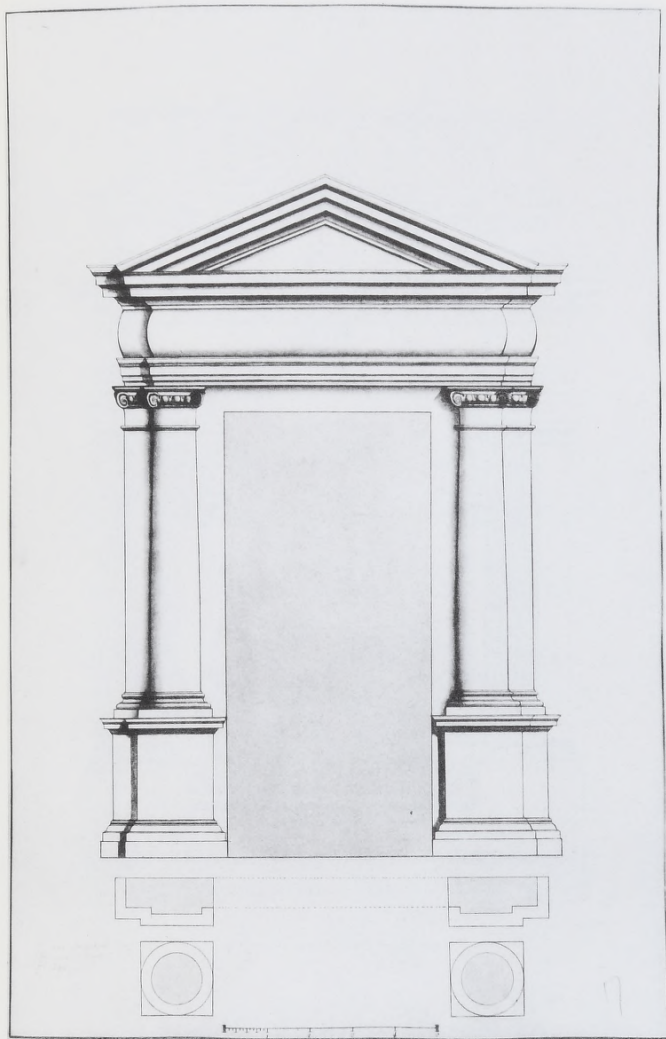


Fig. 108

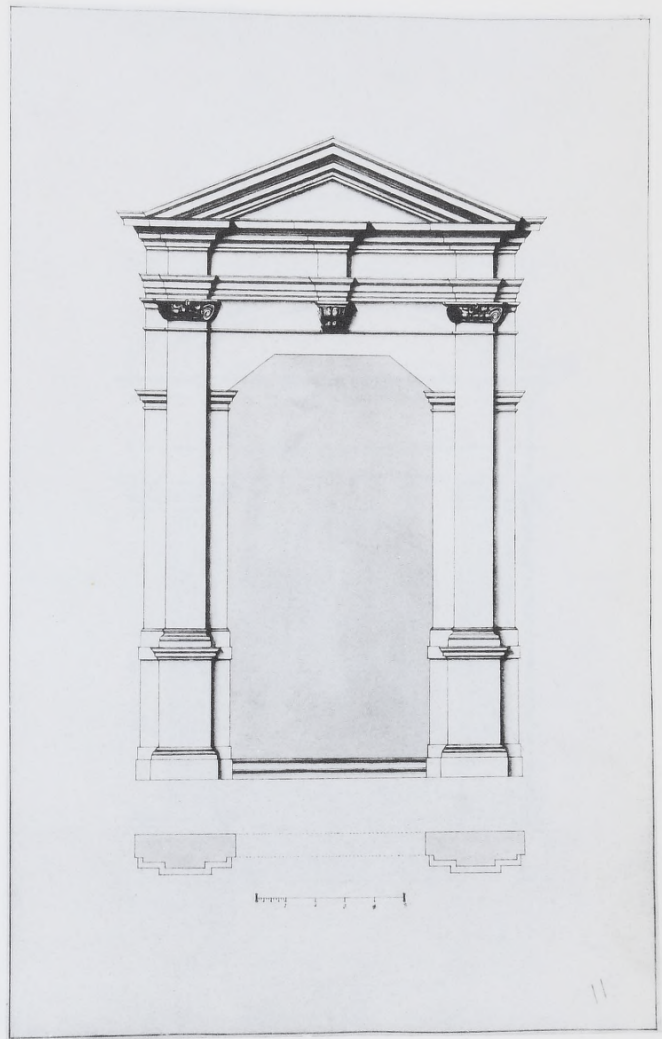


Fig. 109



Fig. 110

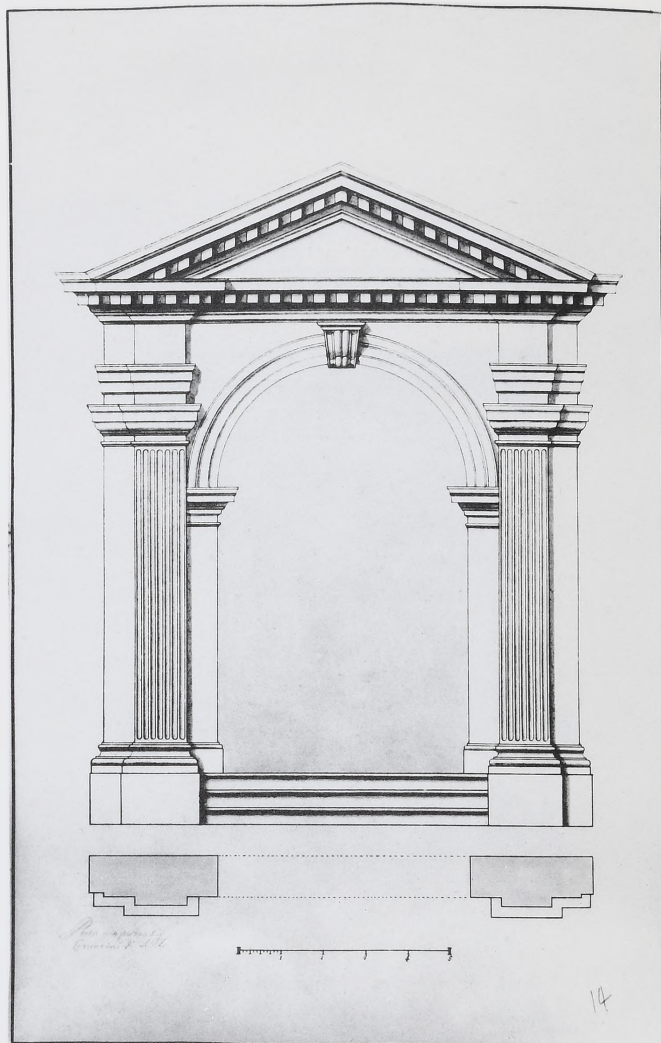


Fig. 111

Fig. 112



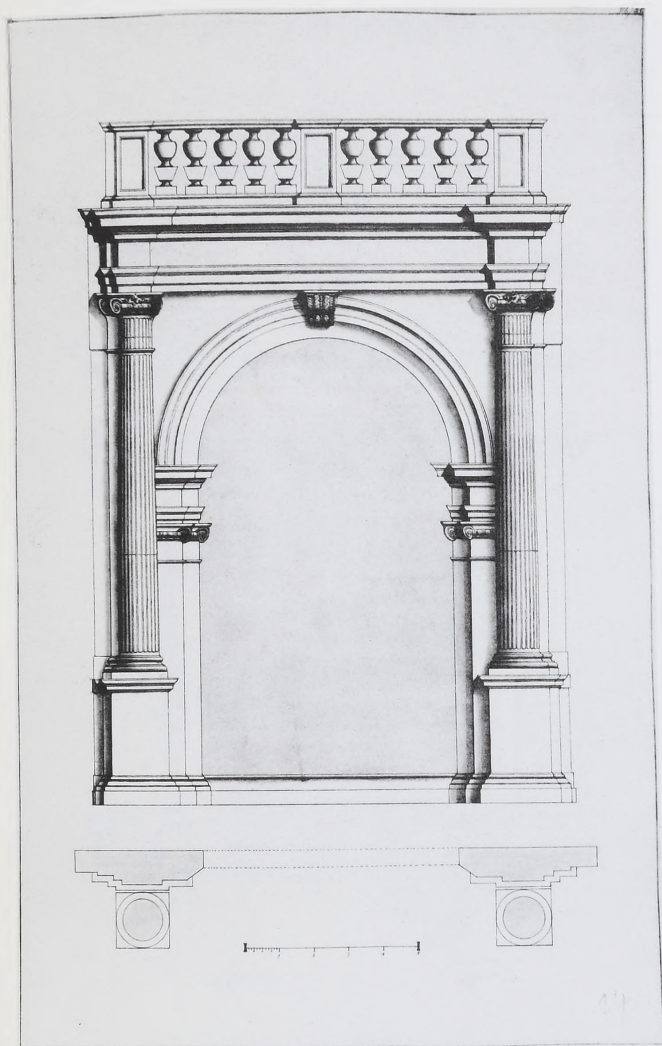


Fig. 112

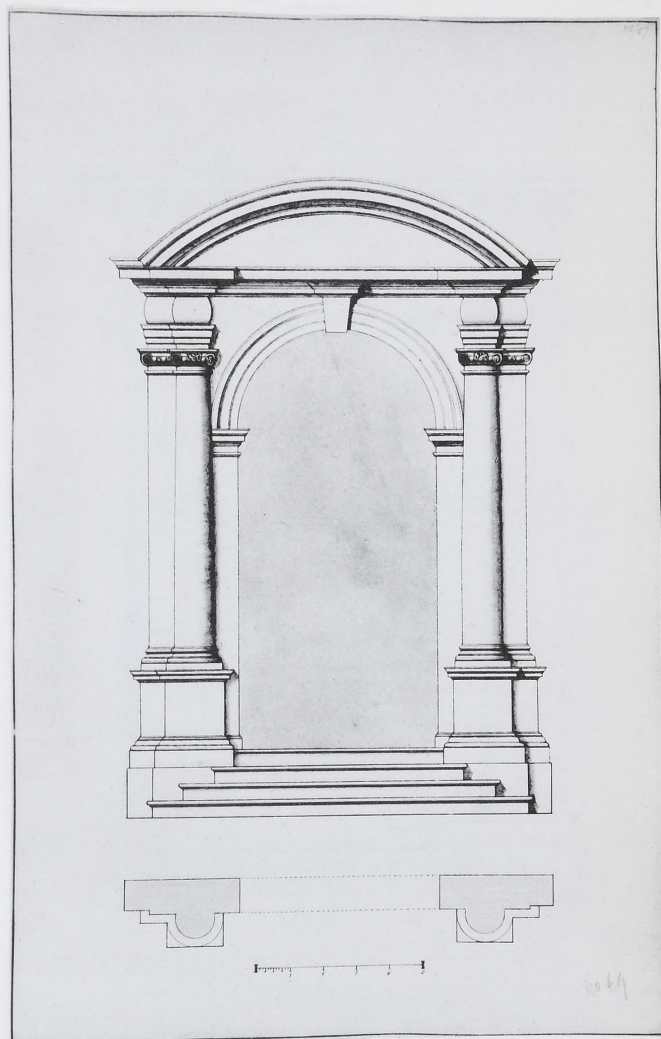


Fig. 113

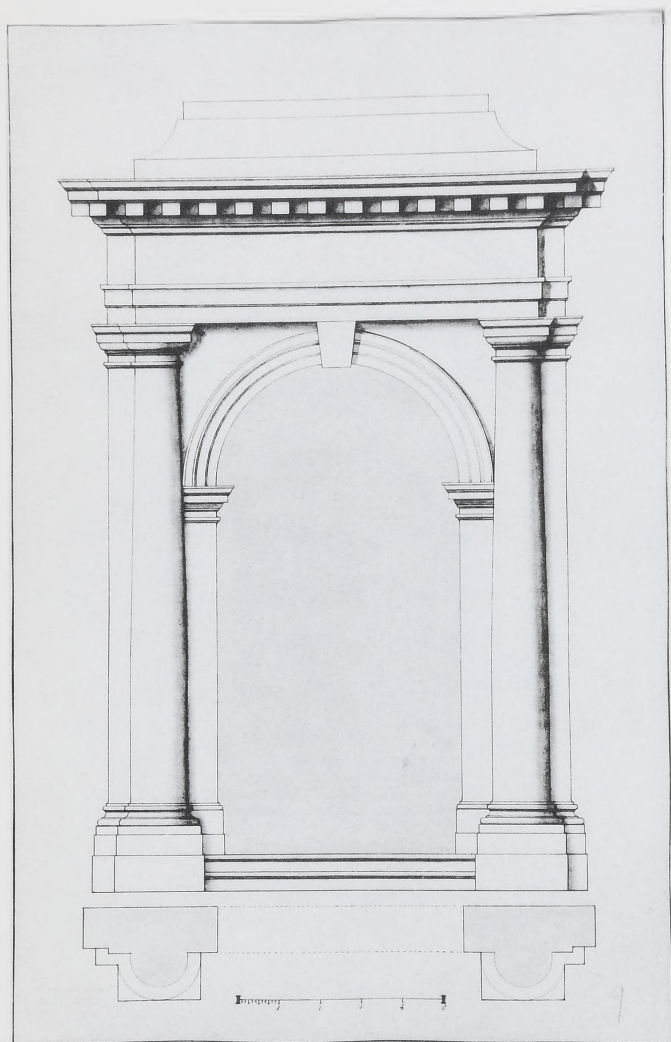


Fig. 114

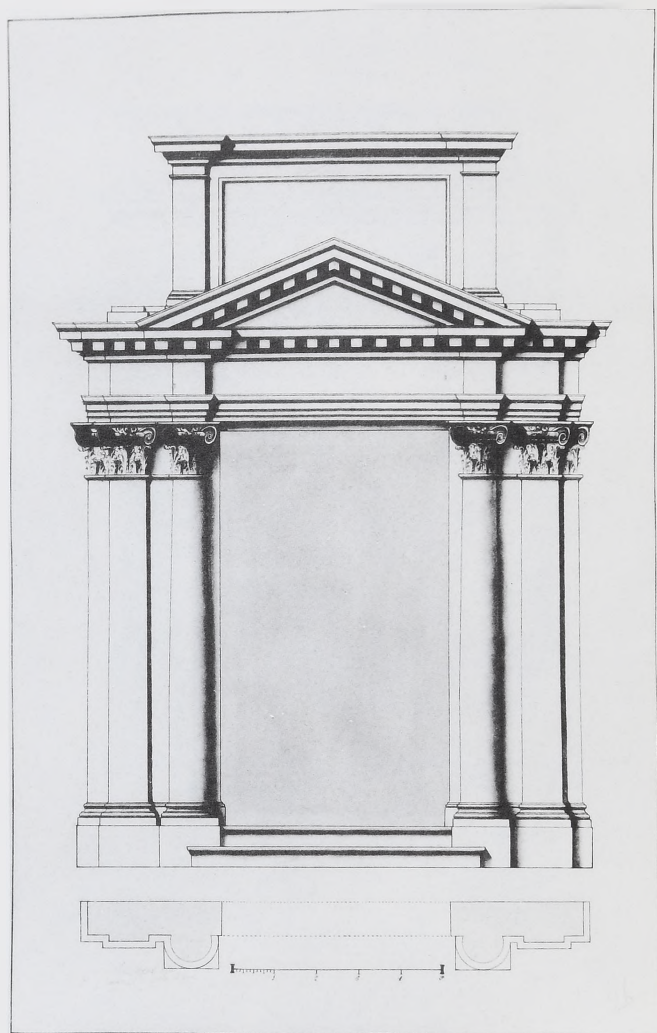


Fig. 115





Fig. 116

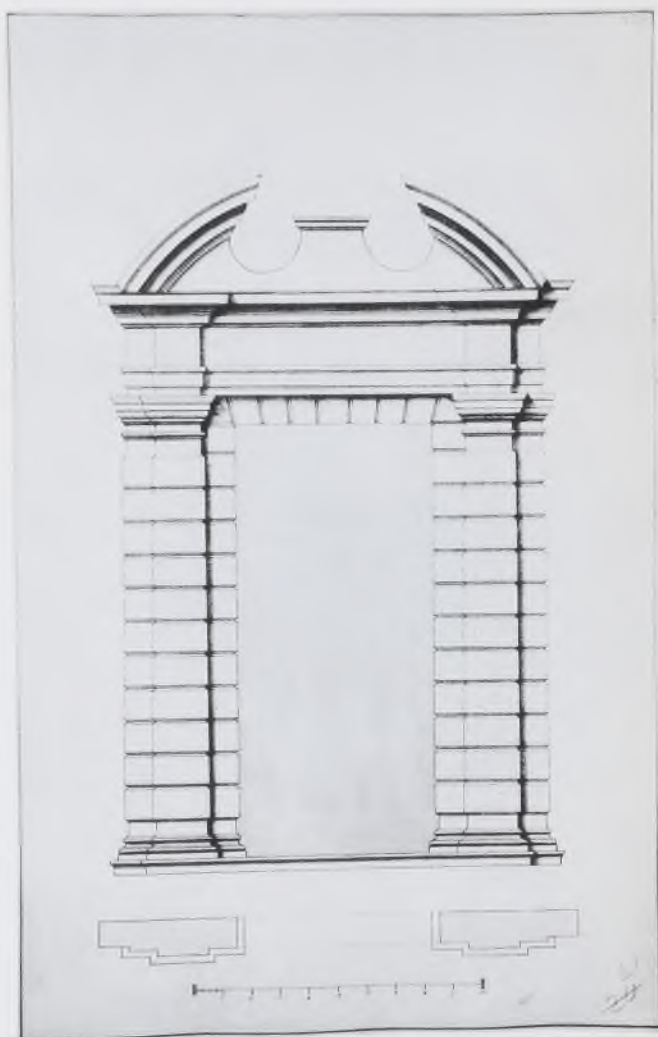


Fig. 117

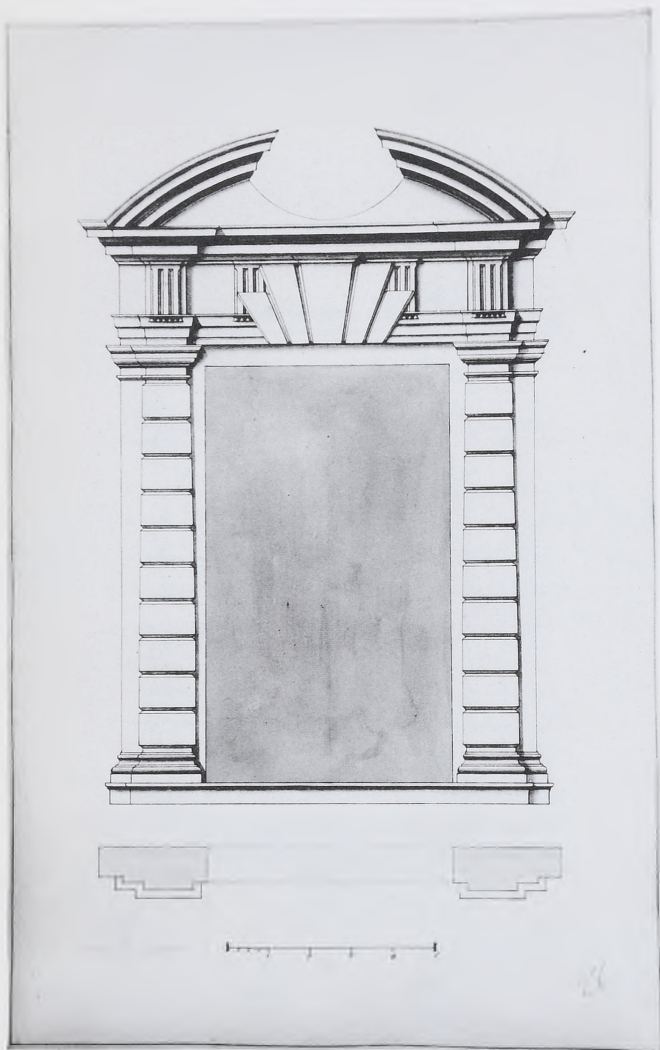


Fig. 118



Fig. 119

Fig. 120





Fig. 120

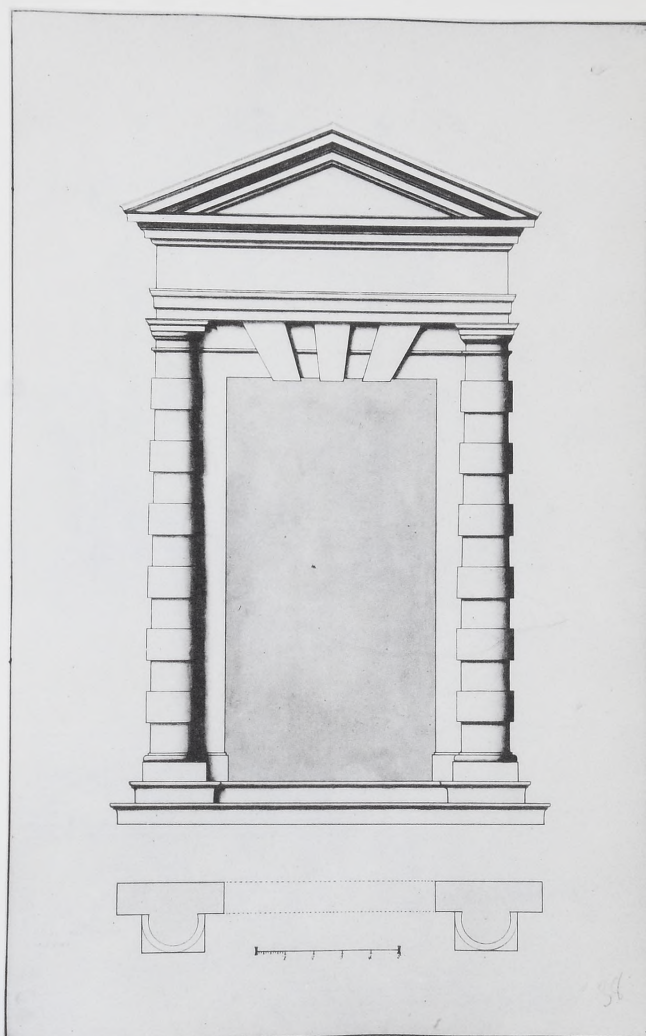


Fig. 121



Fig. 122

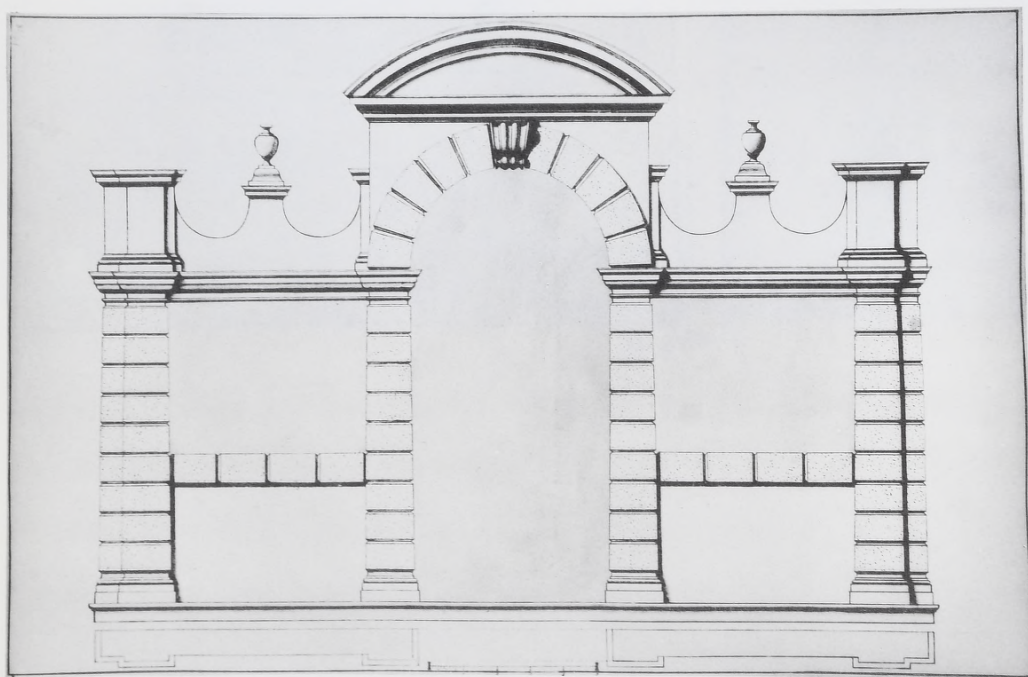


Fig. 123



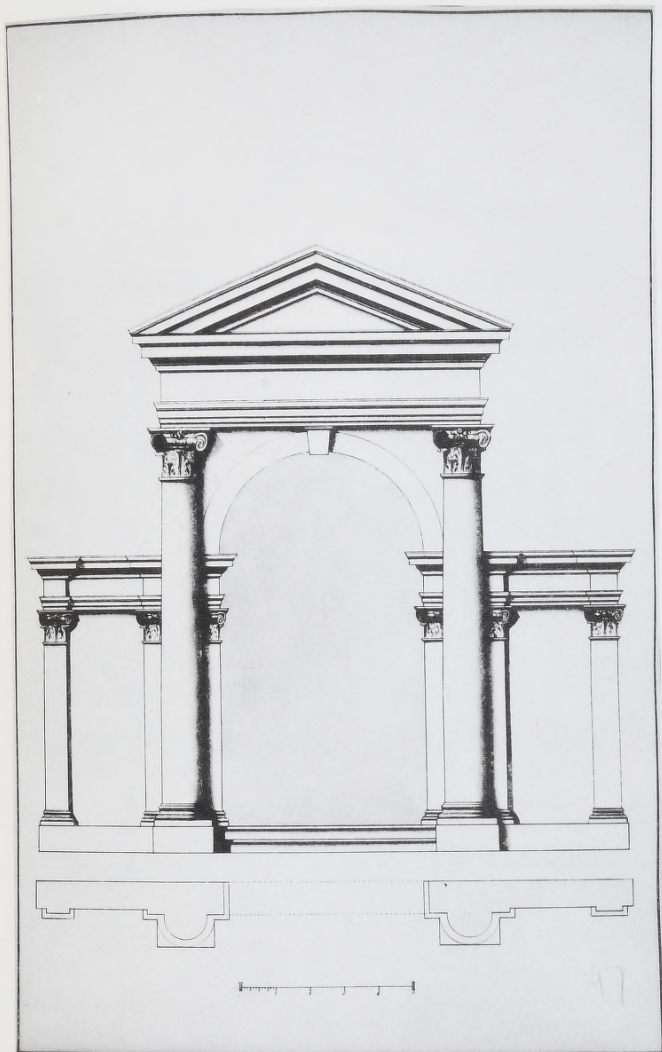


Fig. 124

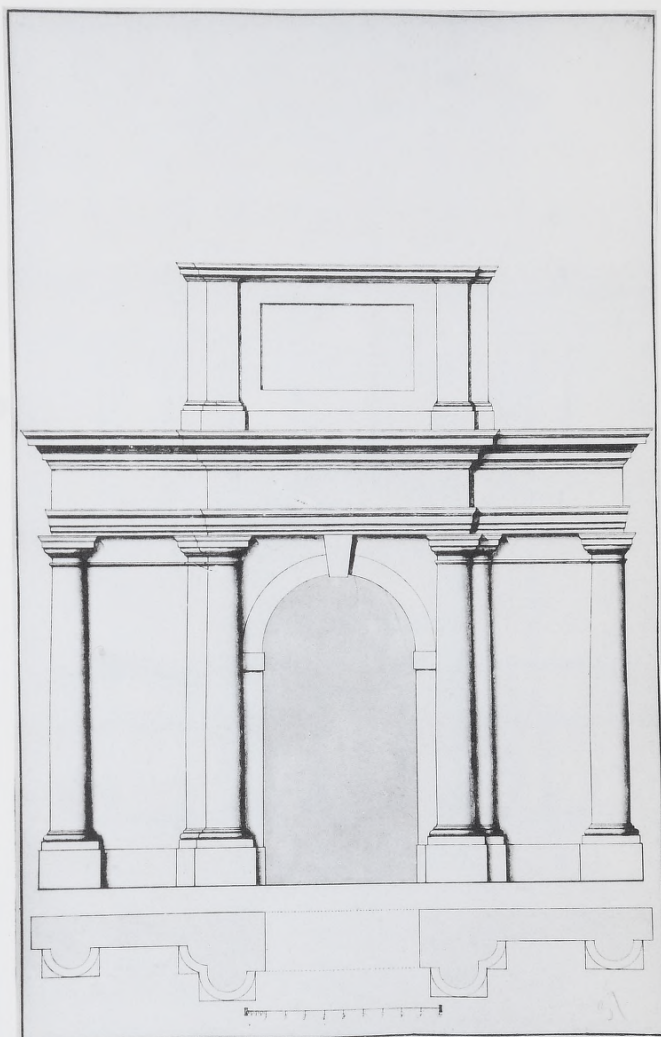


Fig. 125

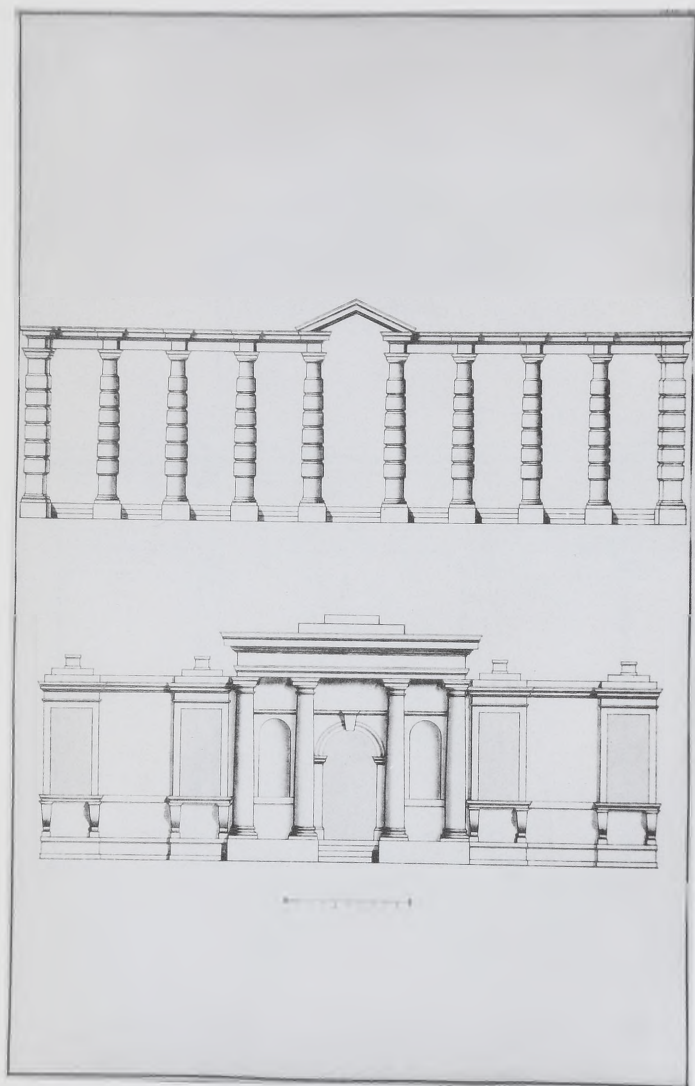


Fig. 126

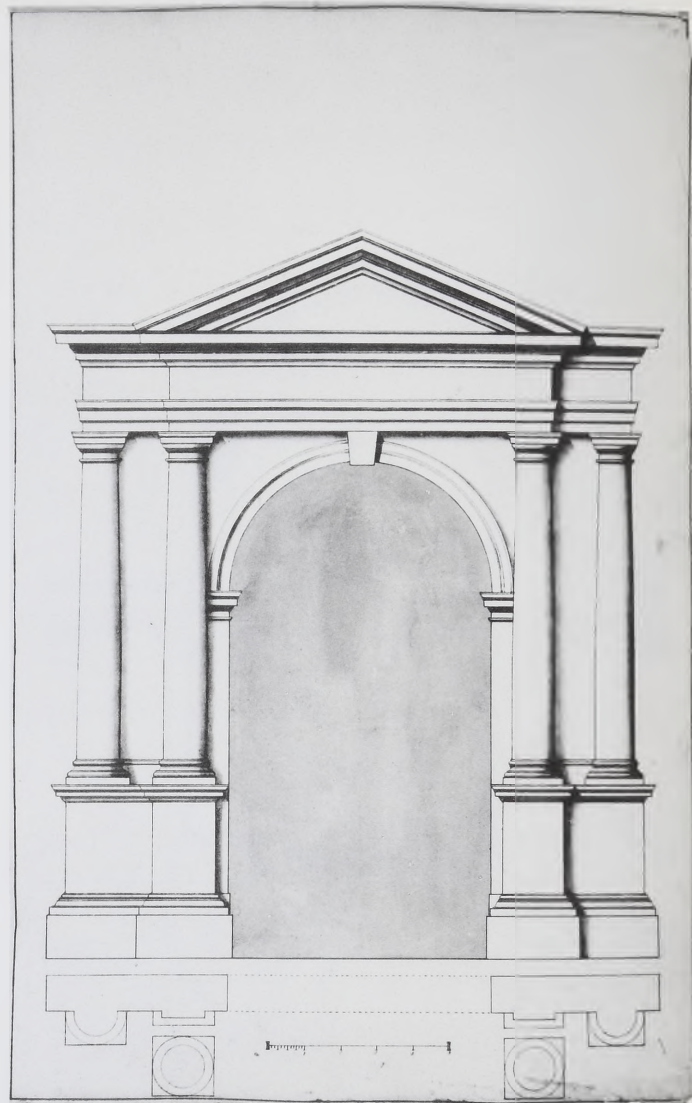


Fig. 127



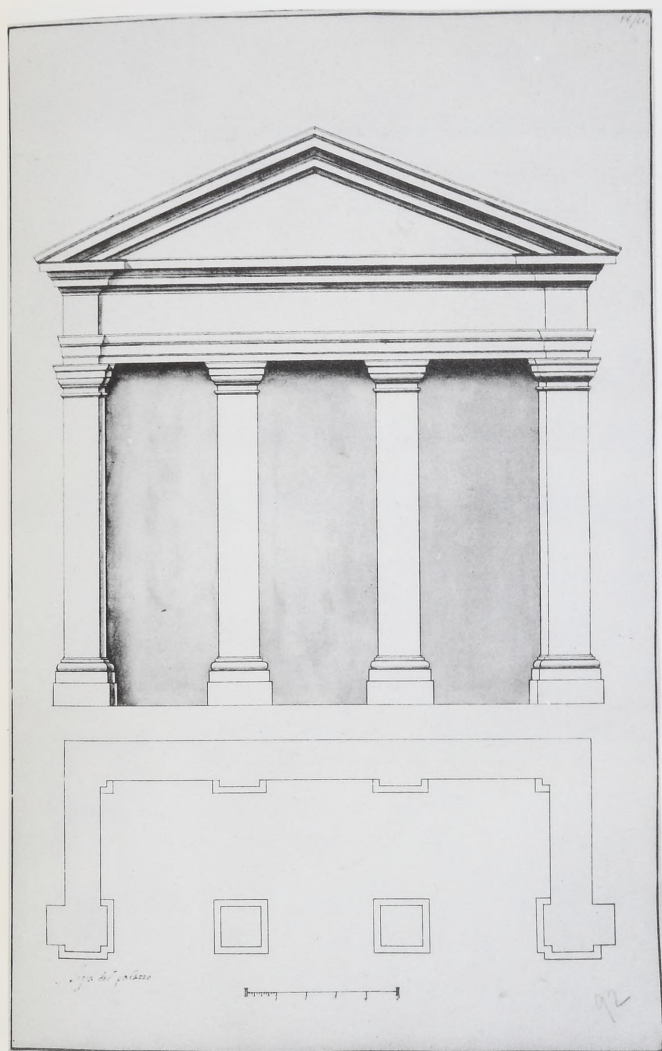


Fig. 128

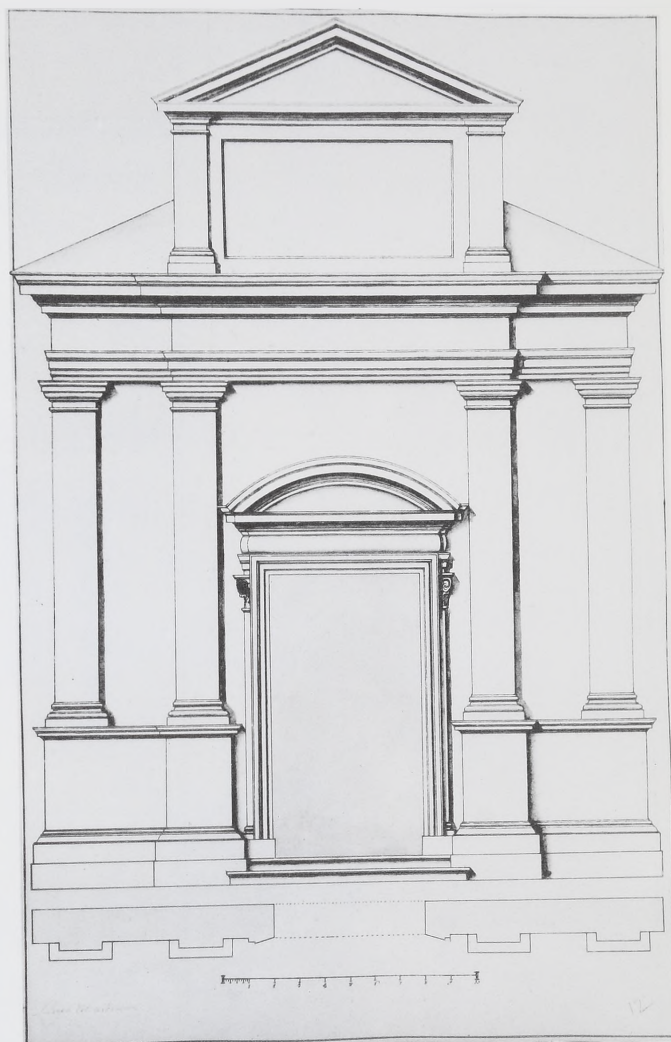


Fig. 129



Fig. 130



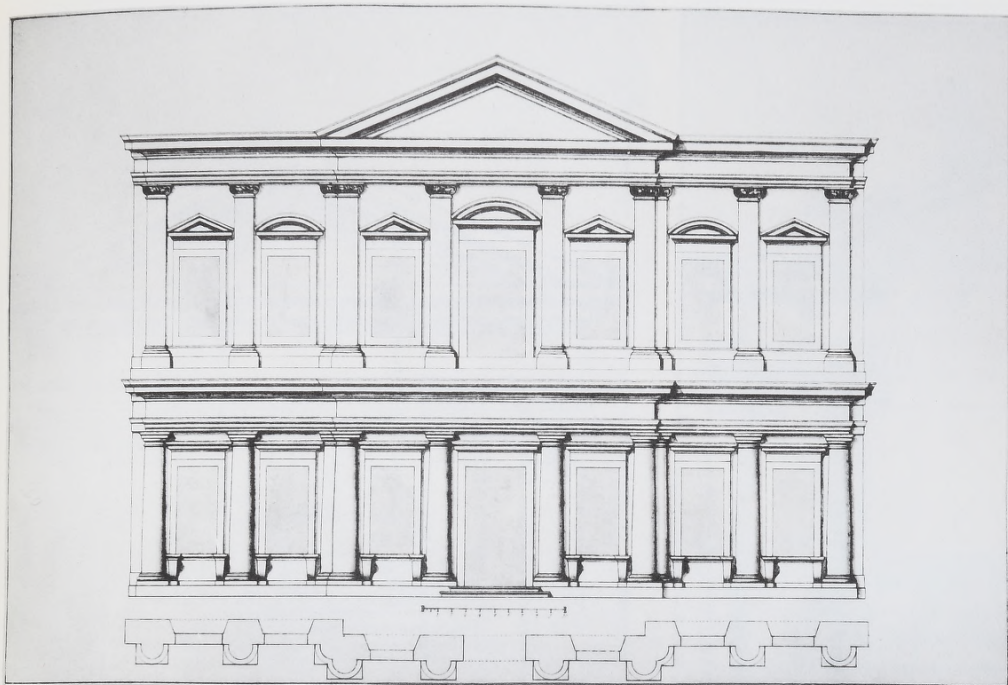


Fig.131



Fig.132



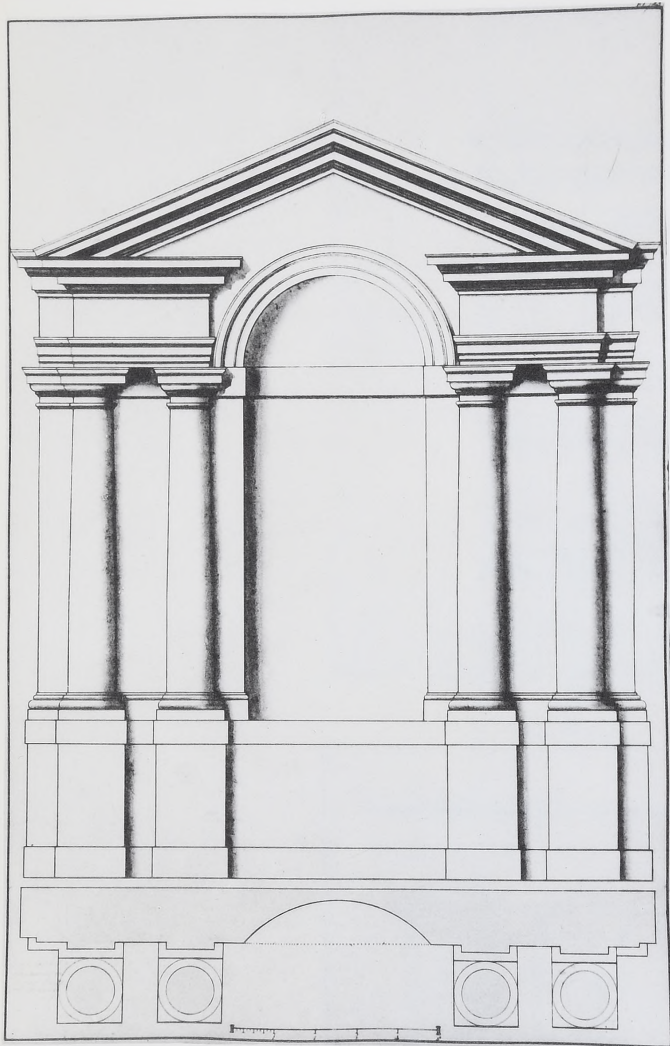


Fig. 133

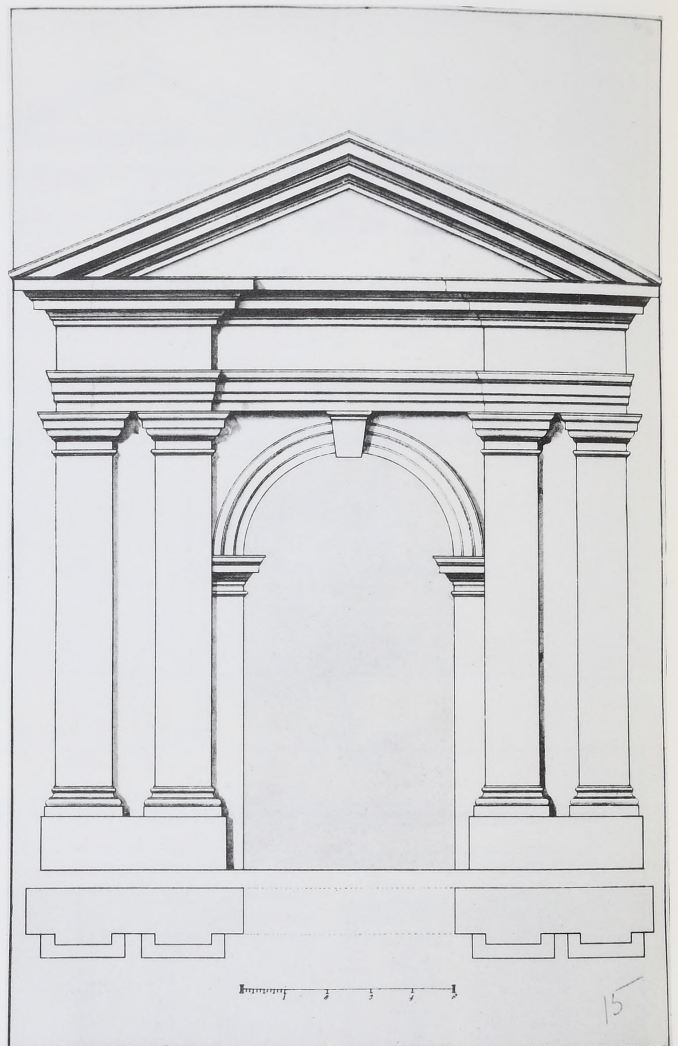


Fig. 134



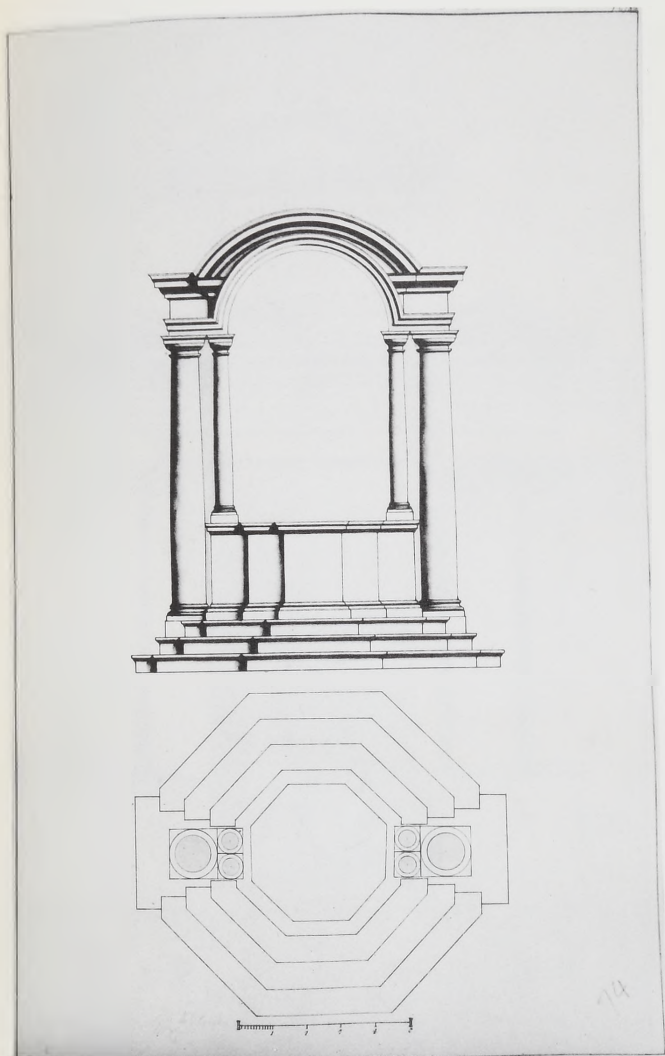


Fig. 135

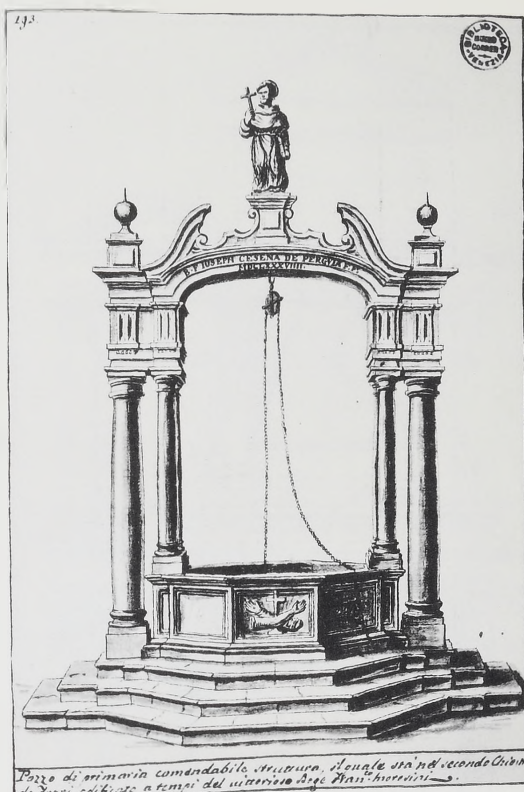


Fig. 136

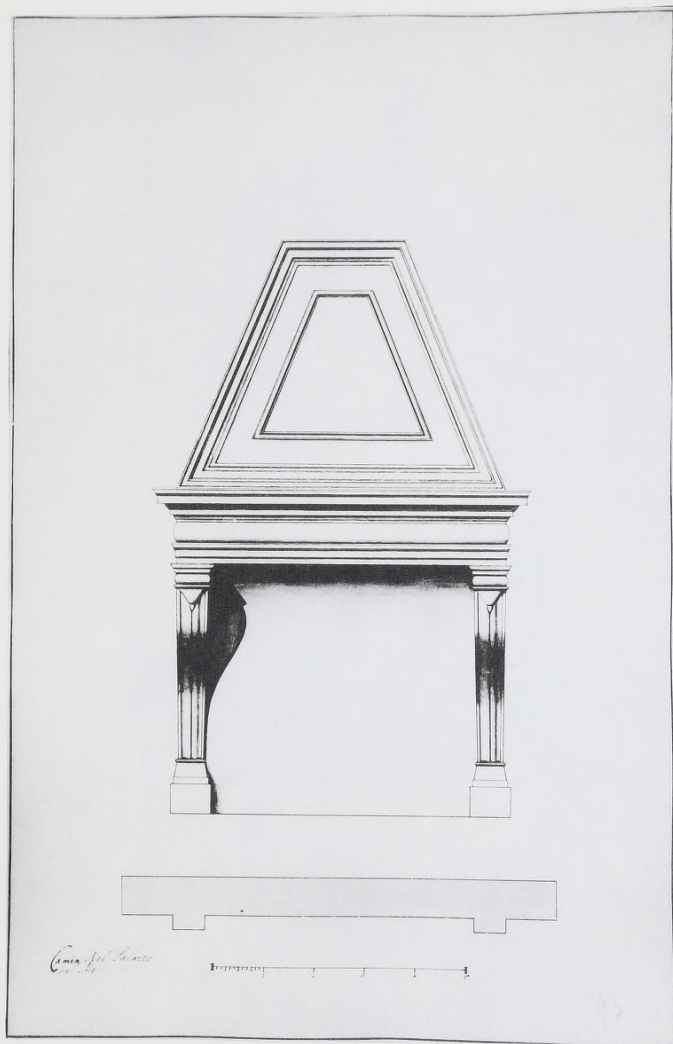


Fig. 137



Fig. 138



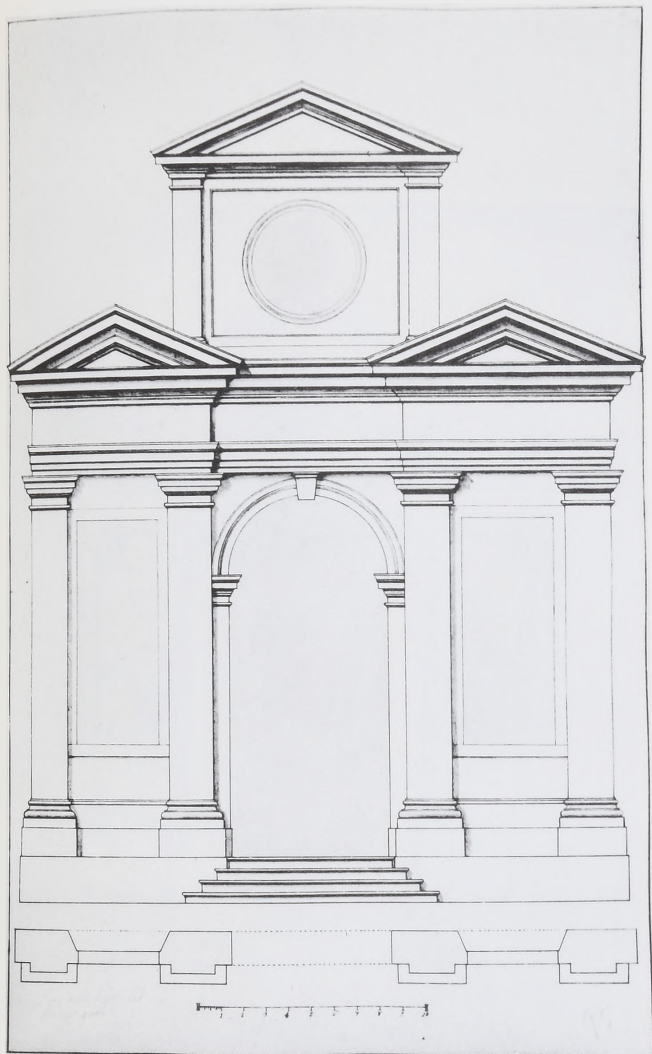


Fig. 139

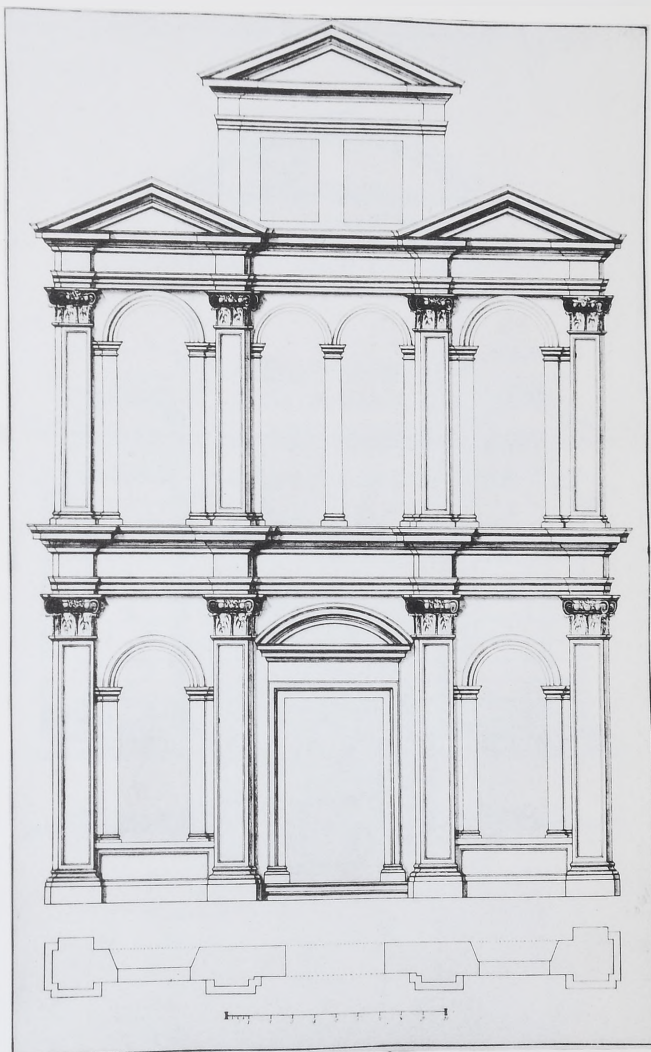


Fig. 140

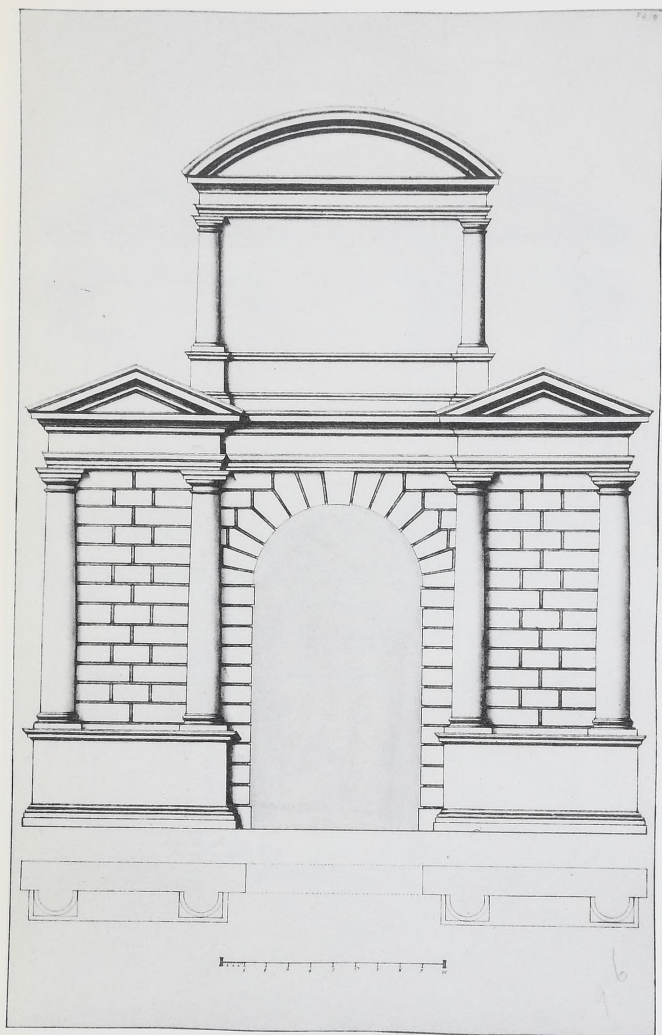


Fig. 141



Fig. 142

Fig. 143



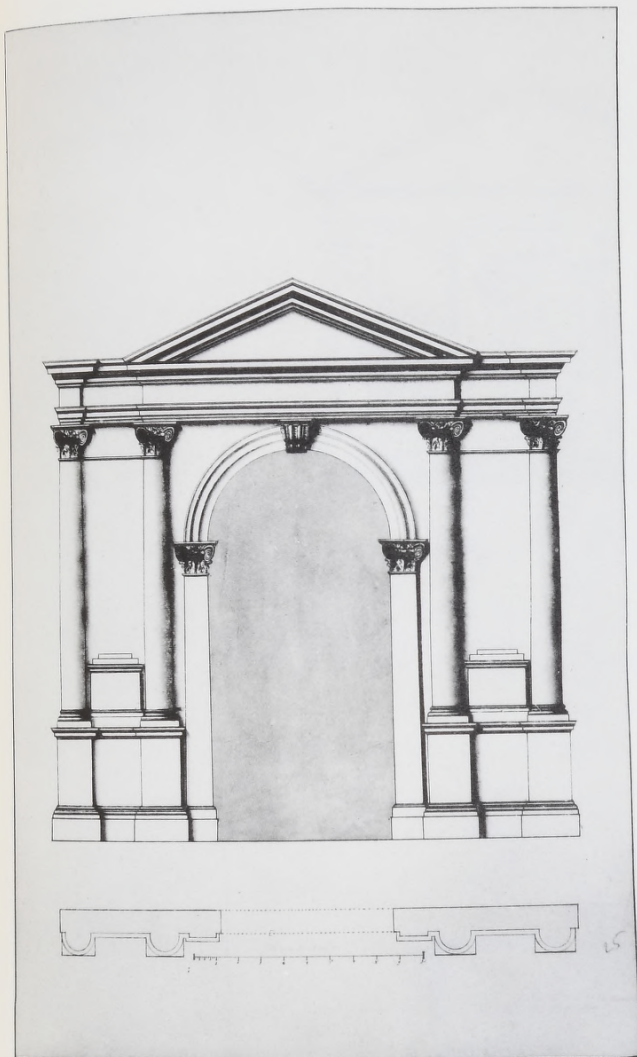


Fig. 143

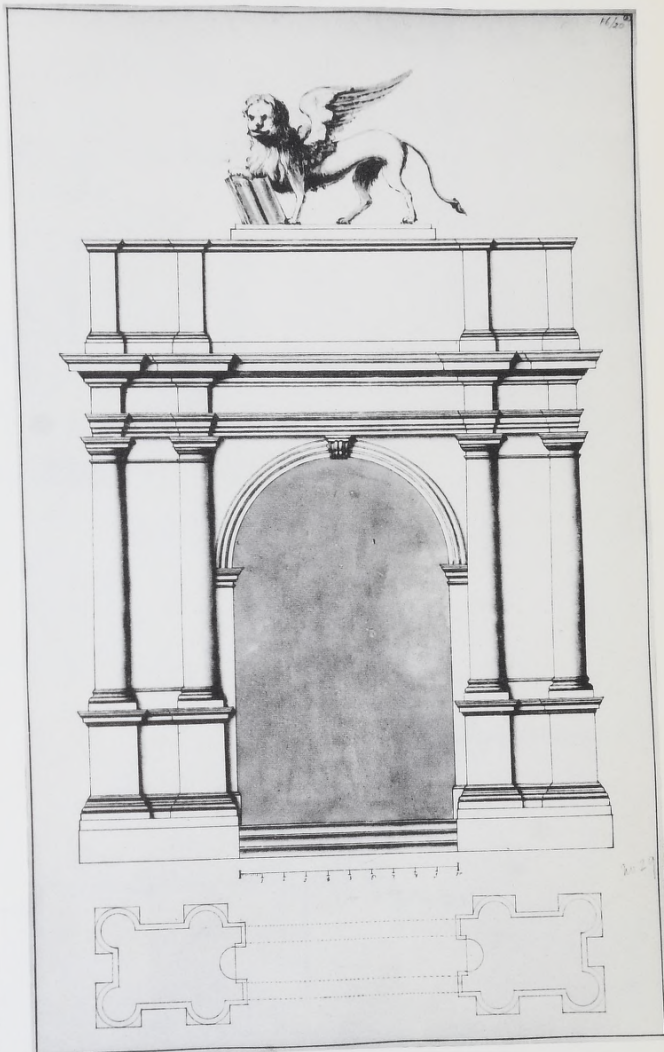


Fig. 144



Fig. 145

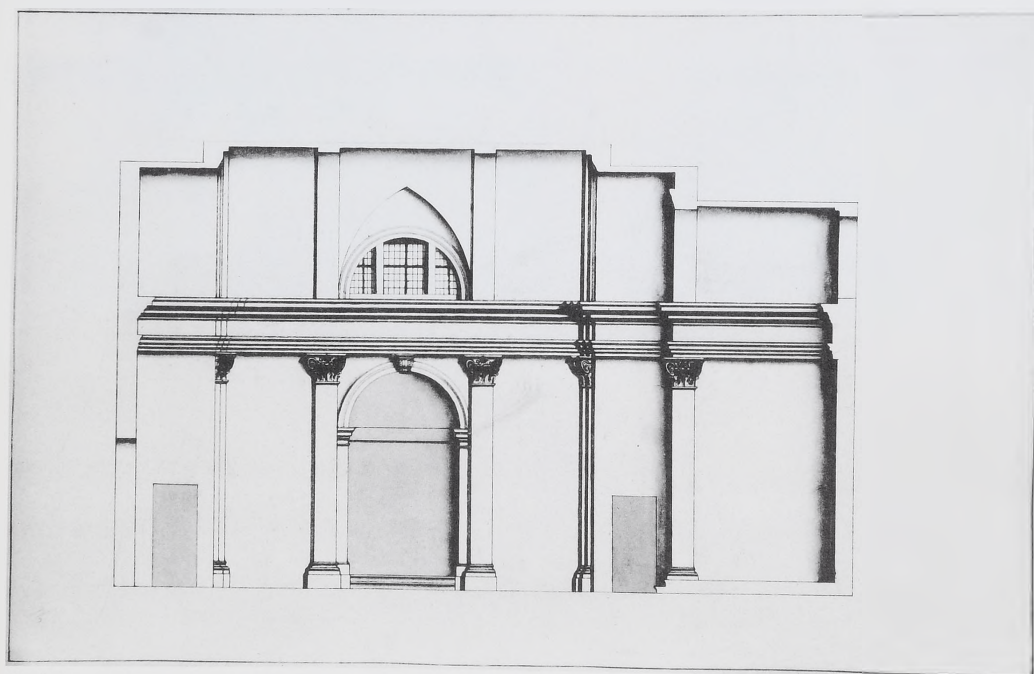


Fig. 146



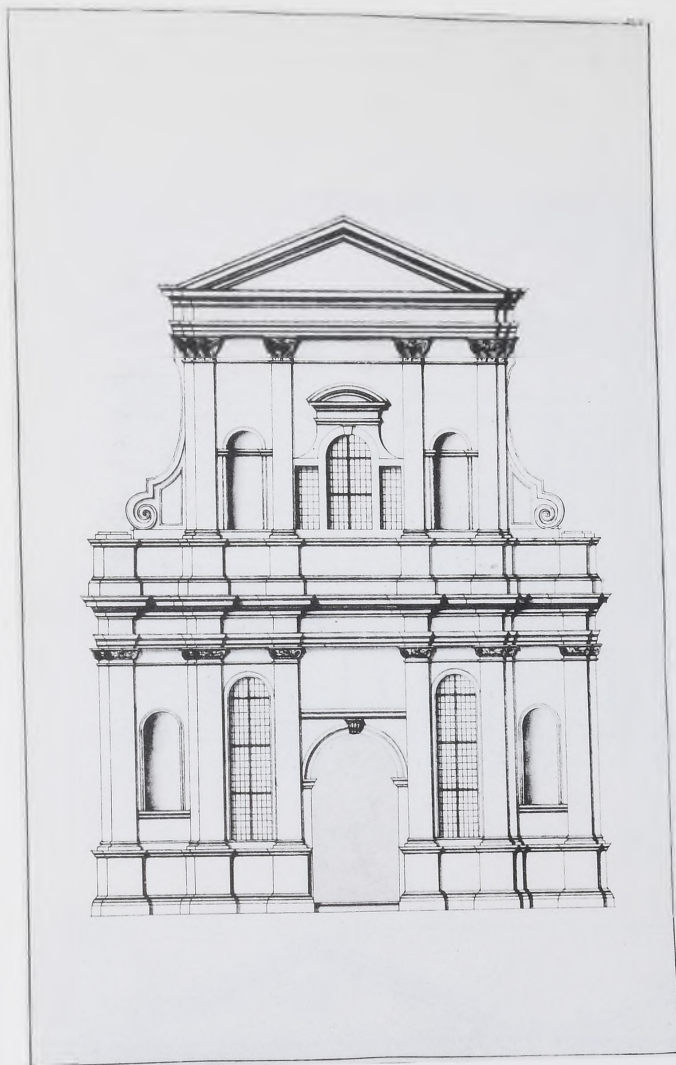


Fig. 147

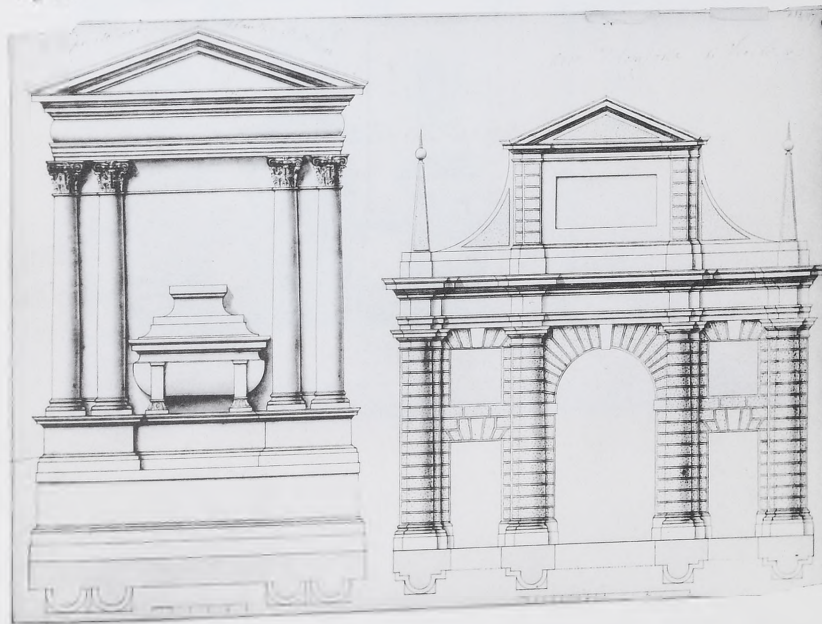


Fig. 148

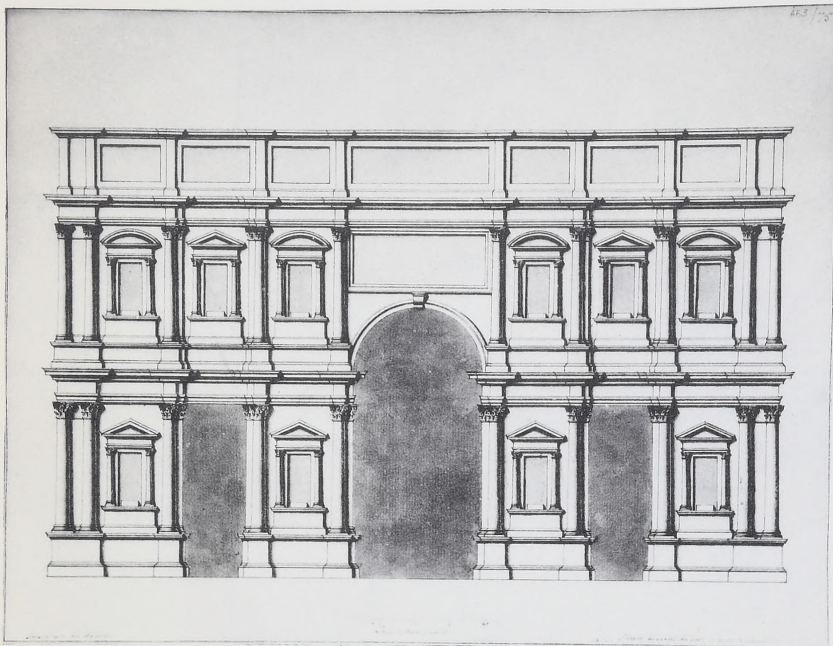


Fig. 149



Fig. 150